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In Woodstock's Wake, Hard Questions

A Billboard staff report.

NEW YORK—However else it's ultimately remembered, this year's edition of Woodstock will be viewed through the long lens of history as a case study of some of the baser instincts within popular culture and human nature, circa the century's close.

Feeding off of one another, these instincts bubbled up under a blazing sun July 23-25 in Rome, N.Y., scarring what was planned as a 30th-anniversary celebration of the landmark 1969 festival of peace, love, and

music. The sad triumvirate marking Woodstock '99 will be allegations of rape, looting, and serious reflection on just what went wrong—and what larger lessons might be taken from the fallout.

"There are certainly things that I and my partners would like to go back and redo," says John Scher, who co-produced the event with Michael Lang and Ossie Kilkenny. "We will systematically go through every sin-

gle problem, and to the degree that you can fix it after the fact and make it better, we will."

NEWS ANALYSIS

stock '94, left the '99 event with some tough questions. "I don't know if these kids haven't been raised to have pride in themselves, but I've just never seen that kind of anger [in an audience]. I think the implications of it are more than it just being

Performer Sheryl Crow, a veteran of Wood-

about kids coming together for the weekend for a rock show. I think it's how they feel about their situation, and my question is, 'What made them so mad?' I just thought it was very demoralizing. I would absolutely not play Woodstock again."

Most who were in attendance argue that it was the combination of assorted elements that made for a pressure-cooker-like environment—some out of the promoters' control, such as excessive heat and widespread drug and alcohol use mixed with expensive food and drink prices

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Benatar Box Due From Chrysalis

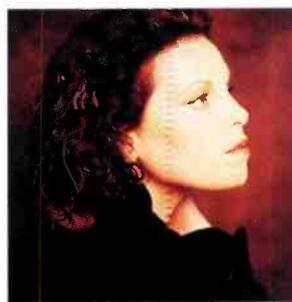
'Synchronistic Wanderings' Covers 20 Years Of Hits, Outtakes

BY JIM BESSMAN

NEW YORK—Surely one of the most significant female rockers of the MTV era, Pat Benatar is having her ongoing career commemorated with the Oct. 5 release of "Synchronistic Wanderings: Recorded Anthology 1979-1999."

The three-disc Chrysalis/Capitol set offers 53 digitally remastered tracks, including the album versions of all 19 of Benatar's top 40 hits. Foremost among them are "We Live For Love,"

"You Better Run," "We Belong," "Heartbreaker," and "Love Is A Battlefield," which is also presented in its previously unreleased demo version.



BENATAR

Contained, too, are soundtrack songs from the movies "Speed," "The Secret Of My Success," "The Legend Of Billie Jean," and "Metropolis," along with contributions to albums in tribute to Harry

Chapin and Edith Piaf.

Other material includes previous-

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Majors' Global Reach Reflected In IFPI Charts

BY MARK SOLOMONS and DOMINIC PRIDE

LONDON—Fearless, photogenic divas—willing to travel and sing pop, in English—packed a truly global sales punch in 1998. By one name shall you know them: Celine, Madonna, Shania.



For the first time, the International Federation of the Phonographic Industry (IFPI) has collated and published rankings of the top-selling albums from markets worldwide. And the '98 statistics in the IFPI's latest tome, "The Recording

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World & Celtic music
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Núñez Among Acts Exposing Bagpipe Music In Spain... P. 11

Warner's New Structure Is Taking Shape

BY DON JEFFREY

NEW YORK—Time Warner's move to separate its Warner Music Group from sister movie company Warner Bros. should



bring new energy to the music unit, whose recent sales performance has been sluggish.

Both units will have new operating heads who will report to Richard Parsons, Time Warner's behind-the-scenes president.

Many observers had criticized the previous setup, in which the music and movie operations fell under co-chairmen/co-CEOs Robert Daly and Terry Semel. Sources say those executives

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Sadly, The Times They Are A-Changin'

"Intent" is defined as the operative state of mind and sense of purpose at the time of an action. As Woodstock '99 and its sad aftermath make plain, we have a serious disconnect in the music industry in terms of owning up to intentions after their consequences. The original '69 Woodstock on Max Yasgur's New York farm was an entrepreneurial feat that became a tribal rite, unforeseen in its size and fragile in its virtues. Two later attempts to capitalize on the phenomenon recast the musical lures while marketing the tribal magnetism.

As the violence and rapes marring the '99 event became known, organizers countered that "the music was amazing, and that's what we were there for." Actually, some of the performances seemed most amazing for their callous insensitivity to human worth and safety.

Moreover, Woodstock fans have always been there for its oft-touted "peace"-ful vibes as much as the merit of the artists' performances. While denouncing the violence, festival officials said the level of crime at Woodstock '99 was not inconsistent with what occurs in any population of 200,000. Yet when another New York-area event drawing some 200,000 fans took place in New York's Central Park 26 summers ago—a free '73 Carole King concert—the music was also lauded, but its only stunning aftershock emerged in a letter the deputy parks commissioner sent The New York Times to say how moved he was that King's fans had cleaned up so well that they saved his staff many costly hours of overtime.

Times have inevitably changed, yet it's pretty tough in any era to achieve consensus on what true transcendence is, especially now, when nobody will concede that people are responsible for each other's well-being or that music can have any appreciable effect, for good or ill, on humanity. In an industry where one noted lobbyist recently asserted that "music cannot cause action"—refuting a fact accepted since the dawn of civilization that music at least makes people dance—it's clear that corporate-level accountability is hard to come by.

People wonder if music makes people do right or wrong. Well, do love songs make people fall in love? Not in any simplistic sense. But when conditions are right, love songs often encourage listeners to act on such feelings. Moreover, they can prompt listeners to return to those sensitized states of mind with the aim of more loving gestures, each tender act building upon and reinforcing the other—often across a lifetime. As evidence, we have every private sentiment or public act of courtship ever venerated by the fine arts, literature, theater, dance, or cinema.

Unfortunately, hate songs have an equal yet opposite impact, their extreme enmity encouraging listeners to act on fixed, latent, or emerging feelings. When a culture sanctions or celebrates hate songs, as well as the publicly degrading gestures that complement them, that culture is fostering an anti-human force doomed to flower into racism or sexual bigotry and the explosive violence they engender—whether in domestic abuse, torture, murder, rape, or mass violence.

Recent articles have described the violence toward women at Woodstock '99 as sexism—i.e., attitudes and conditions promoting stereotyping and discrimination. This characterization is too tame. What's actually on the rise in popular music, as manifested at Woodstock, is misogyny, the hateful objectification of women as sexual toys and disposable human furniture. To rape and forcibly molest doesn't show a prejudiced sexual attitude; it shows psychopathic sexual contempt.

Current wisdom maintains that the sexual violence came near the

end of Woodstock '99, but Time quoted Jessup, Md., rehabilitation counselor David Schneider as witnessing an incident during Korn's set on the first night of the three-day fest in which "a very skinny girl, maybe 90 or 100 pounds" got pushed into the mosh pit, where "a couple of guys started taking her clothes off . . . They pulled her pants down, and they were violating her." Schneider said he saw other women raped during Woodstock '99, and the crowd seemed to cheer on the offenders: "No one I saw tried to go in and rescue them."

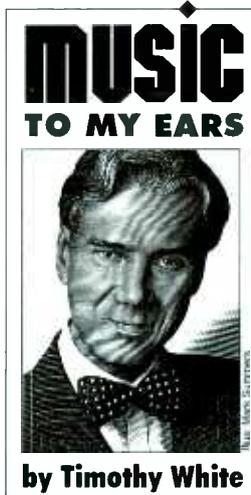
Post-Woodstock '99 music overviews were typified by a Boston Globe dispatch on Limp Bizkit that praised it for "crafting a blueprint for popular music" with "knuckleheaded charmers like 'Nookie' and 'Break Stuff' . . . Not too bad for a bunch of guys who did it all for the nookie." MTV's Kurt Loder, whose TV crew had to evacuate its chaos-engulfed base onstage during the Bizkit stint, saw things differently. "I thought the Limp Bizkit performance was pushing a lot of cheap buttons and was the most reprehensible thing I had seen," Loder told USA Today afterward, noting that a reciprocal lack of order in the area fed on itself. "It was just the situation. If you treat people like animals, they'll act like animals." Indeed, The New York Times reported that one woman was believed raped in the mosh pit as Limp Bizkit played.

Capt. John Wood of the New York State Police said some of the festival's alleged rapes were thought to have occurred on its 260-acre campsite. As The Boston Globe quoted attendee Elizabeth Chanley, "It was a 'Lord Of The Flies' situation in the campground."

The crude degradation of women in the music of Limp Bizkit, kindred Woodstock '99 cohorts, or colleagues like Eminem (who gets "love and respect" in the credits of Bizkit's new "Significant Other" album) is often dismissed as harmless "limit-pushing" for hard-partying fans. Yet what's most cruel and self-perpetuating about date or party rape—according to agencies helping victims of sexual abuse—is precisely that it's commonly treated as a joke when men drug young women, when they violate those unconscious/defenseless women, and when weeks later they brag about the assaults while blaring hit records extolling the joys of party-aping and butchering women.

The music press often avoids reporting on these issues. After an August Lilith Fair press conference in Boston where Sheryl Crow commented on Lilith's sharp contrast with Woodstock '99, a Lilith organizer said the conference was the first at which the press inquired about Lilith's dollar-a-ticket donations to local women's charities. In Boston, the funds went to Respond Inc., the organization helping battered women and children that also issued the acclaimed "Respond" benefit CD. For Billboard's part, when this columnist suggested last March that readers buy the "Respond" album instead of Eminem's "The Slim Shady LP"—the latter an instrument of self-confessed misogyny intended (by an artist who now concedes he needs psychotherapy) to target the estranged mother of his infant daughter, plus his own mom—none of dozens of articles citing this writer's criticisms of Eminem mentioned that half of that column was devoted to the "Respond" CD and the desperately needed aid it supports.

By the way, Carole King's serene '73 Central Park concert marked the debut of her hit "Believe In Humanity"; its finale was "You've Got A Friend." Then, as now, the feelings that an artist offers an audience are usually reciprocated.



E-tailer Checkout.com Links With Grocery Chain

BY ED CHRISTMAN

NEW YORK—Checkout.com, which began doing business in the early hours of Aug. 4, will have its official grand opening in September, accompanied by a comprehensive marketing blitz.

The online music, video, and video-game store, which is jointly owned by Hollywood power broker Michael Ovitz and the Yucaipa Cos., began its initial marketing gambit, however, with an unusual cross-promotion to drive traffic to its site.

The E-store partnered with Los Angeles-based Ralphs—the grocery chain with 394 stores in Southern California, Nevada, Arizona, and New Mexico—in a promotion that offered a \$10 discount to members of the grocery chain's frequent-buyers club if they made a purchase from the Checkout.com site. The \$10 discount, offered to customers on their first purchase made during Checkout.com's opening week, was good for purchases made at the food store.

The promotion was highlighted in the Ralphs circular, which is mailed to 12 million homes. Ann Garrett, a Yucaipa spokeswoman, says that while the promotion was limited to customers in the four states where Ralphs trades, they hope to roll it out nationally eventually. The circular directed store customers to Ralphs.com, which touted the offer and provided a link to Checkout.com.

Garrett says the promotion is part of the site's "soft" opening. She says the site's grand opening in September will be accompanied by a more comprehensive campaign.

As for the Ralphs promotion, she says that while this offer was good only until Tuesday (10), there will be new weekly incentives in subsequent issues of the circular to lure Ralphs customers to the Checkout.com site.

"The partnership between Ralphs and Checkout.com is taking the convergence of traditional retail shopping and the Internet experience one step further," said Ron Burkle, founder and managing partner of

the Yucaipa Cos., in a statement.

Burkle amassed holdings in a number of supermarket chains, including Ralphs, before last year merging them with Kroger, the nation's largest supermarket chain, leaving Yucaipa the largest shareholder in that chain and Burkle a member of its board.

In addition to its holdings in Kroger, Yucaipa owns Alliance Entertainment Corp., which it purchased in May for a price believed to be about \$130 million. Alliance, the Coral Springs, Fla., wholesaler, is handling fulfillment for Checkout.com.

Since acquiring Alliance, Yucaipa has embarked on an acquisition binge.

In May, Richard Wolpert, the Yucaipa partner in charge of Internet and technology ventures, told Billboard that Yucaipa would build an Internet portfolio. In addition to buying Alliance for fulfillment and starting Checkout.com, the company has acquired equity stakes in TalkCity.com, Scour Net, and GameSpy Industries.

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Spirit Of '69 Woodstock Alive At Falcon Ridge

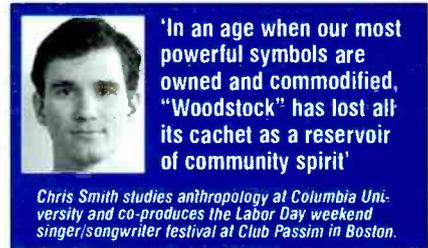
BY CHRIS SMITH

Blame it on the heat. Blame it on poor security. Blame it on the cause/effect relationship between artist persona and audience behavior. Blame it on Joseph Campbell's argument that children are no longer invested in the myths of their parents but are forced to create violent, anarchic myths of their own. Blame it on the availability of firewood.

The most asked question in music last week was not "What happened at Woodstock?"—everyone with a television or a paperboy knows about the looting, alleged rapes, and general lack of getting back to the garden—but "What happened to Woodstock?"

"Woodstock" is a powerful word, and invoking the name calls to mind powerful images and emotions associated with

the famous 1969 festival. This is, of course, why the owners of the name continue to use it to promote anniversary events, which even the most naive concertgoers must realize by now have nothing to do with the original.



'In an age when our most powerful symbols are owned and commodified, "Woodstock" has lost all its cachet as a reservoir of community spirit'

Chris Smith studies anthropology at Columbia University and co-produces the Labor Day weekend singer/songwriter festival at Club Passim in Boston.

In an age when our most powerful symbols are owned and commodified, where words like "genocide" and "revo-

lution" are used to describe layoffs and sports drinks, "Woodstock" has lost all its cachet as a reservoir of community spirit. It is now a hollow symbol with no relationship whatsoever to its original meaning. The name has no interest in the thing it once named; it's been a bitter divorce with no alimony and, more appropriately, no child support.

So where did it all go? Whatever you want to call what Woodstock once symbolized, has it been stomped to death in a mosh pit of disenfranchised youth?

Believe it or not, it's alive and well and has barely changed ZIP codes. The same weekend of this year's fiasco, 100 miles away in the hills on the Massachusetts border, some 14,000 people attended the 11th annual Falcon Ridge Folk Festival. (Continued on page 14)

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

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HMV Media Group's Sales Rise

BY TOM FERGUSON

LONDON—HMV Media Group enjoyed sales growth of 6.3% in its first year of trading and is on course for a possible stock market flotation early next year, despite having suffered a torrid time in the Far East.

The group's sales rose to 1.26 billion pounds (\$1.98 billion) in the year that ended April 24. The results, published Aug. 2, are the first full year's figures for the U.K.-based group, formed in March 1998. The comparison is with a combined figure of 1997-98 results of its two main components, HMV and U.K. book-seller Waterstone's.

Earnings before interest, taxes, depreciation, and amortization rose 32.4% to 118.6 million pounds (\$186.2 million) in the year, and group operating profit rose from 50.6 million pounds to 84.6 million pounds (\$132.8

million).

According to HMV Media Group chief executive Alan Giles, "The music business overall has been very pleasing, but we found the book market more difficult this year. There have been good, solid performances in all of our principal markets, although it's been a very difficult period in Hong Kong. I'm pleased to say we're now coming out of that."



GILES

A London-based analyst says, "The numbers look OK. The slowdown in the book market is quite marked, but the music side of the business has picked up again."

Recent press speculation has suggested that a stock market flotation might take place in the early part of 2000, and Giles suggests it's "not unreasonable" to say the group will not seek a flotation this year.

While noting that the company is currently operating "very comfortably within borrowing limits," he admits that "we are, of course, looking at the flotation option."

EMI and investment group Advent International each hold a 42.5%

share of HMV Media Group; the management team holds 15%. EMI and Advent are both being "very supportive," insists Giles, adding, "Their commitment is long-term."

Comparable-store sales growth across HMV Media Group was 3%; it added 24 stores during the year, bringing its global total to 483 in nine countries. New store openings totaled 50, while 26 sites were closed. The next financial year will see "important new stores opening in all our major territories," promises Giles, who predicts the group's capital expenditure will total "maybe 60 million-65 million pounds" during that time.

"We've got plenty of resources to continue to spend on the business," he says.

The situation in Hong Kong, where at one point, Giles says, the company's four stores were "something like 30% down in like-for-like sales," strongly affected the group's Asia-Pacific division; sales rose 1.7% year on year to 203.9 million pounds (\$320.1 million). On a comparable-store basis, sales dropped by 0.5%.

"That was very, very badly affected by Hong Kong," notes Giles. However, Australia and Japan both show "good sales increases" for the year.

(Continued on page 110)

Rykodisc Plans Its Relocation To New York

BY CHRIS MORRIS

LOS ANGELES—The Rykodisc label is relocating its sales, marketing, and production departments from Salem, Mass., to New York, where those functions will be integrated into parent Palm Pictures, which bought the company a year ago (*BillboardBulletin*, Aug. 5).

Rykodisc will operate as an independent A&R entity within the Palm family of labels, which also includes Palm Pictures, Hannibal, Rykolatino, and Slow River.

Rykodisc GM Peter Wright says, "We're a year into the merger with Palm, and we realized we need to put our A&R, marketing, and distribution staff in one place because of the intangible benefits we get from that situation."

Wright says that the consolidation of Rykodisc's distribution functions, previously based in Minneapolis, into the Salem office two years ago "made the point very strongly to us."

Most of the Rykodisc staffers are expected to work out of Palm Pictures' Columbus Circle office in Manhattan. According to a source, some sales personnel will likely work at the new 25th Street offices of Ryko Distribution Partners (RDP), Rykodisc's sister distribution firm. RDP's shift from Salem to New York, revealed earlier this year (*Declarations of Independents*, *Billboard*, Feb. 27), is expected to be complete in late October.

The Rykodisc move won't affect the operations of publishing company Rykomusic or the label's international department, which will remain based in Ardmore, Pa.

In its announcement of the move, Rykodisc acknowledged that "there will be some redundancies as a result of these changes." Wright says that while the company has "made a lot of offers to a lot of people," he does not know at this point which workers will remain with the firm or how many may be laid off.



Done Deal. After finalizing a \$200-million deal July 28 that brings the Windswept catalog to EMI Music Publishing, a post-signing celebration was held at EMI's headquarters in New York. Shown, from left, are Martin Bandier, chairman/CEO of EMI Music Publishing; Ichiro Asatsuma, president of Fujipacific, parent of Windswept; and Evan Medow, president of Windswept, whose name continues on as a U.S. publisher under Medow.

Famous Music To Expand Euro Offices

BY IRV LICHTMAN

NEW YORK—Famous Music, the U.S. publishing unit of Viacom's Paramount Pictures, expects to expand its launch of creative offices in European markets to strengthen its access to new talent.

The publisher has taken major steps in France and Germany to establish links with independent publishers in those markets (*BillboardBulletin*, Aug. 2).

Irwin Robinson, chairman/CEO of the New York-based company, tells *Billboard* that his wish list calls for additional creative offices within the next year or so in Italy, Spain, Sweden, and the Netherlands.

The move sees talent development partnerships with France's Jean Davoust and Germany's Hillekamp.

As part of the arrangement, Famous has also launched Famous Music France and Famous Music Germany. These companies now serve as umbrella companies to control Famous' share of its publishing alliances in each country.

The move is similar to a 1998 initiative in London that created Famous Music Ltd., although the London office, while considered a "creative" office, has no links with local independent publishers.

In France, the arrangement falls under the name of Davoust/Famous; the German setup is called Grand H Music/Famous. The latter will also be involved in production.

The Davoust/Famous operation in France has picked up publishing rights to two film scores by Michel Legrand, in addition to making several artist/writer deals.

The Famous deals don't affect Davoust or Hillekamp's own independent operations. Hillekamp's deal with Famous extends across Germany, Switzerland, and Austria.

Famous Music's extensive sub-publishing ties, started in 1995, are maintained with BMG Music Publishing, which administrates and exploits the Famous Music catalog in major markets, including

France and Germany. Nichion Inc. represents Famous in Japan, Taiwan, South Korea, and Vietnam.

Famous Music's Robinson says BMG Music will administrate Famous' share of the deals in Germany and France as well as in other territories where BMG Music is the subpublisher. Robinson says it's likely that foreign links with BMG



Pictured, from left, are Hillekamp, Davoust, and Robinson.

Music will continue as a result of negotiations to extend their relationship starting with the new year.

Robinson adds that by creating umbrella Famous operations in France and Germany, the company can become a director member of the rights groups GEMA (Germany) and SACEM (France).

Davoust is considered one of France's most important publishing executives. His career has included more than 22 years as managing director of what evolved into Warner/Chappell Music France.

In addition to the Legrand soundtracks, other signings to the Davoust/Famous roster include Positive Radical Sound, a reggae/ragga/rap trio; 9 Ave. B; Paul Breslin, a singer/songwriter; and Sofia Morizet, a composer/arranger.

Davoust's own company, Jean Davoust Editeur, has gotten off to a flying start with a single in France, "Tu M'oublieras," by Larusso.

Hillekamp's Grand H Music has been in business for 13 years and has generated hits by French film star Pierre Cosso, Black Box, Seal, and Saga. A 28-year label and publishing executive, Hillekamp has held posts at Ariola, Polydor, and Intersong/Germany.

Sen. Hollings Calls For Internet Sales Tax

BY BILL HOLLAND

WASHINGTON, D.C.—Responding to state and local government officials who see new revenue streams in untaxed Internet sales, Sen. Ernest Hollings, D-S.C., has introduced a bill that would levy a 5% federal sales tax on all goods sold on the Internet or through mail-order catalog (*BillboardBulletin*, Aug. 4).

The bill—S. 1433, the Sales Tax Safety Net and Teacher Funding Act—was introduced July 26. It ignores a congressional moratorium, the Internet Tax Freedom Act, passed last October, that halted any new Internet taxes for three years and created a commission to study

the issue (*Billboard*, July 3).

Says a Hollings spokesman: "Senator Hollings was not elected as a commissioner but as a lawmaker, and he is responding to the problem of billions of dollars of sales going [on] without sales taxes at the state and local levels that could be used basically for education. We're talking reality here; it could mean economic death in the future for these projects if such taxes are not collected."

Under current law, states are prevented from requiring out-of-state mail-order businesses to collect local sales taxes, and Internet businesses have been operating under the

same rule.

"States don't have the authority—this will be a federal law," explains the Hollings spokesman. "Interstate tax laws have been on the books for a while in telecommunications and other areas. This is nothing new."

In addition to revenue-hungry local and state governments, traditional retailers also complain that a no-tax Internet is unfair. Online businesses maintain that if taxes are levied too soon, it could stifle a still-growing industry.

Peter Harter, Emusic.com's VP of global public policy and standards, says, "In light of the congressional bipartisan effort to create a com-

mission to study the Internet tax issue, the bill is misplaced.

"Just because industry, consumers, state, local, and fed government authorities worked very hard in putting in place a moratorium does not mean E-commerce should avoid taxes," he adds. "The Hollings bill [ignores] the plain fact that Internet taxation is a very complex issue. Government should let the tax commission do its work."

Hollings' bill will be referred to both the Senate finance and commerce committees. Hearings on the controversial bill have not yet been scheduled but would take place this fall after the August recess.

McGraw, Gill Lead CMA Hopefuls

BY CHET FLIPPO

NASHVILLE—Continuing his recent string of successes, Tim McGraw led all performers with seven nominations for the 33rd Country Music Assn. (CMA) Awards, to be held by the CMA on Sept. 22 at the Grand Ole Opry House.

The nominations, which were announced Aug. 3 at the Opry, contained few surprises. Perennial favorite Vince Gill received five nominations, and longtime favorite George Strait got four. Dixie Chicks, who last year nabbed the Horizon Award and the vocal group award, also received four nominations, including one for the coveted entertainer of the year.

Alan Jackson, who last year received no nominations, was tapped this year for the male vocalist award and for best video. And former teen sensation LeAnn Rimes was missing from the list for the second year in a row.

McGraw, who won album of the year honors last year for "Everywhere," was nominated again for album ("A Place In The Sun") and entertainer of the year, male vocalist, music video ("Just To Hear You Say That You Love Me," with wife Faith Hill), and single of the year for "Please Remember Me." That song's writers, Rodney Crowell and Will Jennings, were nominated for song of the year. McGraw's two other nominations were for co-producing that song and his album.

The nominees are as follows:

Entertainer of the year: Garth Brooks, Dixie Chicks, Tim McGraw, George Strait, Shania Twain.

Male vocalist: Vince Gill, Alan Jackson, Tim McGraw, George Strait, Steve Wariner.

Female vocalist: Faith Hill, Mar-

tina McBride, Jo Dee Messina, Shania Twain, Trisha Yearwood.

Horizon Award: Kenny Chesney, Sara Evans, Jo Dee Messina, the Wilkinsons, Chely Wright.

Vocal group: Alabama, Diamond Rio, Dixie Chicks, Lonestar, the Wilkinsons.

Vocal duo: Brooks & Dunn, the Kinleys, the Lynns, Montgomery Gentry, the Warren Brothers.

Musician: Eddie Bayers, Paul



McGRAW

Franklin, Dann Huff, Brent Mason, Randy Scruggs.

Album: "Always Never The Same," George Strait, MCA Nashville, produced by Tony Brown and George Strait; "The Key," Vince Gill, MCA Nashville, produced by Tony Brown; "A Place In The Sun," Tim McGraw, Curb Records, produced by Tim McGraw, Byron Gallimore, and James Stroud; "Two Teardrops," Steve Wariner, Capitol Nashville, produced by Steve Wariner; "Where Your Road Leads," Trisha Yearwood, MCA Nashville, produced by Tony Brown and Trisha Yearwood.

Single: "Amazed," Lonestar, BNA Records, produced by Dann Huff; "Choices," George Jones, Asylum Records, produced by Keith

Stegall; "Don't Laugh At Me," Mark Wills, Mercury Nashville, produced by Carson Chamberlain; "Please Remember Me," Tim McGraw, Curb Records, produced by Tim McGraw, James Stroud, and Byron Gallimore; "Wide Open Spaces," Dixie Chicks, Monument Records, produced by Paul Worley and Blake Chancey.

Vocal event: "Old Dogs," Waylon Jennings, Mel Tillis, Bobby Bare, and Jerry Reed, Atlantic Records Nashville; "No Place That Far," Sara Evans with Vince Gill, RCA Records; "My Kind Of Woman/My Kind Of Man," Vince Gill with Patty Loveless, MCA Nashville; "Trio II," Dolly Parton, Linda Ronstadt, and Emmylou Harris, Asylum Records; "Same Old Train," Clint Black, Joe Diffie, Merle Haggard, Emmylou Harris, Alison Krauss, Patty Loveless, Earl Scruggs, Ricky Skaggs, Marty Stuart, Pam Tillis, Randy Travis, Travis Tritt, and Dwight Yoakam, Columbia Records.

Song (songwriter award): "Don't Laugh At Me," Allen Shamblin and Steve Seskin, Built on Rock Music/David Aaron Music/Love This Town Music; "Husbands And Wives," Roger Miller, Sony/ATV Songs; "If You Ever Have Forever In Mind," Vince Gill and Troy Seals, Vinny Mae Music/Irving Music/Baby Dumplin Music; "Please Remember Me," Rodney Crowell and Will Jennings, Blue Sky Rider Songs/Sony ATV Tunes; "This Kiss," Annie Roboff, Robin Lerner, and Beth Nielsen Chapman, Puckalesia Songs/Nomad-Noman Music/Warner-Tamerlane Publishing/Almo Music/Anwa Music/BNC Songs.

Video: "Don't Laugh At Me," Mark Wills, directed by Jim Hershleder; "How Forever Feels," Kenny Chesney, directed by Martin Kahan; "I'll Go On Loving You," Alan Jackson, directed by Steven Goldmann; "Just To Hear You Say That You Love Me," Faith Hill with Tim McGraw, directed by Jim Shea; "Wide Open Spaces," Dixie Chicks, directed by Thom Oliphant.

Coburn Takes Reins At Atlantic/Nashville

NASHVILLE—Manager and publisher Barry Coburn, who has been chosen as the next president/CEO of Atlantic Records Nashville (*Billboard* **Bulletin**, Aug. 3), says that while he has been offered similar positions before, this was the first one he could not resist.

"Atlantic has such an amazing legacy," Coburn says. "You look at great record executives who are no longer there—David Geffen at Geffen Records, Chris Blackwell at Island, Jerry Moss of A&M—and you look at Ahmet Ertegun and Atlantic, and he's still there. He is the classic record man."

"And Val Azzoli is in place," Coburn continues. "The future is very clearly defined at this company. Val was also an artist manager as well, and I found a great connection with him."

Coburn replaces the retiring Rick Blackburn Aug. 16. Blackburn was named to the new position of chairman emeritus and will consult for the company.

Azzoli, Atlantic Group co-chairman/co-CEO, notes that Coburn's varied background suits him well for the job. "The focus at Atlantic Nashville has always been on aggressive, grass-roots artist development, and I am confident that Barry will carry on that tradition in grand style, while putting his unique personal stamp on the label," Azzoli says.

A native of New Zealand, Coburn also worked in Australia, where he managed Split Enz and was a music publisher and concert promoter and producer. He moved to Nashville in 1984.

He managed Alan Jackson from 1988 to 1994 and also has handled

BR5-49, Suzy Bogguss, Holly Dunn, Lacy J. Dalton, and Diamond Rio.

Coburn is president of his firm Ten Ten Management and co-owner with his wife, Jewel Coburn, of Ten Ten Music Group. Ten Ten Management clients will be handled by present staff, and



COBURN

Jewel will continue as president of Ten Ten Music Group.

Blackburn says that his 10 years with Atlantic were "the most rewarding of my career. To be given the opportunity to build a label from the ground up was a dream come true,

and I am immensely proud of all that we have achieved. I am pleased to leave the reins of the division in the very capable hands of Barry Coburn."

Azzoli salutes Blackburn, saying, "If it weren't for Rick, Atlantic Records probably wouldn't even be in the country music business. He virtually singlehandedly made us a legitimate force in the field."

Atlantic/Nashville opened in 1972 under Rick Sanjek's helm, with Willie Nelson, Doug Sahn, John Prine, and Henson Cargill on the label. It closed in 1974.

Blackburn and Nelson Larkin started the division anew in 1971, with Blackburn assuming the presidency. Such artists as John Michael Montgomery, Tracy Lawrence, and Neal McCoy went platinum under his tenure.

In the wake of the announcement of Coburn's appointment, three staffers exited Atlantic Nashville: VP/GM Bryan Switzer, VP of sales/marketing Bob Heatherly, and executive assistant Debbie Bellin.

CHET FLIPPO

Valley Media Posts Losses Bigger Warehouse May Lead To Upswing

BY ED CHRISTMAN

NEW YORK—Valley Media posted a net loss of \$799,000, or 9 cents per share, on sales of \$185.8 million in the company's fiscal second quarter, which ended July 3.

The loss was down from the \$1.99 million loss, or 41 cents per share, that the company turned in for its second quarter last year, when sales were \$154.4 million. (The per-share loss in the prior-year period included a one-time, nonrecurring loss of 15 cents.)

Total sales in the quarter for the Woodland, Calif.-based wholesaler increased by 20% over the same time period last year, with most of the gain coming from the company's Internet fulfillment business for online merchants. That segment of the business generated sales of \$59.1 million, an increase of 172% over the \$21.7 million that the company had in the second quarter last year.

Valley attributed the overall loss to higher than expected costs involved in opening a new 260,000-square-foot warehouse in Woodland. The financial impact of the move to the new warehouse will be

behind it by the end of the September 1999 quarter, the company adds.

With the new Woodland facility and the Louisville, Ky., distribution center the company opened last year, Valley has tripled its warehouse capacity, allowing for future growth, a company statement notes.

In addition to decreasing its loss from the previous year, the company more than doubled earnings before interest, taxes, depreciation, and amortization to \$3.4 million, up from \$1.4 million in the corresponding time period last year.

Besides the online sector, Valley's independent distribution business also enjoyed sales growth, with total sales up 11.2% to \$13.99 million for the quarter. However, the company's largest business, the one-stop operation, suffered a 6.3% decline in sales to \$116.3 million.

The company released its financial information after the markets closed Aug. 5. Its shares closed that day up 37.5 cents to \$13.875.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Justin Morris is promoted to senior VP and CFO of the Capitol Records Group in Los Angeles. He will continue working as senior VP and CFO of Capitol Records.

"Big" Jon Platt is appointed senior VP, creative/West Coast, for EMI Music Publishing in Los Angeles. He was creative manager.

Dave Gottlieb is named VP of marketing for RCA Records in New York. He was VP of worldwide marketing for 550 Music.

Kathy Coleman is named VP of film and television for Sony/ATV Music Publishing in New York. She was VP of film and television/creative for MCA Music Publishing.

Drew Dixon is promoted to VP of A&R for Arista Records in New



MORRIS



PLATT



GOTTLIEB



COLEMAN

York. She was senior director of A&R and R&B.

Ross Zapin is appointed head of modern rock radio and video promotion for DreamWorks Records in New York. He was head of modern rock radio promotion at Geffen Records.

Lynne Poole is appointed senior director of sales for Epic Records Group in New York. She was director of national sales for Atlantic

Records.

Michael Becker is appointed senior director of national promotion for Capitol Records in Hollywood. He was director of national promotion for the Work Group.

Anne Weaver is appointed director of national promotion for Dreamcatcher Entertainment in Nashville. She was VP of promotion for Imprint Records.

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Buena Vista Club Film Boosts Album

BY CARLA HAY

NEW YORK—The musicians of Afro-Cuban world-beat band the Buena Vista Social Club may be unlikely movie stars, but industry observers are crediting a documentary feature film on the group for propelling growing U.S. interest in the band's self-titled album on World Circuit/Nonesuch Records.

Given that non-English-language albums rarely break into the upper half of The Billboard 200, the Buena Vista Social Club's story is a dramatic one, with a chart odyssey that began nearly two years ago. Released in September 1997, "Buena Vista Social Club" began its steady chart climb when it entered the Heatseekers chart at No. 38 in the Oct. 4, 1997, issue.

A steady presence on that chart for the next several months culminated when the album rose to No. 1 in the July 31 issue. "Buena Vista Social Club" then reached Heatseekers Impact status when it climbed to No. 97 on The Billboard 200 in the Aug. 7 issue. This issue, the album stands at No. 95 on that chart.

The album has already been a

No. 1 hit on The Billboard Latin 50 chart, having reached the top spot in the March 21, 1998, issue. In 1998, the album won the Grammy



BUENA VISTA SOCIAL CLUB

Award for best tropical Latin performance.

What separates the Buena Vista Social Club from other acts is that the group was a one-off assembly of 20 veteran musicians (with an average age above 70), with many of the musicians considered a "who's who" of the Cuban music community. Artists who performed on the album included Ibrahim Ferrer, Rubén González, Eliades Ochoa, and Compay Segundo.

"Buena Vista Social Club" producer Ry Cooder, who played on the

album, recalls how the project first came to fruition.

"[Album executive producer and World Circuit owner] Nick Gold had this idea to bring a musical link between west Africa and Cuba, and he wanted to get these musicians over to Havana to make a record. Part of the reason why this record is interesting is because a lot of the musicians didn't know each other that well before getting together for this album. That unfamiliarity kept the dynamics fresh."

Cooder gave acclaimed film director Wim Wenders a tape of Buena Vista Social Club's music, and the director was so impressed that he decided to make a movie about the group.

In February, the film "Buena Vista Social Club" was released in selected U.S. theaters. The documentary film, a Road Movies production, intertwines interview and performance footage of the group.

"The Buena Vista Social Club movie has really pushed the album sales to a higher level," says John Coughlan, world music/Latin music buyer for Tower Records' Lincoln
(Continued on page 104)

'Burnzy's' Evokes Bygone Era

Film's TV Screening Prompts Cellsum Soundtrack

BY PAUL VERNA

NEW YORK—When Uptown Horns co-founder Crispin Cioe was approached by a friend, screenwriter George Gilmore, to assemble a '60s-themed soundtrack for an obscure downtown film called "Burnzy's Last Call," Cioe's first impulse was to license well-known songs that would give the viewer a sense of the period.

However, confronted with budgetary limitations that prohibited licensing tracks, Cioe came up with an infinitely more challenging and rewarding alternative: enlisting famous friends to help him write original music in the style of certain artists.

"When they showed me a rough cut of the film, I realized that there's a jukebox in the corner of the bar where the entire film takes place," says Cioe. "I figured that all the music should be coming from that jukebox."

A studio and road musician with a 20-year pedigree, Cioe had an impressive phone book from which to draw. He ended up enlisting David Johansen, Deborah Harry, the Smithereens, Graham Parker, Lou Christie, Evan Dando, Adam Roth, and others. The ploy is taken full tilt, with each artist given a stage name and a fake bio (except for Christie, who plays himself).

For instance, Johansen delivers the David Bowie/glam-rock caricature "Space Monkey" and the Louis Prima-styled "I Want To Be At My Own Funeral"; the Smithereens do their best Gene Pitney on the tune "Into The Mirror," written by group drummer Dennis Diken (who also collaborates with multifaceted musician Pete DiBello on the Four Seasons-inspired "What Will I Do With My Heart"); and Harry turns in a campy imitation of Mary Hopkin titled "So We Danced Again."

Elsewhere, Parker goes out of character on the love song "Childhood Sweetheart," which is reminiscent of an early British Invasion pop tune, while Cioe and Gilmore collaborate on "Waiting For The Pain," which is performed by Dennis Ray & the Uptown Horns.

"Burnzy's Last Call" stars Johansen, Chris Noth from "Law & Order," horror film actor Tony Todd, Sherry Stringfield of "ER" fame, and supermodel Frederique Van Der Wal as barflies at Eppie's, a fictional downtown haunt. (Actually, the movie

was filmed in the real Eppie's, a now-defunct bar in Jersey City, N.J.)

Despite the soundtrack's hip appeal, no label would release it because the film—which was directed by Michael De Avila and produced by Rockville Pictures—failed to secure theatrical distribution, according to Cioe.

However, when "Burnzy's" was picked up by the Sundance Channel on cable TV, Cioe decided to take another stab at shopping the album.

He brought it to the attention of Albert Bouchard (of Blue Oyster Cult) and Bouchard's wife, Deborah Frost, who front a New York band called the Brain Surgeons and operate the independent label Cellsum Records.

Frost recalls, "When Crispin first brought this to us, we loved it. Albert and I just felt the music was too much fun. It was music that seemed to belong to an alternate universe and evoke other eras."

Distributed by Ripe & Ready Music—a New York company run by Mike "Mango" De Urso—through Big Daddy Distribution, the album is scheduled for release Aug. 17. There are no plans for a concerted radio promotion campaign, given the project's budget constraints. However, at retail, the album will be featured in Tower Records listening posts nationwide from late August through the end of September, according to De Urso.

He says, "The listening posts are our primary means of exposure. The record will be in the soundtrack section, which is good, because it's a bit of an older demographic. If it's up on the wall, people can listen and get an idea of how this is a soundtrack within a soundtrack."

Because 23 cuts were recorded for the project but only 13 were used on the soundtrack, Cioe has a wealth of unreleased material he plans to post on his Web site (crispinmusic.com). The first is a track by Smithereens guitarist Jim Babjak, who uses the pseudonym Leaves Of Grass. Other planned Internet downloads include the Cioe-Johansen tune "Spook Dogs" and the Cioe-Gilmore co-write "Cotton Candy."

In addition, Johansen plans to host an Internet chat about the project on the Trans World Entertainment site, according to De Urso.



CIOE

Ripe & Ready



Northern Spain's Celtic Sounds Gain Global Fans With New Wave Of Bagpipers

BY HOWELL LLEWELLYN

MADRID—A different kind of wailing is reaching the ears of Spanish music buyers.

The mournful wailing of flamenco's *cante jondo* from the scorched, arid south is familiar to Spanish ears. But the sound of bagpipes has also added its note to the national chorus, as a wave of Celtic music rolls down from the lesser-known damp, windy northwestern Celtic regions of Galicia and Asturias.

The music had always been confined to weddings, funerals, and village fiestas. Now it's the most vibrant genre in Spain, and never before have so many young musicians taken up the style, which until recently was considered backward. Madrid-based majors have signed an unprecedented number of bagpipers, flutists, accordionists, and tambourine bashers.

"Until now, the word *gaitero* [bagpiper] had the connotation of a good-time drunkard who played in taverns," says Tomas Diez, director of Fonofolk, the traditional music imprint of key Madrid indie Fonomusic. "Now it is shouted out at con-

certs as a mark of respect to musicians, much as *torero* [bullfighter] is in southern Spain. Bagpipers have a prestige they never had before."

The genre's visibility was raised by



PATO

flutist/bagpiper Carlos Núñez with his 1995 debut solo album, "Irmandade Das Estrelas" (Brotherhood Of The Stars), which sold more than 250,000 copies around the world, according to his label, BMG Ariola. His second record, "Os Amores Libres" (Free Loves), is now certified platinum with 100,000 sales since its April release in Spain. It's set for

worldwide release in October; it will be on RCA Victor in the U.S.

But at just 29, Núñez—described variously as "the Jimi Hendrix of the bagpipe" or "that wild genius, the seventh Chieftain" by Paddy Maloney, with whom Núñez has often played—maintains a distance from what is happening now.

This includes a huge hit by José María Hevia, from Asturias, whose "Tierra De Nadie" (No-Man's Land) on EMI Hispavox is close to 500,000 sales after 40 weeks on the charts (Global Music Pulse, Billboard, April 3). Hevia adapted his own electronic bagpipe to connect with the MIDI standard for electronic instruments, and playing his pipes involves no lung activity. Purists have drawn their own conclusions, but his good looks bring young female admirers to his concerts.

Another new phenomenon is the female bagpiper: Cristina Pato, 18, was probably one of the first women to release a bagpipe album anywhere when "Tolemia"—which means "lunacy" in the Galician language—
(Continued on page 107)

Zeppelin's Jones Makes Solo Return

Instrumental 'Zooma' Set On Discipline Global Precedes Tour

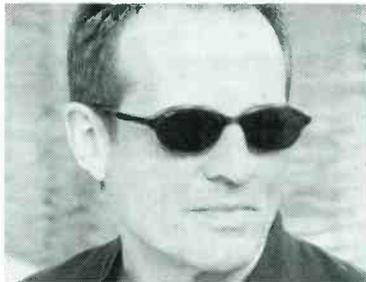
BY ED CHRISTMAN

NEW YORK—Since Led Zeppelin broke up in 1980, John Paul Jones has kept himself busy as a producer; but it wasn't until his collaboration with Diamanda Galas in 1994 that a missing ingredient in his artistic life became obvious.

"When I toured with Diamanda, I realized I had been missing playing live," says Jones, who played bass and keyboards in the most influential band of the 1970s. "Once I realized it, I had to figure out how to be able to get out for live shows again. So I decided to make an album."

With the Sept. 14 release of "Zooma" on Discipline Global Mobile in North America and Europe and Pony Canyon in Japan, Jones plans to hit the road to support the album, which is one of the major thrusts in promoting it.

"In marketing the album, we will rely on a lot of word-of-mouth for a very powerful performance on-stage and on the album, which will speak for itself," says Jones' manager, Richard Chadwick of Opium Arts Ltd. in London.



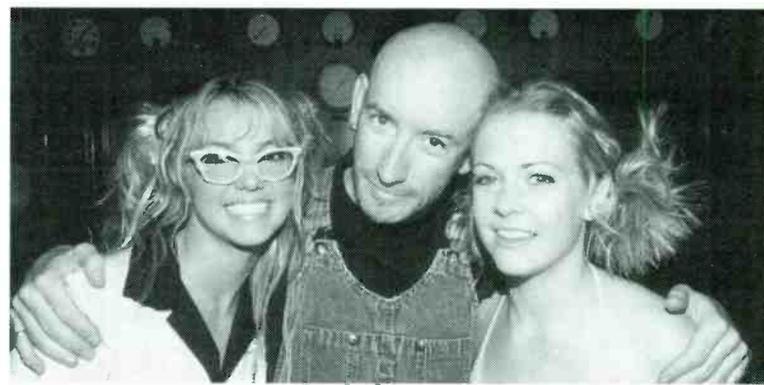
JONES

The instrumental album, which was written and produced by Jones in a home studio, clearly shows—in case there were any doubts about his contributions—that he was one of the main architects of the Led Zeppelin sound. The riff-laden album is built around intricate bass/drum interplay that defines the term "Zeppelin-esque." On the record, Jones plays multiple bass guitars, including the bass lap steel, which he calls the lead instrument on the record. He also plays mandola, guitar, and organ.

Jones will hit the road in October, first coming to North America

and then moving on to Europe in November and Japan through December. In the new year, there may be another go-round in the U.S. In North America, the booking agent is Steve Martin of the Agency in New York. Neil Warnock, who is with the Agency in London, handles the rest of the world.

Jones says he's still assembling the band, which will take the form of a power trio. "Nick Beggs is (Continued on page 15)



Spears Goes Crazy. Britney Spears, who is touring the U.S., wrapped production on the video for her next Jive single, "(You Drive Me) Crazy." To be featured on the label's soundtrack to "Drive Me Crazy," the track goes to radio Monday (9). The clip will premiere on MTV's "Total Request Live" in mid-August. Pictured, from left, are Spears, director Nigel Dick, and actress Melissa Joan Hart.

U.K.'s Pocketsize Fits In Dance/Pop World With Atlantic's '100% Human'

BY LARRY FLICK

NEW YORK—When Atlantic issues Pocketsize's debut, "100% Human," on Sept. 21, it will benefit from the advance activity of the set's first single, "Walking."

The single, which features dance-savvy remixes by Soul Solution, has been building audiences at clubs and crossover radio since its release Aug. 9.

"It has a great feel," says Scott Sipel, music director at WWCK Flint, Mich. "It's reminiscent of 'Missing' by Everything But The Girl, but it's lighter and poppier. It has tremendous potential."

Such feedback is key to the evolution of the project. Jeff Dandur, director of product management at the label, says, "It's a natural radio record. We expect it to do extremely well at that level."

The project will be supplemented by an aggressive press campaign both here and in the act's native U.K., where EMI will issue the disc Sept. 20. Advance press overseas has been strong; the album has been drawing positive reviews from tastemaking publications like *Melody Maker* for its stylistic blend of electronic rhythms and classic pop melodies.

Although Pocketsize, comprising keyboard whiz Darren Pearson and singer Liz Overs, visited the U.S. in

June to do early promotion, the act's return remains undetermined. According to Dandur, the act will likely be back in late fall to do some club dates and radio promotion.

In the meantime, Pearson and Overs are rehearsing for gigs in the U.K. They've also just completed a video for "Walking" with director



POCKETSIZE

Paul Andresen. "It's been a whirlwind," says Pearson. "This is a long way from where we've begun."

Pearson and Overs grew up in a small town called Eastbourne where they played in a school band. "It was a bleak existence, to be honest," says Overs, adding that each left for London several years ago to pursue a career in music.

Shortly after both had arrived in London, the two bumped into each other in a club. "One thing lead to another, and we started writing songs together," says Pearson.

Buoyed by their creative output, Overs sought a job at a label; she had once read a quote from Deborah Harry that a label job had supplemented her industry education. Overs soon found herself working at EastWest U.K. Roughly a year later, the duo wound up signing with Atlantic U.S. "It's not a blueprint to success for all, but it's definitely been a great route for us," says Overs.

Capitol Exec Running His Own Imprint; Another Round Of Layoffs At Sire

CHILD'S PLAY: For Capitol Records senior VP of A&R Perry Watts-Russell, getting his own imprint, Anise Records, was a way to run a label without really having to run a label.

"Capitol had asked me about re-signing, and I was considering my various options. My attorney **Jill Berliner** asked me, 'Would you like one day to run Capitol?,' and I said, 'No, God forbid. I wouldn't be good at that.' I said what I wanted was to focus on a small number of acts but have a great degree of ownership, and that's how this idea was born."

Sweetly, Watts-Russell gave the label the name he would have given a female child. "I'm married and have three sons, and we're done, but I always wanted a daughter that I would have named Inca Anise. I couldn't get Inca, but Anise was free, so the label is named after the daughter I never had."

Anise's first release was **Kendall Payne's** "Jordan's Sister," which came out July 13. According to his agreement with Capitol, Watts-Russell can release three records a year on the imprint, allowing for, by his own estimate, a roster of no more than six artists. "I'm contemplating that my first three records will all be solo females," he says. "I don't want any hostility toward me by male artists, and I don't think I want to be typecast, but I kind of like the synchronicity of it."

Among the new artists Watts-Russell has signed to Capitol who may be on Anise are singer/songwriters **Shannon McNally** and **Amy Correia** and the band **Lackey**. No artists with established careers on Capitol will make the switch. At this point, Anise will have no staff other than Watts-Russell, who will rely on Capitol for everything other than A&R functions.

As invested as he is in Anise, Watts-Russell stresses that "my principal job is to be senior VP of A&R for Capitol. That doesn't change. This is really an accommodation on Capitol's part. I think it would be unfair to any artists that I'm going to sign to Capitol if they thought I wasn't going to put as much time and energy into them as I will acts on Anise."

As for Watts-Russell's guideline for Anise, "I just want it to be associated with quality albums. I wouldn't want to aim for any less commercial success than something on Capitol, but the primary thing is I really want for people to hear records on Anise and say, 'That's a wonderful album,' whether it sells 10 million or 10,000."

CHANGES IN THE KINGDOM: Sire Records Group (SRG) has cut approximately a dozen staffers in New York and Los Angeles, including VP of marketing **Lyle Presler**, VP of promotion **Sherri Trahan**, VP of A&R **Bud Scoppa**, and national director of sales **Bob Tyldsley** (*Billboard* **Bulletin**, Aug. 2).

This marks the second round of layoffs at Sire in less than a year. Last November, SRG let go between eight and 10 staffers. SRG was started by **Seymour Stein** in November 1997. It utilizes distribution from both WEA and Warner Music Group's independent Alternative Distribution Alliance.

While there has been no official announcement, the label is poised to merge with London Records, and sources say that may have played a key role in the layoffs. However, other sources say it's simply a matter of "belt tightening." No releases are expected to be affected by the moves. Sire executives



by Melinda Newman

had no comment.

READY FOR HER CLOSE-UP: Look for **Alanis Morissette** to go after more big screen, according to her manager, **Scott Welch**. "She's in the new film 'Dogma' that **Kevin Smith** wrote, and she's going to pursue acting a lot more," he says. While Smith did not reveal any specific roles, he notes that the merger of her management company, Atlas/Third Rail, with Gold/Miller, a management company that represents such actors as **Jim Carrey**, can only help achieve her goal.

STUFF: As planned, Columbia-distributed Portrait Records has signed a new rock band. Birmingham, Ala.'s **Mars Electric** finds itself nestled in a roster that includes **Pat Benatar**, **Ratt**, **Cinderella**, **Great White**, and **Damn Yankees**.

In what is a very smart move, given traditional radio's reluctance to play new or old material from many of these '80s hair bands, Portrait is also launching the Portrait Records Radio Network, which will feature streaming audio of Portrait acts 24 hours a day. The site will be accessible through Portrait's main Web site . . . **ZZ Top**, which was the first band to play Denver's McNichols Sports Arena when the facility opened in 1975, has been asked to play at the arena's swan song Sept. 12. The facility is being replaced by a new complex that houses the new Mile High Stadium and Pepsi Arena. The show will benefit VH1's Save the Music charity.

Guster 'Forever' Captures Energy Of Live Shows On Hybrid Set

BY CARRIE BELL

LOS ANGELES—Although "Lost And Gone Forever" is theoretically Guster's second album on Hybrid Recordings/Sire, the Boston band considers the Sept. 28 release its real major-label debut. According to guitarist/vocalist Ryan Miller, 1998's "Goldfly" was more like an introduction.

"We actually made 'Goldfly' ourselves on a really small budget. It was distributed through Aware, and we sold it mostly at shows. Sire decided to reissue the album to give press, radio, and retail people a glimpse into our world and show them what Guster is capable of. It wasn't meant to be our huge big push or our grand finale," Miller says.

"It was like the training wheels before the big bike ride," he continues. "Not that we are embar-

rassed by it or anything. You can't scoff at a national TV appearance, a charting single, or a spot on the H.O.R.D.E. tour."

It's true that selling 55,000 units, according to SoundScan, and peaking at No. 35 on the Modern Rock Tracks chart with "Airport Song" isn't exactly small potatoes, but Miller warns that you ain't seen nothing yet.

"We saved all our ammunition for this new record. We finally got what our band is about on tape, and we really pushed ourselves as writers and sonically," says Miller, who is joined in the trio by guitarist/vocalist Adam Gardner and percussionist/vocalist Brian Rosenworcel (who plays drums with his bare hands). "Not to mention we were blessed with the opportunity to work with producer Steve Lillywhite. It was a real



GUSTER

honor that he viewed us as a worthwhile diamond in the rough after all the million-sellers he has produced. He empowered us to embrace experimentation and added a lot of subtle nuances to

the CD."

Hybrid CEO Michael Leon says enlisting an accomplished producer to help the band realize its full potential was one of the goals for "Lost." The other goals the labels hope to accomplish are to broaden the existing audience and secure Guster's career-artist status.

"We want to amplify the results we got from the release of 'Goldfly,'" says Leon. "We want to take that very stable foundation and build on it. We have always thought in a long-term way about this band, but I think they are in a very advantageous position currently. They have good word-of-

mouth, are very ambitious and hard-working, have made an excellent record, and can sell a substantial number of tickets to a show in several major and college markets."

Hoping programmers will remain loyal, the first single, "Barrel Of A Gun," will be worked to college, triple-A, and modern rock stations starting in late August. The band will make its first music video to complement the song. Retailers will be provided with the standard decorations like posters and in-store play copies.

(Continued on page 15)

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB DYLAN & PAUL SIMON	Madison Square Garden New York	July 27	\$1,347,123 \$125-\$85/\$60/\$45	17,161 seated	Deisener/Slater Enterprises
PHISH	Deer Creek Music Center Noblesville, Ind.	July 25-26	\$1,101,155 \$25.50	41,553 seated	Sunshine Promotions
PHISH	Coca-Cola Lakewood Amphitheatre Atlanta	July 3-4	\$1,057,451 \$29.75	37,822 two-seated	Universal Concerts
BARRY MANILOW	Rosemont Theatre Rosemont, Ill.	July 29-Aug 1	\$676,721 \$100/\$35	17,717 21,000 five shows four-seated	The Entertainment Group, SFX Entertainment
'N SYNC, JORDAN KNIGHT, SUGARHILL GANG	Hersheypark Stadium Hershey, Pa.	July 23	\$922,973 \$38.75/\$28.75	27,610 seated	Electric Factory Concerts
TOM PETTY & THE HEARTBREAKERS, LUCINDA WILLIAMS	World Music Theatre Tinley Park, Ill.	July 31	\$874,025 \$50/\$25	25,302 seated	Tinley Park Jam Corp
WHITNEY HOUSTON	Universal Amphitheatre Universal City, Calif.	July 29-30	\$873,140 \$125/\$100/\$75/\$45	12,294 12,378	Universal Concerts Metropolitan Entertainment Group
OZZFEST '99: BLACK SABBATH, ROB ZOMBIE, DEFTONES, SLAYER, PRIMUS, GODSMACK, SYSTEM OF A DOWN, DRAIN S.T.H., FEAR FACTORY, APARTMENT 26, STATIC-X, PUNY, SLIPKNOT, HED P.E., FLASHPOINT	Coca-Cola Starplex Amphitheatre Dallas	July 13	\$709,540 \$55.75/\$40.75	17,807 17,821	Universal Concerts
DAVE MATTHEWS BAND, JIMMY CLIFF	Coors Amphitheatre Chula Vista, Calif.	July 7	\$701,021 \$42.25/\$31.25	19,442 seated	Universal Concerts
DAVE MATTHEWS BAND	Coca-Cola Starplex Amphitheatre Dallas	July 22	\$634,435 \$39.50/\$28.50	19,882 seated	Universal Concerts

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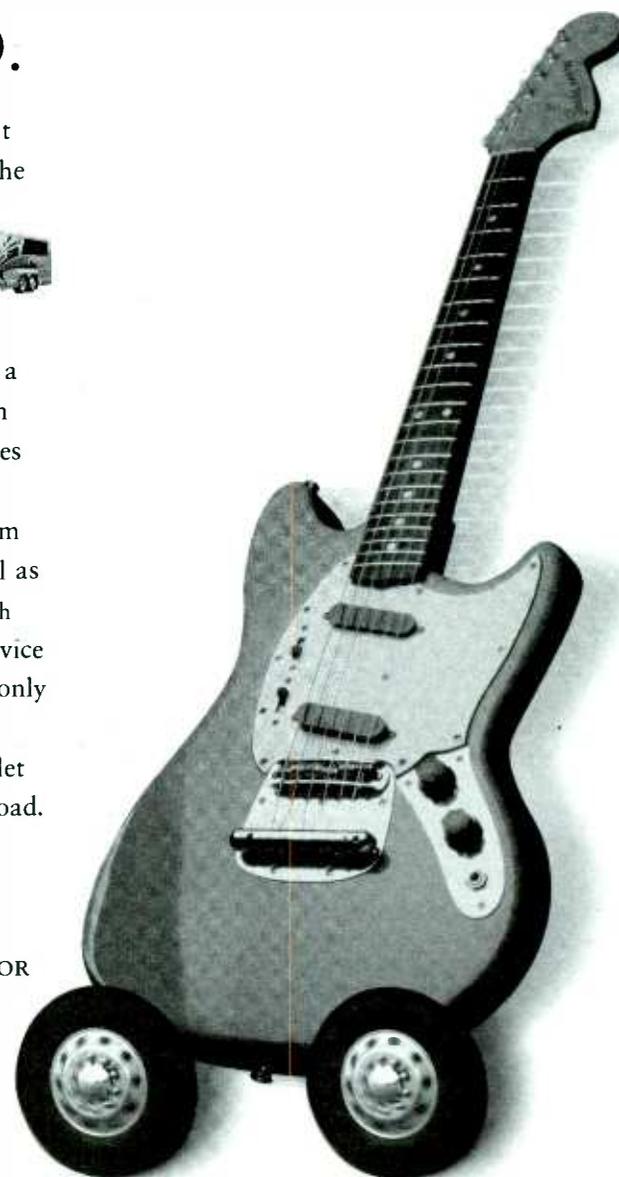


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Rykodisc's Cockburn Serves Up 'Breakfast'

Singer/Songwriter's 25th Set Takes A More Personal Perspective

BY ROBYN LEWIS

NEW YORK—Traditionally, Bruce Cockburn's music has paralleled his political activism, with a call to action resonating from his recordings.

Yet, the awe-filled landscape contextualized on his milestone 25th album, "Breakfast In New Orleans, Dinner In Timbuktu," set for worldwide release by Rykodisc on Sept. 14, is a far cry from the worlds of loss and desolation visited on albums past.

"Breakfast In New Orleans, Dinner In Timbuktu" is more personable than the material Cockburn is better-known for—and it's more observational about emotional relationships than about the world at large.

"It's harder to find the dramatic things in it," says the Canadian artist. "Each album had some sort of message-y stuff in it, and there is no end of issues worth paying attention to and writing about, but it would get boring for people if I only did that, too."

Though the content of his most recent humanitarian efforts is not presented in the lyrics, it is certainly reflected in his musical stylings on the album. While participating in "River Of Sand," Bob Lang's documentary on desertification in Mali last year, Cockburn was introduced to Toumani Diabete, who plays the *kora*, a West African harp.

"He and I play together in the film, and in the course of doing so, it fell together automatically, and



COCKBURN

that gave me the thought of having the *kora* on the album," Cockburn says.

Melding the natural scales of the *kora* with Arabic and Latin American overtones and the harmonies of guests Margo Timmins, Lucinda Williams, and Richard

'I'm always interested in the spiritual showing up in songs'

—BRUCE COCKBURN—

Bell gives texture to songs examining love and life and their mysteries.

"Blueberry Hill," the pop classic written by Al Lewis, Vincent Rose, and Larry Stock, is covered with frank, refreshing sincerity. "Mango," a celebration of female sexuality, is, as Cockburn

describes it, "not as bump-and-grindy as the subject matter would suggest."

The first single from the album, "Last Night Of The World," which will be served to triple-A and college radio, is similarly expressive, without forming an easily drawn picture. Cockburn just finished shooting the video for the single, directed by Warren Sonoda.

"I'm always interested in the spiritual showing up in songs from one degree to another," he says. "This album is more cheerful and isn't focused on darkness."

Cockburn is planning a West Coast promotional tour at the end of August and then an East Coast tour upon the album's release. In December, he will join Emmylou Harris and Jackson Browne for a series of benefit concerts for the Vietnam Veterans of America Foundation in California. Cockburn is booked by Steve Martin of the Agency Group.

"We're certainly looking to capitalize on the intimacy of shows, getting back to Bruce's roots," said Ron Decker, director of product management at Rykodisc. "We're also targeting fan sites out there. We're going to tap them and build from there."

This is Cockburn's third Rykodisc release. He has previously recorded for Columbia, among other labels. His song publishing is administered by Golden Mountain Music Corp., and he is managed by Bernie Finkelstein of Finkelstein Management Co. Ltd.

SOUNDTRACKS

AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

AN 'OUTSIDE' CHANCE: True, soundtracks are hot. But can an album with no new single—let alone any new music—fly these days? Giant says yes, and the label is putting its theory on the line with "Outside Providence," a compilation of rock tunes primarily from 1974-75 that complements the Farrelly Brothers' film about a blue-collar teen who tackles prep school life.

The album, due Sept. 3, is a thesaurus of classic bands—the Who, Paul McCartney & Wings, Steely Dan, the Eagles, Badfinger, and Lynyrd Skynyrd—that belongs on any nostalgia collector's shelf. Its sweep of a time and place in music and unapologetic lack of covers or current vanities is reminiscent of another '70s collection—Warner Bros.' "Dazed And Confused," which Giant GM Larry Jacobson also had a hand in back in '93.

"'Outside Providence' is an essential compendium of early-'70s hits. I have to [qualify] that because 'Dazed And Confused' was the essential compendium of late-'70s hits," Jacobson says with a laugh.

More serious is Giant's plan to pump "Outside" into consumers' ears without some of the obvious marketing channels. "Since we don't have the ability to simply market to radio, we are going to do what record companies often don't do—get as close to the consumer as we can," Jacobson says. "Too often the record business just markets to itself. But in this case we said, 'Let's do it the way people sell detergent.'"

Radio actually will play a supporting role. Giant will host giveaways on classic rock stations and is about to ship a promotional single of Lee Michaels' '71 hit "Do You Know What I Mean," as Jacobson says, "just for the fun of it."

The label has a deal for tracks to be played (and front- and back-announced) at Mann Theaters and is teaming with concert promoter SFX to distribute fliers at selected summer shows that might attract a crossover audience. Heavy Internet promotions are in the works, as is a VH1 "Hollywood And Vinyl" segment on the Miramax film.

Noting that "Dazed" and its sequel together shipped in excess of 2.5 million copies, Jacobson says he has "huge" expectations for his new '70s baby. "This kind of compilation taps into a hungry demand out there, on behalf of two different groups of consumers: baby boomers who grew up rocking out to this music, and a new generation of fans discovering bands like the Eagles and the Doobie Brothers for the first time," he says.

"I never thought 'Dazed And Confused' was a cute little cloud of dust that might sell 50,000. I thought the record would tap into a really broad audience, and I have the same feeling for 'Outside Providence.' I mean, there's a **Beatle** on this record."

And, just as with "Dazed," Giant "absolutely started thinking about a part two from day one," Jacobson says.

PRODUCTION NOTES: Word on the street is that Maverick Records will release a second album of film music to follow its red-hot "Austin Powers: The Spy Who Shagged Me" soundtrack. The album was released June 1 and has sold more than 1.5 million copies to date, according to SoundScan, on the wings of singles by Madonna and Lenny Kravitz.

A couple of cool exclusive tracks will debut on soundtracks during the next few weeks: Neneh Cherry's "Twisted Mess" makes a powerful statement on Virgin's "Best Laid Plans" soundtrack, out Aug. 24. Capitol/Dimension has stacked up a melodic collection for "Teaching Mrs. Tingle," due Aug. 10. Beyond its first single—Eve 6's nonexclusive "Tongue Tied"—the compilation contains Radford's smooth summer cooler "Fall At Your Feet" and a mega-blast-from-the-past cover of "At Seventeen" by Tara MacLean. Writer/director Kevin Williamson co-executive-produced the album.

Universal isn't the only one feting the centennial anniversary of the master of suspense (Billboard, July 17). BMG-distributed Milan Records will release "Alfred Hitchcock 100 Years: A Bernard Herrmann Film Score Tribute" on Aug. 10. Conductor Elmer Bernstein guides the Royal Philharmonic Orchestra on the most poignant of Herrmann's compositions. The music is woven through the composer's spoken insights on the music and Hitchcock, which were recorded in the '70s.



JACOBSON

SPRIT OF '69 WOODSTOCK

(Continued from page 6)

tival, an event that Woodstock '69 alum Richie Havens declared "the real Woodstock," ran smooth as glass.

Falcon Ridgers routinely refer to the festival as "our festival," meaning it belongs to no one and everyone. It is run by only three paid employees and 1,000 volunteers. Where Woodstock was nickel-and-diming everyone to death, Falcon Ridge was giving out free sunscreen, water, bug spray, and medical assistance, and it allowed people to bring their own food and drink for the three-day experience, all for less than admission to a Bruce Springsteen concert.

Folk festivals are far from dull, even compared with raves and riots. The music is phenomenal and the dancing orgiastic—and the people are old friends, even the ones you just met. Falcon Ridge is a place where musicians remember that they are the servant of the song and not the other way around.

But this is folk music! Isn't that for old people? It's true, of course, that there were plenty of guests old enough to have attended the first Woodstock—and many of them had—but there were also hordes of

teenagers, miles of tattoos, and enough nipple rings, nose rings, and other rings to construct a 747.

And those kids—they danced and shook their bones, they played in the rain, and they cheered Cheryl Wheeler with the same intensity as they would have Ani DiFranco. There was some pot smoking, but mostly there was a whole lot of good vibes, faith, and trust—and three days of peace, love, and music.

This is the youth culture no one talks about. Pessimists deride and demonize an age group they ignorantly stereotype as Generation X, as if life for us is one big Mountain Dew commercial, ignoring the large number of young people who have rediscovered roots music, leading to genres now described as "singer/songwriter," "Americana," and "American"—and of course leading to a resurgence in folk.

The concertgoers at the 1999 Woodstock were the same age as the Falcon Ridge kids, with not necessarily completely different tastes in music (Ministry and Metallica sit alongside Woody Guthrie on my CD shelf) and with relatively similar exposure to pop

culture, so what was it they were rebelling against? Why did they go nuts?

Because they were not members of the community. They were customers; they were hamburger eaters and shoe wearers and Visa card holders. They were people with pockets and backpacks, with money coming out and product going in. They were a demographic. The festival was made for them, but it was not their festival. They were targets, set up to rebel in a place where the very act of rebellion was itself given a logo and an admission price.

Should we hold the rioters responsible for their actions? Of course. But we should not be surprised by what happened. The natural instinct of prey is to fight back at the predators.

As for "Woodstock," it is merely a name; its original spirit cannot be commodified, copyrighted, or sold for \$150 a ticket. Maybe if we choose to learn from this experience how to deal with youthful angst and disillusionment instead of building a stock portfolio based on them, we can get back to the garden when Woodstock turns 50.

ZEPPELIN'S JONES MAKES SOLO RETURN

(Continued from page 12)

going to be on a Chapman Stick, which is half-bass and half-guitar, so when I am playing guitar he can play bass and vice versa," he says. "The drums are not settled."

On "Zooma," drums were handled by Pete Thomas of Elvis Costello & the Attractions fame. He also manned the drum seat for Galas' "The Sporting Life," which Jones produced, co-wrote, and played on. Other musicians on "Zooma" include Trey Gunn of King Crimson on guitar; Paul Leary of the Butthole Surfers, a band produced by Jones, on guitar; and Denny Fongheiser on *djembe*. The album was written and produced by Jones; his publishing is handled by Warner/Chappell Music.

Although "Zooma" is Jones' first official solo album, he wrote and produced the 1986 soundtrack to the film "Scream For Help." Jones also played the majority of the music on that Atlantic set.

Jones started recording for "Zooma" a little more than two years ago, with the rhythm tracks taking about a month. After that, Jones did "a lot of programming and overdubs," he says. "I took my time since I had my own studio; I did some experimenting."

In describing the track "B. Fingers," Jones says, "I just like the excitement that [John] Bonham and I used to get. I wrote all the drum parts, especially the kick and the snare drum. That's the powerhouse that generates the excitement here, as it did with Zeppelin."

He adds, "One thing this album isn't . . . is democratic. I let [Thomas] do his own fills, but it's my beat."

After completing the album, Jones decided to sign to Robert Fripp's label, since the two share the same manager, Chadwick.

"I was considering what label to bring the album to. I wasn't overly enthusiastic with being on a major," Jones relates. "[Chadwick] told me about [Fripp's] label, which has no contract and the artist retains ownership of the master. And I thought, 'This is where I want to be.'"

With the album in hand, David Singleton, label manager for the Solsbury, England-based Discipline Global, says that in addition to press and word-of-mouth, the company plans to use the Internet to market the album.

"Anything without vocals is difficult to get radio play for, so in terms of helping people hear the album, the Web will be a major tool," Singleton says. "But John's very nervous about making the whole track available, so we will have one-minute edits. We are considering online chats, but that will be much nearer to the release date."

Singleton says the label also plans to promote the album through retail. Ryko Distribution Partners, the U.S. distributor, will have co-op advertising funds avail-

'I had to figure out how to be able to get out for live shows again. So I decided to make an album'

- JOHN PAUL JONES -

able for the shops, he says. Listening parties are also planned.

Chadwick says that Jones' legacy will help with the marketing. "The name is big enough to do quite enough for us, we think," he says.

Bob Douglas, director of music

merchandising at Amazon.com, based in Seattle, says that Jones' name may help market the album to the press, but he's not so sure it will result in sales. "There is a thin slice of the Zeppelin audience," he says. "But beyond that, it stands on his own merits. [Jones] is a great musician and great arranger."

One of the tracks that displays Jones' arranging skill is "Snake Eyes," in which a heavy riff ends majestically with a prolonged string passage played by the London Symphony Orchestra. When the suggestion is made that that would have been a good song with which to end the album, Jones responds, "I like the way the album ends, with 'Tidal.' It ends on a note of desperation."

GUSTER

(Continued from page 13)

"Having gone to Tufts University, Guster is a hometown favorite, and we have always done well with them," says Natalie Waleik, VP of purchasing for the Boston-based Newbury Comics chain. "In fact, sales of 'Goldfly' haven't really slowed down all that much since it was released. But I expect this one will do even better here and around the country because Guster is a very likable group of guys putting out fun music and continually playing it live for people."

Sire and Hybrid have already started to capitalize on the band's live reputation with several shows in Canada throughout July and a performance at Woodstock '99. U.S. dates are being arranged for the PGA-booked, Dalton Sim-managed act throughout the fall, including shows at New York's Hammerstein Ballroom and Boston's Orpheum Theatre around Thanksgiving.

"A lot of where this band is

today can be attributed to non-stop touring and a worthwhile live show. If you haven't seen them live, you've had an incomplete Guster experience," says Steven Savoca, senior director of marketing at Sire.

And no one is more excited about the positive career outlook than the Guster guys themselves.

"We have a very slow, steady growth where momentum is always an issue, but that is the way we like it. To us, it feels like we really earned it that way," Miller says. "Up to this point, everything has gone exactly as I hoped. I realize pop stars have a shelf life, which is why I'm learning more about mutual funds, but for now we are rejoicing the fact that we are living a dream. I play music as a job, and that's fucking awesome."

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



Ronnie Rocks Again. On Sept. 14, Ronnie Spector issues "She Talks To Rainbows," the legendary artist's first recording since 1987. The five-song EP was produced by Daniel Rey, and it features the duet "Bye Bye Baby" with Joey Ramone, who also penned the title cut. The project will be issued by the independent Kill Rock Stars label, which is based in Olympia, Wash. Spector will embark on a concert tour of the U.S. this fall.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	15	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98)	FEBRUARY SON
2	3	5	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
3	4	8	IBRAHIM FERRER WORLD CIRCUIT/WONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
4	8	8	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
5	5	5	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
6	6	7	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98)	THIS OR THAT
7	NEW	▶	FACE TO FACE LADYLUCK 78048/BEYOND (16.98 CD)	IGNORANCE IS BLISS
8	7	18	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
9	NEW	▶	MACY GRAY EPIC 69490* (11.98 EQ/16.98)	ON HOW LIFE IS
10	NEW	▶	INTOCABLE EMI LATIN 21502 (7.98/12.98)	CONTIGO
11	9	9	TAL BACHMAN COLUMBIA 67956/CRG (7.98 EQ/11.98)	TAL BACHMAN
12	10	9	MOBY V2 27049* (16.98 CD)	PLAY
13	11	19	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	TRAIN
14	12	17	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
15	13	11	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
16	16	17	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
17	14	16	STAINED FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
18	22	17	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)	SACRED LOVE SONGS
19	17	6	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN
20	18	7	OUT OF EDEN GOTEE 2806 (10.98/15.98)	NO TURNING BACK
21	25	21	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
22	27	8	DELIRIOUS? FURIOUS? 51677/SPARROW (11.98/16.98)	MEZZAMORPHIS
23	20	45	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
24	21	8	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/CRG (10.98 EQ/16.98)	STREET CINEMA
25	26	11	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98)	TWENTY TWO: PA. WORLD WIDE

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	37	19	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
27	15	3	MR. BUNGLE WARNER BROS. 47447 (10.98/16.98)	CALIFORNIA
28	33	2	INCOGNITO TALKIN' LOUD/BLUE THUMB 546371/VG (10.98/16.98)	NO TIME LIKE THE FUTURE
29	23	6	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98)	BLACK BUTTERFLY
30	19	3	LIL' KEKE JAMDOWN 1011 (10.98/15.98)	IT WAS ALL A DREAM
31	28	47	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)	JUST WON'T BURN
32	24	3	RAZE FOREFRONT 25210 (15.98 CD)	POWER
33	31	5	DRAIN STH THE ENCLAVE/MERCURY 546262/IDJMG (10.98/16.98)	FREAKS OF NATURE
34	34	4	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
35	NEW	▶	LAMB FONTANA/MERCURY 558821/IDJMG (11.98/16.98)	FEAR OF FOURS
36	NEW	▶	SUSAN ASHTON CAPITOL (NASHVILLE) 97745 (10.98/16.98)	CLOSER
37	29	3	CHANTAY SAVAGE RCA 67607 (10.98/16.98)	THIS TIME
38	46	15	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
39	35	15	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR
40	32	9	CHRISTIAN CASTRO ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
41	36	6	TWIZTID PSYCHOPATHIC/ISLAND 42099/IDJMG (10.98/16.98)	MOSTASTELESS
42	30	7	GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE (10.98/15.98)	I CAN SEE CLEARLY NOW
43	50	12	FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98)	WE ROCK HARD
44	NEW	▶	BOYZONE RAVENOUS/MERCURY 559171/IDJMG (10.98/16.98)	WHERE WE BELONG
45	42	8	THE MOFFATTS CAPITOL 97939 (10.98/16.98)	CHAPTER I: A NEW BEGINNING
46	NEW	▶	TANTO METRO & DEVONTE PENTHOUSE 1543*/VP (7.98/13.98)	EVERYONE FALLS IN LOVE
47	NEW	▶	BREE SHARP TRAUMA 74012 (10.98/16.98)	CHEAP AND EVIL GIRL
48	41	5	RICHARD SMALLWOOD WITH VISION VERITY 43119 (10.98/16.98)	HEALING—LIVE IN DETROIT
49	NEW	▶	RICHARD ELLIOT BLUE NOTE 57481/CAPITOL (16.98 CD)	CHILL FACTOR
50	RE-ENTRY		ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY

POPULAR UPRIISINGS

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

SKYCYCLE TRIP: Being an MTV VJ and touring with the national production of "The Who's Tommy" aren't typical performing credits for a lead singer of a rock band, but that's the back-



LaRue For You. Contemporary Christian duo LaRue consists of Phillip LaRue and his sister, Natalie LaRue. The California-raised siblings, now based in Nashville, are scheduled to tour behind their self-titled debut album, due Aug. 24 on Reunion Records. LaRue will join the Fall Jam '99 tour (dates to be announced), which will be hosted by NewSong and Clay Crosse and will also feature Out Of The Grey and Natalie Grant.

ground of **Steve Isaacs**, lead singer/songwriter of the Los Angeles-based act **Skycycle**. Isaacs played the title role in the national tour of "The Who's Tommy," a production

he toured with for nearly a year and a half in the mid-'90s. From 1991-1993, Isaacs was a VJ on MTV.

"Touring with 'Tommy' had a really large impact on me," he says. "It changed my work ethic. I did a huge amount of writing when I was on the road with 'Tommy.'"

After the "Tommy" tour ended in 1995, Isaacs hooked up with the other members of Skycycle: guitarist **Sven Shenar**, bass guitarist **Kelly Castro**, and drummer **Rob Brown**.

The band played local clubs and parties before signing with MCA Records, which released its 1998 EP, "Breathing Water." Skycycle's first full-length album, "Ones And Zeros," is due Sept. 21 on MCA. Skycycle's music could be described as heavily influenced by **Cheap Trick** or **Badfinger** but with a contemporary sound.

The first single from "Ones And Zeros" is "Last Girl On Earth," which has been released to modern rock radio.

MCA director of market-



'Righteous' Reagon. Toshi Reagon has been winning over audiences with performances around her hometown of New York. Her music—a mix of folk, blues, R&B, and rock—is effectively showcased on Reagon's album, "The Righteous Ones," set for release Sept. 14 on Razor & Tie Records.

ing (U.S.) **Melissa Boag** says, "Our target demographic for this band is 18- to 34-year-old fans of pop/rock music. This is a band driven by musicians who know what they want, and Steve is a really dynamic front person."

The album title "Ones And Zeros" is computer-speak for the data that make up computer bytes. Computer-speak is something Isaacs knows all too well, since he's also a Web site designer, having created Skycycle's official Web site (www.skycycleonline.com), as well as Web sites for other bands, including **Sugar Ray**. "I think the Internet is the new frontier," he says.

As for his stint with MTV, Isaacs says, "It was fun at first, but then MTV started playing less music. I got to see an ugly side of the business, but I learned a lot."

LITZY MANIA: Latin music singer **Litzy** makes her solo debut with the album "Transparente" (EMI Latin). Having previously been in the Latin pop group **Jeans**, Litzy has been

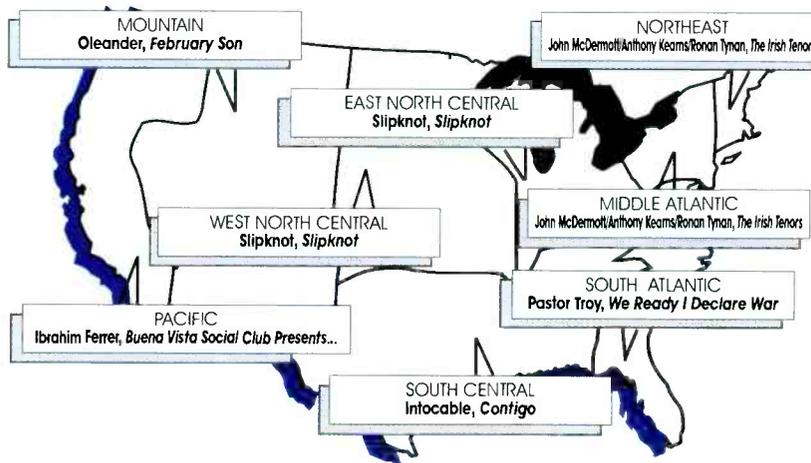
appealing to music consumers in Mexico: The album has nearly reached gold certification (100,000 units) there, according to EMI Latin. Litzy has em-



Buckets Of Talent. Experimental guitarist Buckethead has developed a cult following for his unique style of playing, which has been described as "sci-fi influenced." The San Francisco Bay Area-based Buckethead (who never performs without his trademark mask) has been joining fellow Bay Area musicians Primus on tour with Ozzfest. Buckethead's next album, "Monsters & Robots," is due for release Sept. 21 on Cyber-Octave/Higher Octave Records. Bootsie Collins guests on the album.

barked on a promotional tour of the U.S., which includes a radio station and TV appearances.

REGIONAL HEATSEEKERS NO. 1s



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- MOUNTAIN**
- Oleander February Son
 - Ibrahim Ferrer Buena Vista Social Club Presents Ibrahim Ferrer
 - dj dmd And The Inner Soul Clique Twenty Two PA. World Wide
 - Lo Fidelity Allstars How To Operate With A Blown Mind
 - Craig Chaquico Four Corners
 - Face To Face Ignorance Is Bliss
 - Static-X Wisconsin Death Trip
 - Slipknot Slipknot
 - Chantay Savage This Time
 - Lil Rob Natural High The Album

- NORTHEAST**
- John McDermott/Anthony Kearns/Ronan Tynan The Irish Tenors
 - Sway & King Tech This Or That
 - Ibrahim Ferrer Buena Vista Social Club Presents Ibrahim Ferrer
 - Oleander February Son
 - Lo Fidelity Allstars How To Operate With A Blown Mind
 - Moby Play
 - Macy Gray On How Life Is
 - Slipknot Slipknot
 - Tal Bachman Tal Bachman
 - Static-X Wisconsin Death Trip

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

★ VARIOUS ARTISTS

Motion Picture Soundtrack: Burnzy's Last Call

PRODUCER: Crispin Cioe

Cellsum/Ripe & Ready 2230

Don't feel left out if you've never heard of "Burnzy's Last Call." Despite winning an award at the Atlantic City Film Festival and airing on the Sundance Channel, the flick hasn't exactly burned up the silver screen, despite a cooler-than-cool soundtrack and an ensemble cast that includes David Johansen and actors from "Law & Order," "ER," and "The Sopranos." Spearheaded—and largely written and produced—by Uptown Horns saxophonist Crispin Cioe, "Burnzy's Last Call" operates on a simple principle: well-known artists (Johansen, Deborah Harry, the Smithereens, Graham Parker, Evan Dando, et al.) are "cast" as fictitious one-hit wonders and asked to contribute original songs in the style of a predetermined performer. Approached in an appropriately lighthearted vein, the formula yields wonderful results, particularly in cuts by Johansen (the David Bowie glam send-off "Space Monkey" and the Louis Prima-inspired "I Want To Be At My Own Funeral"), Harry (the unabashed Mary Hopkin ripoff "So We Danced Again"), and Lou Christie, the only artist on the soundtrack who plays himself, contributing the tune "I Can't Stop The Rain." Other highlights include the Smithereens' Gene Pitney-esque "I Don't Want To Look In The Mirror" and the Four Seasons-patterned "What Will I Do With My Heart," written and performed by Smithereens drummer Dennis Diken and musical collaborator Pete DiBello. A great idea that makes you wonder why no one thought of it sooner. Contact: 800-525-4659.

CLASSICAL

★ PANDOLFI: COMPLETE VIOLIN SONATAS

Andrew Manze, violin; Richard Egarr, harpsichord

PRODUCER: Robina G. Young

Harmonia Mundi 907241

Baroque violinist extraordinaire Andrew Manze continues his involving survey of the Italian "stylish phantasticus" with this set of violin sonatas by the shadowy mid-17th-century avant-gardist Giovanni Pandolfi. Perhaps even more than the music of forerunners Marini and Uccellini (which Manze has also covered with élan), Pandolfi's creations are unpredictable and dramatic in the extreme. In Manze's virtuosic hands, these sonatas are mini-operas played out on gut strings.

ROSSI AND HIS CIRCLE

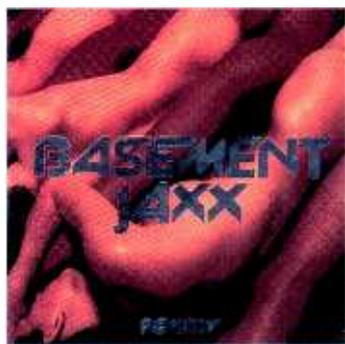
Rebel, Jörg-Michael Schwarz

PRODUCER: David B. Oliver

Dorian 93184

With the long shadow cast by Monteverdi, a whole group of Italian composers was more or less forgotten—until the work of such enterprising '90s Baroque specialists as Andrew Manze and Fabio Biondi. Now the period-instrument chamber ensemble Rebel has taken up the cause with this disc surveying Salomon Rossi and his near contemporaries Marini and Buonamente. The pieces are brief but rich, with Rebel (captured nicely in New York's Trinity Church) making another persuasive case for this singing, dancing music.

SPOTLIGHT



BASEMENT JAXX

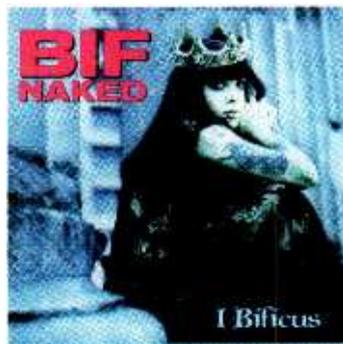
Remedy

PRODUCERS: Felix Buxton, Simon Ratcliffe

XL Recordings/Astralwerks 6270

For the past five years, Felix Buxton and Simon Ratcliffe—the British two-some that is Basement Jaxx—have been plying their musical wares as DJs, producers, remixers, and label owners (Atlantic Jaxx U.K.). Throughout, the pair has developed quite the unorthodox, albeit completely refreshing, approach to club music. Instead of adhering to the genre-specific borders that manage to exist in the world of club music, Buxton and Ratcliffe prefer to experiment with a variety of sounds—funk, disco, house, electro, and samba—to create what they've cleverly dubbed "punk garage." Nowhere is this aural philosophy more apparent than on "Remedy," the Basement Jaxx's debut album. The set's first single, "Red Alert," is already a certified club smash (the track jumps to No. 1 on this week's Billboard Hot Dance Music/Club Play chart), and radio acceptance doesn't seem too far behind. Choosing a follow-up single, though, may prove a difficult task, as there's nary a dud in this 15-track bunch. That said, the Selector-sampled "Same Old Show," the Flamenco-infused "Rendez-Vu," and the hypnotic "Yo-Yo" seem way ripe for the plucking.

SPOTLIGHT



BIF NAKED

I Bificus

PRODUCERS: Glenn Rosenstein, Peter Karroll, John Webster, Oliver Leiber

Lava/Atlantic 83201

A truly great rock debut, this record erupts with brokenhearted bluster on first cut "I Died" and never ceases thereafter to disclose compelling new layers of this bold, big-voiced, but beautifully nuanced performer. If full-strength rock is truly back in style, it will need female bandleaders who once and for all can finally bury the "women in rock" condescensions of the '90s. From the splendid opening track, hard-charging "Moment Of Weakness," "The Peacock Song," and unforgettable smash "Twitch," to the heart-rending "Chotee" and lovely power ballads like "Lucky" and "Violence," this album is the calling card of an exuberant new star who can trace her roots back to Ronnie Spector, Joan Jett, Pat Benatar, Chrissie Hynde, and beyond. But Bif has a quirky wit and allure that's entirely her own, with an utterly distinctive vocal style to match. So let's get Naked and rock the house!

inception. This Western swing tribute to the late Bob Wills is a spirited and knowledgeable stroll through Wills-era songs, aided by a star-studded cast. The album launches with Vince Gill and Steve Wariner trading guitar licks on the instrumental "Bob's Breakdowns" and goes into "New San Antonio Rose," Dwight Yoakam's take on a classic. Don Walsler warbles through a yodeling version of "I Ain't Got Nobody." The 17 cuts here also feature Dixie Chicks' "Roly Poly," Lee Ann Womack's sultry "Heart To Heart Talk," and Squirrel Nut Zippers' animated "Maiden's Prayer." Surprises include Lyle Lovett and Shawn Colvin's convincing duet on "Faded

SPOTLIGHT



DESTINY'S CHILD

The Writing's On The Wall

PRODUCERS: various

Columbia 69870

Houston-based Destiny's Child is currently riding high on the Hot R&B Singles & Tracks and Hot 100 charts with the tasty, tongue-in-cheek female anthem "Bills, Bills, Bills," the lead single from their sophomore Columbia album, "The Writing's On The Wall." Co-written and produced by Kevin "She'kspere" Briggs—the creative impetus behind TLC's crossover smash "No Scrubs"—"Bills" is just one chapter in a concept album that rhythmically covers the emotional terrain between the sexes. Along the way, the tight-harmonied quartet gets a little help from such friends as hot producer Rodney Jerkins, the inimitable Missy Elliott, and R&B trio Next. Preceding each song on the album—which sassily blends hip-hop, soul, and R&B—are the foursome's own commandments of relationships ("Thou shalt pay bills"). Yes, the writing's on the wall: Destiny's Child has a hit album on their hands.

Love," Merle Haggard's brassy "St. Louis Blues," Tim McGraw's journey into "Milk Cow Blues," Mark Chesnutt's "Stay All Night," and Manhattan Transfer joining forces with Willie Nelson on "Going Away Party."

CONTEMPORARY CHRISTIAN

BONNIE KEEN

Marked For Life

PRODUCER: Brent King

Spring Hill 2438-25474

Bonnie Keen has long been one of Christian music's best-loved voices. As a founding member of the highly acclaimed trio First Call, Keen has been a fixture on the contemporary Christian landscape, recording 12 albums and relentlessly touring, picking up five Grammy nominations and three Dove Awards along the way. "Marked For Life" is Keen's first solo effort, and it was well worth the wait. The songs on the album were inspired by Keen's roller coaster life as an artist and a divorced single parent coping with life's challenges and rewards. Keen wrote or co-wrote each of the 10 cuts for this collection, which takes an unflinching look at life yet maintains an atmosphere of hope and encouragement. Produced by Keen's new husband, Brent King, the arrangements keep the focus on Keen's lovely vocals. Among the album's best tracks are "Every Drop Of Red," "Your Love Changes Everything," "You Will Cover Me," and the title song. Keen, who plans to continue traveling and recording with First Call, has written a book of her experiences, also titled "Marked For Life," due out next year; one can only hope she'll squeeze in time to release another satisfying solo project. She's got a lot to say and a wonderful way of saying it.

SPOTLIGHT



HARIPRASAD CHAURASIA, BUDDHADEV DAS GUPTA, SHRUTI SADOLIKAR-KATKAR, VIDYADHAR VYAS

The Raga Guide: A Survey Of 74 Hindustani Ragas

PRODUCERS: Robin Broadbank & Joep Bor

Nimbus 5536/9

Years in the making, this four-CD boxed set—which comes with a 196-page book—is a thoroughly researched, comprehensive study of the raga, defined in the liner notes as the "melodic basis of the classical music of Northern India, Pakistan, Nepal, and Bangladesh." Featuring flute, sarod, and vocal performances by the artists listed above—plus tabla and sarangi accompaniment by additional musicians—the set surveys 74 ragas, each with an analytical and a historical description, a transcription of the opening of the raga (known as the *alap*) as performed on the disc, and a melodic outline in both Western and Indian notation. There are also song texts with English translations for all sung ragas. For students of raga, this package might serve as a textbook. For the more casual listener, it contains gorgeous music that inspires tranquility and meditation. The all-digital recordings sparkle with clarity, and the accompanying text is just as illuminating. Essential for the scholar and fan.

LATIN

★ FRANCO DE VITA

Nada Es Igual

PRODUCER: various

Sony Discos 83020

This highly esteemed songwriter from Venezuela, who penned Ricky Martin's mega-hit "Vuelve," makes a strong bid to rejuvenate his own career as a recording artist by crafting a musically sharp, passionately romantic disc that easily qualifies as his landmark effort. "Traigo Una Pena" is the effervescent, tropi-pop leadoff single that is a guaranteed instant classic featuring the delectable vocal contributions of top-grade *salseros* Gilberto Santa Rosa, Cheo Feliciano, and Victor Manuel—and the clever insert of the "ay, ay, ay" chorus, which was surely inspired by the Beatles' "Twist And Shout." Franco De Vita, whose personable bari-tenor varies from vulnerable and light ("Te Recordaré") to urgent and gritty ("Cuento Con María"), turns in a smooth reading of "Te Veo Venir Soledad," a poignant *bachata* (also cut as an equally choice reggae track) that ought to be a lock as the follow-up single.

VITAL REISSUES®

VARIOUS ARTISTS

Master Hits

COMPILATION PRODUCERS: Steve Bartels, Gary Pachtman

Arista 19094-19099, 14600-14603

For a relatively young label, Arista Records has built an impressive catalog, judging by the 10 releases in its new "Master Hits" series: greatest-hits albums by Daryl Hall & John Oates, Thompson Twins, Graham Parker, the 5th Dimension, Taylor Dayne, the Jeff Healey Band, Phyllis Hyman, Al Green, Exposé, and the Alan Parsons Project. What's also remarkable is that none of those acts remains on Arista, a fact that seems to have driven the label's decisions to squeeze what it can out of those artists' vaults. While some of these titles—which are not sold as a set—are fair enough representations of the artists' outputs on Arista, others may mislead music fans, particularly younger

listeners with a yearning to explore material from before their times. For instance, Hall & Oates were already past their hit-making prime when they signed to Arista, and Green made most of his indelible hits for the HI label. Beyond these issues of perception, the releases suffer from an inexcusable lack of documentation, particularly at a time when reissues and compilations seem to compete on the basis of the information they provide. The "liner notes" are limited to an anonymous, career-summarizing paragraph, and some releases (the Green in particular) say nothing of the provenance of the songs. Furthermore, no effort was made to include bonus tracks or other previously unreleased material. With such a bare-minimum approach, these releases will likely do little more than clutter precious retail real estate.

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).

Mint Condition Presses New Set

Minneapolis Sextet Makes Elektra Debut With 'Life's Aquarium'

BY GIL GRIFFIN

LOS ANGELES—While the phrase "keepin' it real" is generally associated with rappers, it could also apply to the R&B band Mint Condition. The Minneapolis sextet is one of the



MINT CONDITION

genre's few acts that plays as a self-contained live band—as Earth, Wind & Fire and the Gap Band did back in the day.

Now, after a three-year hiatus and a label change, Mint Condition has returned with a new Elektra album, "Life's Aquarium," scheduled to drop

Sept. 21. The band—previously with A&M/Perspective—is best-known for its ballads, like the gold singles "Swingin'" and "Breakin' My Heart (Pretty Brown Eyes)." So it's no surprise that the label chose a slow-tempo romancer, "If You Love Me," as the first single. It was released Aug. 2.

The upcoming album has the band expressing comfort with—and confidence in—its new label. "The company feels like it can drive the first single home," says lead vocalist Stokley. "[Elektra] has a history of success with their acts, and we thought it would be a perfect home. They don't have a roster of 500 groups."

With that peace of mind, both Stokley and bandmate Rickey Kinchen say the band has produced its most focused album to date, while continuing to dabble in other genres such as funk, jazz, and rock. Also in the band are members O'Dell, Larry Waddell, Keri Lewis, and Jeff Allen.

"The last album [1996's "Definition Of A Band"] didn't flow," Kinchen says. "This one is more

focused. Normally, we'd just cut 12 songs. But this time we cut 23 or 24. We didn't want to put just anything on the record."

As the title suggests, "Life's Aquarium" centers on life experiences. The track "Who Can You Trust?" was inspired by the Bill Clinton-Monica Lewinsky scandal. "Be Like That Sometimes" was spurred by tales of workplace stress.

Another song, "Pretty Lady," was recorded with one of the group's
(Continued on page 22)



An Epic Showcase. Ginuwine, Jim Crow, Cha Cha, and Men Of Vizion (MOV) were among the Epic Records Group acts that performed recently for BET in Washington, D.C. Taking a break, in the back row from left, are MOV's Spanky, Jim Crow's Motown, Ginuwine, Cha Cha, MOV's Chill, and Jim Crow's Cartel and Polow. In the front row, from left, are MOV's Nitti Green, G Fly, and Stylz.

SWV Hits Set Coming On Beast/Simitar; Recovering Barry White Reschedules Tour

SWV—THE GREATEST: There's good news for die-hard fans of the now-split R&B female trio SWV. A few weeks after the Tuesday (10) release of former member Coko's RCA solo debut, "Hot Coko," SWV loyalists can slake their thirst with "SWV: Greatest Hits" on Beast Records/Simitar Entertainment.

The hits as sung by Coko, Taj, and LeLee—"Rain," "Weak," "I'm So Into You," and "Downtown" among others—are all here. So are four previously unreleased tracks: "Can't Cope," "Mystery," "Surprise Me," and "You're The One" (the all-star remix version never issued stateside, featuring the Lost Boys' Mr. Cheeks, Smooth Da Hustler, and Trigger Tha Gambler). Guest appearances range from Missy Elliott on "Can We" to Michael Jackson on "Right Here—Human Nature" (the demolition 12-inch mix).

But wait a minute. Why is this Aug. 31 release on Beast Records instead of RCA? Beast is a division of independent label Simitar Entertainment, which specializes in greatest-hits sets and other compilations. Says Beast director Mark Elfenbein, "We entered into an agreement with BMG that allows us to buy finished product from them and distribute it nationally. That's how this project came about."

On the synergistic tip, Beast/Simitar A&R director Dino Perera (who worked on SWV's first album as RCA's A&R director of black music) says a 30-minute SWV retrospective is in the works with BET, complemented by a strong print advertising campaign. BMG is also stepping in to do a full-CD mailing to 500 R&B radio stations and mix shows.

GET-WELL POWER: Get-well wishes to Private Music artist Barry White, who canceled the first seven dates of his U.S. tour due to exhaustion. He was admitted to the Scripps Institute in the San Diego area and will spend the next several weeks resting at his San Diego home.

Originally scheduled to launch Aug. 5 in Concord, Calif., with Earth, Wind & Fire, the tour will now kick off Sept. 10 in Boston. It will include stops in Chicago, Atlanta, and Washington, D.C. As of press time, the only canceled date to be rescheduled was Anaheim, Calif., on Sept. 28. Management hopes to secure alternate dates for the six other canceled tour stops, which include San Francisco, New Orleans,

Dallas, and Detroit. White's first single, "Staying Power," is currently No. 55 on the Hot R&B Singles & Tracks chart.

FORTIFICATION: Over the last year a number of record labels have either retooled, re-established, or launched R&B divisions in the wake of the genre's growing mainstream popularity: Hollywood, Capitol, Private Music (Windham Hill), Warner Bros., and LaFace, to name a few.

Now comes word that RCA is seeking to bolster its R&B artist roster via the services of Derrick Thompson, who'll now play the dual roles of RCA urban talent scout and BMG Songs' VP of urban music—a post he's held since 1998. With BMG Songs since 1994, Thompson has signed such artists as Tyrese and, through a subpublishing agreement with Kedar Entertainment, Erykah Badu and Chico DeBarge. His writer/producer signees include Manuel Seal (Usher, Xscape) and Malik

Pendleton (Mary J. Blige, Diana Ross).

GOING BACK TO OLD SCHOOL: Look for the fall release of "United We Funk" on Major Label Records via Pyramid/Rhino Records. The hook: We're talking brand-new tracks by such funk heroes as the Dazz Band, Roger Troutman (to whom the set is dedicated), Con Funk Shun, the S.O.S. Band, the System, the Bar-Kays, Rick James, and others. The Dazz Band's Marlon McClain and Robert Harris (also Major Label VPs) are the project's architects; a tour with the bands will begin partying down in October on a 50-city trek that will run through the first quarter of 2000. Venues will be announced in the near future.

FYI: Destiny's Child, Joe, Cameo, the Gap Band, and others will be performing Sept. 2-6 in St. Martin for FUBU Y2G, the pre-millennium celebration of the designer line FUBU... Jesse Jackson's daughter Santita and Chris Willis are the featured vocalists on Sen. Orrin Hatch's fifth album of inspirational music, "Put Your Arms Around The World," coming in mid-September from NorthStar Music-distributed Prime Recordings... Music video director Paul Hunter (Busta Rhymes, Will Smith, Sean "Puffy" Combs, Lauryn Hill) will make his film directorial debut with Spyglass Entertainment's sci-fi feature "Atomic Dog."

AMyth's New 'World' Set Launches LL Cool J's Rock The Bells Imprint

BY GAIL MITCHELL

LOS ANGELES—It's one thing to have your first album released. And quite another for that album to be the inaugural project on a veteran artist's new imprint.

That's the sweet situation male quartet AMyth finds itself in with the Sept. 14 release of "The World Is Ours" on LL Cool J's Warner Bros. imprint Rock the Bells (Billboard, June 12). The funk-and-bass-laced lead single, "1,2,3"—co-written by the four-some—bowed Aug. 3. An accompanying video is forthcoming.

Group members Wayne Spears, Otis "Labo" Jupiter, Jelani Phillips, and Stephen Joyce call this heady experience the ultimate confidence builder. "When LL signed us, we became more confident about what we could do," recalls Labo. "When we hooked up as a group, our harmonies clicked, making us think about the future and what we could become."

That harmonic click occurred in 1995, when the quartet banded together in Louisiana while students at Southern University in Baton Rouge. From there the group trekked to New York for demo work and to strengthen their industry contacts. A friend turned them on to a

lawyer who happened to work at the firm that represented LL Cool J.

While this sounds like a Cinderella story, AMyth refutes that notion. "We've been blessed, but we want people to know we worked hard to get to this point," says Spears. Adds Phillips, "We have a lot of war stories, but we're trying to keep the focus on what's going on now."

LL Cool J executive-produced the album, which also includes the production skills of Rashad Smith (Seal, Busta Rhymes), Big Jazz (Jay-Z), Alex Morris and Ollie Harris (who call themselves

the Collab Unit), and Ralph Roundtree. Noteworthy tracks include the Latin-infused "Mamacita," the bold "Sex 'N Your Ex" (with labelmate Simone Starks), a cover of the Force M.D.s' memorable ballad "Tender Love," and the group-written "Come Home With Me," featured in the current film "The Deep Blue Sea" with LL Cool J.

The four originally called themselves Forté. But that changed once they saw the TV series "Legacy." "The word 'myth' is used to explain a natural phenomenon," says Phillips. "And that's what we thought we could be."



AMYTH



by Gail Mitchell



R&B Vet Stone Is Arista's 'Diamond'

BY TRACY E. HOPKINS

NEW YORK—Being a member of a group was fine at one time. But Arista artist Angie Stone says she's now ready for the opportunity to shine all by herself with the release of her Sept. 28 solo debut, "Black Diamond."

In addition to being a member of female rap group the Sequence, Stone previously contributed her dynamic lead vocals to the jazzy, neo-soul trio Vertical Hold.

"Vertical Hold was a collective sound," says Stone. "But my solo disc reveals who I am as an individual. I have grown immensely because of my varied musical experiences—working with hip-hoppers, soul, pop, and jazz musicians—and am a prod-



STONE

uct of all these things."

Stone co-wrote and co-produced many of the disc's 15 tracks, also working with artists Lenny Kravitz,

Ali Shaheed Muhammad (former member of A Tribe Called Quest), and D'Angelo.

"Black Diamond" offers a refreshing batch of female-empowering songs. These include the first single, "No More Rain (In This Cloud)." The song, which focuses on the emotions associated with the end of a relationship, integrates the melody from Gladys Knight & the Pips' soul-drenched gem "Neither One Of Us." The single went to radio July 29; it hasn't yet been determined if it will be released commercially. The album will be released internationally Sept. 13.

The Columbia, S.C., native says her musical heroes include Aretha Franklin, Donny Hathaway, Smokey Robinson, and Marvin Gaye, whose "Trouble Man" she covers on "Black Diamond." Her father—a performer in a local gospel quartet—was also a major influence.

"My music is a lesson in sister-girlhood. When people become stars, they are afraid to talk about their realities," says Stone, who is a former welfare recipient and a single mother of two. "But that's what got them to the top. One of the things I will never be afraid of is to speak the truth."

Stone says she is flattered by comparisons to neo-soul artists like Lauryn Hill, Erykah Badu, Maxwell, and D'Angelo, with whom she sings the mellow duet "Everyday," which originally appeared on the "Money Talks" soundtrack. However, Stone, who has a child with D'Angelo, says she wants her own musical track record to speak for itself.

That track record ranges from penning songs for Mary J. Blige and SWV to providing backup vocals for D'Angelo and Kravitz, in whose band she once played sax.

"A lot of people want to keep me and D'Angelo connected. But before there was him, Lauryn, or Erykah, there was Angie," says Stone, whose music publisher is Songs of PolyGram International/Lady Diamond Publishing (BMI).

Tay Kim, manager of Washington, D.C., retail outlet Sabin's, "was blown away by Stone's four-track sampler and can't wait till the project comes out. I've been testing the sampler with my regular customers, and they also like it. I will definitely be pushing this; she has good potential for commercial success."

Michelle Campbell, music director for WBLS New York, is familiar with Stone's Vertical Hold work. But she cautions that Arista needs to mount a strong marketing campaign on behalf of "Black Diamond," noting, "There's no question that Stone is talented. I love the first single and how it uses a Gladys Knight sample. But the label needs to push her. She has potential, but she doesn't have enough name recognition."

Lionel Ridenour, Arista's executive VP of black music, says the label plans to showcase Stone's music aggressively before the album's com-

(Continued on page 32)



SINGLED OUT: Sidestepping a retail single can be a hit-or-miss situation. If the record turns out to be a radio smash, a noncommercial single can put the album's sales into immediate overdrive. If it's any less than that, the song could have a lackluster chart life that could cast the artist in the light of mediocrity. Then, of course, there's the question of whether a commercial single hinders album sales or actually stimulates consumer interest, leading to long-term sales.

On this issue's Top R&B Albums list, all of the bulleted titles—barring sets that are new to the chart—see sales increases of at least 5% over last week. Each is powered by a radio track that is not available as a commercial single. Among the chart's top sellers is **Juvenile's** "400 Degreez" album (Cash Money/Universal), which gets the Greatest Gainer award as it rises 7-3 with a 25% sales boost. The track powering the set is "Back That Thang Up," which has 27 million in audience and moves 20-17 on Hot R&B Singles & Tracks.

Ginuwine's "100% Ginuwine" (550 Music/Epic) bullets 6-5 on the albums list, while his track "So Anxious" is lifted 7-6 on Hot R&B Singles & Tracks, sporting a 43.7 million audience.

TLC's "Fanmail" (LaFace/Arista) is up 8% at R&B core stores, moving 29-28 on Top R&B Albums. Its new track, "Unpretty," bows at No. 61 on the Hot Shot Debut on Hot R&B Singles & Tracks.

Similarly, **R. Kelly's** "R." (Jive) sees a 13% bump and jumps 45-40 on the R&B albums list, while his new radio single, a remake of **Sam Cooke's** "If I Could Turn Back The Hands Of Time," has the largest gain in audience—7.5 million listeners—scoring the Greatest Gainer/Airplay award in its 84-42 leap on Hot R&B Singles & Tracks. Lastly, **Deborah Cox's** "One Wish" (Arista) pulls down Pacesetter honors for its 38% increase on Top R&B Albums, rising 76-61. On the singles side, her duet with **Next's R.L.**, "We Can't Be Friends," has 14.8 million listeners and skates 34-32.

ALMOST REAL: Despite being the No. 1 seller among core stores, **K-Ci & JoJo's** "Tell Me It's Real" (MCA) falls short of the muscle needed to uproot **Destiny's Child's** "Bills, Bills, Bills" (Columbia) from the No. 1 seat. The former has 23.7 million radio listeners, while "Bills" still maintains an audience of 48.2 million. Since Destiny's Child's sophomore set, "The Writing's On The Wall," hit stores a week ago and debuts at No. 2 on Top R&B Albums, it's likely that sales for the "Bills" single will continue to decline. "Bills," the former No. 1-selling single at core stores, saw a 26% drop on Hot R&B Singles Sales. At that rate, "Tell Me It's Real" could still have a shot at No. 1 within the next two weeks if the song maintains its momentum at radio and retail.

DOUBLE TEAM: The combined fan base from two equally established rappers unite for the Hot Shot Debut on Top R&B Albums as "Guerilla Warfare" (Cash Money/Universal) by the **Hot Boys** bows at No. 1 on that list. The duo consists of New Orleans rappers **Juvenile**, whose aforementioned single "Back That Thang Up" is already a hit on mainstream R&B radio, and **B.G.**, whose track "Bling Bling" from his solo set enters at No. 70 on Hot R&B Singles & Tracks.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1					
1	2	2	5	JAMBOREE ● NAUGHTY BY NATURE FEATURING ZHANE (C) (D) (T) (X) ARISTA 13712 †	1 week at No. 1
2	1	1	5	WILD WILD WEST ● WILL SMITH FEAT. DRU HILL & KOOL MO DEE (C) (D) OVERBROOK/COLUMBIA 79157/CRG †	
3	3	3	9	NO PIGEONS ● SPORTY THIEVZ FEATURING MR. WOODS (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	
4	4	4	4	IT'S YOUR THING MERCEDES FEATURING MASTER P (C) (D) (T) NO LIMIT 53565/PRIORITY †	
5	6	6	18	WHO DAT JT MONEY FEATURING SOLE (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	
6	5	5	12	WATCH OUT NOW THE BEATNUITS FEAT. G YELLAKLAW (C) (D) (T) VIOLATOR 1795/RELATIVITY †	
GREATEST GAINER					
7	9	17	3	B-BOY DOCUMENT 99 THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY	
8	7	7	10	LET ME KNOW CAM'RON (C) (D) (T) UNTERENTAINMENT 79170/EPIC †	
9	8	8	23	HOLLA HOLLA JA RULE (M) (T) (X) MURDER INC./DEF JAM 566959*/IDJMG †	
10	15	—	2	U-WAY (HOW WE DO IT) YOUNGBLOODZ (C) (D) GHET-D-VISION/LAFACE 24413/ARISTA †	
11	10	10	7	TRU HOMIES TRU (C) (D) (T) NO LIMIT 53494/PRIORITY †	
12	11	9	11	COME GET IT DJ HURRICANE FEAT. RAH DIGGA, RAMPAGE & LORD HAVE MERCY (C) (T) (X) OFF LINE/TVT SOUNDTRAX 8311*/TVT	
13	12	11	11	ALL I KNOW RAHZEL (D) (T) MCA 55597 †	
14	16	12	10	MAKE IT HOT DJ S&S FEATURING H.O.T.O.N.E.S. (C) (D) (T) LETHAL/BLACKHEART 371704/IDJMG †	
15	13	16	15	EVERYONE FALLS IN LOVE TANTO METRO & DEVONTE (C) (T) (X) PENTHOUSE 6278*/MP †	
16	19	25	4	FREAK WITH ME TEE KEE & DIAMON RA'MONE (C) (X) DOC HOLLYWOOD 5000*/WHITE LION	
17	14	13	5	WORLDWIND (THIS IS WHAT IT SOUNDS LIKE) BLACK MOON (C) (D) (T) DUCK DOWN 53484/PRIORITY †	
18	18	15	24	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME SILKK THE SHOCKER FEAT. MYSTIKAL (C) (D) (T) NO LIMIT 53470/PRIORITY †	
19	17	20	32	HARD KNOCK LIFE (GHETTO ANTHEM) ● JAY-Z (C) (D) (T) ROC-A-FELLA 566977/IDJMG †	
20	20	18	9	MAKE IT IN LIFE GROUP HOME FEATURING AGALLAH (C) (T) (X) REPLAY 36001*	
21	27	28	5	VIVRANT THING Q-TIP (T) VIOLATOR/DEF JAM 562170*/IDJMG †	
22	21	19	22	WHAT'S IT GONNA BE! ● BUSTA RHYMES FEAT. JANET (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	
23	26	21	19	ONE-NINE-NINE-NINE COMMON FEATURING SADAT X (C) (D) (T) RAWKUS 53474/PRIORITY †	
24	25	24	13	AUTOMATIC MC EHT (C) (D) (T) HOO BANGIN' 53480/PRIORITY †	
25	24	27	32	MORE FREAKY TALES TOO SHORT (C) (D) (T) SHORT 42571/JIVE	
26	29	31	25	PHD. (PLAYA HATA DEGREE) TONY-O FEAT. KEVIN GARDNER & REDWINE (C) (D) EPICUREAN 0027	
27	22	29	16	NASTY TRICK GANGSTA BOO (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †	
28	23	23	13	BIG MAMA (GO BIG GIRL) BLACK DAVE (C) (M) (T) (X) TRIAD 2170*/ROADRUNNER †	
29	31	22	17	PLAYERS HOLIDAY T.W.D.Y. FEAT. TOO SHORT & MAC MALL (C) (D) (T) THUMP STREET 2265 †	
30	30	14	10	WHAT WE BE BOUT MOZAE (C) (X) SAGESTONE 6006* †	
31	35	36	29	WOOF SNOOP DOGG FEATURING MYSTIKAL AND FIEND (C) (D) (T) NO LIMIT 53462/PRIORITY †	
32	38	35	16	BOUNCE, ROCK, SKATE, ROLL BABY DC FEAT. IMAJIN (C) (D) (T) SHORT 46605/JIVE †	
33	33	30	5	NEW MILLENIUM (WHAT CHA WANNA DO) CHA CHA (C) (D) (T) NOONTIME 79165/EPIC †	
34	32	34	8	RESTLESS WHITE DAWG (C) (D) PAPER CHASERS 0002	
35	36	39	38	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) (M) (T) (X) WINGSPAN 0002	
36	37	33	5	THAT DRAMA (BABY'S MAMA) JIM CROW FEAT. JAZZE PHA & TOO SHORT (C) (D) (T) NOONTIME 79172/EPIC †	
37	39	26	8	LIFE'S A SCHEME BUDDHA MONK (C) (T) (X) EDEL AMERICA 3863*	
38	46	46	22	RESPIRATION MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON (C) (D) (T) RAWKUS 53473/PRIORITY †	
39	45	45	17	WHAT G'S DO 4 MONEY LIL' RACHETT FEATURING LV (C) (D) BIG KID 43192/LIGHTYEAR †	
40	34	32	9	DOCK OF THE BAY THE WHORIDAS (M) (T) (X) SOUTHPAW/DELICIOUS VINYL 1962*/TVT †	
41	40	41	15	THE ANTHEM SWAY & KING TECH FEAT. DJ REVOLUTION (C) (D) (T) INTERSCOPE 97054 †	
42	28	38	4	SYMPHONY 2000 EPMD FEAT. METHOD MAN, REDMAN & LADY LUCK (T) DEF JAM 562209*/IDJMG †	
43	RE-ENTRY		34	GHETTO COWBOY ● MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY †	
44	43	37	8	BREAKER, BREAKER GZA/GENIUS (T) WU-TANG 55517*/MCA †	
45	RE-ENTRY		17	GANGSTA! GANGSTA! (HOW U DO IT) C. WEBB FEAT. KURUPT (C) (D) (T) HUMILITY 54317/LIGHTYEAR †	
46	50	—	24	STAND UP CHARLI' BALTIMORE FEAT. GHOSTFACE KILLAH (C) (D) (T) UNTERENTAINMENT 79094/EPIC †	
47	41	40	10	PERFECT MAN NASTYBOY KLICK FEATURING ANGELINA (C) (D) UPSTAIRS 0141	
48	48	—	37	PUSHIN' WEIGHT ● ICE CUBE FEAT. MR. SHORT KHOP (C) (D) (T) PRIORITY 53456 †	
49	RE-ENTRY		3	ROLL WIT US THE UNION (C) (D) (T) THE UNION LABEL 9573/PLATINUM	
50	RE-ENTRY		18	WE BE PUTTIN' IT DOWN BAD AZZ FEAT. SNOOP DOGG (C) (D) (T) 19 STREET 53465/PRIORITY †	

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

Billboard TOP R&B ALBUMS

AUGUST 14, 1999

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀					
1	NEW ▶	1	HOT BOYS CASH MONEY 53264/UNIVERSAL (10.98/16.98) 1 week at No. 1	GUERRILLA WARFARE	1
2	NEW ▶	1	DESTINY'S CHILD COLUMBIA 69870*CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
▶ GREATEST GAINER ◀					
3	7	9	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	3
4	1	1	TOO SHORT SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	1
5	6	10	GINUWINE ▲ 550 MUSIC 69598*EPIC (11.98 EQ/16.98)	100% GINUWINE	2
6	4	5	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
7	2	—	EPMD DEF JAM 558928*/IDJMG (10.98/16.98)	OUT OF BUSINESS	2
8	10	16	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	8
9	5	4	K-CI & JOJO ▲ MCA 11937* (10.98/17.98)	IT'S REAL	2
10	3	2	SOUNDTRACK JIVE 41686* (11.98/17.98)	THE WOOD	2
11	8	6	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
12	9	8	JA RULE ▲ MURDER INC./DEF JAM 538920*/IDJMG (10.98/16.98) HS	VENNI VETTI VECCI	1
13	NEW ▶	1	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
14	11	12	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
15	13	13	CASE DEF SOUL 538871*/IDJMG (8.98/12.98)	PERSONAL CONVERSATION	5
16	12	7	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	1
17	16	18	SILK ● ELEKTRA 62234*/EEG (10.98/16.98)	TONIGHT	8
18	14	3	LIL' CEASE UNDEAS/ATLANTIC 92783*/AG (10.98/16.98)	THE WONDERFUL WORLD OF CEASE A LEO	3
19	19	21	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
20	15	14	SOUNDTRACK ▲ OVERBROOK 90344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
21	22	30	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
22	18	17	SLICK RICK ● DEF JAM 558936*/IDJMG (10.98/16.98)	THE ART OF STORYTELLING	1
23	17	15	GZA/GENIUS WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	1
24	21	20	EMINEM ▲ WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
25	20	11	GANG STARR NOO TRYBE 47279*/MIRGIN (19.98/22.98)	FULL CLIP: A DECADE OF GANG STARR	11
26	23	24	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
27	30	41	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
28	29	23	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
29	26	22	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
30	24	19	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
31	27	26	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	19
32	25	23	CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	23
33	31	31	NAS ▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
34	28	29	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
35	48	54	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	34
36	39	40	SOUNDTRACK ▲ ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
37	41	27	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
38	40	39	LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
39	43	49	FAITH EVANS ▲ BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
40	45	48	R. KELLY ▲ JIVE 41625* (19.98/24.98)	R.	1
41	32	38	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	30
42	38	34	EIGHTBALL & M.J.G. ● SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
43	37	28	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	12
44	34	35	VARIOUS ARTISTS BLACK HAND 54329*/LIGHTYEAR (11.98/17.98)	BLACK GANGSTER — ORIGINAL SOUNDTRACK	34
45	42	37	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
46	46	44	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	20
47	52	46	DRU HILL ▲ DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
48	51	51	DMX ▲ RUFF RYDERS 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1

49	47	45	5	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	27
50	50	—	2	SOUNDTRACK OFF LINE/TVT SOUNDTRAX 8310*/TVT (10.98/17.98)	WHITEBOYS	50
51	35	33	8	MASE ● BAD BOY 73029*/ARISTA (11.98/17.98)	DOUBLE UP	2
52	33	36	10	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	8
53	44	43	10	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
54	54	50	9	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
55	55	55	14	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
56	59	61	63	DMX ▲ RUFF RYDERS 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
57	58	57	6	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	33
58	36	42	8	MC EIHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	5
59	63	67	31	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/MIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25
60	53	47	23	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
▶ PACESETTER ◀						
61	76	82	44	DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
62	62	58	45	JAY-Z ▲ ROC-A-FELLA 558902*/IDJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
63	66	66	50	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
64	60	53	22	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98) HS	TWENTY-TWO: PA. WORLD WIDE	28
65	61	60	44	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	6
66	65	64	17	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR	45
67	49	32	7	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	10
68	56	62	60	BRANDY ▲ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
69	57	65	15	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	41
70	67	52	3	LIL' KEKE JAMDOWN 1011 (10.98/15.98) HS	IT WAS ALL A DREAM	52
71	71	70	45	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
72	NEW ▶	1	1	MACY GRAY EPIC 69989* (11.98 EQ/16.98) HS	ON HOW LIFE IS	72
73	64	69	36	JESSE POWELL ● SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
74	68	59	6	VARIOUS ARTISTS WU-TANG/RAZOR SHARP 69610*/EPIC (11.98 EQ/17.98)	THE RZA HITS	30
75	72	74	36	2PAC ▲ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
76	69	71	6	GREINQUE MOTOWN 53227/UNIVERSAL (8.98/12.98) HS	BLACK BUTTERFLY	49
77	NEW ▶	1	1	SOUNDTRACK WARNER BROS. 47485 (11.98/17.98)	DEEP BLUE SEA	77
78	77	73	25	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	51
79	73	88	11	REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98) HS	BACK TO THE REAL	32
80	78	81	13	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/AVG (16.98 CD)	THE SONG LIVES ON	53
81	75	77	57	MAXWELL ▲ COLUMBIA 68968*/CRG (10.98 EQ/16.98)	EMBRYA	2
82	70	56	3	CHANTAY SAVAGE RCA 67607 (10.98/16.98) HS	THIS TIME	56
83	80	79	33	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
84	74	63	11	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	6
85	96	93	37	SOUNDTRACK ● DEF JAM 558925*/IDJMG (11.98 EQ/17.98)	BELLY	2
86	87	87	44	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
87	95	94	6	NATALIE COLE ELEKTRA 62401/EEG (11.98/17.98)	SNOWFALL ON THE SAHARA	64
88	81	75	55	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
89	84	76	21	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
90	79	80	26	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
91	88	—	18	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
92	86	78	51	KELLY PRICE ▲ T-NECK/DEF SOUL 524516/IDJMG (10.98/16.98)	SOUL OF A WOMAN	2
93	94	89	36	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
94	RE-ENTRY	21	21	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
95	92	92	17	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	2
96	99	68	7	OLU GEE STREET 32519/V2 (11.98/16.98) HS	SOUL CATCHER	68
97	91	84	36	DJ QUIK ● PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
98	NEW ▶	1	1	BADWAYZ SHORT 46103/JIVE (10.98/16.98)	I'M THE BAD GUY	98
99	83	97	7	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	83
100	89	85	13	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	3

○ 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.

MINT CONDITION

(Continued from page 20)

longtime idols, Gap Band lead singer Charlie Wilson. The collaboration came about after Mint Condition saw the Gap Band perform in Minneapolis. "It was an honor recording with someone we've always listened to," Stokley recalls. "I learned humility, staying down to earth, and practicing my craft from him."

The album contains 12 listed tracks and two hidden ones: "Decuervo's Revenge" and "If We Play Cards," which has the band experimenting with funk and Latin

rhythms. The act's music is published by Mint Factory Tunes/EMI April Music.

"They'll definitely get played on radio," says Lydia Andrews, Elektra's director of marketing. "Radio loves them, so radio will be a big part of our campaign." The label will focus on R&B, adult R&B, and crossover stations.

At KPRS Kansas City, Mo., the music staff likes what it's heard so far. "They're very talented and one of our favorite bands," says opera-

tions manager Sam Weaver. "They're overdue for a big record; this new single may be it."

The only hurdle the group has to overcome, adds Weaver, is its relatively long absence from the scene. "Though some people know who they are because of 'Pretty Brown Eyes,' it'll be like re-establishing them," he notes.

Tyrone Lyons, manager of Bates Records in New York, echoes that concern. "It's been a long time," he says, "and kids—the basic buying

power of the industry—have short attention spans. If you don't put out a record a year, you're in trouble."

Yet Lyons notes that his customers have always bought the group's albums due to the members' strength as balladeers. "Their ballads seem to kill. I've heard the new single, and it will probably do well here. We sold a lot of their albums the last time."

Andrews says Elektra's marketing campaign will include advertis-

ing in magazines such as Vibe and Honey, where the group will be exposed to its target demographic of 18- to 34-year-old black women. There will also be "win it before you can buy it" radio contests and in-store appearances.

The group will also perform this fall at showcases across the country; those may be cybercast on a Web site. Following that, Andrews says, Mint Condition—managed by Arnold & Associates—will embark on a national tour.

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 entries like 'NO. 1' by Bills, Bills, Bills and 'SO ANXIOUS' by Ginuwine.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'IT'S NOT RIGHT BUT IT'S OKAY' by Whitney Houston and 'BEAUTY' by Dru Hill.

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 recurrent hits like 'EX-FACTOR' by Lauryn Hill and 'YOU' by Jesse Powell.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'GEORGY PORGY' by Eric Benet and 'ARE YOU THAT SOMEBODY?' by Aaliyah.

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.

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

Table with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST. Lists songs like '24-7' by Kiloheem and '808' by R. Kelly.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO. 1' by K-Ci & JoJo and 'TELL ME IT'S REAL' by K-Ci & JoJo.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'FREAK WITH ME' by Tee Kee and 'I DON'T WANNA SEE' by Link.

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

Table with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST. Lists songs like 'QUET STORM' by Careers-BMG and 'SHE'S A BITCH' by Mass Confusion.

Derailers Ride The Mainstream Country Track With Sire Set

BY JIM BESSMAN

NEW YORK—With CMT's embrace of two videos from the Derailers' 1997 second album, "Reverb Deluxe," the acclaimed Austin, Texas-based roots/country quartet gained a foothold with mainstream country.

To strengthen the position, the hard-touring group, whose new album "Full Western Dress" comes out Sept. 21 on Sire, has focused on songwriting.

"Most of the songs were written specifically for the record, unlike the first two, which contained things we'd done off and on through the years," says vocalist/guitarist Tony Villanueva, who splits the Bug Music (BMI)-administered writing credits with fellow vocalist/guitarist Brian Hofeldt. "Basically, we got more concise with the styles we've experimented with, such as the kind of train-type bounce-beat, which we call the 'Buck beat'—after Buck Owens—which we used on ["Reverb Deluxe's"] "Just One More Time"]. Then there's the Johnny Cash two-beat, like on [the new album's] "Someone Else's Problem."

Villanueva adds that "Full Western Dress," which was again produced by "Reverb Deluxe" helmsman and Derailers' hero Dave Alvin, also includes a "real straight-ahead George Jones-type country ballad" in "Me, Myself And I" and a gender-changed "standout" cover of the Crystals' Phil Spector-produced '60s hit "Then He Kissed Me."

The lead track and first single "The Right Place," notes Villanueva, "is a fun song which picks up where ["Reverb Deluxe's"] "California Angel" left off—with kind of a surf/twist beat."

"California Angel," along with "Just One More Time," were the videos from "Reverb Deluxe" that scored at CMT. Lyle Preslar, VP of marketing at Sire Records Group, is now looking for continued CMT support for the forthcoming clip for

"The Right Place," which will additionally be incorporated into an eight-minute short film he says is designed to "reinforce the personalities" of the band members, who also include drummer Mark Horn and bassist Ed Adkins.

A radio single of the song will go to roots, college, and public radio along with noncommercial country stations, with Sire hoping for subsequent commercial country promotion in the manner of the label's Mandy Barnett.

"We've taken a sort of all-avenues approach with the group, having decided that they can appeal to just about everybody," says Preslar. "We've gone after rock and alternative and the [roots alt.country magazine] No Depression crowd and were surprisingly successful, without in any way presenting them as what they're not but as a traditional, straight-ahead honky-tonk country band. As a result we've created a fairly broad base, but the key to the Derailers is not so much our efforts but theirs: They did 320 shows in 365 days everywhere

throughout the country, again and again. Very few artists do that anymore, and they've benefited tremendously."

CMT programming director Chris Parr notes that the Derailers appeal to both old-timers who like traditional country music and younger listeners looking for "country with a little twist to it." The low-budget, tongue-in-cheek "Just One More Time" clip, he says, was just what he had been looking for to visually represent the group's alternative country/roots-rock subgenre; it played so well on the channel's "Jammin' Country" specialty show that it was put into regular rotation, setting up the increased viewer response to the "California Angel" video. Both clips are still programmed on "Jammin' Country," and Parr is anxious to get behind the completed "The Right Place" video.



DERAILERS

But Parr stresses that the Derailers are foremost a live band, "as you know if you've seen them." Villanueva agrees, saying, "We're a road band and started out playing clubs

in Austin that have all different kinds of music—blues, rock, country. But we also played dance halls around Texas, and when we write songs we're always thinking of how the dancers will react. The sound of feet shuffling on the dancefloor is very similar to the sound of the snare drum on a country record—and that's where we come from. We've just developed to the point where we can now write 'listening songs' as well as dance songs—but we're still a live band."

Preslar notes that the Equus Entertainment-managed, Hello-Booking-booked band has been "circuit touring" to areas it hasn't hit in a while, generating fan awareness of the "Full Western Dress" release.

"Given the base they've established and the exposure they've had in the country world, the band could really take off," says Preslar. "People bring up precedents like BR5-49 or the Mavericks or even Emmylou Harris, but I don't think any of those scenarios necessarily match: I just can't remember the last time I encountered a band that works this hard, which gives you added incentive to work hard too, because they're right there with you in the trenches and slugging it out, no matter what. And from a musical standpoint, 'Full Western Dress' shows such tremendous growth, particularly in the writing. All this is what we're looking for in developing artists. They're doing it, and it's the real deal—and gratifying to watch."



Parnell Revisits Hits And Looks 'Ahead'; Remembering Music Pioneer Anita Carter

ON THE RECORD: Hard to believe that it's been 10 years since Lee Roy Parnell brought his screaming guitar and road-weary voice to Nashville from Texas.



PARNELL

As the opening act for a Bonnie Raitt club date here, he brought the house down, and Tim DuBois signed him to newly launched Arista/Nashville. "Back then," Parnell tells Nashville Scene, "Tim was the only guy in town not trying to tack stuff on me or take things away. One guy even said I should change my name because it sounded too black."

To commemorate these past 10 years, Arista and Parnell are putting out a retrospective album. "Hits & Highways Ahead," due Aug. 24, includes two new songs, "She Won't Be Lonely Long" and "Long Way To Fall," and 10 of his representative songs.

Parnell says he and producer Ed Cherney recorded all of it—re-cutting the older songs—at Jackson Browne's Groove Masters Los Angeles studio. "This is bare-bones cutting, doing it live, with Jim Keltner's drums driving it," says Parnell. "Ed kept helping me forget that that red light's on and helping me forget that I'm in the studio. When I get in that zone, when I'm soloing, I'm totally outside myself and have no idea what I'm doing. The minute I start thinking about what I'm doing, I screw up. My biggest problem is in the studio."

Parnell says cutting this album made him realize he's just now getting his "tools together. It's like an onion. You spend years growing layers like an onion in your writing ability and your musical ability. The layers are external influences. Then, you get to the point where you take your tools and peel away those layers, in a laborious process, getting to your inner being. That's what makes unique artists like Willie [Nelson] or Merle [Haggard]. They have pulled all those layers away. That's why we feel we know them so well. They have showed us who they are; they have showed us their vulnerability."

PEOPLE: One of the last remaining members of

famed country music pioneers the Carter Family died July 29 in Goodlettsville, outside Nashville. Anita Carter, 66, had been ill for some time.

Anita, whose sister June Carter Cash is now the sole remaining member of the Carter family, had not been active in music for some years due to rheumatoid arthritis. She and June and their sister Helen (who died last year) were the children of founding Carter Family member Maybelle and her husband, Ezra. Maybelle, her cousin Sara, and Sara's husband, A.P., as the Carter Family, helped define and form country music, beginning with their epochal recordings in 1927 in Bristol, Va.

After the breakup of the Carter Family, in 1943, Maybelle and her three daughters being touring as Mother Maybelle & the Carter Sisters. They became members of the Grand Ole Opry in 1950, opened tours for Elvis Presley in 1956 and 1957, joined Johnny Cash's road show in 1961, and were regulars on Cash's ABC-TV show from 1969-71.



by Chet Flippo

Anita Carter also had a two-sided, one-off hit in 1951 with Hank Snow on the duets "Bluebird Island" and "Down The Trail Of Achin' Hearts." She had a top five duet with Waylon Jennings with "I Got You" in 1968 and recorded several solo records for United Artists and Capitol.

Our condolences go to Billy Joe Shaver and his son, Eddy, on the loss of Brenda Shaver, Eddy's mother and Billy Joe's former wife, who died of cancer July 30 in Austin, Texas. Though they had twice divorced, Billy Joe and Brenda had reconciled, and he cared for her through her illness.

ON THE ROW: Mark Collie's sixth annual Celebrity Race for Diabetes Research is scheduled for Oct. 27 at the Nashville Speedway, with a VIP party the night before at the Wildhorse Saloon. Drivers already signed up include Ronnie Dunn, Kix Brooks, Aaron Tippin, John Michael Montgomery, Claudia Church, and Rodney Crowell.

Merle Haggard's first live album in almost two decades lands in amazon.com's top five sales list its first week of release. "Merle Haggard Live At Billy Bob's Texas" is on Smith Music Group.



Cash And Crow. When June Carter Cash and her band appeared recently on Vin Scelsa's "Idiot's Delight" program on WNEW New York, she was joined by Sheryl Crow, who played harmonica on the songs "Ring Of Fire" and "Will The Circle Be Unbroken." Shown, from left, are Jeff Williams, Laura Webber, Scelsa, Cash, Crow, John Carter Cash, and Dave Roe.

Billboard TOP COUNTRY ALBUMS

AUGUST 14, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	91	SHANIA TWAIN ◆ ¹² MERCURY 536003 (10.98/17.98) 42 weeks at No. 1	COME ON OVER	1
2	2	2	79	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
3	3	3	9	LONESTAR ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
4	4	4	13	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
5	5	5	72	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
6	6	6	67	FAITH HILL ▲ ³ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
▶ GREATEST GAINER/HEATSEEKER IMPACT ◀						
7	8	7	12	SHEDAISI LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	7
8	9	10	22	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
9	7	8	6	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
10	10	9	12	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
11	12	12	37	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
12	13	13	22	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
13	11	11	5	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	7
14	14	14	101	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
15	15	15	10	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
16	16	16	7	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
17	17	17	11	DWIGHT YOAKAM REPRISE 47389/WARNER BROS. LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S		10
18	18	18	19	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
19	20	21	65	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
20	22	23	48	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
21	19	20	8	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
22	24	25	11	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
23	21	19	63	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
24	23	24	98	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
25	26	26	17	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
26	25	22	13	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
27	30	31	10	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
28	32	30	55	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
29	27	28	51	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
30	34	33	101	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
31	29	27	19	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
32	31	34	17	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
33	28	29	49	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
▶ Hot Shot Debut ◀						
34	NEW	1	1	SUSAN ASHTON CAPITOL 97745 (10.98/16.98) HS	CLOSER	34
35	35	42	19	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
36	33	32	9	JOE DIFFIE EPIC 69815 (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
37	38	38	23	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	36	37	51	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
▶ PACESETTER ◀						
39	53	45	25	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
40	40	35	16	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
41	37	36	53	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
42	49	40	9	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	29
43	41	41	45	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
44	56	59	14	CHAD BROCK WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	44
45	39	39	51	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
46	42	47	61	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
47	46	49	41	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
48	44	46	94	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
49	58	57	42	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
50	43	43	60	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
51	47	51	27	ROY D. MERCER VIRGIN 46954 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
52	48	55	58	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
53	51	50	99	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
54	52	52	55	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
55	50	48	40	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
56	45	44	22	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
57	54	54	16	SAMMY KERSHAW MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
58	59	58	101	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
59	57	53	38	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
60	55	60	88	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
61	63	63	63	TERRI CLARK ● MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
62	61	61	61	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
63	70	62	24	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
64	64	70	67	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
65	65	65	92	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
66	60	64	3	DAVID BALL WARNER BROS. 47270 (10.98/16.98)	PLAY	60
67	66	69	65	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
68	67	73	67	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
69	71	68	12	VARIOUS ARTISTS MADACY 6808 (10.98/15.98)	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50
70	69	71	21	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	69
71	62	56	3	PAUL BRANDT REPRISE 47319/WARNER BROS. (10.98/16.98)	THAT'S THE TRUTH	56
72	RE-ENTRY	17	17	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	43
73	68	74	67	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
74	RE-ENTRY	16	16	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	44
75	RE-ENTRY	48	48	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8

○ 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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

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

AUGUST 14, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98) 3 weeks at No. 1	EVERYWHERE	113
2	2	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	234
3	3	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	206
4	4	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	197
5	6	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	269
6	5	SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	144
7	7	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	237
8	8	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	279
9	10	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	645
10	9	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	256
11	11	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	113
12	19	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	94
13	15	GEORGE JONES ▲ EPIC 40776/SONY (9.98 EQ/9.98)	SUPER HITS	410

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	GEORGE STRAIT ▲ ² MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	588
15	14	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	152
16	17	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	33
17	16	GEORGE STRAIT ▲ ² MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	354
18	18	ALISON KRAUSS ▲ ² ROUNDER 610325/MERCURY (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	154
19	20	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	84
20	22	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	195
21	12	THE JUDDS CURB 11514/MCA NASHVILLE (6.98/11.98)	GREATEST HITS	7
22	23	KENNY ROGERS ▲ ⁴ CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	204
23	—	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	227
24	24	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	175
25	21	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	259

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). Numerals 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

MILESTONES: Recovering from a spin deficit in its fourth week atop Billboard's Hot Country Singles & Tracks chart last issue, Lonestar's "Amazed" gains 234 detections to bullet in its fifth week at No. 1. In doing so, Lonestar is the first group in 40 years to dominate the chart for more than four weeks. With 6,204 total plays, "Amazed" sets another benchmark for one-week spin totals for our chart year, which started with the Dec. 5, 1998, Billboard.

Not since the Browns spent 10 weeks at the top in 1959 with the folk-flavored "The Three Bells" has a group spent more than a month at No. 1 on the country chart. That song also controlled The Billboard Hot 100 for four weeks during its chart run.

In the modern era, Alabama's 1990 hit "Jukebox In My Mind" was the most recent song by a group to notch four weeks at No. 1 on the country list. Both the Alabama song and the Browns release were on RCA, and Lonestar's song is on BNA, which is under the RCA Label Group umbrella.

Meanwhile, Jo Dee Messina increases 64 detections to regain a bullet after dropping 39 spins last week and continues her white-knuckle grip at No. 2 with a remake of Dottie West's 1980 hit "Lesson In Leavin'" (Curb).

Reflecting country radio's penchant for playing hit songs longer, the songs appearing in the top 10 on Hot Country Singles & Tracks this issue have spent an average of 19 weeks on the chart. With 25 chart weeks, Shedaisy's "Little Good-Byes" (Lyric Street) is the oldest top 10 song, while Alan Jackson's "Little Man" (Arista/Nashville) is the youngest, with 12 weeks on the radio chart.

FIRST KISS: As "Never Been Kissed" (Arista/Nashville) continues its 13-week uphill battle on Hot Country Singles & Tracks, Sherrie Austin scores her first No. 1 as that single replaces Tim McGraw's "Please Remember Me" (Curb) on Top Country Singles Sales; McGraw's track held the No. 1 spot for 13 weeks.

Though Austin's song gains 95 plays to bullet on the country singles chart, it slides 35-39 at the hands of bigger increases by George Strait (41-34), Martina McBride (38-30), John Michael Montgomery (37-37), and Jessica Andrews (36-35).

Airplay leaders for "Never Been Kissed" include KBEQ Kansas City, Mo., with 322 plays to date; KEEY Minneapolis, with 322 detections; and KIKF Los Angeles, with 273.

BIRDS OF A FEATHER: A handful of country stations are offering audiences a bit of Motown as Dixie Chicks bow on Hot Country Singles & Tracks at No. 74 with the Supremes' 1966 No. 1 "You Can't Hurry Love," from the "Runaway Bride" soundtrack.

Airplay is detected at 12 country signals, including KZLA Los Angeles, KIKK Houston, and KPLX Dallas. Since the spins come from unsolicited album play from the Columbia soundtrack, all label points for year-end credit will be given to the label's New York shop.

Success 'A Matter Of Time' For BNA's Sellers

BY DEBORAH EVANS PRICE

NASHVILLE—Few new artists have received more glowing endorsements from fellow performers than Jason Sellers. When BNA released "A Matter Of Time," the title cut and initial single from his sophomore album, the promo CD included words of praise from Reba McEntire, Martina McBride, Pam Tillis, and other artists who tout Sellers as a singer's singer.



SELLERS

RCA Label Group executives are hoping Sellers' new album, to be released Sept. 28, will help the singer/songwriter make the transition from best-kept secret status to mainstream country success.

Mandy McCormack, music director at KZLA Los Angeles, believes this could help Sellers break through. "I think Jason has an outstanding voice," says McCormack, who has added Sellers' new single to the KZLA playlist. "I think that the single is a good song, and I think this album is a better reflection of Jason's vocal abilities. It's a lot deeper, and there's also more of a groove on this one."

"A Matter Of Time" reveals Sellers' gifts as both vocalist and songwriter (he's had cuts by Tillis, Wade Hayes, John Michael Montgomery, ex-wife Lee Ann Womack, Lonestar, and others). It also showcases the bluesier side of his musical personality.

"We cut things that had a little bit more of a soulful feel on some of the songs, like the first single, 'A Matter of Time,' 'That's What A Lover Is For,' and 'Till I Felt Your Hands On Me,'" Sellers says. "Those are closer to some of my influences, like Ronnie Milsap. This time is different, groove-wise. We used more Charlie Rich-type piano and more steel guitar instead of electric."

Sellers achieved the soulful edge on this album with the help of producer Walt Aldridge. "Walt is from Muscle Shoals [Ala.]," says Sellers, "and there's definitely more R&B/soulful influence on the records that come out of there than some of the other country records. It just seemed to make sense that if I wanted to do that

soulful thing and do those types of songs, he already gets that thing."

Sellers also says the album is a reflection of the happier times he's going through now. The new album has a more positive, resilient tone, echoed in such songs he wrote as "This Thing Called Life." "I sat down with Austin Cunningham and said, 'I went through my divorce and losing my dad and everything, but now I'm in such a good frame of mind. I'm healthy. My daughter is healthy. My career seems to be doing good. I want to write something that says, 'I'm on the upside, things are getting better,'" he says.

Sellers says one of the things he enjoyed about cutting the record is working with people who came in to lend their vocals to some of the tunes.

Former boss Ricky Skaggs (Sellers played in his band five years before landing his deal) and Alison Krauss sing background vocals on the traditional ballad "That's Not Her Picture." Lyric Street newcomer Sonya Isaacs joins Sellers on "If You're Willing." Womack adds harmonies to "Every Fire." Bekka Bramlett sings on two cuts, and Tillis joins Sellers for a duet, a cover of the George Jones/Tammy Wynette classic "Golden Ring" that gets a soulful, funky update.

In addition to writing or co-writing five cuts, Sellers recruited songs from such acclaimed Nashville tunesmiths as Gary Burr, Bill Anderson, Bob DiPiero, Sharon Vaughn, Craig Wiseman, and Bobby Braddock.

On the new album, Sellers also re-recorded "Can't Help Calling Your Name," which was included on the first album but wasn't a single. "I asked Joe [Galante, RCA Label Group chairman] to let me record that again," says Sellers. "We did a whole new version of the song. We decided to cut it without strings and replaced the strings with steel guitar to give it a traditional feel. Also, the vocals are more up in the mix."

RCA Label Group senior VP/GM Butch Waugh says that "from all the response we've gotten," "A Matter Of Time" can propel Sellers to the next level. "Reba McEntire saying he has the best voice in Nashville, all the great things Martina McBride has said, and the girls from Dixie Chicks calling up radio and telling them how great Jason is tells us we have something special. This album has a more rhythmic feel to it. You can move to every song. It's a fun album you can have a great time with."

Waugh is especially pleased with the caliber of songs. "We have the songs this time that really show off Jason's vocals," he says.

Waugh says to alert radio and retail to the new project, Sellers has been on a six-week promo tour. "We've got it set up at retail," says Waugh. "We've got the accounts set up for the launch of the album. We're in great shape there."

Sellers is managed by Stan Mores, booked by William Morris, and signed to Starstruck Music for publishing.



Suzy At Platinum. Suzy Bogguss was one of several Platinum Entertainment artists who entertained at a recent gathering in Atlanta of the Platinum Distribution staff. Shown, from left, are Platinum Nashville senior VP/GM George Collier, senior executive VP of sales and distribution Brent Gordon, Bogguss, and Platinum Entertainment president/CEO Steve Devick.

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) CLM/WBM	36	(Music Corporation Of America, BMI/Bayjoun Beat, BMI) HL
42	ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM	72	HERE I GO AGAIN (Wait No More, BMI/Mighty Nice, BMI/Blue Water, BMI) HL
23	ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) CLM/WBM	38	HER (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) 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	37	HOME TO YOU (Arlon Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
50	ARE YOUR EYES STILL BLUE (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC) HL/WBM	21	HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
65	BABY'S GOT MY NUMBER (Notes To, ASCAP/Maverick, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Song Island, BMI/Golly Rogers, BMI) HL/WBM	31	I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
32	CHOICES (Music Corporation Of America, BMI/So Bitty, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL	16	I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM
20	CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL	30	I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazo, ASCAP) HL
61	CRUSH (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM	26	I'M ALREADY TAKEN (Fleetside, BMI/CMI, BMI/Steve Warner, BMI) WBM
73	FOR CRYING OUT LOUD (Milen, ASCAP/Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) HL	55	I'M IN LOVE WITH HER (Wacissa River, BMI/MRBI, BMI/Built On Rock, ASCAP/CMI, ASCAP)
51	THE GIRLS OF SUMMER (Ocean Bound, BMI/Ensign, BMI/Mike Curb, BMI/That's A Smash, BMI) HL/WBM	2	LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
4	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	70	LET 'ER RIP (Universal-Songs Of PolyGram International, BMI/Squirrelly Shirley, BMI/Suite Two O Five, BMI/Reynson, BMI/Lawyer's Wife, BMI) HL
		33	LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesbilly, BMI/Sony/ATV Tree, BMI/John Hadley,

3	LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL	10	LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM
56	LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL	27	LOVELY AND GONE (House Of Integrity, BMI/Little Tomatoes, BMI/Nomad-Norman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
64	LOST IN YOU (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/BMG, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) HL/WBM	54	LOVE IS FOR GIVING (EMI April, ASCAP/JKids, ASCAP/Into Wishin', ASCAP) HL
57	LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL	25	MAKE UP IN LOVE (Universal, ASCAP/O-Tex, BMI) HL
68	A MAN AIN'T MADE OF STONE (Universal, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckaleisia, BMI/Nomad-Norman, BMI/Franne Gee, BMI) WBM	53	A MATTER OF TIME (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
40	MISSING YOU (Markmeem, ASCAP/Sony/ATV Cross Keys, ASCAP/Paperwate, BMI/Trio, BMI/Alley, BMI) HL/WBM	63	MY HEART IS STILL BEATING (Sony/ATV Tree, BMI) HL
29	MY KIND OF WOMAN/MY KIND OF MAN (Vinnie Mae, BMI) WBM	39	NEVER BEEN KISSED (Reynson, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP) HL/WBM
6	A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond		

11	ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Grandy, ASCAP) HL/WBM	18	(NOW YOU SEE ME) NOW YOU DON'T (Famous, ASCAP/Almo, ASCAP/Iwin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL/WBM
44	ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	15	PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
11	READY TO RUN (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL	59	RUB IT IN (Ahab, BMI)
9	THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL	24	SHE'S IN LOVE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
75	SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jelinda, BMI/Scarlet Moon, BMI/CMI, BMI) HL	46	SHE WANTS TO ROCK (Sony/ATV Tree, BMI) HL
58	SHE WON'T BE LONELY LONG (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) HL	5	SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
71	SMOKE RINGS IN THE DARK (Universal, ASCAP/Bar R, SESAC)	17	SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazo, ASCAP)
49	START OVER GEORGIA (Bristar, BMI)	69	SUNDOWN (Moose, SOCAN) WBM
54	SURE FEELS REAL GOOD (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM	62	THAT'S THE TRUTH (Polywog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM
19	THIS HEARTACHE NEVER SLEEPS (EMI Blackwood,		

52	THIS TIME (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/Mail Train, ASCAP/Fun Attic, ASCAP/Owstey, ASCAP/Kevin Morris, ASCAP) HL	28	TONIGHT THE HEARTACHE'S ON ME (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
43	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	34	WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Carliac, BMI/CMI, BMI) HL
14	WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM	66	WHEN MY DREAMS COME TRUE (WB, ASCAP/Big Tractor, ASCAP/Pop-A-Wheelie, ASCAP/Lillywilly, ASCAP) WBM
67	WHEN YOU LOVE SOMEONE (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI) WBM	12	WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
8	WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM	74	THE YODELIN' BLUES (Acuff-Rose, BMI) HL/WBM
48	YOU CAN'T HURRY LOVE (Stone Agate, BMI/EMI Blackwood, BMI) HL	35	YOU GO FIRST (DO YOU WANNA KISS) (Chater, BMI/Paddy's Head, SOCAN)
7	YOU HAD ME FROM HELLO (Acuff-Rose, BMI) HL/WBM	41	YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP) WBM
47	YOU'RE STILL BEAUTIFUL TO ME (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM	13	YOU'VE GOT A WAY (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
22	YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL		

Billboard HOT COUNTRY SINGLES & TRACKS

AUGUST 14, 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 IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1 5 weeks at No. 1		
1	1	1	19	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	1
2	2	2	16	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
3	4	5	25	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) LYRIC STREET 64025 †	3
4	3	4	16	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (C. STURKEN, E. ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	3
5	7	7	23	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	5
6	6	6	23	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	6
7	8	10	18	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	7
8	5	3	23	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	1
9	9	9	15	THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	9
10	10	12	12	LITTLE MAN K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	10
11	15	15	6	READY TO RUN P. WORLEY, B. CHANCEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	11
12	12	14	27	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	12
13	16	17	9	YOU'VE GOT A WAY R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	13
14	11	8	24	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730 †	2
15	13	11	22	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	1
16	17	20	15	I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	16
				AIRPOWER		
17	24	32	8	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT	17
18	19	23	11	(NOW YOU SEE ME) NOW YOU DON'T M. WRIGHT (T. LANE, D. LEE, J. BROWN)	LEE ANN WOMACK (V) MCA NASHVILLE 72111	18
19	18	18	17	THIS HEARTACHE NEVER SLEEPS M. WRIGHT (D. BURGESS, T. JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	18
20	14	13	16	CRAZY LITTLE THING CALLED LOVE P. ANDERSON (F. MERCURY)	DWIGHT YOAKAM (V) REPRISE 16938 †	12
21	21	22	36	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
22	22	21	36	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	2
23	23	25	19	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	23
24	26	30	9	SHE'S IN LOVE C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (V) MERCURY 566746 †	24
25	25	28	17	MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	25
26	29	33	7	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	26
27	28	29	11	LONELY AND GONE J. SCAIFE (G. CROWE, D. GIBSON, B. MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	27
28	20	16	20	TONIGHT THE HEARTACHE'S ON ME P. WORLEY, B. CHANCEY (M. W. FRANCI, S. J. MACRAE, B. MORRISON)	DIXIE CHICKS (V) MONUMENT 79204	6
29	27	27	12	MY KIND OF WOMAN/MY KIND OF MAN T. BROWN (V. GILL)	VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE/EPIC 72107 †	27
30	38	43	3	I LOVE YOU M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE RCA PROMO SINGLE †	30
31	34	39	5	I'LL GO CRAZY D. MALLOY, J. G. SMITH (A. GRIGGS, L. WILSON, Z. TURNER)	ANDY GRIGGS RCA ALBUM CUT	31
32	31	31	15	CHOICES K. STEGALL (B. YATES, M. CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	31
33	32	34	13	LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984 †	32
34	41	67	5	WHAT DO YOU SAY TO THAT T. BROWN, G. STRAIT (J. LAUDERDALE, M. MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 72108	34
35	36	38	6	YOU GO FIRST (DO YOU WANNA KISS) B. GALLIMORE (K. CHATER, L. G. CHATER, C. RAWSON)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	35
36	30	26	18	THE GREATEST B. MAHER (D. SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	26
37	37	41	5	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	37
38	33	35	11	HER P. MCMAKIN, A. TIPPIN (J. STEELE, C. WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	33

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	35	36	13	NEVER BEEN KISSED E. SEAY, W. RAMBEAUX (S. AUSTIN, G. BARNHILL, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	35
40	54	—	2	MISSING YOU B. GALLIMORE, R. DUNN, K. BROOKS (M. LEONARD, C. SANFORD, J. WAITE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	40
41	40	40	12	YOU'RE LUCKY I LOVE YOU E. GORDY, JR. (N. THRASHER, M. CANNON-GOODMAN)	SUSAN ASHTON CAPITOL ALBUM CUT †	40
42	42	46	8	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY MONUMENT ALBUM CUT	42
43	43	44	10	TROUBLE IS A WOMAN S. HENDRICKS (T. JOHNSON, D. MALLOY, K. WILLIAMS)	JULIE REEVES (C) (D) (V) VIRGIN 38661 †	43
44	46	58	4	ORDINARY LOVE D. HUFF (B. DIPIERO, D. TRUMAN, C. WISEMAN)	SHANE MINOR (V) MERCURY 562291 †	44
45	47	49	8	SURE FEELS REAL GOOD R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	MICHAEL PETERSON REPRISE ALBUM CUT	45
46	39	37	12	SHE WANTS TO ROCK C. FARREN (B. WARREN, B. WARREN, R. STONEY)	THE WARREN BROTHERS BNA ALBUM CUT †	37
47	48	50	9	YOU'RE STILL BEAUTIFUL TO ME B. WHITE, D. GEORGE (R. J. LANGE, B. ADAMS)	BRYAN WHITE (C) (D) ASYLUM 64035 †	47
48	52	56	6	THE YODELIN' BLUES T. HASELDEN, R. ZAVITSON (S. EWING)	THE WILKINSONS GIANT ALBUM CUT/REPRISE	48
49	51	52	5	START OVER GEORGIA P. WORLEY, B. J. WALKER, JR., C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT	49
50	49	54	5	ARE YOUR EYES STILL BLUE R. HERRING (S. MCANALLY, S. MANDILE, J. WOOD)	SHANE MCANALLY CURB ALBUM CUT	49
51	44	42	10	THE GIRLS OF SUMMER K. LEHNING (B. CARMICHAEL, R. BOUDREAU)	NEAL MCCOY ATLANTIC ALBUM CUT	42
52	45	45	10	THIS TIME P. WORLEY (G. KENNEDY, P. MADERIA, W. OWSLEY)	SHANA PETRONE (C) (D) EPIC 79212 †	45
53	55	57	6	A MATTER OF TIME W. ALDRIDGE (J. SELLERS, A. ROBOFF, C. WISEMAN)	JASON SELLERS (C) (D) BNA 65784	53
54	53	55	8	LOVE IS FOR GIVING M. SPIRO (R. E. ORRALL, D. TYSON)	JOHN BERRY LYRIC STREET ALBUM CUT	53
55	50	47	11	I'M IN LOVE WITH HER M. A. MILLER, M. MCANALLY (C. CANNON, A. SHAMBLIN)	SAWYER BROWN CURB ALBUM CUT	47
56	70	—	2	LIVE, LAUGH, LOVE D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	56
57	71	—	2	LOVE TRIP S. BOGARD, J. STEVENS, S. HENDRICKS (J. KILGORE, G. GRAND, B. JONES)	JERRY KILGORE VIRGIN ALBUM CUT †	57
58	57	59	4	SHE WON'T BE LONELY LONG E. CHERNEY (B. MCDILL)	LEE ROY PARNELL (V) ARISTA NASHVILLE 13175	57
59	60	64	5	RUB IT IN B. J. WALKER, JR. (L. MARTIN, JR.)	MATT KING ATLANTIC ALBUM CUT	59
60	58	60	8	ALBUQUERQUE J. SLATE (C. LINDSEY, S. SEEKEL)	SONS OF THE DESERT (C) (D) EPIC 79199	58
61	66	61	3	CRUSH M. SPIRO (C. MAJESKI, S. SMITH, S. RUSS)	LILA MCCANN ASYLUM ALBUM CUT †	61
62	63	62	18	THAT'S THE TRUTH C. FARREN (P. BRANDT, C. FARREN)	PAUL BRANDT (C) (D) (V) REPRISE 16985 †	47
63	72	—	2	MY HEART IS STILL BEATING R. ZAVITSON, T. HASELDEN (B. BRADDOCK)	THE KINLEYS EPIC ALBUM CUT †	63
64	62	—	2	LOST IN YOU D. WAS (G. KENNEDY, W. KIRKPATRICK, T. SIMS)	GARTH BROOKS AS CHRIS GAINES CAPITOL SOUNDTRACK CUT	62
				Hot Shot Debut		
65	NEW	1	1	BABY'S GOT MY NUMBER DELIOUS, A. SMITH (A. SMITH, R. COOK)	SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84531	65
66	65	68	5	WHEN MY DREAMS COME TRUE M. WRIGHT, G. DROMAN (T. BRUCE, J. D. MARTIN)	REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 72120	65
67	NEW	1	1	WHEN YOU LOVE SOMEONE K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW MERCURY ALBUM CUT †	67
68	NEW	1	1	A MAN AIN'T MADE OF STONE J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, R. LERNER, F. GOLDE)	RANDY TRAVIS DREAMWORKS ALBUM CUT	68
69	61	65	20	SUNDOWN C. YOUNG, B. CHANCEY (G. LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	59
70	68	70	11	LET 'ER RIP P. WORLEY, B. CHANCEY (B. CRAIN, S. RAMOS)	DIXIE CHICKS MONUMENT ALBUM CUT	64
71	NEW	1	1	SMOKE RINGS IN THE DARK T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT)	GARY ALLAN MCA NASHVILLE ALBUM CUT †	71
72	75	73	3	HERE I GO AGAIN C. PETOCZ (K. RICHEY)	LORRIE MORGAN BNA ALBUM CUT	72
73	69	71	3	FOR CRYING OUT LOUD J. E. NORMAN, A. COCHRAN (T. ROCCO, B. MCDILL)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 16939 †	69
74	NEW	1	1	YOU CAN'T HURRY LOVE P. ASHER (B. HOLLAND, L. DOZIER, E. HOLLAND, JR.)	DIXIE CHICKS COLUMBIA SOUNDTRACK CUT	74
75	RE-ENTRY	2	2	SHE THINKS MY TRACTOR'S SEXY B. CANNON, N. WILSON (JIM COLLINS, P. OVERSTREET)	KENNY CHESNEY BNA ALBUM CUT	72

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

AUGUST 14, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1 1 week at No. 1	
1	2	2	12	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
2	1	1	19	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
3	3	3	12	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
4	4	4	17	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
5	5	5	11	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
6	6	7	5	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
7	9	9	20	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
8	8	8	18	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
9	10	11	10	LIGHTNING DOES THE WORK WARNER BROS. 16984	CHAD BROCK
10	7	6	24	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
11	11	10	22	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
12	12	13	6	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
13	14	15	113	HOW DO I LIVE CURB 73022	LEANN RIMES

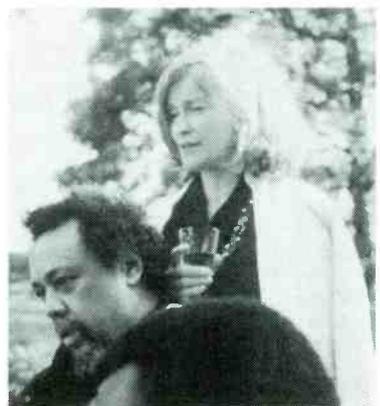
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	14	16	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
15	17	25	3	WHEN MY DREAMS COME TRUE MCA NASHVILLE 72120	REBECCA LYNN HOWARD
16	15	12	20	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
17	16	16	25	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
18	18	18	41	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
19	20	19	35	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
20	19	17	30	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
21	21	20	9	EVERYBODY'S FREE (TO GET SUNBURNED) RAZOR & TIE 80754	CLEDUS T. JUDD
22	24	—	2	TROUBLE IS A WOMAN VIRGIN 38661	JULIE REEVES
23	22	21	14	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS
24	RE-ENTRY	67	67	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
25	23	22	26	DRIVE ME WILD CURB 73075	SAWYER BROWN

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.

Mingus Big Band Renews The Composer's 'Politics'

THROUGH ART, IT'S possible to achieve a certain type of immortality. Although the great bassist/composer Charles Mingus passed away 20 years ago, his music is frequently infused with renewed vitality by a new generation of musicians. Much of this activity comes courtesy of the bassist's wife, Sue Mingus, who in September 1991 formed the Mingus Big Band. Dedicated solely to performing Mingus compositions, the aggregate performs new arrangements of the bassist's works designed to highlight the inherent shades and textures of his multifaceted compositions.

"Our objective is to play Charles' music with all of the spirit, fervor, risk, and creativeness that is built



CHARLES AND SUE MINGUS

into it," explains Sue Mingus, who isn't in the group but personally hand-picks its members. "Even without Mingus there to goad on his musicians, that spirit, that goading, is written right into the music, its structure, mixed with all of the openness that Charles forced his musicians to play with. It draws a particular type of musician who likes that challenge, because when it comes to Mingus, you had better have something to say."

As exemplified by "Blues & Politics"—due Aug. 17 on Dreyfuss Jazz—the Mingus Big Band is more capable of tackling the intricate challenges that define the composer's legacy. The album commences with a 1965 sermon delivered from



by Steve Graybow

the stage by Mingus two months after a highly publicized march for voting rights ended in violence. "It Was A Lonely Day In Selma, Alabama" comes from a tape that I had transferred to CD, which I had never heard before," explains Sue Mingus. "As he frequently did, Charles started talking about freedom and integration, as the band joined in with supportive accompaniments. For an album titled 'Blues & Politics,' it was a natural thing to have Charles make a few comments about his political views in the 1960s."

As Mingus ends his recitation, the album segues to the Big Band's Michael Mossman arrangement of "Freedom." Further dialogue is provided by the bassist's son Eric. The piece ends with a sound bite of Mingus emphatically running his fingers across his bass strings.

"Blues & Politics" is a challenging listen, with as much depth, vitality, and social commentary as anything the late bassist recorded in his lifetime. While the music stands on its own merits, the addition of several spoken-word pieces and texts makes for a heady, thought-provoking experience. However, Sue Mingus is quick to point out that the focus of "Blues & Politics" is first and foremost the music. "Charles' music cannot be categorized, but when you put something together, you usually need a concept," she says, adding that Mingus "was a political writer; but he was hardly only that. I don't want to imply that his music was somehow all-encompassing."

Since its formation, the Mingus Big Band has held court regularly at the downtown New York club Fez, with frequent tours outside of the Big Apple. "A lot of young kids

who might not regularly listen to jazz come to see the band, and they come back," says Sue Mingus. "We draw a pretty eclectic audience, and I think it's because Charles' music is not any one thing. It's not jazz alone or classical. Poor Charles used to kind of hopelessly ask why it couldn't just be called 'Mingus music.' He does not fit into any category, and that was always a problem for him."

Recalling the powerful influence that her late husband exerted on those around him, Sue Mingus says that "no one will hold the position that Charles did when he was in the band. He was the leader, the director, and composer and a virtuoso on the bass. No one will play the music like Charles did himself. He was the first to say he was a composer first and foremost, a perception that was not understood when he was alive."

"In his lifetime, Mingus was thought of as a personality, a band-leader and a great bass player," she adds. "But he was a composer. He knew who and what he was. Charles always said that music was his soul's way of living on, and that it has done. He was an incredible persona, and he somehow left that persona smack in the middle of his music."

ANGIE STONE

(Continued from page 21)

mercial release. "We're going to have a breakthrough with Stone," Ridenour declares. "We feel she has something special to offer; she definitely evokes passion. She's a rare combination: creative, earthy, and eclectic, yet extremely commercial." Derek Lafayette, Arista's director of artist development, adds, "Unlike promoting other female artists, we are not selling a gimmick. Much of the public is aware of the caliber of her artistry, so there's no need for gimmicks. Angie's music transcends trends."

With that in mind, the Arista marketing team devised a two-pronged strategy: reintroduce Stone to the public as a talented singer, songwriter, and producer and capitalize on her strong music industry ties. The label kicked off its efforts with a quote campaign featuring words of praise from Kravitz, Maxwell, and D'Angelo. Fliers with these quotes were sent to key radio tastemakers on May 4; new quotes will be sent out every three weeks until the disc's September release.

On May 10, CD samplers featuring five songs from "Black Diamond" were sent to 1,000 Vibe magazine subscribers in Los Angeles, Chicago, and Washington, D.C. Live showcases are also being scheduled for New York, Los Angeles, Chicago, and Atlanta in late August and early September.

Stone is booked through her manager, Byron Prescott of Chameleon Management.

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	8	3	BLUES POLYDOR 547178/UNIVERSAL	ERIC CLAPTON 1 week at No. 1
2	1	19	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
3	2	65	JUST WON'T BURN TONE-COOL/ROUNDER 471164/IDJMG	SUSAN TEDESCHI
4	3	41	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
5	4	95	TROUBLE IS... ▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
6	5	5	HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL	ETTA JAMES
7	6	14	TAKE YOUR SHOES OFF RYKODISC 10479	THE ROBERT CRAY BAND
8	7	6	BLUES POWER - THE SONGS OF ERIC CLAPTON HOUSE OF BLUES 9565	VARIOUS ARTISTS
9	11	9	BEST OF ETTA JAMES MCA 11953	ETTA JAMES
10	9	12	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 11939	B.B. KING
11	10	3	UNDISPUTED QUEEN MISS BUTCH 4009/MARDI GRAS	PEGGY SCOTT-ADAMS
12	13	49	SLOW DOWN OKEH/550 MUSIC 69376/EPIC	KEB' MO'
13	14	41	BLUES ON THE BAYOU MCA 11879	B.B. KING
14	12	7	BUDDY'S BADDEST: THE BEST OF BUDDY GUY SILVERTONE 41677/JIVE	BUDDY GUY
15	RE-ENTRY		COME ON IN FAT POSSUM 80317/EPITAPH	R.L. BURNSIDE

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	3	2	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS 1 week at No. 1
2	1	11	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
3	2	3	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
4	5	16	EVERYONE FALLS IN LOVE PENTHOUSE 1543*/VP	TANTO METRO & DEVONTE
5	4	12	THE DOCTOR SHOCKING VIBES 1547/VP	BEENIE MAN
6	8	38	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
7	6	3	COMBINATION VIRGIN 47569	MAXI PRIEST
8	7	7	DJ REGGAE MIX 2000 BEAST 5470/SIMITAR	VARIOUS ARTISTS
9	9	57	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
10	11	55	PURE REGGAE POLYGRAM TV 565122/IDJMG	VARIOUS ARTISTS
11	10	4	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921	PETER TOSH
12	13	19	LABOUR OF LOVE III VIRGIN 46469	UB40
13	12	63	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
14	RE-ENTRY		BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
15	14	13	DANCE HALL XPLOSION '99 JAMDOWN 40013	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	18	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI 18 weeks at No. 1
2	2	98	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
3	3	8	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
4	5	21	THE IRISH TENSORS MASTERTONE 8552/POINT	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
5	4	97	ROMANZA ▲ ² PHILIPS 539207	ANDREA BOCELLI
6	6	96	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
7	7	23	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
8	8	57	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
9	10	16	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
10	9	11	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
11	11	3	SUBLIME ILUSION HIGHER OCTAVE WORLD 47494/VIRGIN	ELIADES OCHOA
12	13	5	NAMAHANA COCONUT GROVE 78203	HAPA
13	14	27	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	ANDREA BOCELLI
14	RE-ENTRY		CUBA PUTUMAYO 149	VARIOUS ARTISTS
15	12	5	GRATITUDE RICOCHET 81143	FIJI

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

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WORLD & CELTIC MUSIC

In the early part of this century, world music stood shoulder-to-shoulder with popular favorites, as buyers of 78-rpm discs listened to "aural oddities" from faraway lands. Then, as now, independent labels, A&R'ed by devotees of the genre, supplied the conduit to exotic music. In the '90s, though, with the success of such acts as the Gipsy Kings, the late Pakistani singer Nusrat Fateh Ali Khan and a band of Cuban septuagenarians known as the Buena Vista Social Club, the field belongs both to major labels and indies. Key players at indie and "formerly indie" labels were asked about what their companies brought to the marketing of so-called "peripheral" music.

SMALL BUT STEADY

"The albums that are the biggest sellers are still coming from the majors: Buena Vista Social Club and Cesaria Evora," notes Bill Nowlin, director and cofounder of Rounder. "Rounder began its interest in world music in 1974 and has kept up a steady output in that area; we're putting out about a dozen world-music releases per year. Independent labels, in general, have lower overhead and are maybe a little bit more facile in their ability to move quickly to start a project—or to stop one if it isn't working economically. It takes a smaller sales figure to make an indie label feel successful on a project. A major wouldn't feel that a title selling 25,000 units was a success, whereas most indie labels would be thrilled to sell that much."

To illustrate the inverse of his statement, Nowlin cited Island putting out King Sunny Adé albums at the start of the '80s: "He just didn't grow the way Bob Marley did. Independents are happy to have steady sellers from album to album, while the majors' dynamic insists on an artist's growth."

Chris Grey, product manager for Palm Pictures, Hannibal Records and Rykodisc, perceives major labels as getting more involved with world music. He notes a linchpin Ryko release: "Ali Farka Touré's 'Talking Timbuktu' with Ry Cooder, from five years ago. That may have been the first album to show that world music was a viable sales stream, and it changed the retail and labels' attitudes about the genre. Today, the world-music field is much different. The minimum entry onto the world chart is 1,200 units. In five years, you've gone from 'Talking Timbuktu,' which debuted at No. 1 with 1,500 units for a week's turnover, to a point where those sales would barely qualify it for entry." Agreeing with Nowlin, he says, "Most of the chart regulars now come from majors: the Chieftains, Loreena McKennitt and others. The sales territory has grown so much that majors now come to the table at the sight of a fresh, fertile sales market. However, I think that the world-crossover album is very elusive prey. Certain titles do it, but the sales aren't generally sufficient to warrant a major label's investment in artist development."



© FARIDA ZAMAN/SIS

GLOBAL NICHE

Majors Market
Indies' Discoveries
To An Expanding
Audience

by Richard
Henderson

AN INDIE SOUL

Someone who has witnessed a number of world-crossover hits is David Bither, senior VP of world-music stalwart Nonesuch Records, home to the Buena Vista Social Club and Cape Verdean singer Cesaria Evora. He describes the label, which began in the mid-'60s as a part of Elektra Records, as "having the soul of an indie, but now we have global distribution via the Warner parent company. Obviously, it gives us clout at retail and in certain marketing areas that independents by-and-large would not have. At the same time, we have to compete musically in areas where the majors don't choose to get involved. Our peers tend to be the independent labels more than the major ones."

Bither describes the marketing of Gypsy ensemble Taraf dé Haidouks: "A record like this begins with our own commitment and our own ideas on why that record is unique. I didn't see how we could be successful marketing all three of their European albums, and so I made the decision to condense the best tracks from all three for American release on one CD. I knew that there was a Gypsy Caravan tour coming through the States this spring, so I would have that advantage. David Herrington from the Kronos Quartet became a fan; David and Taraf performed together in London, and they began to talk about working together. David and I put together what became their debut U.S. compilation."

"So then we had a new record and a new package with a new cover. We then move over to Atlantic, who distributes our records in the U.S. Peter Clancy, who's worked at Nonesuch for the same length of time as [label president] Bob Hurwitz, has been headquartered at Atlantic for as long as we've been distributed by them. So Peter can take that record to Division One, the non-pop marketing team at Atlantic. Those people, in turn, can take it to WEA, who have a whole team of people who do anything but pop music."

FUSING TIME AND PLACE

San Francisco indie Six Degrees ships discs that are not just a fusion of traditional and modern, such as DJ Cheb Sabbah's remix album "Shri Durga," but also the fusion of cultures, such as the Africa-meets-Scandinavia project "From Senegal To Sedestal." The label's cofounder, Bob Duskis, notes, "With these kinds of records, it's all about getting the record heard and winning out in the competition to get listening stations in these accounts. Our records require a special look, which aids in branding. Someone who buys 'Shri Durga' will be encouraged to check out our Brazilian remix disc, 'BossaCucaNova,' when they recognize the distinctive packaging."

Continued on page 42

WORLD & CELTIC MUSIC

world tour

A Glimpse Of Notable Celtic And World Music Artists And Labels From Around The Globe

GLOBETROTTER

World music is more than the exotic sounds that emerge from traditional cultures around the globe. By another definition, world music is the contemporary-pop mainstream of countries beyond Anglo-American markets. It is the pop music of Anna Vissi from Greece, of Coco Lee from Hong Kong, or France's Patricia Kaas, Francis Cabrel or Princess Erika, to offer just a few examples. It is the repertoire brought into the U.S. by Globetrotter, a unique initiative of Sony Music International that imports current top-selling CDs from its worldwide affiliates, featuring artists who are not already released by Sony Music labels in the U.S. "We want to sell the best music from throughout the world," says Jerry Schulman, Sony Music International VP of marketing development. "The focus of our efforts is to be in touch with whatever is popular" in overseas territories. Globetrotter gives Sony artists from some 50 international markets an official entree into the U.S. through niche-marketing efforts that target the numerous ethnic populations living in America. By using specialty distributors such as Musicrama, the Globetrotter Retail Import Service can bring the most current CDs from international hit acts to the hundreds of small retailers that service ethnic communities—and to major national accounts such as Virgin, HMV, Tower Records and Borders, as well. "The reality is that the 'world music' sections of [major] retailers are, to a great extent, international pop sections," says Don Lindgren, Globetrotter's associate director of artist development. The division's current catalog offers more than 100 titles, yet Globetrotter also stages high-profile promotions for individual acts, as evidenced by this spring's U.S. tour by Greece's Anna Vissi and the release of a best-of album from Kassav to mark the group's 20th-anniversary tour of America.

—THOM DUFFY

ALI FARKA TOURE

Six years ago, Ali Farka Touré, the virtuoso guitarist from Mali in West Africa, visited Los Angeles to record an album with Ry Cooder. That effort, "Talking Timbuktu" (World Circuit), won a Grammy Award. Since then, Touré has remained in Niafunke, his village in the Sahara, cultivating the land and supporting his extended family. To get another album, Nick Gold, the head of London-based World Circuit Records, would have to travel to Mali and drive across the desert with a mobile studio—which is exactly what he did. "Niafunke" was recorded in an abandoned mud-brick building on the edge of the village from which the album takes its name. "Ali would turn up in the evening as dark was descending and the snakes and the mosquitoes were coming out, and just plug in and play," says Gold. "You had to make sure you got it down, because he is a one-take man. He would either just play on his own or choose who he wanted from the local musicians. It was all done very organically and fast." Says Ali, "It is a more authentic album because it was recorded in the place where the music belongs. We were in the middle of the landscape that inspired the music, and that, in turn, inspired me and the musicians. You can call it the African blues, but to me it is just the music of my people."

—NIGEL WILLIAMSON

DARA RECORDS

With an extensive catalog of more than 250 albums, the Dublin-based Dara Records boasts some of the biggest-selling traditional Irish albums of all time, including 1992's "A Woman's Heart," a compilation of Irish female singers including Mary Black, Dolores Keane, Mary Coughlan, Maura O'Connell and Eleanor McEvoy. It has sold 130,000 units in Ireland and 650,000 worldwide and is still selling steadily. The label has high expectations for the new, not-yet-titled Mary Black album due in late summer. Produced by Donal Lunny, it is described as

Continued on page 36

Rumors of Celtic music's death, to paraphrase Mark Twain, are greatly exaggerated. "I've been predicting the demise of this boom for over two years now, and I've been wrong," says Chris Teskey, chief operating officer of Green Linnet Records, for which the Tannahill Weavers, Wolfstone, Martin Hayes, Patrick Cloud and Niamh Parsons all record. "I think 'Riverdance' is waning, but that doesn't seem to matter. The interest in this music is still there."

Rich Denhart, senior director of A&R at Narada Records, agrees. "Celtic music is not a fad," he says. "There's as much activity in the marketplace for it as before, but now there are many more records for customers to choose from." Narada's talent roster includes composer and seven-time All-Ireland button-accordion champion John Whelan, harpist-singer Kim Robertson and Canadian family group Leahy, whose eponymously titled album has sold more than 150,000 copies in just a year and a half.

The commitment to Celtic music also remains strong at Hearts Of Space and at Universal Records. "It's really good music," says Hearts Of Space president Stephen Hill. "The artists are extremely accomplished and can also play live, which gives us promotion opportunities that don't often exist within new-age music." Joanie Madden (whose "Song Of The Irish Whistle" has sold more than 100,000 copies worldwide), Mychael and Jeff Danna, John Doan and Bill Douglas are all Hearts Of Space artists with Celtic connections.



Leahy

"Celtic music is definitely a genre we believe in," says Lisa Altman, senior VP in charge of crossover music at Universal Classics Group. "We constantly look for artists and voices that have something new and fresh to say in this genre." Universal expects to release Celtic recordings next year by Anúna, the Irish choral ensemble featured in the original production of "Riverdance," and John Barry, the well-known composer of many James Bond movie soundtracks.

"We were into Celtic music before there even was a 'Riverdance,'" asserts Kate Winn, marketing manager of RCA Victor's world and jazz division, "and we're going to stay with it." RCA's Celtic roster includes pianist-composer Phil Coulter, the all-women ensemble Cherish The Ladies, *gaita* (Galician bagpipes) and recorder player Carlos Núñez and the Chieftains, whose latest album, "Tears Of Stone," has sold more than 400,000 copies.

SUCCESS BREEDS EXCESS

Few label executives and managers, however, dispute the fact that Celtic music may have crested commercially and has slipped to a less robust but still healthy level of sales. "There is now a Celtic glut," concedes Narada's Denhart. "I think it's probably been exacerbated by a lot of budget albums. We call it shovelware: You shovel a bunch of stuff onto a CD and put it out into the marketplace."

Hearts Of Space's Hill concurs. "Celtic music definitely plateaued sometime early this year," he says. "The market simply became saturated."

RCA Victor's Winn believes "the glut of Celtic music in the market has come from newcomers, those dabbling. We hit a peak, and everyone was buying tons of Celtic music. Interest now is something less than it was five years ago but more than it was 10 years ago. Some customers and record labels have simply fallen

from the Celtic bastion of Brittany in northwest France, and "Celtic Voices," an all-song compilation. "Celtic Voices" has been our best-selling record of 1999 so far, and, in November and December of last year, we sold about 15,000 copies of 'Noëls Celtiques,'" says Teskey. "That may not be a big number in the aggregate, but to have done that well in so short a time is great for us."

FUSION FUTURE?

"The only way Celtic music can have a broad base is through fusion," argues Richard Nevins, president, CEO and co-founder of Shanachie Entertainment, which has nevertheless released staunchly Irish traditional albums by button accordionist Joe Derrane and flutist Laurence Nugent. "Most people are not purists, so music has to be cross-fertilized—not necessarily diluted—if it's to reach out to a mass public."

Ironically enough, an exception may be Shanachie's Solas, an Irish

CASHING IN ON CELTIC

Labels And Artists Continue To Ride The Post-"Riverdance" Boom By Evolving And Attracting A Varied Audience

BY EARLE HITCHNER



Kila

traditional quintet that has released three albums in three years. "A lot of young folks really enjoy the energy, the pulse, the vibe of the band," explains Nevins. "Solas has managed to reach out to a wider audience through brilliant rhythmic arrangements, tremendously appealing musicianship and long, hard touring. But I still say fusion or some form of synthesis is what sells in very large numbers."

Peter Gelb, president of Sony Classical, is certainly aware of fusion's appeal and continues to expand the boundaries of traditional classical repertoire for his label.

"We're very interested in world music," he says, "since it has been a source of inspiration for classical composers from Mozart to Bartók. Celtic music is one very rich part of world music, but we're not really interested in recording world music or Celtic music just for the sake of doing so. We're interested in music that has some connection to classical and that will appeal to the public through fresh or unusual artistic collaborations. The more success we have with this genre-crossing, the

off and gone on to the next thing." That "next thing," in the mind of many world-music observers, is Hispanic music, especially Latin and Afro-Cuban. But Green Linnet's Chris Teskey feels what's happening there roughly parallels what happened in Celtic music a short while ago. "I don't think Celtic music has been pushed back by the rise in popularity of Latin and Hispanic music. It's just that Spanish music has exploded. The overall interest in world music is a lot bigger than it used to be, so the pie is bigger. Celtic music is still holding its own."

As proof, Teskey cites the success of two Green Linnet albums: "Noëls Celtiques," choral Christmas music

Continued on page 42

R E A L W O R L D

“Whatever the music,
whatever the technology,
great records come
from great
performances.”

— Peter Gabriel

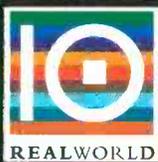


VOLUME 2: RELEASE

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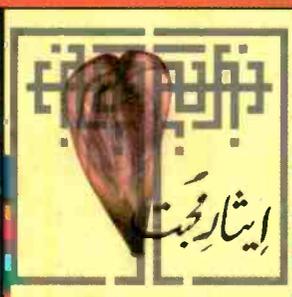
ON TOUR THIS FALL



Real World, founded by Peter Gabriel and WOMAD in 1989, has evolved into a label of diverse, world-class music from around the globe - and continues to push back the boundaries.



SEZONI
Mara! and the Martenitsa Choir



SACRIFICE TO LOVE
Rizwan-Muazzam Qawwal



SAMPRADAYA
Shiv Kumar Sharma



COMING HOME
Yungchen Lhamo



MOONSUNG
Sheila Chandra



BLACK ROCK
Djivan Gasparyan & Michael Brook

WORLD & CELTIC MUSIC

WORLD TOUR

Continued from page 34

"a return to her Irish roots" by the singer whose last album, "Shine," was recorded in Los Angeles and produced by West Coast luminary Larry Klein. Dara is also reactivating Sinéad Lohan's 1998 album, "No Mermaid," after the title song found its way onto the soundtrack of the Kevin Costner movie "Message In A Bottle."

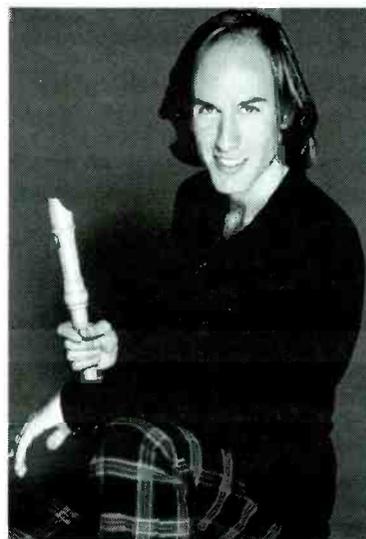
Ironically, although artists such

as Black have a strong and loyal Irish fan base, Dara also relies heavily on the tourist trade to boost its sales. "As long as the cease-fire holds, there will be an increase in tourism over the summer and a consequent increase in sales this year across the board," says sales manager Paul Hefferman. "It's going to be one of our best years to date." Other big-sellers for the label this year include "Tall Ships," a compilation of sea ballads that has sold

40,000 units, and a new TV-advertised collection called "Eist," featuring Mary Black, her sister Frances Black, Brian Kennedy and Christy Moore. The album sold 15,000 units in the first month of its release. —N.W.

GALICIA AND ASTURIAS

Traditional Music From Spain's northwestern Celtic regions of Galicia and Asturias first broke into the pop/rock arena in the mid-'90s with the remarkable Carlos Núñez, described variously as the Jimi Hendrix of the bagpipe or as "that wild genius" by his good friend Paddy Moloney of The Chieftains. Núñez is now getting a major U.S. push for his album "Os Amores Libres" on RCA Victor. But this year has seen a wave of new talent sweeping down from the damp, windy Celtic region across the arid, scorched plains of central and southern Spain. EMI Spain has seen triple-platinum sales (300,000 units plus) for the bagpiper Hevia, who has adapted his



Carlos Núñez



Cristina Pato

work draws on the same roots as his father's music but is tinged with more contemporary grooves, resulting in Afrobeat crossing over to the dance floors of London and Paris via club remixes of "Beng, Beng, Beng," taken as a single from the "Shoki Shoki" album. "When Fela died, something told me I had to fill his space," Kuti says. "I am destined to play Afrobeat because it is part of who I am and where I come from. But I love rock, rap, house and jungle. I want to introduce those sounds into my music. I don't believe in barriers. I want to take Afrobeat into the future." —N.W.

DENEZ PRIGENT

Born in the French Celtic region of Brittany, Denez Prigent has had a busy summer performing in France's most prestigious music festivals. Featured earlier this year alongside Dan Ar Braz on a Sony Music compilation, "Excalibur," Prigent has reinvented the traditional Celtic sounds of Brittany. Before Prigent, it was impossible to imagine that a Celtic harp could sound so modern. He has not only played his folk instruments over techno beats, as others have attempted, but he has demonstrated how Brittany's traditional music and techno have a common music basis. They both use repetitive scores—the *gwerz* dramatic chants shift just as DJs mix beats, and the *kan ha diskan* (chants to dance to) just keep looping in a techno hymn. "In Brittany, musicians are very open-minded," says Prigent. "I am just passing on their heritage." Introduced to the Briton culture by his grandmother, Prigent was a child who studied traditional music and developed a unique voice while singing a cappella. Alongside master musician Manuel Kerjean, Prigent performed in numerous *festou-noz* (traditional parties), finally winning the *kan ha diskan* first prize in 1987 at Brittany's most prestigious chant competition, Kan Ar Bobl. In 1992, Prigent shook up the image of Celtic music from Brittany by performing at the rock and techno festival Transmusicales De Rennes. He released a debut a cappella album, "Ar Gouriz Koar," in 1996 through Barclay/PolyGram and last year earned both traditional and techno raves for "Me Zalc Hennon Ur Fulenn Aour" on Barclay/Universal. "Denez is a unique artist," says Barclay/Universal's Isabelle Vernassière. "He may not be a mainstream artist, but his next album is very much anticipated by different audiences." —CECILE TESSEYRE

FEMI KUTI

It can be a mixed blessing coming from a famous family, and Femi Kuti's career was long in the considerable shadow of his father, Afrobeat pioneer Fela Kuti. Now 36, Femi Kuti has finally emerged in his own right as one of the most dynamic African performers, with a following in Western Europe to match his domestic audience in Nigeria. Kuti remains based in Lagos but has signed to the French label Barclay. His album "Shoki Shoki," with his band Positive Force, is a swirling mix of African funk and dance rhythms, bold, brass-driven and slick. It has led to renewed interest in the music of his father, who died of an AIDS-related illness two years ago, and Femi has been working with Barclay on a massive reissue program of the vast Fela Kuti catalog. Femi's own

The commercial phenomenon that is the international hit show "Riverdance" owes a lot to the group Anúna. The group was the driving musical force behind the original "Riverdance" performance at the 1994 Eurovision Song Contest, which introduced the much-loved singing-and-dancing Celtic spectacular to an unsuspecting world. Anúna also contributed four songs to the million-selling "Riverdance, The Album," which won a Grammy, and was featured in the video of the stage show, which has sold 6

Continued on page 42

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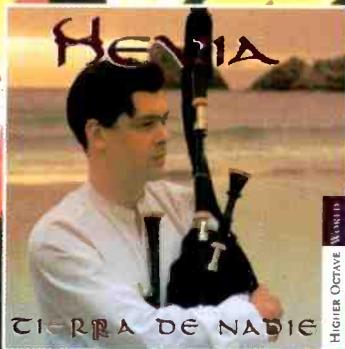
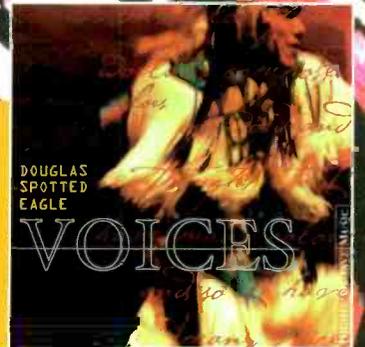
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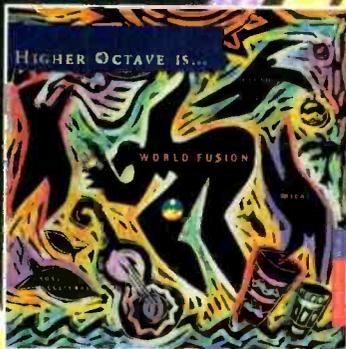
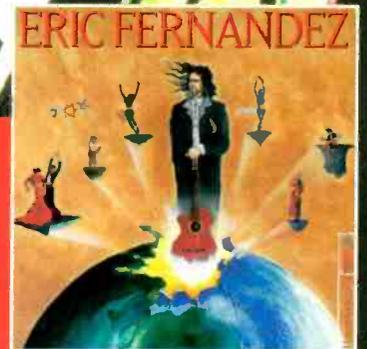
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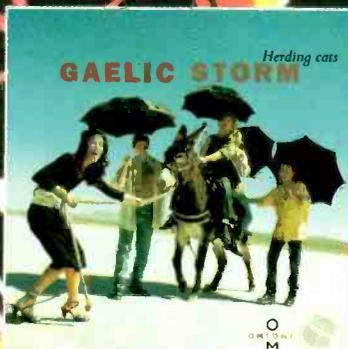
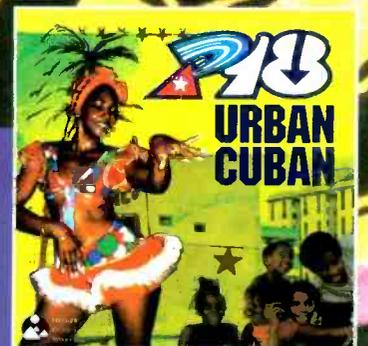
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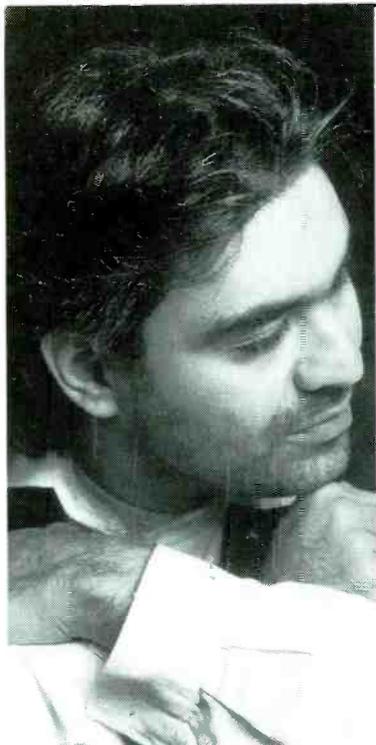
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WORLD & CELTIC MUSIC



Andrea Bocelli

ON TOP OF THE WORLD

The recaps in this Spotlight are compiled from the start of the chart year, which began with the Dec. 5, 1998, issue through this year's July 17 issue. Rankings are determined by using SoundScan sales information. Points are accumulated for each week a title appeared on the chart, including weeks 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.

top world music artists

Pos. ARTIST (No. Of Charted Albums)
Imprint/Label

- 1 ANDREA BOCELLI (2) Universal Latino
(1) Polydor
(1) Philips
- 2 THE CHIEFTAINS (1) RCA Victor
- 3 LOREENA MCKENNITT (1) Quinlan Road/Warner Bros.
- 4 BUENA VISTA SOCIAL CLUB (1) World Circuit/Nonesuch/AG
- 5 IBRAHIM FERRER (1) World Circuit/Nonesuch/AG
- 6 GIPSY KINGS (1) Nonesuch/Atlantic/AG
- 7 GAELIC STORM (1) OmTown/Higher Octave/Virgin
- 8 RONAN TYNAN (1) MasterTone/Point
- 8 ANTHONY KEARNS (1) MasterTone/Point
- 8 JOHN McDERMOTT (1) MasterTone/Point

top world music albums

- Pos. TITLE—Artist—Imprint/Label
- 1 ROMANZA—Andrea Bocelli—Philips
 - 2 SOGNO—Andrea Bocelli—Polydor
 - 3 TEARS OF STONE—The Chieftains—RCA Victor
 - 4 THE BOOK OF SECRETS—Loreena McKennitt—Quinlan Road/Warner Bros.
 - 5 BUENA VISTA SOCIAL CLUB—Buena Vista Social Club—World Circuit/Nonesuch/AG
 - 6 THE IRISH TENORS—John McDermott/Anthony Kearns/Ronan Tynan—MasterTone/Point
 - 7 RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II—Various Artists—Walt Disney

8 CELTIC CHRISTMAS IV—Various Artists—Windham Hill

- 9 ROMANZA (WITH SPANISH TRACKS)—Andrea Bocelli—Universal Latino
- 10 SUENOS (WITH SPANISH TRACKS)—Andrea Bocelli—Universal Latino
- 11 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—Ibrahim Ferrer—World Circuit/Nonesuch/AG
- 12 CANTOS DE AMOR—Gipsy Kings—Nonesuch/Atlantic/AG
- 13 CELTIC LOVE SONGS—Various Artists—Madacy
- 14 GAELIC STORM—Gaelic Storm—OmTown/Higher Octave/Virgin
- 15 INTRODUCING... RUBEN GONZALEZ—Ruben Gonzalez—World Circuit/Nonesuch/AG

top world music imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 PHILIPS (3)
- 2 POLYDOR (1)
- 3 RCA VICTOR (4)
- 4 QUINLAN ROAD (1)
- 5 NONESUCH (5)

top world music labels

Pos. LABEL (No. Of Charted Albums)

- 1 PHILIPS (3)
- 2 POLYDOR (1)
- 3 ATLANTIC GROUP (6)
- 4 RCA VICTOR (4)
- 5 WARNER BROS. (1)

top world music distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 UNIVERSAL (9)
- 2 WEA (8)
- 3 BMG (7)
- 4 INDEPENDENTS (25)
- 5 EMD (6)
- 6 SONY (2)

top world music catalog albums

- Pos. TITLE—Artist—Imprint/Label
- 1 BEST OF THE GIPSY KINGS—Gipsy Kings—Nonesuch/Atlantic/AG
 - 2 RIVERDANCE—Bill Whelan—Celtic Heartbeat/Universal
 - 3 THE MASK AND MIRROR—Loreena McKennitt—Warner Bros.
 - 4 THE VISIT—Loreena McKennitt—Warner Bros.
 - 5 CELTIC CHRISTMAS III—Various Artists—Windham Hill
 - 6 CELTIC CHRISTMAS—Various Artists—Windham Hill
 - 7 PARALLEL DREAMS—Loreena McKennitt—Quinlan Road
 - 8 MICHAEL FLATLEY'S LORD OF THE DANCE—Ronan Hardiman—Philips
 - 9 CELTIC CHRISTMAS II—Various Artists—Windham Hill
 - 10 A WINTER GARDEN—Loreena McKennitt—Warner Bros.
 - 11 FESTIVE JOURNEY—Various Artists—St. Clair
 - 12 HOLIDAY ODYSSEY—Various Artists—St. Clair
 - 13 SEASONAL TALE—Various Artists—St. Clair
 - 14 GIPSY KINGS—Gipsy Kings—Elektra/EEG
 - 15 THE LONG BLACK VEIL—The Chieftains—RCA Victor

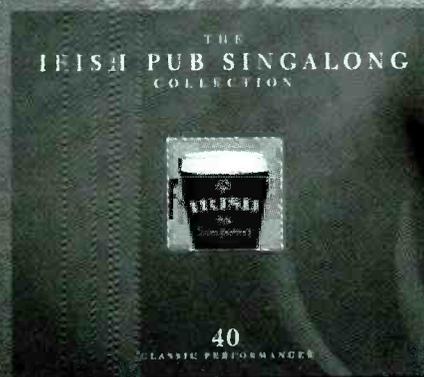
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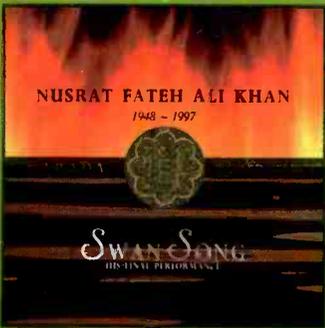
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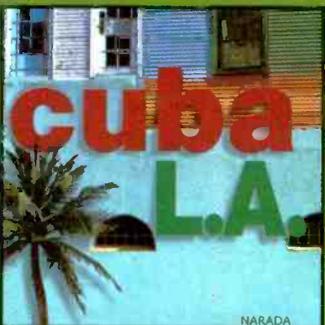
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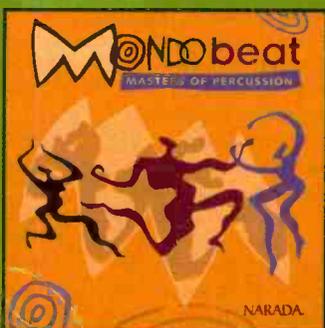
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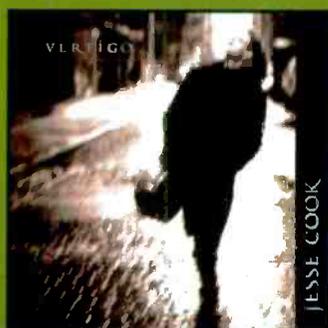
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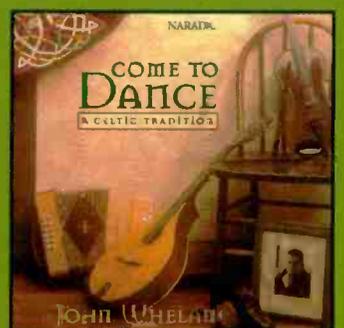
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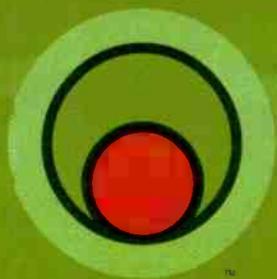
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WORLD & CELTIC MUSIC

GLOBAL NICHE
Continued from page 33

"Initially, our deal was through PolyGram, via Island Records, so we got an interesting education as to how majors worked this music," Duskis continues. "We helped them market the Mango, Quango and [Bill Laswell's] Axiom labels. When we first got there, [Island founder] Chris Blackwell loved the African and Caribbean music on those labels, but he knew that the

marketing teams that worked on, say, Melissa Etheridge albums just didn't have the time or inclination to focus on this music. In general, the majors aren't really finding that audience."

LONG-TERM COMMITMENT

When asked what indies bring to world music, Stephen Hill, co-owner and A&R director for World Class Records, states: "Commitment. That's the way it's always been, hasn't it?" Hill sees an act like Omar Faruk

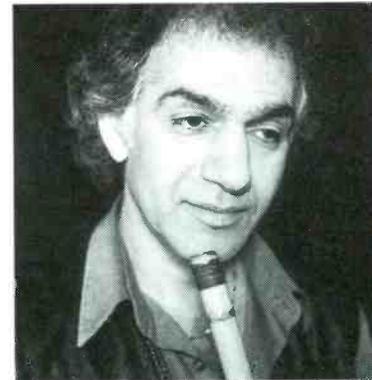


Taraf de Haïdouks

Tekbilek, the Turkish musician whose "One Truth" CD is an August release on World Class, as moving up

the artist-development chain. "He moved from a high-quality but idiosyncratic label that funded six early records but did not participate in the promotion process to any meaningful degree. By signing with us, he was able to move a step closer to the kind of promotional consideration that he can benefit from."

"Anything that's not mass-market has been ceded to the indies as a development league until something breaks out at a sufficient level to warrant getting picked up," says Hill. "The numbers generated by an act that a major can be happy with are constantly under revision. What's happened at retail in the



Omar Faruk Tekbilek

last few years seems to have raised the acceptable sales figure that qualifies an artist for major-label activity." Independent labels, as Hill notes, are far more in touch with niche, tastemaker audiences, "because they're members of those audiences."

Says Grey, "The New World chart in *CMJ* used to be all indies five years ago. Now, there are a lot of major labels on there. It's healthy competition, but it does present more problems at retail, trying to get attention for our world titles. It's harder for a core audience to find records that once were comparatively easy to locate." ■

WORLD TOUR

Continued from page 36

million copies. "Deep Dead Blue" (Philips/Gimmell) sees Anúna establishing its own identity and is the most accomplished work to date, a daring and diverse album that showcases haunting Celtic choral singing. The group is the brainchild of composer Michael McGlynn, who had a vision to create a panoramic sound that could do justice to Ireland's rich musical culture. "We're not a typical choir because, in Ireland, singers have to earn their living with their day jobs. We're not all classically trained singers, who would make an entirely different sound," says McGlynn. "We're trying to create a sense of pride in traditional Irish musical culture." The choir has a floating membership of 36 singers drawn from all different walks of life. Later this summer, Anúna will become the first Irish group ever to perform at the Proms, the U.K.'s most prestigious series of classical concerts held every year at London's Royal Albert Hall. Anúna's own live show is a theatrical spectacle of sound, color and dance. The group has also worked with Sting, the Chieftains, Sinead O'Connor and Elvis Costello, who cowrote the album's title track.

—N.W.

CELTIC

Continued from page 34

more interested we are in signing artists who traditionally would not have been on a classical record label."

One such artist is former "Riverdance" fiddler Eileen Ivers. Her Sony Classical debut this year, "Crossing The Bridge," blends Irish traditional, Caribbean, hip-hop, jazz and African influences. "We're comfortable with that because of who she is—a great virtuoso whose interests go far beyond traditional Irish music," says Gelb, adding that among her interests is eventually collaborating with classical musicians.

Cross-pollination is likewise at the heart of Wicklow, a BMG imprint co-founded by the Chieftains' Paddy Moloney in late 1997. "From the beginning," says Wicklow label manager John Voigtman, "Paddy insisted that it should be a broad world-music label and not a Celtic-music label. He has always believed in bringing down barriers rather than recycling things within a tradition."

Fusion and synthesis in Celtic and Celtic-influenced music are assuming many other shapes and forms. Progressive Dublin-based septet Kíla integrates Irish, African and dance grooves on Green Linnet's "Tóg E Go Bog E (Take It Easy)." Afro Celt Sound System's new recording, "Volume 2: Release," on Narada/Real World, blends Irish, African and electronica. Dónal Lunny's "Coolfin" (Metro Blue, a Capitol imprint) offers a tapestry of Irish traditional music and cool jazz influences. "Swáip" (NorthSide) and Secret Garden's "Dawn Of A New Century" (Philips) explore the connections between Celtic and Scandinavian music.

Celtic and classical come together on Galway-based quartet Dordán's "Celtic Aire" (Narada), which spans Irish traditional and baroque music. "The Irish Tenors" (Mastertone/Point), whose sales have been fueled by PBS broadcasts of the three singers' TV special, places such familiar Irish songs as "Toora-Loora-Loora" and "When Irish Eyes Are Smiling" into operatic and orchestral settings.

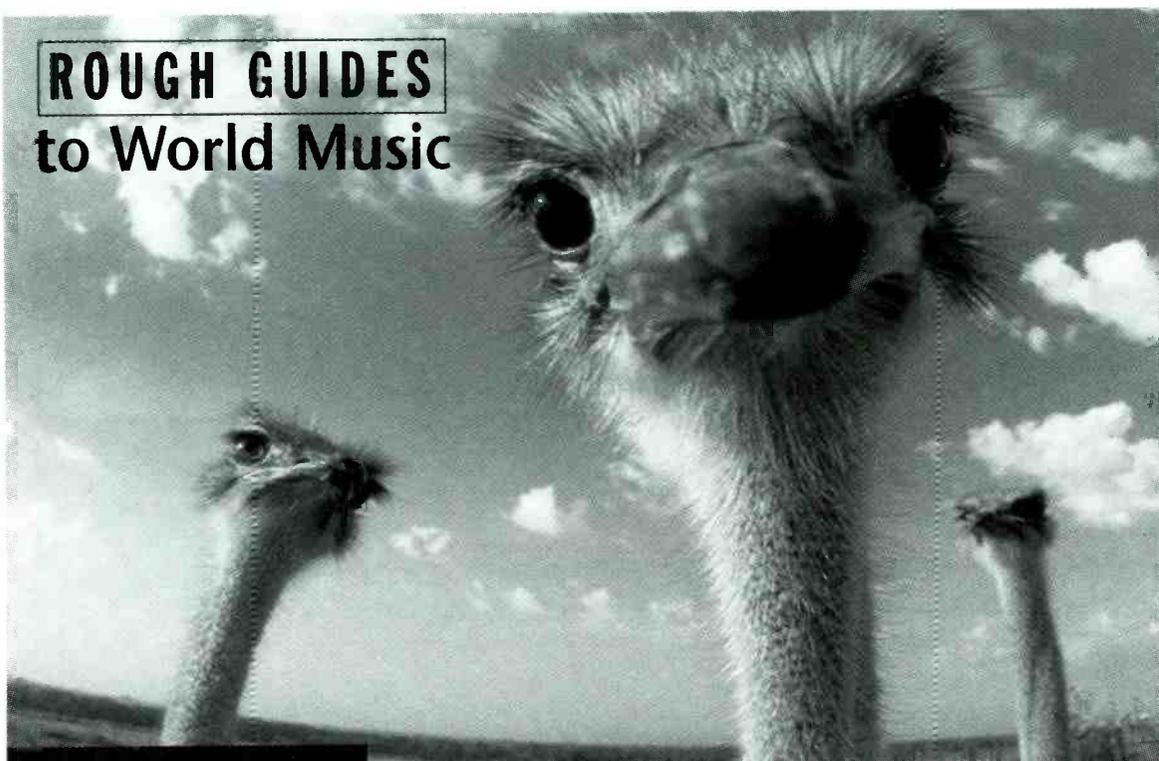
Even the Corrs' "Talk On Corners" (Atlantic), Capercaille's "Beautiful Wasteland" (Survival, licensed to Rykodisc in the U.S.) and the Saw Doctors' "Songs From Sun Street" (Paradigm) mesh rock or technopop with Celtic traditional instrumentation, sounds or approaches.

But of all the artists and groups performing Celtic music now, including the popular and strictly traditional Altan (two albums on Virgin), the Chieftains perhaps personify its vitality and versatility better than any. Together for 36 years, with at least as many recordings (traditional and fusion) to their credit, this six-time Grammy-winning Irish sextet has blazed trails others now tread. "They have never stopped making new Celtic-music fans," says RCA Victor's Winn.

Indeed, as the Celtic Tiger economy of Ireland roars on, its music—and that from other Celtic lands and sources—seems in no danger of being tamed by America's recording-buying public. ■

Eavle Hitchner writes on Celtic music for The Wall Street Journal and Irish Echo newspapers, as well as for Irish Music magazine.

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Classical KEEPING SCORE



by Bradley Bamberger

INDIE DISTRIBUTION UPDATE: The health of the classical record business is often measured in terms of how the majors are doing, but the vitality of independent distributors—and the many small labels that depend on them—is no less important a gauge. So, Keeping Score canvassed a few indie distributors in the U.S. to see how they're doing and what they're up to.

The Long Island City, N.Y.-based Qualiton Imports distributes some 100 labels, including the Swedish BIS, Spanish Glossa, and Czech Supraphon. With many of its labels devoted to early music, Qualiton just instituted a new program by which to pool the limited re-



sources of these imprints for a greater good. According to Qualiton media director **Dave Osenberg**, the aim of this umbrella effort—dubbed “Gioia Antiqua”—is to make sure the offerings of the above labels and those of other quality imprints like Cantus, Simax, and Cedille “don't get lost in the heaps of discs” at retail.

With 40 labels currently participating, the “Gioia Antiqua” program will reach out with national print advertising, radio tie-ins, Internet coverage, and in-store positioning. New releases and catalog titles (more than 900 so far) will feature “Gioia Antiqua” stickers, with a dedicated counter display supplied to some 200 stores. Ads on behalf of “Gioia Antiqua” titles have begun appearing in such publications as Gramophone, Early Music America, and Fanfare, and the program is a new underwriter of the syndicated early-music radio show “Millennium Of Music,” which airs on more than 200 stations nationwide. Host **Robert Aubrey Davis** has devoted several broadcasts to “Gioia Antiqua” recordings and will do so regularly. Having produced “Millennium Of Music” compilations with Sony Classical, Harmonia Mundi, and Koch-distributed labels, Davis will draw from “Gioia Antiqua” for the next disc.

Qualiton national sales director **Ron Mannarino** says the firm's sales in the past fiscal quarter were up 25% over the same period last year (a \$2 million increase). Yet, he adds, “returns continue to compromise earnings,” even though they are down somewhat from the previous quarter. Qualiton's top accounts are Tower, Valley, and Borders, with Virgin the fastest-growing.

Several of Qualiton's best-selling labels have fall discs from their top artists: BIS has **Bach's** “St. Matthew Passion” in the acclaimed series from **Masaaki Suzuki** and his **Bach Collegium Japan**; Cedille has a new set from young violinist **Rachel Barton**, adding to her popular collections of **Handel** sonatas and concertos by African-American composers; and Glossa has a disc of madrigals by **Luzzaschi** and **Marenzio** from Italian vocal group **La Venexiana**, following excellent albums of **Monteverdi** and **D'India**.

ALLEGRO CORP. has also seen sales go up, with the plague of returns down substantially. According to label reports, first-quarter 1999 sales increased 6.5% over the same period last year, with the second quarter showing a 5.3% increase; returns were down 10% during the first quarter, while the second quarter saw a 19% decrease. Allegro classical product manager **John Shaw** lists Valley as the firm's top account and Amazon.com as the fastest-growing. Allegro goes direct with Amazon, with the Web retailer carrying 80% of its titles.

Dorian and Nimbus are Allegro's best-selling labels, beyond Spring Hill and its unfathomably popular “The Mozart Effect” series (wan compilations drawn from the Naxos catalog). Dorian's top-notch offerings include much folk-accented chamber music, such as “The Mad Buckgoat,” a **Baltimore Consort** disc of ancient Irish tunes due in October. The diverse Nimbus backlist fea-

tures prime titles like young violinist **Daniel Hope's** debut in **Schnittke** and **Takemitsu**, as well as pianist **Martin Jones' ever-growing** catalog and a line of bargain-priced boxed sets.

Allegro recently added the audiophile Reference Recordings to its stable, as well as Largo, a Cologne, Germany-based contemporary music label. Largo had a short-lived distribution deal with EMI Classics that came apart after a few months in '98, due to some abominable major-label corporate politics. The company's adventurous catalog is a valuable one, though, with a first-rate series surveying **Berthold Goldschmidt** and an acclaimed **Kurt Weill** set, among other connoisseur items (Keeping Score, Billboard, Jan. 10, 1998). The rest of the Allegro lineup ranges from the fabulous to the rather less so. Winter & Winter and Arabesque are enterprising, quality-minded classical-and-jazz indies, and the Canadian imprint Marquis Classics boasts the wonderful new-model cabaret singer **Patricia O'Callaghan** (Music to My Ears, Billboard, April 17).

But a new, aggressively hyped Allegro line for September, HDC, features mediocre performances of standard repertoire in sub-par packaging (often with no notes). And despite grand claims to the contrary, the HDC sound quality is average or below. Budget-priced or not, these 105 titles aren't competitive products when compared with those of Naxos—or, particularly, when considered in light of the advances in remastering that have made so many classic performances by great artists available in wonderful sound (and at attractive prices). Caveat emptor.

HARMONIA MUNDI USA distributes a host of European imprints, in addition to its eponymous flagship label. Harmonia Mundi USA president **René Gioffon** reports sales are up 10% in the past quarter over the same period last year, while returns are down 4%. The top Harmonia Mundi account has long been Tower, with Amazon.com the fastest-growing. Hyperion, Astrée, Aliavox, Opus 111, Wergo, ATMA, Testament, and Dutton are among its labels.

Gioffon describes **Jordi Savall's** Aliavox imprint as “the success of the year,” with the first six titles selling nearly 20,000 copies together. The early-music auteur started the Barcelona, Spain-based Aliavox after leaving long-time label Astrée in pursuit of a more boutique, objet d'art muse (Keeping Score, Billboard, Feb. 27). The “La Folia” set with Savall's chamber group, **Hesperion XX**, has proved the most popular Aliavox item. Due in October, the next out is a Lully collection, “Orchestra Of The Sun King,” with Savall leading **Le Concert Des Nations**.



Upcoming Hyperion releases include the final two installments of pianist **Leslie Howard's** complete **Liszt** edition, as well as more entries in **Graham Johnson's** Schubert lieder edition. Out in September is the third volume in his **Schumann** lieder series, with Johnson not only accompanying exquisite soprano **Juliane Banse** but contributing one of his typically voluminous, insightful booklets. One of the world's greatest pianists, **Marc-André Hamelin**, should have two discs out before year's end: solo music of **Georges Catoire** and the massive **Busoni** Piano Concerto. Also, hot conductor **Robert King** has several sets due, including the **D'Astorga** Stabat Mater and **Handel's** “Il Pensiero Ed Il Moderato.”

Other fall Harmonia Mundi-distributed items to be on the lookout for are Opus 111's ambitious “Chopin Exploration” edition (Keeping Score, Billboard, June 19), Dutton's reissue of **Sir Thomas Beecham** conducting **Wagner** excerpts (sure to be a hit in the U.K.), and Testament's reissue of Decca's 1951 Wagner “Götterdämmerung” led by **Hans Knappertsbusch**.

Harmonia Mundi proper has a sizable Bach anniversary edition of reissues and new titles, including a November “St. Matthew Passion” from **Philippe Herreweghe** that will include a CD-ROM in the manner of the label's award-winning **Mozart** “Cosi Fan Tutti” (Keeping Score, Billboard, May 29). And on Sept. 7, Harmonia Mundi delivers “Legends Of St. Nicholas,” the latest from **Anonymous 4**, the star early-music vocal quartet that has sold more than 900,000 discs worldwide.

Top Contemporary Christian™

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	7	VARIOUS ARTISTS MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
2	2	7	STEVEN CURTIS CHAPMAN SPARROW 1695/CHORDANT	(SPEECHLESS)
3	3	2	VARIOUS ARTISTS WORD 9776	WOW-THE '90s: 30 TOP CHRISTIAN SONGS OF THE DECADE
4	4	44	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
5	NEW		MXPX ROCK CITY/TOOTH + NAIL 1147/CHORDANT	AT THE SHOW
6	5	41	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
7	6	33	SIXPENCE NONE THE RICHER ● SQUINT 7032/WORD	SIXPENCE NONE THE RICHER
8	8	45	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
9	9	7	OUT OF EDEN GOTEE 2806/CHORDANT	NO TURNING BACK
10	11	2	VARIOUS ARTISTS INTEGRITY 1543/WORD	BEST SEATS IN THE HOUSE
11	14	23	SONICFLOOD GOTEE 2802/CHORDANT	SONICFLOOD
12	7	19	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
13	15	8	DELIRIOUS? FURIOUS?/SPARROW 1677/CHORDANT	MEZZAMORPHIS
14	10	9	VARIOUS ARTISTS WORD 5782	STREAMS
15	19	57	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
16	12	16	CAEDMON'S CALL ESSENTIAL 10486/PROVIDENT	40 ACRES
17	16	31	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
18	13	3	RAZE FOREFRONT 5210/CHORDANT	POWER
19	18	52	POINT OF GRACE ● WORD 5444	STEADY ON
20	22	23	THE SUPERTONES BEC 7415/CHORDANT	CHASE THE SUN
21	17	7	GOSPEL GANGSTAZ B-RITE 6582/WORD	I CAN SEE CLEARLY NOW
22	20	11	GAITHER VOCAL BAND SPRING HILL 5475/CHORDANT	GOD IS GOOD
23	21	41	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD	ANYBODY OUT THERE?
24	28	74	JENNIFER KNAPP GOTEE 3832/WORD	KANSAS
25	25	15	VARIOUS ARTISTS STAR SONG/SPARROW 0230/CHORDANT	PASSION BETTER IS ONE DAY
26	24	40	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
27	27	36	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
28	31	8	CLAY CROSSE REUNION 10008/PROVIDENT	I SURRENDER ALL (THE CLAY CROSSE COLLECTION VOL. 1)
29	32	19	CARMAN SPARROW 1704/CHORDANT	PASSION FOR PRAISE VOLUME ONE
30	37	10	VIRTUE VERITY 43122/PROVIDENT	GET READY
31	35	99	LEANN RIMES ▲ CURB 77885/CHORDANT	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
32	29	11	VARIOUS ARTISTS WORD 6622	SONGS FROM THE BOOK
33	36	24	CHRIS RICE ROCKETOWN 5310/WORD	PAST THE EDGES
34	30	61	JACI VELASQUEZ ● MYRRH 7026/WORD	JACI VELASQUEZ
35	26	82	AVALON SPARROW 1639/CHORDANT	A MAZE OF GRACE
36	RE-ENTRY		THE W'S 5 MINUTE WALK/SARABELLUM 5204/CHORDANT	FOURTH FROM THE LAST
37	34	55	TRIN-I-TEE 5:7 B-RITE 0072/WORD	TRIN-I-TEE 5:7
38	RE-ENTRY		SOUNDTRACK ▲ 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
39	23	23	VARIOUS ARTISTS TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!
40	RE-ENTRY		T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WORD	LIVE FROM THE POTTER'S HOUSE

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In the SPIRIT



by Lisa Collins

MCCLURKIN JOINS VERITY'S ALL-STAR LINEUP: Since July 27, Zomba/Verity Records' ever-expanding roster of top gospel talent has boasted the addition of gospel dynamo **Donnie McClurkin**. That Zomba/Verity landed McClurkin, who recorded with Warner Alliance until that company was abruptly shut down in December 1998, comes as little surprise. In the five years since its inception, Verity has attracted some of gospel's biggest names, including **Fred Hammond**, **John P. Kee**, **Hezekiah Walker**, **Richard Smallwood**, and the **Canton Spirituals**, whose latest release, "The Live Experience 1999," is due Sept. 14.

McClurkin's self-titled debut album garnered two Grammy nominations and a Dove nomination and earned him two Stellar Awards (best male vocalist and contemporary vocalist of the year) in 1998. Since its release in 1997, the set has sold nearly 400,000 units.

According to McClurkin's manager, **Roger Holmes**, details of the deal are still being finalized. "But we are starting his new record," reports Holmes. "Half will be recorded in London at Fairfield Hall on Sept. 22, and the other half in Los Angeles at West Angeles Church of God in Christ this fall. We expect to release in the first/second quarter of 2000."

FEELING THE SPIRIT: Lamar Campbell and his

Indianapolis-based choir, **Spirit Of Praise**, enjoy the distinction of being the first act signed to the growing roster of EMI Gospel, in 1998. With the July 27 release of his sophomore album, "I Need Your Spirit," label executives are hoping not only to gain a surer foothold in gospel but perhaps even to secure their first real hit.

"The first record was key to establishing a foundation for this artist, who is an incredible singer/songwriter," says **Shawn Tate**, director of marketing at EMI Gospel. "'I Need Your Spirit' builds on that foundation. It comprises 11 songs that are right in the pocket of where contemporary gospel music is today.

"We've been in a pre-release mode for four months—imaging and positioning with street teams in 35 markets, passing out snippet cassettes," Tate says. "We believe [the album] will firmly establish him and Spirit Of Praise among the most respected of gospel's up-and-coming artists."

OLD LANDMARKS, NEW IMAGES: The National Convention of Gospel Choirs/Choruses celebrated the centennial birthday anniversary of its founder, the late **Thomas A. Dorsey**, during its 66th annual meeting (July 31-Aug. 7) in Orlando, Fla. More than 3,000 turned out for the Friday night gala, which offered a musical tribute to the man who founded the organization in 1933 with **Sallie Martin** and **Willia Mae Ford**.

"We're growing," notes president **Kenneth Moales**. "We've come out of the slump"—a slump that he says was caused by "the noncommercial attitudes" of the founding members, who were self-proclaimed gospel purists.

"To them 'commercial' meant worldly or secular," he continues. "It was that attitude that kept the organization in obscurity. This year's theme—'old landmarks, (Continued on page 71)

HIGHER GROUND



by Deborah Evans Price

GAYLORD CREATES NEW DIVISION: Gaylord Entertainment—the Nashville-based company whose holdings include the Grand Ole Opry, Z Music Television, Acuff Rose Publishing, and Word Entertainment—has created a new division called GETdigital-media to take advantage of growing online opportunities. The new entity was created as Gaylord acquired controlling interest in the Christian music site Musicforce.com for \$15 million in cash. Concurrently, Musicforce.com purchased Lightsource.com, the Christian-content provider on broadcast.com founded by **Tom McCabe**, CEO of KMA Cos.

GETdigitalmedia will be headed by VP/GM **Brian Payne**, who will report to **Carl Kornmeyer**, president of Gaylord Communications. McCabe and Musicforce.com's **Joe Stradinger** will both be involved in management positions with the new company.

"We had been talking for a while in terms of a broader company strategy on what we wanted to do on the Internet, and this was an opportunity to get started," says Payne. "Musicforce.com has a great E-commerce engine that is unique, and I think they've made a great impact. And Lightsource.com being a strong Internet Christian broadcaster just made it natural for us to grab a foothold in the market that way."

Gaylord Entertainment president/CEO **Terry E. London** estimates the new venture will generate revenue of approximately \$20 million in the next year. One of the goals for the new division is to provide opportunities for synergies among all the Gaylord-owned companies. "We have some terrific brands that are known, in some cases all around the world," says Payne. "We can use some of the tools Musicforce and Lightsource

have to support [them]."

"We've got a lot of brands that are top in their marketplace, [including] the Grand Ole Opry and the Opryland Hotel," adds Kornmeyer. "Gaylord Entertainment as a whole has always been a content creator and an entertainment company. We started the Nashville Network in 1983 and bought CMT and developed them to a successful point, then sold them to CBS. We still own CMT International, and we own Z Music Television."

Kornmeyer says Musicforce.com and Lightsource.com will be promoted on Z Music Television, and the Internet sites will likewise promote Z Music. "We'll use those Internet sites to service our affiliates and our customers to provide them information and program scheduling, concert opportunities, etc.," says Kornmeyer. "We'll work to provide new opportunities for the artists, the record labels, the retail business, and Christian bookstores and hopefully take it all up a step."

Payne hopes the new venture will help grow the Christian marketplace much the way the Nashville Network helped expand the country market. "It's an overwhelming opportunity," says Payne. "When TNN launched, it gave country music a broader platform and grew the genre for everybody. With Z Music and certainly with Musicforce and Lightsource, we have the ability in the Christian market to grow the genre more for everybody and grow online retailing for the Christian music market and the country music market."

Kornmeyer says Gaylord is also looking at further acquisitions but couldn't comment at this time. He says the company will also be creating other new ventures. "We have a pretty big appetite," he says.

NEWS NOTES: 4HIM's **Kirk Sullivan** is set to produce the debut release from RPJ Records, tentatively titled "Beyond The Limits." The project will feature worship leader **Dennis Burnett** and the Rock Church worship team from Mobile, Ala. RPJ president/GM **Paul Bordenkircher** says Sullivan has the "kind of creative spark" the label was looking for to bring the project to fruition. "Beyond The Limits" is set to release Dec. 27 both on cassette and as an enhanced CD. All (Continued on page 71)

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	44	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE	NO. 1 THE NU NATION PROJECT
2	2	17	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG	SACRED LOVE SONGS
3	4	23	VARIOUS ARTISTS ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
4	3	7	GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE	I CAN SEE CLEARLY NOW
5	7	67	FRED HAMMOND & RADICAL FOR CHRIST ▲ VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
6	6	10	RICHARD SMALLWOOD WITH VISION VERITY 43119	HEALING—LIVE IN DETROIT
7	10	11	VIRTUE VERITY 43122	GET READY
8	9	55	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
9	11	38	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
10	5	15	VICKIE WINANS CGI 5325/PLATINUM	LIVE IN DETROIT II
11	8	15	ANOINTED MYRRH/WORD 69616/EPIC	ANOINTED
12	NEW		LAMAR CAMPBELL + SPIRIT OF PRAISE EMI GOSPEL 20246	I NEED YOUR SPIRIT
13	14	19	DOTTIE PEOPLES ATLANTA INT'L 10250	GOD CAN & GOD WILL
14	12	71	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
15	13	28	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
16	16	26	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
17	19	19	HELEN BAYLOR VERITY 43124	HELEN BAYLOR...LIVE
18	17	79	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
19	27	3	SONYA BARRY BORN AGAIN 1022	LATTER RAIN
20	20	23	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
21	15	3	VARIOUS ARTISTS VERITY 43127	BRIDGES
22	25	2	TAKE 6 REPRIS 47375/WARNER BROS.	GREATEST HITS
23	18	46	YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
24	26	24	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
25	23	12	THE FLINT CAVALIERS FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
26	21	37	SOUNDTRACK DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
27	22	27	MEN OF STANDARD MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
28	24	33	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
29	NEW		BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG	BRENT JONES AND T.P. MOBB
30	35	4	THE KENOLY BROTHERS NEXT GENERATION MINISTRY 7700	ALL THE WAY
31	31	7	GLADYS KNIGHT MANY ROADS 11713/MCA	MANY DIFFERENT ROADS
32	30	49	DAWKINS & DAWKINS HARMONY 1696	FOCUS
33	29	91	KAREN CLARK-SHEARD ISLAND 524397/DJMG	FINALLY KAREN
34	33	10	KEITH STATEN WORD 69845/EPIC	GLORY IN THE HOUSE
35	28	49	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
36	32	5	VARIOUS ARTISTS PLATINUM 5333	DIVAS OF GOSPEL
37	RE-ENTRY		VANESSA BELL ARMSTRONG VERITY 43138	THE BEST OF VANESSA BELL ARMSTRONG
38	RE-ENTRY		GEORGIA MASS CHOIR SAVOY 7125/MALACO	THEY THAT WAIT
39	RE-ENTRY		FIVE YOUNG MEN LOUD 67640/RCA	5 FOR 1
40	36	39	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE

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Living La Dolce Vita At Island Resort Studio Capri Digital

IF PARADISE had a recording studio, it would need state-of-the-art equipment, a top-notch engineering and technical support staff, a clientele of household-name artists, and large recording spaces with well-thought-out sightlines.

Because clients would be there for eternity, the studio—let's call it Paradise Recording—would also have to offer residential facilities, a full-time chef, and a staff that understands the need to accommodate all manner of unorthodox requests from clients.

Although hardly a necessity, it would be nice if such a studio were built on a hillside of a secluded island—say, off the coast of Italy—with incomparable views of the ocean and the surrounding cliffs and mountains.

Of course, with a little planning, Paradise Recording's control room and vocal booth could look out onto this breathtaking vista, affording artists, producers, and engineers the opportunity to bask in the beauty of their surroundings while working on

musical projects.

To ensure privacy, the studio should be a one-room facility, but it would help if additional space on-site could be used to build a Pro Tools suite or writing room.

For friends, family members, and associates of the studio's clients, the premises would offer enough space to stroll, sunbathe, read, watch TV, or exercise. However, those with a hankering for sightseeing, shopping, or cultural enrichment would be able to avail themselves of the island's ample resources or take a ferry to the mainland for an even greater range of options.

It would take a superhuman effort—a miracle, perhaps—to build a facility that satisfied all those criteria, but at least there would be a role model: Capri Digital.

Opened in 1990 on the Italian island of Capri by founder and owner **Carloquinto Talamona**, Capri Digital combines the services of a luxury hotel in an irresistible location with those of a world-class recording



by Paul Verna

facility.

It is set among a cluster of houses and bungalows that Talamona's late father—a prominent Caprese architect—built as a resort hotel called Villa Pina.

The studio itself occupies part of one of the main buildings in the complex. It consists of a large control room with a large sliding-glass door that permits spectacular views of the valley; a sound lock that can double as a vocal booth, also with a view; two modest-size recording spaces, one of which features a picture window with a view in the same direction as the control room and sound

lock; and a large, live space with a huge sound that doubles as a recording area and rec room.

In addition, the studio is equipped with an unusually large and comfortable machine room that houses a Studer A827 analog 24-track, a Sony PCM 3348, and a Mitsubishi X-880 32-track digital machine that Talamona acquired in order to ensure compatibility with every major format.

Accessible by ferry or hydrofoil from such mainland ports as Naples and Sorrento, the studio offers clients the seclusion of an island that is very difficult for tourists to penetrate beyond a well-circumscribed area crowded with shops and cafes.

To reach Villa Pina, one must walk up narrow paths that don't permit car or motorcycle traffic—only golf carts. Although some clients might balk at the lack of transportation options, others might find the absence of carbon monoxide pollution, engine noise, and car horns to be one of Capri's most pleasant aspects.

Villa Pina can accommodate more than 20 guests in a series of double rooms and suites, some with Jacuzzi, hi-fi systems, satellite TV, and balconies that yield stunning views. The premises also include a restaurant, swimming pool, bar, and common outdoor areas lined with flowerpots and cafe tables.

As he walks around Villa Pina shouting orders to his 15-month-old pooch, Lola, Talamona gives the air of being impeccably qualified for his position. The product of a long-established Caprese family, Talamona is an insider in a world where outsiders tend to be regarded with skepticism.

Within the Talamona family, Carloquinto was naturally suited to take over the family business, since he was the only one of his five siblings who didn't pursue a conventional career. (Three followed their father's footsteps in architecture, two are lawyers, and one is a doctor.)

Furthermore, as a musical entrepreneur, Talamona built his chops in Rome, where he operated an independent label and publishing company.

With all those factors in his favor, Talamona decided in the late '80s to consolidate his musical ambitions and family obligations in the old homestead, and thus was born the idea for Capri Digital.

He commissioned veteran studio architect **Tom Hidley** to build a state-of-the-art room with sensible



Taking a break from a session at Capri Digital, from left, are CEO Carloquinto Talamona, award-winning producer George Massenburg, and chief engineer Alessandro Benedetti. (Photo: Gail Rosman)

sightlines and jaw-dropping views of the rest of Capri.

Although Talamona was convinced that his concept was sound, he was an unproven quantity as far as the international record business was concerned, and his first year of operation was full of uncertainty and Catch-22s. (High-profile clients wouldn't book the place unless they knew that other stars had already worked there.)

The studio's first big break came when **Sting**—a fan of Italy who has a villa in Tuscany—booked the studio to record an Italian version of his "Soul Cages" track "Mad About You," with lyrics and production by Italian pop star **Zucchero**.

(Continued on next page)

AUDIO TRACK

NEW YORK

RUSTIC OVERTONES tracked and mixed their Arista debut album with producer **Tony Visconti** at Avatar. **Roger Sommers** engineered, and **Scott Young** assisted on the sessions, which employed the studio's vintage Neve board and its new Solid State Logic (SSL) 9000J... **the Smithereens** tracked and mixed their sixth studio album (and first for Koch Records) at the Magic Shop with producer **Don Fleming** and engineer **John Agnello**.

LOS ANGELES

NRG RECORDING SERVICES in North Hollywood has hosted an impressive number of high-profile sessions lately. They include **Stone Temple Pilots**, who tracked for Atlantic Records in Studio A (featuring a Neve 8068) with producer **Brendan O'Brien**, engineer **Nick DiDia**, and assistant **Michael Baskette**; **Fiona Apple**, who tracked her Work Group follow-up to her breakthrough album, "Tidal," with producer **Jon Brion**, engineer **Rich Costley**, and assistant **Steve Mixdorf**; and star artists **Beck**, **LeAnn Rimes**, **Run-D.M.C.**, **Sugar Ray**, and **311**, all of whom worked on major projects at the studio.

AT SCREAM STUDIOS, producer/engineer **David Kahne** overdubbed and mixed the debut album by **Snake River Conspiracy** for Reprise Records, where Kahne serves in a staff A&R position; the mixes were done using Pro Tools and the Solid State Logic 9000J console.

In other activity at **Scream**, producer **Josh Abraham** mixed a surround-sound track, "Worlds Collide," for **Powerman 5000** with engineer **John X**, and **Paul Westerberg** mixed his new single, "Whatever Makes You Happy," with engineer **Tim Palmer** on the SSL 9000J. **James Murray** assisted on all the above sessions.

SKIP SAYLOR, which just became the first L.A. commercial studio to install an SSL Axiom-MT digital console, recently hosted **EMI London** act **Damage**, which mixed with engineer **Gerry Brown** and assistant **Tracey Brown**; **Double T/Sony** act **Arid**, from Belgium, which mixed its upcoming album with engineer **Clif Norrell** and assistant **Ian Blanch**; **Loud Records** artist **Tash**, who worked with engineer **Daniel Romero** and assistant **Tracey Brown**; and **Arista** act **Second II None**, with **Romero** engineering and **Regula Merz** assisting.

THE SWIRL of activity that comes through **Oceanview Digital Mastering** on any given day recently featured a number of high-profile soundtracks: "Drop Dead Gorgeous" and the **Andy Paley**-produced "Election," both supervised by industry veteran **Bud Scoppa** for **Sire Records**; **Carter Burwell's** "The General's Daughter," featuring **John Travolta**; **Harald Kloser's** "The Thirteenth Floor" (**Milan Records**); and the score to "Wild Wild West," written by **Elmer Bernstein** and released on **Varèse Sarabande**. All sessions were done by chief engineer **Joe Gastwirt**, who also worked on new projects for **the Brood** (**Atlantic**), **Nadine Renee**

(**MCA**), and **New American Shame** (**Lava/Atlantic**).

NASHVILLE

AT STARSTRUCK STUDIOS, **Reba McEntire** overdubbed for a self-produced **MCA** project with co-producer **David Malloy** and engineers **Derek Bason**, **J.R. Rodriguez**, and **Daniel Kresco**; **Kortney Kayle** overdubbed for **Lyric Street** with producer **Malloy** and engineers **Bason** and **Kresco**; **Tim Rushlow** mixed an **Atlantic** project with producer **Malloy** and engineers **Kevin Beamish** and **Kresco**; and **Goodie Mob** mixed for **LaFace** with producer **ONP** and engineers **Neal Pogue** and **Kresco**. Also at **Starstruck**, the **McEntire** and **Kayle** albums were mixed by **Beamish** and **Kresco**.

OTHER LOCATIONS

SO SO DEF artists **R.O.C.** and **J.T. Money** worked at **Doppler Sound** in Atlanta on the track "Do You Wanna, Wanna," which was produced by **J.T. Money**; **Blake Eiseman** engineered the vocal tracking and mixing sessions, and **Ralph Cacciurri** assisted. Also at **Doppler**, **Da Brat** dropped in to record vocals on a song featuring **Kelly Price**. That session was produced by **Aaron Pittman**, engineered by **Eiseman**, and assisted by **Kenny Stallworth**.

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



Crazy For Studer. In order to accommodate the live recording of the Gershwin musical "Crazy For You" for a PBS "Great Performances" series, **David Hewitt** of **Remote Recording Services** of **Lakosha, Pa.**, rented two **Studer D827** digital 48-track recorders from **Dreamhire** and the **Toy Specialists** to complement the two that are installed in his truck. A 96-channel recording with 32 wireless microphones and more than an hour of playing time, "Crazy For You" necessitated the two additional 48-track machines to ensure continuity and provide safety backups, according to Hewitt. The performance, produced for **WNET** by **Jay David Saks**, was captured at the **Paper Mill Playhouse** in **Millburn, N.J.**

IT'S LA DOLCE VITA AT CUTTING-EDGE STUDIO ON ISLAND RESORT

(Continued from preceding page)

Talamona says, "At the beginning it was difficult because the big stars are always looking for a track record, but we had just opened the studio. So Sting and Zucchero were great clients to get at that time. After that, we never had a problem attracting other clients."

Other acts that have recorded and mixed at Capri Digital since it opened in 1990 include **INXS, Aerosmith, Robert Palmer, Roxette, Simple Minds, Suzanne Ciani, Loreena McKennitt**, and major acts from Asia and South America, including Argentinian pop/rock stars **Fito Paez** and **Alejandro Lerner**.

In fact, so many prestigious acts have worked at Capri Digital by now that Talamona regards his own clientele as "our best promotion."

Equipment-wise, Capri Digital is certainly state-of-the-art, though Talamona is the first to admit that he's a tad behind comparable studios in major urban markets when it comes to keeping up with the latest gear.

For instance, the studio still uses a Solid State Logic (SSL) 4000G console (with Ultimatum and Total Recall), even though the majority of facilities that attract top-shelf clients have moved up to SSL's top-of-the-line 9000J desk.

"We're not interested in competing with other studios for equipment," says Talamona. "Maybe we're

lucky because we're in a special area. I know, for example, that in New York or L.A., if you don't buy a 9000J, you're outside of the market. But for me, it's too expensive to buy equipment just to say, 'I have the newest equipment.' Obviously, we update our outboard and other equipment, but I don't feel it's the right moment to change the desk."

However, Talamona has jumped on the Pro Tools 24-bit bandwagon, setting up a digital editing system in a room just beyond the studio's front office.

"The Pro Tools system is quite useful for our clients, especially for pre-production or for editing vocals," he says.

Other gear at the studio includes Kinoshita soffit-mounted monitors with Tad components; a wide array of nearfield speakers, including Auratones, JBLs, Yamahas, Tannoys, and KRKs; and a generous selection of equalizers, processors, effects, microphones, preamps, MIDI devices, instruments, and amplifiers that clients expect to find in facilities of Capri Digital's caliber.

Despite its secluded location, the studio is connected to the international recording community via its membership in the World Studio Group—an international consortium of top facilities founded and run by industry veteran **Chris Stone**—and its Dolby Fax ISDN line, which has

been used by Japanese clients to transmit approval masters to A&R offices in Tokyo.

The Dolby Fax system was also employed by Arista Records president/CEO **Clive Davis** while traveling in Capri to monitor progress on a **Whitney Houston** session.

"We bought the Dolby Fax system to be able to connect through EdNet with all the studios all over the world," says Talamona. "The system is not used very often, but it's something psychological. I know that I can be connected in real time."

Like any world-class facility, Capri Digital has a staff to match the quality of its equipment and surroundings. Chief engineer **Alessandro Benedetti** has been on staff for six years, rising from an assistant engineer to his current role.

"For him, Capri Digital is a good school to work in," says Talamona of Benedetti. "With every new client, a new top engineer comes in, and you can learn very quickly and discover the secret of each one."

Other staff members include assistant booking manager **Alma Farace**, chef **Giovanni**, and maintenance engineer **Carlo Blasi**, a former SSL Italy staffer who comes into the studio for a week or 10 days every month to perform routine maintenance.

Talamona, whose official title is CEO, says his main job isn't running

the studio "from a technical point of view, but, rather, keeping the clients happy. They stay with us 24 hours a day, so we take care of them. When they're happy, we're happy."

Although Capri Digital is fully booked and profitable, Talamona is not content with merely running a successful business. Like so many creative individuals who get wrapped up in business administration, he has a yearning to get back to

the creative side.

"My idea is to rent the studio for eight months during the year and keep four months for my own production," says Talamona, noting that he recently produced a number of Italian contest-winning artists for a compilation. "This way I can cover the cost of running the studio and try my chance with new production. It's like going to the casino. You can win or you can lose."



Automated Pilot. Doolittle Records act Mount Pilot checked into Perry Margoueff's Pie Studios in Glen Cove, N.Y., to work on its self-titled debut, produced by Dan Baird and due later this year. Shown in the back row, from left, are Doolittle president Jeff Cole, Mount Pilot members Matt Weber and Tommy O'Donnell, engineer Jordan D'Alessio, and assistant engineers George Fullan and Nuno Oliveira. In front, from left, are Mount Pilot members Chris Grady and Sean Fogarty.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 7 1999)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	RAP
TITLE Artist/ Producer (Label)	GENIE IN A BOTTLE Christine Aguilera/ David Frank Steve Kipner (RCA)	BILLS, BILLS, BILLS Destiny's Child/ Kevin "She'kspere" Briggs (Columbia)	AMAZED Lonestar/ D. Huff (BNA)	SEXUAL (LA DA DI) Amber/ The Berman Brothers (Tommy Boy)	WILD WILD WEST Will Smith Feat. Dru Hill & Kool Moe Dee/ R. Fusari (Columbia)
RECORDING STUDIO(S) Engineer(s)	CANYON REVERB (Los Angeles) Paul Arnold Ryan Freeland	DIGITAL SERVICES (Houston, TX) Michael Calderon	THE TRACKING ROOM (Nashville) Jeff Balding	GALLERY (New York) Touch C. H. Berman	ENCORE (Burbank, CA) Rob Chiarelli Arty Skye
CONSOLE(S)/ DAW(S)	Logic Audio Soundcraft Spirit	SSL 6000 E/G+	SSL 4000	SSL 6000	SSL 4000 G
RECORDER(S)	Mac 9600, Logic Audio software, Pro Tools	Tascam DA-88	Sony 3348/Pro Tools	Studer A827	Studer A827
MIX MEDIUM	none used	Sony D-113	Quantegy 467	Ampex 499	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	PACIFIQUE (Los Angeles) Dave Way	LARRABEE NORTH (Los Angeles) Kevin "KD" Davis	THE SOUND KITCHEN (Franklin, TN) Jeff Balding	GALLERY (New York) Dr Moe C. H. Berman	ENCORE (Burbank, CA) Rob Chiarelli
CONSOLE(S) / DAW(S)	SSL 9000	SSL 9000J	Neve V3 Legend	SSL 600	SSL 4000G
RECORDER(S)	Mac 9600, Pro Tools, Studer 827	Studer A827	Sony 3348	Studer A827	Studer A827
MASTER MEDIUM	Quantegy GP9	Quantegy 499	Quantegy 467	Ampex 499	Quantegy 499
MASTERING Engineer	OASIS Eddy Schreyer	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Ken Love	ABSOLUTE Leon Zervos	POWERS HOUSE OF SOUND Herb Powers
CD/CASSETTE MANUFACTURER	BMG	Sony	JVC	WEA	Sony

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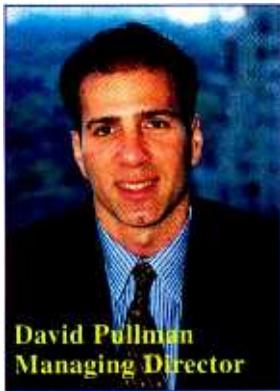
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Young Americans **GOLDEN YEARS** John I'm Only Dancin' **HEROES** Starman **CHINA GIRL** Scary Monsters

FAME Modern Love **UNDER PRESSURE** Cat People **LET'S DANCE** Sound and Vision **REBEL REBEL** Diamond Dogs

Send It **SOLID** Don't Cost You Nothin' **IS IT STILL GOOD TO YOU** Been Found **STAY FREE**

AIN'T NO MOUNTAIN HIGH ENOUGH **RAY CHARLES** You're All I Need to Get By **THE BOSS** Your Precious Love

MAYA ANGELOU Reach Out and Touch (Somebody's Hand) **DIANA ROSS** **AIN'T NOTHING LIKE THE REAL THING**

TAMMI TERRELL Let's Go Get Stoned **MARVIN GAYE** Quicksand **WHITNEY HOUSTON** I'm Every Woman **CHAKA KHAN**

There Is a Winner in You **PATTI LABELLE** Ain't Too Proud to Beg **THE TEMPTATIONS** Bernadette **BABY I NEED YOUR LOVING**

I Can't Help Myself (Sugar Pie Honey Bunch) **IT'S THE SAME OLD SONG** Jimmy Mack **THE FOUR TOPS** Baby Love

THE SUPREMES Standing in the Shadows of Love **COME SEE ABOUT ME** I Hear a Symphony **STOP IN THE NAME OF LOVE**

Where Did Our Love Go? **YOU CAN'T HURRY LOVE** You Keep Me Hanging On **HEAVEN MUST HAVE SENT YOU**

I'm a Road Runner Nowhere to Run **LEN BARRY** Can I Get a Witness **DR. WALKER AND THE ALLSTARS** One Two Three

HOW SWEET IT IS TO BE LOVED BY YOU Please Mr. Postman **MARTHA & THE VANDELLAS** Roll With It **STEVIE WINWOOD**

THE ELGINS Take Me in Your Arms and Rock Me a Little While **KIM WESTON** Love Is Like a Heatwave **THE MARVELLETTES**

Papa's Got A Brand New Bag **I GOT YOU (I FEEL GOOD)** Living In America **IT'S A MAN'S WORLD** Cold Sweat (Part One)

I GOT THE FEELIN' Say It Loud—I'm Black & Proud (Part One) **MOTHER POPCORN (YOU GOT TO HAVE A MOTHER FOR ME)**

It's A Man's, Man's, Man's World (But It Wouldn't Be Without A Woman) **LICKING STICK—LICKING STICK** Sex Machine

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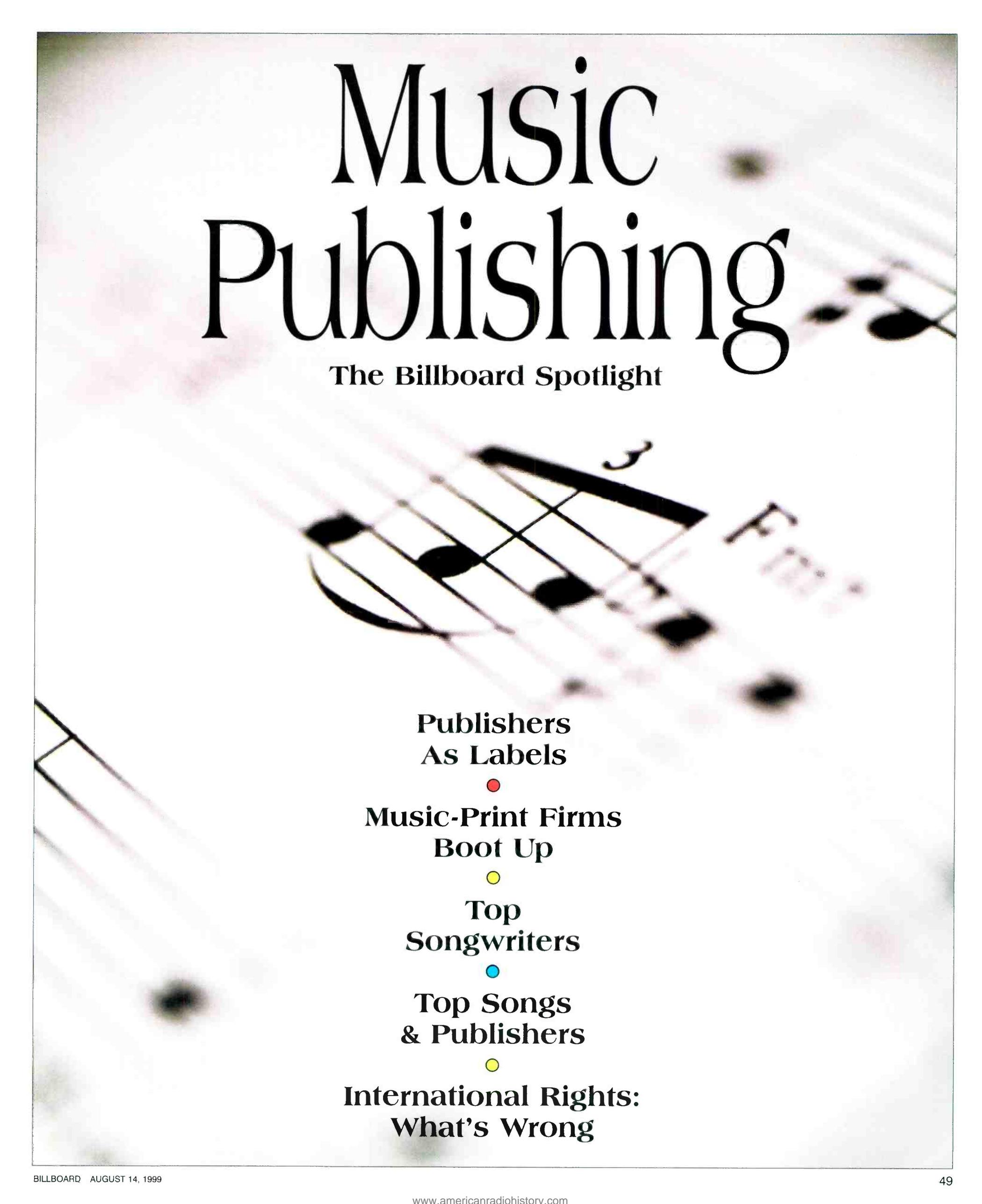
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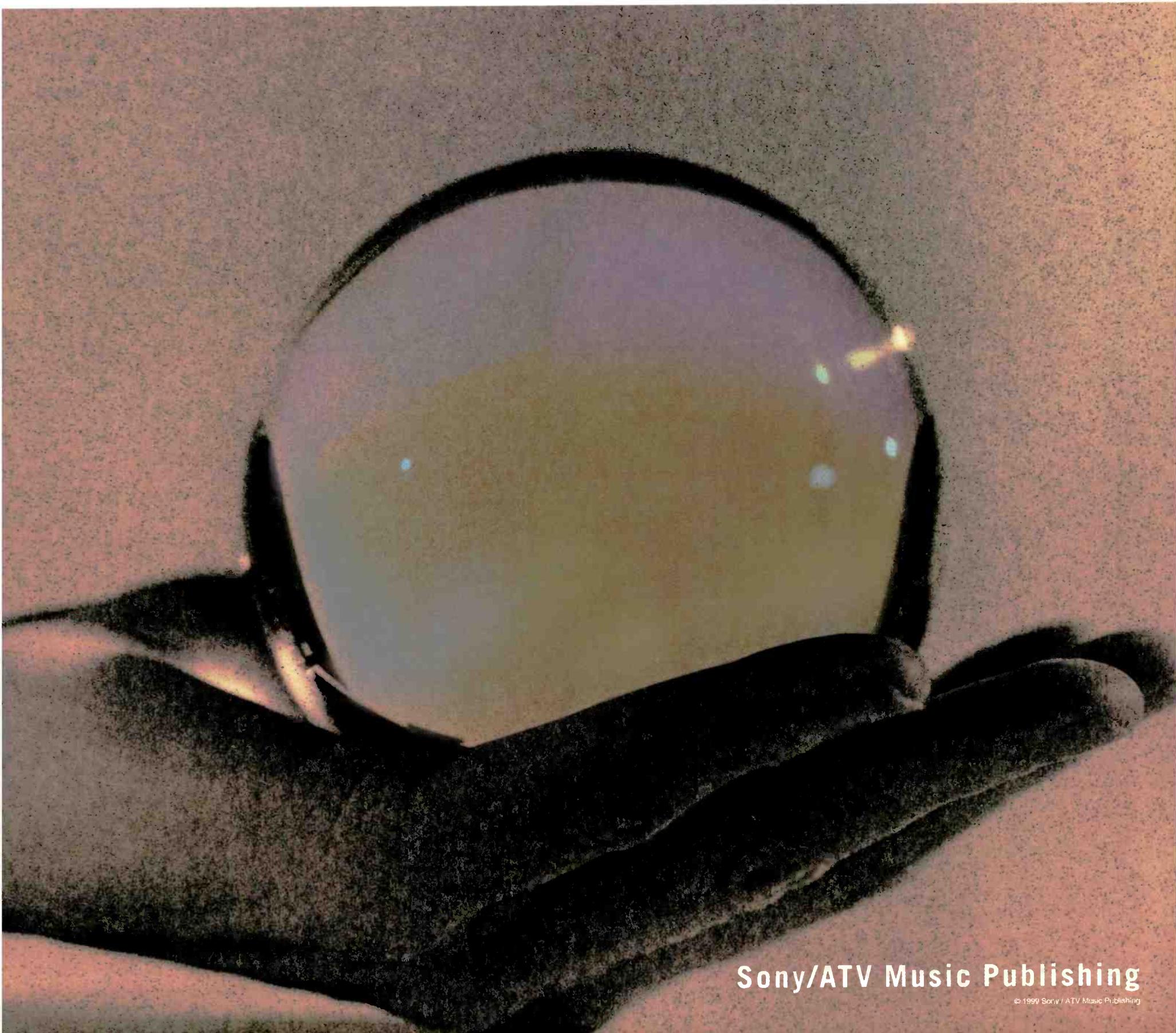


**Top Songs
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When Publishers Act Like Labels

Artist development and career management are just part of the full-service treatment that publishers increasingly lavish on writers. "I've done everything from buying a writer an outfit to wear to a record-company meeting, to taking photos of a band trying to get a deal," says one publisher.

BY MELINDA NEWMAN

These are good times to be a music publisher. During the rock-dominated mid-'90s, most artists wrote their own material, but with the pendulum swinging back to non-writing pop and teen acts, it's a boom time for both artist/songwriters and pure songwriters. "We're riding a pop wave now," says Universal Music Publishing Group Worldwide president David Renzer, "that's created some opportunities for people who are just songwriters because all these projects are radio-driven."

"You can sign more pure songwriters now because there are so many outlets," says Kathy Spanberger, COO of peer-music.

However, most publishers agree that a hyphenate—an artist/songwriter or songwriter-producer—still yields the best results, because, as Sony Music Publishing executive VP Jody Graham Dunitz says, "There remains a very limited number of opportunities for a song to be covered in the absence of the writer having some additional connection to the project."

To that end, when publishers sign a writer/artist, it's in everyone's best interest to maximize the act's potential as a tunesmith, recording artist and performer. Therefore, in many ways, publishing companies serve as the ultimate A&R departments and are the first step in artist development. Many adopt a "whatever it takes" posture when it comes to getting their artists ahead. "I have done everything from buying Jennifer Paige an outfit to wear to a record company meeting to taking photos of a band trying to get a deal," says Warner/Chappell's VP of creative, Judy Stakee.

THE PUBLISHER AS MANAGER

"When I sign a writer/artist, I take it upon myself to become their manager per se," explains Patrick Finch, VP of Famous Music's Nashville division. "It's my responsibility to get them a record deal. How else better to guarantee me the copyrights on a record than going out and getting the artist a record deal?"

Evan Lamberg, EMI Music Publishing's executive VP of creative, North America, points out how publishers have the luxury of developing acts that many labels in today's quarterly results-oriented times don't. "We signed a band called Pound in 1995 and spent over three years developing them and doing their demos," says Lamberg. "We shopped them when we thought they had enough material and that they were ready to record a great album." The band signed with Island/Mercury and is doing well at rock radio.

For many publishing companies, there are advantages and disadvantages to signing a singer/artist before he or she has a record deal. On the upside, the publishing company can get the act before any bidding war has started. On the downside, they're investing in a horse that may never run a race.

"Obviously, the deal structure is preferable to the publisher at the early stage," says Danny Strick, president of BMG Songs, the U.S. arm of BMG Music Publishing Worldwide. "This involves advances, as well as other important issues, such as retention of copyright and royalty splits. It is also positive for a publisher to be involved creatively and emotionally with writers at an early stage. I think that a strong bond develops in these situations."

"If a songwriter already has a recording contract, in his mind the only thing I have to bring to the table is a fat

check," says Rondor director of A&R, North America, Ron Moss. "And I'm not saying they would be wrong, but they will find other benefits through their relationship with a publisher that didn't seem important at the time they were being signed and were about to release their debut album, which was supposed to sell millions of records."

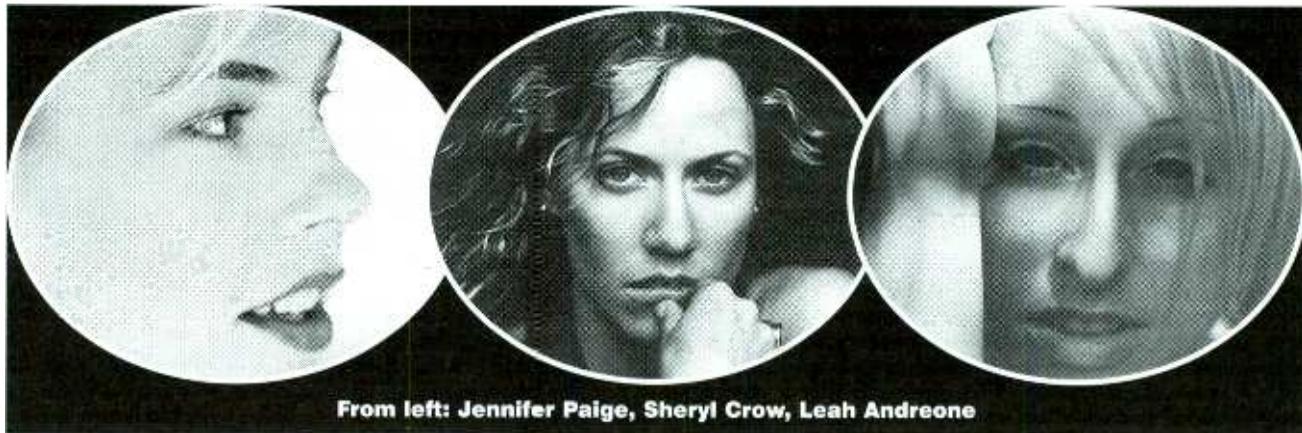
Conversely, at peer-music, "We're still doing development deals, but we'd rather have someone be signed," says Spanberger. "Yes, it's more expensive to sign them after they've got their deal, but it's not like we're signing one a week."

While signing a singer/artist already linked to a label is

FINANCING THE RECORD

While some publishing companies go so far as to finance the albums for their writers and then license it to a label, others feel that's not the best use of time and money. "Experience shows that, most of the time, record companies feel more committed and connected to a record with which they have involvement from the earliest part of creation, beginning with song and producer selection," says Dunitz.

Strick agrees, adding, "We have not developed a production entity in-house, as I believe it is important for us to continue to focus on our core business and avoid evolving



From left: Jennifer Paige, Sheryl Crow, Leah Andreone

definitely the "fastest track to widespread exploitation of the songs," as Sony's Dunitz notes, she also adds, "Most A&R reps will tell you that it is often more professionally gratifying for them to have found an unknown, unsigned act."

SEALING THE DEAL

Once the act is ready, most publishers say showcases are the most effective way for them to let the record-label world know what they're offering, especially if the act is a band.

However, showcases aren't the way to go for some publishing companies. "I don't personally care for the whole showcase A&R frenzy that goes on in L.A.," says Stakee, who works more with solo artists than bands. "I really believe that, if you have an amazing talent and great songs, then why can't you take an artist to an office, play a tape and have them play in person? Sheryl Crow, Jennifer Paige and Leah Andreone all got signed off a tape. It can happen."

For publishers affiliated with record companies, they often have to look no further than their own backyard to find potential homes for their songwriter/artists.

"That's been one of the most exciting upsides of the [PolyGram/Universal] merger," says Renzer. "We're the sole publishing company for the largest collection of labels in the world. It's like a kid in the candy store. We take acts we've signed to Universal's labels first because we want them to view us as partners and vice versa, but there's no written rule [that it will get signed]."

That's similar to how business is done at the other publishing companies affiliated with record labels. Ultimately, as Sony's Dunitz says, "It is truly the artist who makes the decision."

into a record company. However, this approach would not preclude us from taking an override on a particular deal if the artist was comfortable with that approach. Obviously, the level of financial support would dictate what type of deal we would structure with a developing artist."

Other publishers say it can be a good investment. "We paid for [new artist] Jerry Kilgore's demos upfront, four sides that we took around to labels," says Famous Music's Finch. "The label does pay us back on sides they use, and Virgin Nashville bought three of the four sides we demoed. We ate the other one and considered it a good investment."

EMI Music has gone so far as to start EMI Publishing Productions, an entity that, according to Lamberg, "allows us to record albums and ship finished masters to the labels. The two we've done so far are a band called Go and a band called Full Devil Jacket, and we also have a couple of other new artists about to come on board."

FINANCIALLY SOUND TRACKS

For many publishing companies, once the act's record deal is signed, the publisher goes into phase two of promoting the artist by providing additional support. "Money for touring or indie promotion is sometimes put directly into the deal during negotiations," says Spanberger. "Other times, if we paid half a million for the first album, it's hard to cough up more for indie promotion or tour support."

"The way in which this has changed in the last five years has been the belt-tightening at the major labels and the supplementing of costs—such as studio time and independent promotion—by music publishers," says Moss. "Bands such as Everclear and Garbage have used the Rondor studios as a place to experiment and fine-tune their records at a

Continued on page 66

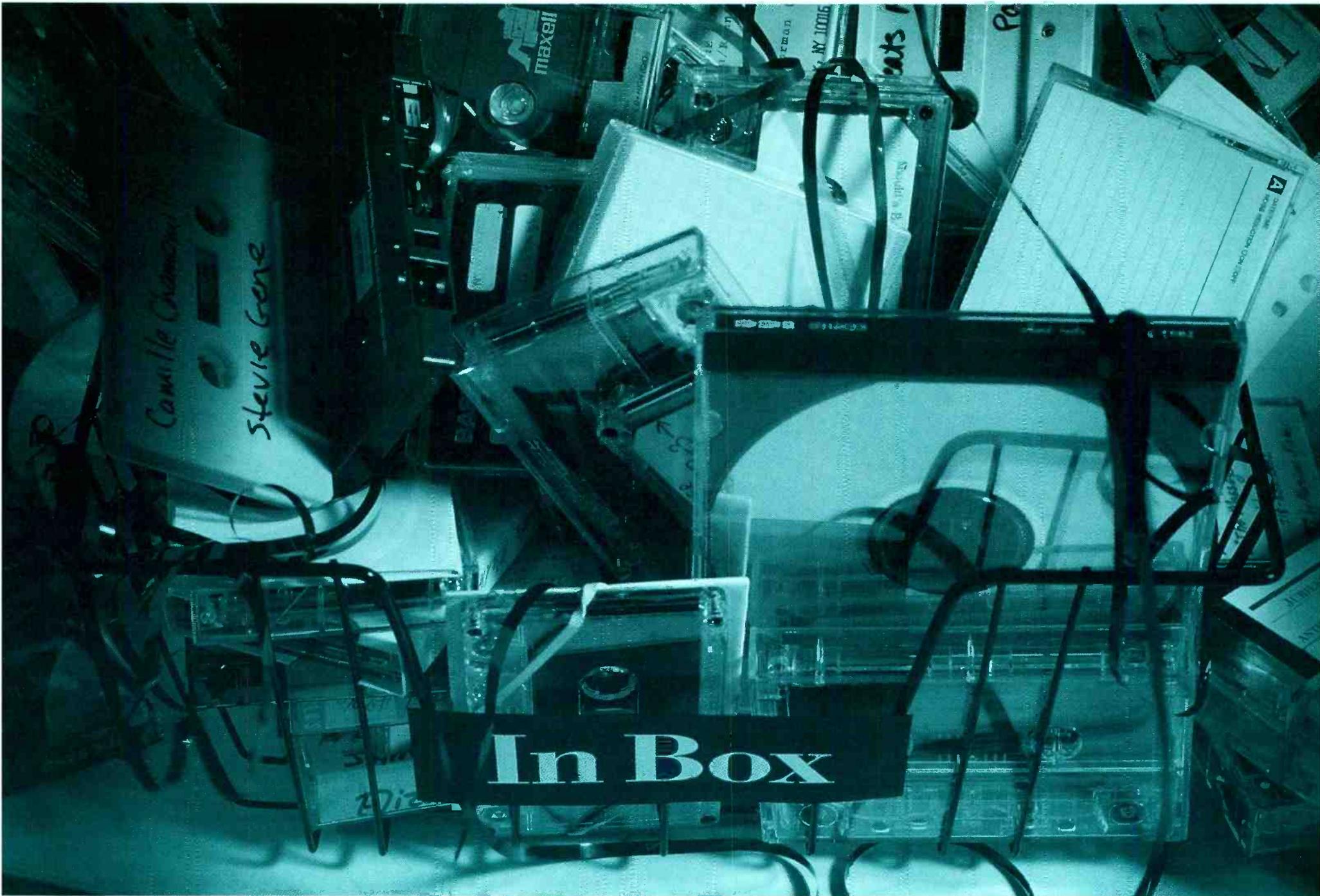
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Year-To-Date Songwriter Charts

The recaps in this Music Publishing Spotlight cover the period from the beginning of the chart year (Dec. 5, 1998) through the July 10, 1999, issue. The songwriter recaps represent each writer's cumulative chart performance during that period. Likewise, the publisher and publishing-corporation recaps detail their respective performances for the year-to-date.

Rankings are determined by using the points garnered by each song for the respective chart it appears on (Hot 100, Hot R&B Singles, Hot Country Singles & Tracks or Hot Latin Tracks). Points for songs written by more than one person are divided equally. Likewise, songs written by songwriting partners are also divided equally (except for Full Force, which does not list individual writers in its songwriting credits). Publisher and publishing-corporation points are also equally divided among listed companies.

In the publishing-corporations field, parent companies get 100% credit for owned publishers and 25% credit for points compiled by publishers that they administer but do not own.

The points for the Hot 100 Singles and Hot R&B Singles are determined by combining gross listener impressions as monitored by Broadcast Data Systems (BDS), sales units as determined by SoundScan and radio points gathered by playlist reports made by stations in smaller markets. Points are accumulated for each week a title appears on the chart.

The points for Hot Country Singles are based exclusively on unweighted detections compiled by BDS. Points for the Hot Latin Tracks chart are determined solely on the basis of BDS gross-audience impressions. Again, points are accumulated for each week a title appears on the chart.

POP

TITLE—ARTIST—LABEL—CO-WRITERS—PUBLISHER—RIGHTS SOCIETY

1 R. Kelly

I'm Your Angel—R. Kelly & Celine Dion—Jive—Zomba, BMI/R. Kelly, BMI

Fortunate—Maxwell—Rock Land/Interscope—Zomba, BMI/R. Kelly, BMI

When A Woman's Fed Up—R. Kelly—Jive—Zomba, BMI/R. Kelly, BMI

808—Blaque—Track Masters (N.Reed)—R. Kelly, BMI/Dotted Line, BMI

Life—K-Ci & JoJo—Rock Land/MCA—Zomba, BMI/R. Kelly, BMI

Home Alone—R. Kelly Featuring Keith Murray—Jive (Kelly Price/Keith Murray)—Zomba, BMI/R. Kelly, BMI/The Price Is Right, BMI/Universal, ASCAP/Zomba, ASCAP/Illiotic, ASCAP

Did You Ever Think—R. Kelly—Jive (Curtis Mayfield/Jean Claude Olivier/Samuel Barnes)—Zomba, BMI/R. Kelly, BMI/Warner-Tamerlane, BMI/Twelve And Under, BMI/Slam U Well, BMI/Camad, BMI

2 Diane Warren

Have You Ever?—Brandy—Atlantic—Realsongs, ASCAP

I Don't Want To Miss A Thing—Mark Chesnutt—Decca—Realsongs, ASCAP

I Will Get There—Boyz II Men—DreamWorks—Realsongs, ASCAP

My First Night With You—Mya—University (Babyface)—Sony/ATV

Songs, BMI/ECAF, BMI/Realsongs, ASCAP

I Don't Want To Miss A Thing—Aerosmith—Columbia—Realsongs, ASCAP

I Could Not Ask For More—Edwin McCain—Lava—Realsongs, ASCAP

3 Max Martin

...Baby One More Time—Britney Spears—Jive—Zomba, ASCAP/Grantsville, ASCAP

I Want It That Way—Backstreet Boys—Jive (Andreas Carlsson)—Zomba, ASCAP/Grantsville, ASCAP

It's The Things You Do—Five—Arista (G.Shahin/H.Crichlow/Five)—Cheiron, STIM/Pico, ASCAP/BMG, ASCAP/Megasong, STIM/Careers-BMG, BMI/Sony/ATV/Sony/ATV Tunes, ASCAP

Tearin' Up My Heart—'N Sync—RCA (Kristian Lundin)—Cheiron, ASCAP/BMG, ASCAP

Slam Dunk—Five—Arista (Denniz Pop/Jake/H.Crichlow)—Cheiron, STIM/BMG, ASCAP/Grantsville, ASCAP/Zomba, ASCAP/Megasong, STIM

Continued on page 56

Top Songwriters

BY GEOFF MAYFIELD

Thanks largely to R. Kelly, recording artist, R. Kelly, composer, leads two of our songwriting recaps in this year's annual Music Publishing Spotlight. The prolific Kelly, who led R&B songwriters in the 1997 Year In Music issue, leads this issue's year-to-date standings, as well as the Hot 100 Singles category.

Kelly wrests the Hot 100 lead from omnipresent Diane Warren, who ruled the chart in both the Music Publishing and Year In Music Spotlights of 1997 and 1998. A six-week run at No. 1 for "I'm Your Angel," his duet with Celine Dion, is the biggest contributor to Kelly's Hot 100 lead. Three other Kelly songs have reached the Hot 100 this year, and he also penned hits for Maxwell ("Fortunate," which reached No. 4 on The Billboard Hot 100 and No. 1 on Hot R&B Singles & Tracks), K-Ci & JoJo ("Life") and Blaque ("808").

Although recording act Kelly has placed five tracks on the R&B list this year, the biggest contributor to songwriter Kelly's standing in that category has been Maxwell's "Fortunate," which led Hot R&B Singles & Tracks for eight weeks. The aforementioned K-Ci & JoJo and Blaque tracks, along with Kelly Price's "It's Gonna Rain," also helped Kelly displace Babyface, who led the R&B category in '98's Music Publishing and Year In Music Spotlights.

In addition to the songwriters recaps, which have appeared in this Spotlight for the last four years, Billboard introduces a year-to-date glimpse at the Publisher and Publishing Corporation lists for Hot 100, R&B, Country and Latin.

WARREN LURKS ON THE HOT 100

Although Warren currently stands in the Hot 100's runner-up position, she could well regain her accustomed place on the chart's throne by the end of the chart year. Waiting in the wings for the hitmaker are soundtrack singles by Kiss ("Nothing Can Keep Me From You" from "Detroit Rock City") and Eric Clapton ("Blue Eyes Blue" from "Runaway Bride") and forthcoming tracks by TLC, LeAnn Rimes, Chante Moore with JoJo, Kevin Sharpe and Mary J. Blige. She also wrote three new songs that will be added to Celine Dion's forthcoming greatest-hits package and will thus be the author of whichever single kicks off that album.

Warren's anticipated output could allow her to catch current leader R. Kelly, who was absent from the Hot 100 top 10 writers list in last year's Music Publishing Spotlight after ranking second in both '97 and '96.

Max Martin, once a rock singer and now a crafter of pop songs, retains the No. 3 slot among Hot 100 songwriters, the rank he held last year in both the Music Publishing and Year In Music standings. His biggest hit so far in '99 has been Britney Spears' "... Baby One More Time." He also benefits from the Backstreet Boys ("I Want It That Way"), an act that helped cement his '98 standing, as well as teen-angled hits by 'N Sync and Five.

Goo Goo Dolls frontman John Rzeznik stands at No. 4, the same Hot 100 rank he held in the 1996 Music Publishing Spotlight. The Goo Goos' "Slide" accounts for

most of his points, but he also benefited from the Goo Goos' "Black Balloon," which recently entered the chart, and carry-over airplay on the band's big 1998 hit, "Iris," which appeared on the band's "Dizzy Up The Girl" album and the "City Of Angels" soundtrack.

The fifth and sixth spots come from new artists who enjoyed big success with their first charting titles. Matt Slocum, founder of and guitarist for Sixpence None The Richer, places in the No. 5 rung, thanks solely to "Kiss Me," which was used in "She's All That," a movie that had no soundtrack. Right behind Slocum is Eagle-Eye Cherry, whose "Save Tonight" became the first title to reach the Hot 100's top five without the benefit of a retail-available single.

Anthony "Shep" Crawford, a songwriting partner of recording artist and composer Montell Jordan, hooks the seventh spot. He and Jordan wrote Deborah Cox's "Nobody's Supposed To Be Here" and Shae Jones' "Talk Show Shhh!" Crawford, who has become Cox's musical director, also collaborated on the Faith Evans hits "Love Like This" and "All Night Long."

The songwriting and production team known as Full Force holds the No. 8 spot, all on the strength of Backstreet Boys' "All I Have To Give."

Rhett Lawrence and Travon Potts are tied for ninth place on the strength of "Angel Of Mine," a song that placed Monica at No. 1 for four weeks. The pair original-

ly wrote the song for Eternal, which had an R&B chart-topper with it in the U.K. in 1997. Lawrence, who produced Mariah Carey's first No. 1 single, "Vision Of Love," slightly altered the lyrics for Monica at the behest of Arista chief Clive Davis.

More than half of this year's list are Music Publishing Spotlight freshmen, as this issue's round-up marks first-time appearances on the Hot 100 hit list for Slocum, Cherry, Crawford, Full Force, Lawrence and Potts.

R&B: ANOTHER ACE IN KELLY'S DECK

Although he was absent from last year's list, chart leader R. Kelly is no stranger to the R&B writers recaps in Billboard's Music Publishing Spotlights. He ranked third in 1997, second in 1996 and ninth in 1995.

Anthony "Shep" Crawford is in the runner-up chair, behind Kelly, in the Hot R&B Singles & Tracks category. The same four songs that made him a hot commodity on the Hot 100 account for the bulk of his points here. The Deborah Cox single "Nobody's Supposed To Be Here," was No. 1 for 14 weeks, the longest run in the history of the R&B chart. Crawford's rank here also reflects "We Can't Be Friends," which he co-wrote for Cox and Next's R.L.

Grammy queen Lauryn Hill owns the third spot. She was the sole composer of the songs that contribute the most to her standing: "Doo Wop (That Thing)" and "Nothing Even Matters." Three collaborations from her Grammy-winning solo debut also charted.

Just as Jordan helped place Crawford on this list, Crawford returns the favor, as Cox's "Nobody's Supposed To Be Here" and Jones' "Talk Show Shhh!" fetch the bulk of Jordan's points. Jordan also co-wrote two of his own charting songs, as well as Bad Azz and Snoop Dogg's "We Be Puttin' It Down."

Diane Warren, who led the R&B field in Billboard's 1997 Music Publishing Spotlight, is in fifth place. She wrote Brandy's "Have You Ever," which went No. 1 on the Hot 100 and was No. 2 for four weeks on the R&B chart. Warren and perennial R&B writing champ Babyface co-wrote Mya's "My First Night With You."

Continued on page 56



R. Kelly



Diane Warren



Anthony "Shep" Crawford

Music Publishing

POP WRITERS

Continued from page 54

4 John Rzeznik

Slide—Goo Goo Dolls—Warner Bros.—Corner Of Clark And Kent, BMI/EMI Virgin, BMI

Iris—Goo Goo Dolls—Warner Sunset—EMI Virgin, BMI/Scrap Metal, BMI

Black Balloon—Goo Goo Dolls—Warner Bros.—Corner Of Clark And Kent, BMI/EMI Virgin, BMI

5 Matt Slocum

Kiss Me—Sixpence None The Richer—Squint—Le Tigre Sur Un Ballon, ASCAP/Squint, ASCAP/My So-Called, ASCAP

6 Eagle-Eye Cherry

Save Tonight—Eagle-Eye Cherry—WORK—Diesel 2, STIM/Warner-Tamerlane, BMI/Warner Chappell, PRS

7 Anthony "Shep" Crawford

Nobody's Supposed To Be Here—Deborah Cox—Arista (Montell Jordan)—Wixen, ASCAP/Famous, ASCAP

Love Like This—Faith Evans—Bad Boy (Faith Evans/C.Emery/B.Edwards/Nile Rodgers)—Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother-4-Brother, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jymy, BMI

All Night Long—Faith Evans Featuring Puff Daddy—Bad Boy (Faith Evans/Ron Lawrence/Sean "Puffy" Combs/T.Russaw/T.Gaither/G.Underwood/B.Reed)—Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP

Talk Show Shhh!—Shae Jones—M3 (Montell Jordan)—Famous, ASCAP/Hudson Jordan, ASCAP/Montell Jordan, ASCAP

8 Full Force

All I Have To Give—Backstreet Boys—Jive—P-Blast, ASCAP/Zomba, ASCAP

T9 Rhett Lawrence

Angel Of Mine—Monica—Arista (Travon M. Potts)—WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/Universal-PolyGram International, ASCAP/Rhett rhyme, ASCAP

T9 Travon M. Potts

Angel Of Mine—Monica—Arista (Rhett Lawrence)—WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/Universal-PolyGram International, ASCAP/Rhett rhyme, ASCAP

R&B

1 R. Kelly

Fortunate—Maxwell—Rock Land/Interscope—Zomba, BMI/R.Kelly, BMI

When A Woman's Fed Up—R. Kelly—Jive—Zomba, BMI/R.Kelly, BMI

Life—K-Ci & JoJo—Rock Land/MCA—Zomba, BMI/R.Kelly, BMI

I'm Your Angel—R. Kelly & Celine Dion—Jive—Zomba, BMI/R.Kelly, BMI

808—Blaque—Track Masters (N.Reed)—R.Kelly, BMI/Dotted Line, BMI

Did You Ever Think—R. Kelly—Jive (Curtis Mayfield/Jean Claude Olivier/Samuel Barnes)—Zomba, BMI/R.Kelly, BMI/Warner-Tamerlane, BMI/Twelve And Under, BMI/Slam U Well, ASCAP/Camad, BMI

Home Alone—R. Kelly Featuring Keith Murray—Jive (Kelly Price/Keith Murray)—Zomba, BMI/R.Kelly, BMI/The Price Is Right, BMI/Universal, ASCAP/Zomba, ASCAP/ Illiatic, ASCAP

It's Gonna Rain—Kelly Price—Def Soul/Rock Land—Zomba, BMI/R.Kelly, BMI

Half On A Baby—R. Kelly—Jive—Zomba, BMI/R.Kelly, BMI

Spendin' Money—R. Kelly—Jive (Ron Lawrence/Sean "Puffy" Combs/Steven Jordan/Kelly Price/D.Romani/T.Willoughby)—Zomba, BMI/R.Kelly, BMI/Ausar, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/The Price Is Right, BMI/Universal, ASCAP

2 Anthony "Shep" Crawford

Nobody's Supposed To Be Here—Deborah Cox—Arista (Montell Jordan)—Wixen, ASCAP/Famous, ASCAP

Love Like This—Faith Evans—Bad Boy (Faith Evans/C.Emery/B.Edwards/Nile Rodgers)—Chyna Baby,

Continued on page 60

TOP SONGWRITERS

Continued from page 54

Tamara Savage, a 21-year-old who ended up being a songwriter after initially fishing for a singing career, hits the sixth spot, thanks in large part to her collaboration on No. 1 hits by Whitney Houston ("Heartbreak Hotel") and Monica ("The First Night"). She also contributed to top-10 hits by Shanice ("When I Close My Eyes," which peaked at No. 4) and BLACKstreet & Mya ("Take Me There," from the "Rugrats" soundtrack).

Next in line, at No. 7, is Darrell "Delite" Allamby, who frequently teams with recording artists Lincoln "Link" Browder and Antoinette Roberson; Allamby and Browder were once half of an R&B quartet called Protege. Allamby, who heads his own production company, 2000 Watts Music, has seen four of his collaborations hit the top five this year, including the No. 1 "What's It Gonna Be?!" by Busta Rhymes featuring Janet Jackson. A pair of Gerald Levert songs and a pair of Silk songs have also charted for Allamby this year, along with one by Link.

One of Allamby's partners, Roberson, is also a dance diva. She's charted twice on the Hot Dance/Club Play chart: 1996's Pulse featuring Antoinette Roberson's "The Lover That You Are" hit No. 1, and 1998's "Music Takes You" hit No. 6. She had a hand in four of six songs that Allamby has placed in '99, which earns her the eighth R&B spot. In addition to Rhymes' "What's It Gonna Be?!", she contributed to top-five hits by Gerald Levert ("Taking Everything" and "Thinkin' Bout It") and Silk ("If You (Lovin' Me)").

The prolific Babyface, who was tops on the R&B list in the 1998 and 1996 Music Publishing Spotlights and on the Hot 100 lists of 1995 and 1996, is ninth among this year's R&B writers. He was the sole composer of Usher's "Bedtime" and 3rd Storee's "If Ever," partnered with Warren on Mya's aforementioned "My First Night With You" and shared credit with Stephen Schwartz on the Whitney Houston/Mariah Carey duet "When You Believe" (from the "The Prince Of Egypt" soundtrack). Babyface teamed with Damon Thomas on two other charting songs: Dru Hill's "These Are The Times," which rose to No. 5, and Faith Evans' "Never Gonna Let You Go," which recently entered the R&B list.

Rapper Jay-Z has everything to do with writer Shawn Carter making 10th place. In fact, Jay-Z is Shawn Carter. Among his credits are six tracks that he recorded himself, including the top-10 hits "Can I Get A..." and "Hard Knock Life (Ghetto Anthem)" and two other releases on which he made guest appearances, Timbaland's "Lobster & Scrimp" and Memphis Bleek's "It's Alright." Carter/Z also co-wrote two charting raps by Foxy Brown: "Hot Spot" and "I Can't."

As was the case in this year's Hot 100 countdown, more than half of these 10 appear on the Music Publishing Spotlight's R&B list for the first time. The fresh faces: Crawford, Hill, Jordan, Savage, Allamby, Roberson and Carter.

COUNTRY'S NEW KING

Tony Martin, a seasoned writer who has not previously appeared on country composers lists in either the Music Publishing or Year In Music Spotlights, goes from nowhere to everywhere, lassoing the top rung in our mid-year report. Biggest contributors to Martin's chart-leading total were Sara Evans' "No Place That Far," which reached No. 1 on Hot Country Singles & Tracks, and two collaborations

that peaked at No. 2: Lee Ann Womack's "I'll Think Of A Reason Later" and Martina McBride's "Whatever You Say." Martin also hit the top 10 with Aaron Tippin's rendition of "For You I Will" and reached the chart with songs recorded by David Kersh, Clint Daniels, Tim McGraw and writing partner Mark Nesler.

As is common on Music Row, all of Martin's charting songs were co-written with others, but the writer in the runner-up slot, the hit-making machine known as Diane Warren, usually works on her own, as she did with the three songs she placed this year. One of them, "I Don't Want To Miss A Thing," was originally recorded by Aerosmith last year and, in fact, became the veteran band's first No. 1 on the Hot 100. Mark Chesnutt's cover of that song didn't miss a thing, reaching No. 1 on the country chart.

Although Warren has been absent from the country list in previous Music Publishing Spotlights, she was the genre's No. 8 scribe in the 1998 Year In Music issue and ranked 10th in '97's year-end Billboard.

Third-place writer Stephen Allen Davis also bucked Nashville's collaboration trend when he wrote "Stand Beside Me." The song spent three weeks at No. 1 for Jo Dee Messina.

Al Anderson partnered with three different writers on the three songs that he placed this year on Hot Country Singles & Tracks. Diamond Rio went to No. 2 with "Unbelievable," and Trisha Yearwood reached the top 10 with "Powerful Thing."

Davis and Anderson are making their first appearances on the Music Publishing Spotlight's country writers list.

Tom Shapiro, who was the No. 4 country composer in the 1995 and 1996 Music Publishing Spotlights, returns to the list, this time in fifth place. He and Tony Martin wrote Sara Evans' chart-topping "No Place That Far" with assistance from the singer herself. Terri Clark took another Shapiro collaboration, "You're Easy On The Eyes," to the top of the chart, while Clay Walker's "You're Beginning To Get To Me" rose to No. 2.

Radney Foster, who first appeared on Billboard's country charts in 1987 as half of the duo Foster & Lloyd, was the sole writer of "Anyone Else." The song spent eight weeks in the top 10 for Collin Raye, enough action to earn Lloyd sixth place on the country writers list, his first appearance on the country writers recap. Lloyd also gets points for his own recording of "Godspeed (Sweet Dreams)," which recently hit the chart.

Alan Jackson, one of this decade's biggest country artists, makes his third stop on the Music Publishing Spotlight's country list. He's in seventh place this year, the same rank he held in '97, and was No. 5 in '96. He was the sole writer of "Gone Crazy," which made the top five, and of "Little Man," which recently hit the chart.

The husband-and-wife team of Robert "Mutt" Lange and Shania Twain occupy the eighth and ninth rungs, thanks to Twain's continued chart success. "Honey, I'm Home" rose to No. 1 on Hot Country Singles & Tracks, while "Man! I Feel Like A Woman!" and "That Don't Impress Me Much" each made country's top 10, while her "You've Got A Way" recently entered the chart.

Lange gets the edge over his partner thanks to a couple of guys named Bryan. Bryan White recently dented the chart with "You're Still Beautiful To Me," which Lange co-wrote with rock-and-pop star Bryan Adams. Lange was the No. 2 country writer in the '96 and '98 Music Publishing Spotlights; Twain was No. 5 in the '98 edition.

Bill Anderson first hit Billboard's country chart in 1958 with Ray Price's recording of "City Lights," which held the No. 1 spot for 13 weeks. This year, Anderson went to No. 1 with Mark Wills' "Wish You Were Here." He also went to No. 2 with Steve Wariner's "Two Teardrops," co-written with the artist. Incredibly, this marks the first time that Anderson, a member of the Nashville Songwriters Assn. International Hall Of Fame, has appeared on our Music Publishing Spotlight country list.

Continued on page 62



Tony Martin



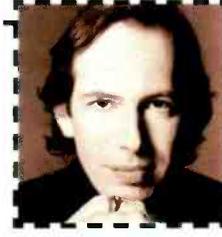
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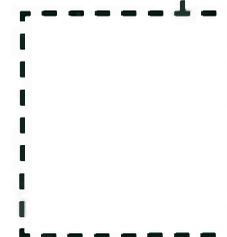
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Music Publishing

Think Ink: Music-Print Firms Boot Up Big-time

The venerable, quarter-billion-dollar biz is aggressively seeking—and finding—new ways to market its publications, on- and off-line.

BY IRV LICHMAN

The U.S. music-print industry, with revenues of about \$240 million a year, including exports, needn't solely dwell on the philosophical or crystal-balling of the shape of things to come in the new millennium.

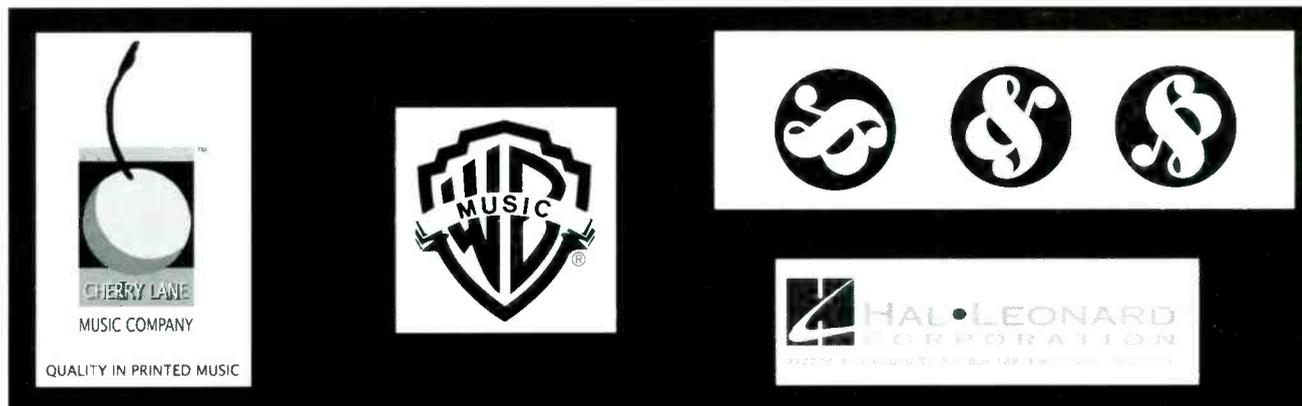
In many ways, that future is already here, with a crucial concept of keeping the traditional music-print dealer closely allied to new technologies in creating music print.

Whatever technology brings in making music-print available to the consumer, the four major pop-music-print companies—Hal Leonard Corp., Warner Bros. Publications, Cherry Lane Music and Music Sales Corp.—realize, too, that the bulk of print business comes from retailer sales of multi-song pop folios and various educational

300,000 new visitors a month. In addition, more than 20,000 people are registered as Sheet Music Direct users.

Warner Bros. Publications, second only to Hal Leonard Corp. in U.S. music-print sales, says it is "well-positioned to enter the new millennium. [We] recognize that the Internet will open new channels for the delivery of printed music," says Jay Morgenstern, CEO of the company, who is based in the HQ of the company's parent, Warner/Chappell Music.

In Miami, where Warner Bros. Publications has its facilities, Fred Anton, president, adds, "The availability of our music through traditional retail channels will be enhanced by the Internet and provide the retailer and the consumer with access to more music than ever before. This will both



and religious releases. For years, in some cases since the '70s, the music-print industry has made its music available on once-startling digital-era technologies such as MIDI and CD-ROM software. At Milwaukee-based Hal Leonard Corp., the unquestioned giant of the music-print field, management, for instance, sees the Internet as an "opportunity to expand the market for sheet music, reach more consumers than ever before and also cross-promote the tens of thousands of products that we sell," according to Keith Mardak, the company's president. "On-demand or digital delivery of sheet music is a new and exciting development in the music-print business that will certainly add another dimension to the sales of individual sheets."

However, Mardak adds, "It is unlikely that it will replace traditional printed music in the long term. Therefore, it is important for the music retailer to become an integral part of the digital delivery of sheet music, which is a critical element in the development and evolution of the Hal Leonard site, Sheet Music Direct." Hal Leonard Online, the company's corporate Web site, which features a link to Sheet Music Direct, is listed on all new product that, in the company's term, "amounts to millions of mini ads for these sites in a year."

DOWNLOADING COUPONS

Beyond cross-referencing printed products, Hal Leonard Corp. plans on implementing a "coupon program" whose concept is that when a consumer purchases and downloads a song from Sheet Music Direct, they will also receive a coupon giving them a discount off a future purchase of Hal Leonard product in their local music store. "Once this program is established," Mardak says, "we feel confident that it will be successful and draw even more retailers into the Sheet Music Direct network." According to Hal Leonard, Sheet Music Direct averages more than 2 million hits each month, with more than

create and satisfy the needs of the future marketplace."

The WB executives declare that, with the advances in equipment, the company will be able to scan already-engraved music that will allow the company to continue to make available its extensive catalog. The company will also be able to store its current titles more efficiently, they maintain, thereby assuring that a title will never be permanently out of print. As an example, Morgenstern and Anton say that the performing arena will have available on a rental basis works that would otherwise have been culled from rental libraries.

PRINT-ON-DEMAND

At New York-based Cherry Lane Music, both a publisher and music-print company, CEO/president Peter Primont declares that he is "excited about the winds of change in the air—not only in technology, but in the way people perceive music. Print music [however] will continue to be sold in brick-and-mortar stores. At the same time, however, we see online commerce as ultimately beneficial to print music."

"There will always be problems with illegal downloading of music—just as there have been problems with illegal copying for the past 30 years," Primont maintains. "At the same time, technology will allow us to keep all songs 'in print' because they can be printed on demand, without us having to keep inflated inventory in our warehouses."

Cherry Lane has invested in a new start-up company. Formerly known as One House, Jim Griffin's Cherry Lane Digital is run by Griffin and a staff he has dubbed "entertainment technologists." As computer consultants, they look into the future and help companies in the entertainment industry develop strategies that will ensure that they have a future in the digital era.

From a creative point of view, Dan Rosenbaum, Cherry

Continued on page 66

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ALLY McBEAL—Vonda Shepard, Danny Lux **ANGEL**—Christophe Beck **ANNA & THE KING**—George Fenton **ANYWHERE BUT HERE**—Danny Elfman, Kacy Crowley, Patty Griffin, Jay Joyce, Lili Haydn, Poe, Rick Nowels, Rick Boston, Doug Lancia, Chris Feinstein, k.d. lang, Lisa Loeb, Carly Simon, Sally Taylor, Diane Warren, Marla Wilson **THE BEACH**—Angelo Badalamenti
BROKEDOWN PALACE—David Newman **BUFFY THE VAMPIRE SLAYER**—Christophe Beck, Nerfherder **CHICAGO HOPE**—Roger Neill, Mark Isham **DHARMA & GREG**—Lennis Brown
DRIVE ME CRAZY—Greg Kendall, Natasha Pierce, Phantom Planet **ENTRAPMENT**—Christopher Young **FAMILY GUY**—Walter Murphy, Ron Jones **FOX NEWS**—Scott Schreer, Phil Garrod, Reed Hays
FOX SPORTS—Scott Schreer, Phil Garrod, Reed Hays **FIGHT CLUB**—The Dust Brothers **FUTURAMA**—Christopher Tyng **HARSH REALM**—Mark Snow **THE HUGHLEYS**—Jonathan Wolff
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THE PRETENDER—Velfon Ray Bunch, Rick Patterson **PUSHING TIN**—Anne Dudley **ROSWELL** **THE SIMPSONS**—Alf Clausen, Danny Elfman **SNOOPS**—Wendy & Lisa
SUNSET STRIP—Robbie Robertson, Stewart Copeland **THEN CAME YOU** **TWO GUYS AND A GIRL**—Mark Voge, Freddie Cunici **THE X-FILES**—Mark Snow

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**FOX
MUSIC**

PUBLISHING

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R&B WRITERS

Continued from page 62

Bedtime (Live)—Usher—LaFace—Sony/ATV Songs, BMI/ECAF, BMI
Never Gonna Let You Go—Faith Evans—Bad Boy (Damon Thomas)—Demis, ASCAP/E2, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI

If Ever—3rd Storee—Yab Yum/Elektra—ECAF, BMI

I Still Love You—Next—Arista (R.L.Huggar/R.Brown/T.Tolbert/A.Clowers/Darren Lighty/C.Lighty/D.Bristoll)—Uh, Oh, ASCAP/Lil Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/ Kear, BMI/Sony/ATV Songs, BMI

10 Shawn Carter

Can I Get A...—Jay-Z Featuring Amil (Of Major Coinz) & Ja—Def Jam (I.Lorenzo/J.Atkins/R.Mays)—Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI

Hard Knock Life (Ghetto Anthem)—Jay-Z—Roc-A-Fella (Mark James/C.Strouse/M.Charnin)—Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP

Jigga What...—Jay-Z Featuring Big Jaz—Roc-A-Fella (J.Burks/Timothy Mosley)—Lil Lu Lu, BMI/EMI Blackwood, BMI/Jazo, ASCAP/Virginia Beach, ASCAP/WB, ASCAP

Hot Spot—Foxy Brown—Def Jam (I.Lorenzo/R.Mays)—Lil Lu Lu, BMI/DJ Irv, BMI/EMI Blackwood, BMI

Money, Cash, Hoes—Jay-Z Featuring DMX—Roc-A-Fella (Earl Simmons/K.Dean)—Lil Lu Lu, BMI/EMI Blackwood, BMI/Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP

Jigga My Nigga—Jay-Z—Ruff Ryders (Kasseem Dean)—Lil Lu Lu, BMI/Swizz Beatz, ASCAP/Dead Game, ASCAP/EMI Blackwood, BMI

Lober & Scrimp—Timbaland Featuring Jay-Z—Blackground (Timothy Mosley)—Virginia Beach, ASCAP/WB, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI

I Can't—Foxy Brown Featuring Total—Violator (I.Marchand/Tyrone Fyffe/G.Michael)—Pork, ASCAP/Chappell & Co., ASCAP/Lil Lu Lu, BMI/Shugar Dimond, BMI/EMI April, ASCAP

It's Alright—Memphis Bleek (& Jay-Z)—Roc-A-Fella (Damon Dash/I.Leeper/David Byrne/Brian Eno/C.Franz/M.Weymouth/J.Harrison)—Lil Lu Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/WB, ASCAP/ Bleu Disque, ASCAP/Indez, ASCAP/BMG, ASCAP/EMI Blackwood, BMI

COUNTRY

1 Tony Martin

I'll Think Of A Reason Later—Lee Ann Womack—Decca (Tim Nichols)—Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI

Whatever You Say—Martina McBride—RCA (Ed Hill)—Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI

No Place That Far—Sara Evans—RCA (Sara Evans/Tom Shapiro)—Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI

For You I Will—Aaron Tippin—Lyric Street (Mark Nesler)—Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI

Slow Down—Mark Nesler—Asylum (Mark Nesler)—Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI

Something To Think About—David Kersh—Curb (Tim Nichols)—EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI

When I Grow Up—Clint Daniels—Arista Nashville (Cal Sweat)—Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI

Baby Ain't Rocking Me Right—Mark Nesler—Asylum (Mark Nesler)—Glitterfish, BMI/Music Corporation Of Amercia, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI

The Trouble With Never—Tim McGraw—Curb (Mark Nesler)—Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI

2 Diane Warren

I Don't Want To Miss A Thing—Mark Chesnutt—Decca—Realsongs, ASCAP

I'll Still Love You More—Trisha Yearwood—MCA Nashville—Realsongs, ASCAP

Faith Of The Heart—Susan Ashton—Capitol—Realsongs, ASCAP/Universal, ASCAP

3 Stephen Allen Davis

Stand Beside Me—Jo Dee Messina—Curb—Hamstein Cumberland, BMI

Continued on page 66

Top Publishers

Top Pop Publishing Corporations

Pos. PUBLISHING CORP. (No. Of Charted Singles)

- 1 WARNER/CHAPPELL MUSIC (90)
- 2 EMI MUSIC (87)
- 3 ZOMBA MUSIC (32)
- 4 UNIVERSAL MUSIC (38)
- 5 SONY/ATV MUSIC (40)

Top Pop Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 WB, ASCAP (96)
- 2 EMI APRIL, ASCAP (51)
- 3 WARNER-TAMERLANE, BMI (32)
- 4 EMI BLACKWOOD, BMI (30)
- 5 ZOMBA, ASCAP (17)
- 6 REALSONGS, ASCAP (6)
- 7 ZOMBA, BMI (13)
- 8 R.KELLY, BMI (7)
- 9 GRANTSVILLE, ASCAP (4)
- 10 FAMOUS, ASCAP (10)

Top R&B Publishing Corporations

Pos. PUBLISHING CORP. (No. Of Charted Singles)

- 1 EMI MUSIC (120)
- 2 WARNER/CHAPPELL MUSIC (116)
- 3 ZOMBA MUSIC (44)
- 4 CHRYSALIS MUSIC (12)
- 5 FAMOUS MUSIC (26)

Top R&B Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 EMI APRIL, ASCAP (72)
- 2 WB, ASCAP (60)
- 3 R.KELLY, BMI (10)
- 4 ZOMBA, BMI (19)
- 5 EMI BLACKWOOD, BMI (36)
- 6 FAMOUS, ASCAP (14)
- 7 CHRYSALIS, ASCAP (11)
- 8 REALSONGS, ASCAP (3)
- 9 WIXEN, ASCAP (4)
- 10 WARNER-TAMERLANE, BMI (26)

TOP SONGWRITERS

Continued from page 62

"Esperanza," was on top for four weeks. The pair of songs gives Iglesias enough steam to reach seventh place.

Top five songs recorded by Victor Manuelle and Marc Anthony account for most of Omar Alfanno's eighth-place points. Another Anthony recording also hit Hot Latin Tracks for Alfanno, who was in sixth place in two previous Music Publishing Spotlights, in 1996 and again last year.

The prolific Juan Gabriel, who ranked third last year and fifth in 1997, has seen recent chart activity with his own recording of "Infidelidad" and George LaMond's take on "Que Te Vas." His "Querida," as recorded by Raul Di Blasio with a guest appearance by Gabriel, reached the top 10; Tono Rosario and Maná also hit Hot Latin Tracks with Gabriel songs.

Tiranos Del Norte was on the chart for half a year with "Crei," rising as high as No. 2, enough visibility to earn 10th place for Mexican composer Chucho Monge. Monge and Monterrosas join Estefano and Guerra as first-timers on the Music Publishing Spotlight's annual Latin writers list.

WHERE THE PUBLISHERS ARE

Although publishers and publishing corporations have long been a staple in Billboard's Year In Music charts, this marks the first time these categories are counted down in our Music Publishing Spotlight.

The mid-year report shows that 1999 has been fertile for Warner/Chappell Music, as the parent company leads three of our Publishing Corporation fields, while two of its pub-

Top Country Publishing Corporations

Pos. PUBLISHING CORP. (No. Of Charted Singles)

- 1 WARNER/CHAPPELL MUSIC (43)
- 2 SONY/ATV MUSIC (51)
- 3 UNIVERSAL MUSIC (37)
- 4 EMI MUSIC (42)
- 5 HAMSTEIN CUMBERLAND MUSIC (17)

Top Country Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 SONY/ATV TREE, BMI (35)
- 2 HAMSTEIN CUMBERLAND, BMI (16)
- 3 WARNER-TAMERLANE, BMI (23)
- 4 WB, ASCAP (11)
- 5 REALSONGS, ASCAP (3)
- 6 EMI BLACKWOOD, BMI (19)
- 7 SONY/ATV CROSS KEYS, ASCAP (18)
- 8 EMI APRIL, ASCAP (16)
- 9 MAGNOLIA HILL, ASCAP (2)
- 10 IRVING, BMI (8)

Top Latin Publishing Corporations

Pos. PUBLISHING CORP. (No. Of Charted Singles)

- 1 WARNER/CHAPPELL MUSIC (19)
- 2 EMI MUSIC (22)
- 3 UNIVERSAL MUSIC (16)
- 4 FOREIGN IMPORTED PRODUCTIONS PUBLISHING (12)
- 5 SONY/ATV MUSIC (9)

Top Latin Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 WARNER-TAMERLANE, BMI (21)
- 2 F.I.P.P., BMI (12)
- 3 WORLD DEEP MUSIC, BMI (4)
- 4 VENTURA, ASCAP (3)
- 5 EMI APRIL, ASCAP (6)
- 6 CRISMA, SESAC (2)
- 7 PEER INTERNATIONAL, BMI (3)
- 8 KAREN, ASCAP (2)
- 9 SONY/ATV LATIN, BMI (4)
- 10 FLAMINGO, BMI (5)

lishers are also tops.

Warner/Chappell is ahead on the Hot 100, Country and Latin charts, while its WB brand leads Hot 100 publishers and its Warner-Tamerlane tops Latin publishers. Warner/Chappell led Hot 100 Publishing Corporations in the 1996 Year In Music issue and led country-publishing parents in 1994's year-end issue. WB led Hot 100 publishers in '91, '93 and '94 and was the No. 1 R&B publisher in '90 and '98.

EMI Music, which has had a stranglehold on the R&B Publishing Corporation category throughout the decade, is again in its familiar chart-topping position, while its EMI April is the top R&B publisher. EMI Music has been the top R&B parent for every year from '90-'98 and was tops among Hot 100 corporations from '90-'95 and '97-'98. EMI April commanded the R&B publishers field in 1992, followed by a three-year reign from '95-'97.

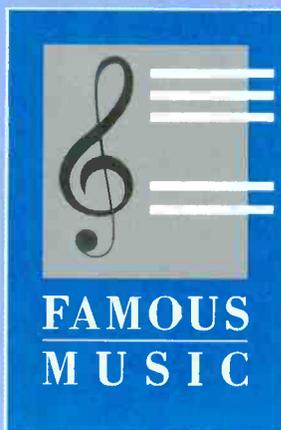
Sony/ATV Tree find itself in the familiar position of leading the country publishers pack in '99. A Sony publisher has led this category through most of the '90s, with Sony Tree on top from '91-'96 and Sony/ATV Tree leading 1998's Year In Music list. Its parent led the Country Publishing Corporation list in '92, '93, '95 and '96.

Latin publishers were added to the Year In Music issue in 1996, when Hot Latin Tracks began to list songwriter and publishing credits. This marks the first time that either Warner/Chappell or one of its publishers has led the Latin fields.

Assistance in preparing this article was provided by Keith Caulfield, Clinton Lukens, Ricardo Companioni and Wade Jessen.

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Music Publishing

COUNTRY WRITERS

Continued from page 64

4 Al Anderson

Unbelievable—Diamond Rio—Arista Nashville (Jeffrey Steele)—Mighty Nice, BMI/Al Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI

Powerful Thing—Trisha Yearwood—MCA Nashville (Sharon Vaughn)—Mighty Nice, BMI/Andersongs, BMI/Universal, ASCAP/Fire Feather, ASCAP

Bang Bang Bang—The Nitty Gritty Dirt Band—DreamWorks (Craig Wiseman)—Al Andersongs, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP

5 Tom Shapiro

No Place That Far—Sara Evans—RCA (Sara Evans/Tony Martin)—Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI

You're Beginning To Get To Me—Clay Walker—Giant (Aaron Barker)—Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI

You're Easy On The Eyes—Terri Clark—Mercury (Chris Waters/Terri Clark)—Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/Universal-PolyGram International, ASCAP/Terri-000, ASCAP

I Will Be There For You—Jessica Andrews—DreamWorks (Rick Bowles/Josh Leo)—Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI/Sony/ATV Tree, BMI/Wenonga, BMI

Nothin' New Under The Moon—LeAnn Rimes—Curb (Rick Bowles/Josh Leo)—Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI

If I Had A Nickel (One Thin Dime)—Redmon & Vale—DreamWorks (Rick Bowles)—Starstruck Angel, BMI/Dead Solid Perfect, BMI/Hamstein Cumberland, BMI/Sony/ATV Tree, BMI

6 Radney Foster

Anyone Else—Collin Raye—Epic—Universal-PolyGram International, ASCAP/St. Julien, ASCAP

Godspeed (Sweet Dreams)—Radney Foster—Arista Austin—Universal-PolyGram International, ASCAP/St. Julien, ASCAP

7 Alan Jackson

Gone Crazy—Alan Jackson—Arista Nashville—WB, ASCAP/Yee Haw, ASCAP

Little Man—Alan Jackson—Arista Nashville—WB, ASCAP/Yee Haw, ASCAP

8 Robert John Lange

Man! I Feel Like A Woman!—Shania Twain—Mercury (Shania Twain)—Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP

That Don't Impress Me Much—Shania Twain—Mercury (Shania Twain)—Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP

Honey, I'm Home—Shania Twain—Mercury (Shania Twain)—Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP

You've Got A Way—Shania Twain—Mercury (Shania Twain)—Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP

You're Still Beautiful To Me—Bryan White—Asylum (Bryan Adams)—Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP

9 Shania Twain

Man! I Feel Like A Woman!—Shania Twain—Mercury (Robert John Lange)—Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP

That Don't Impress Me Much—Shania Twain—Mercury (Robert John Lange)—Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP

Honey, I'm Home—Shania Twain—Mercury (Robert John Lange)—Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP

You've Got A Way—Shania Twain—Mercury (Robert John Lange)—Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP

10 Bill Anderson

Two Teardrops—Steve Wariner—Capitol (Steve Wariner)—Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Wariner, BMI

Wish You Were Here—Mark Wills—Mercury (Skip Ewing/Debbie Moore)—Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI

Cold Coffee Morning—Jon Randall—Asylum (Jon Randall)—Sony/ATV Tree, BMI/Mr. Bubba, BMI

LATIN

1 Estefano

Dejaria Todo—Chayanne—Sony Discos—World Deep Music, BMI

Tu—Noelia—Fonovisa—World Deep Music, BMI

Pienso En Ti—Chayanne—Sony Discos—World Deep Music, BMI

Ciega, Sordomuda—Shakira—Sony Discos (Shakira Mebarak R.)—F.I.P.P., BMI/Sony/ATV Latin, BMI

Salome—Chayanne—Sony Discos—World Deep Music, BMI

2 Juan Luis Guerra

El Niágara En Bicicleta—Juan Luis Guerra 440—Karen—Redomi, BMI

Mi PC—Juan Luis Guerra 440—Karen—Karen, ASCAP

Palomita Blanca—Juan Luis Guerra 440—Karen—Karen, ASCAP

3 Marco Antonio Solís

Si Te Pudiera Mentir—Marco Antonio Solís—Fonovisa—Crisma, SESAC

El Peor De Mis Fracasos—Marco Antonio Solís—Fonovisa—Crisma, SESAC

Navidad Sin Ti—Los Bukis—Fonovisa—Mas Latin, SESAC

4 Kike Santander

Mi Vida Sin Tu Amor—Christian Castro—Ariola—F.I.P.P., BMI

Te Vas—Carlos Ponce—EMI Latin—F.I.P.P., BMI

Tu Amor—Olga Tañón—WEA Latina—F.I.P.P., BMI

Yo Naci Para Amarte—Alejandro Fernández—Sony Discos—F.I.P.P., BMI

Si Me Faltaras—Ana Gabriel—Sony Discos—F.I.P.P., BMI

Hielo Y Fuego—Olga Tañón—WEA Latina—F.I.P.P., BMI

Busco Una Mujer—Carlos Ponce—EMI Latin—F.I.P.P., BMI

5 Manuel Monterrosas

Me Voy A Quitar De En Medio—Vicente Fernández—Sony Discos—Warner-Tamerlane, BMI

MUSIC-PRINT

Continued from page 58

Lane's VP of publications, sees "the next few years [as] a time of transition. The major forces that have always driven the print business will still be there. Talent, for example, will drive matching folios, be it a new band or singer, a legendary artist, or practitioners of a particular style that just the other day was out of fashion: look at the resurgence of hard rock and heavy metal going on right now."

TATTOOS AND TRADING CARDS

John Stix, Cherry Lane's VP of rights acquisitions, believes that, in an era when "you can find anything on the Internet, in order to make our books appealing, we'll have to think in non-traditional ways." A founder of Cherry Lane's *Guitar Magazine*, which was recently merged with another Cherry Lane publication, *GuitarOne*, to become the monthly *GuitarOne*, Stix claims to be the first who put guitar transcriptions in magazines. "What happens if we reverse the idea of a magazine with sheet music?" he asks. "The question then becomes what we can add to sheets or folios to make them more interesting and giving them an added value."

One of several ideas being explored, says Stix, includes "temporary tattoos and trading cards in our World Wrestling Federation guitar folio, or taking the games and adventure of the kid-craze 'Pokemon' series, another Cherry Lane tie-in, and utilizing them to help children have fun and learn about music at the same time."

At New York-based Music Sales, which is also a music publisher/music-print setup, Steven Wilson, director of sales and marketing, says, "We are actively pursuing the many avenues available to us to market our publications via the Internet, be it our own Web site, or on the ever-growing number of Web retailers from the likes of Amazon.com and BarnesandNoble.com, to record retailers online who are looking to add merchandise...In this way, new technology is assisting us in widening our distribution network and aiding us in making our product even more easily available to music-lovers." ■

6 Rudy Perez

Despues De Ti...Que?—Christian Castro—Ariola—JKMC, ASCAP/Universal, ASCAP

Una Voz En El Alma—Millie—EMI Latin (Gustavo Marquez)—JKMC, ASCAP/Universal, ASCAP

Escondidos—Olga Tañón With Cristian Castro—WEA Latina (Mauricio Abaroa)—Universal, ASCAP/Warner-Tamerlane, BMI

Me Has Echado Al Olvido—Jose Feliciano—Rodven (Roberto Livi)—JKMC, ASCAP/Universal, ASCAP/Livi, ASCAP

De Hoy En Adelante—Millie—EMI Latin—Rubet, ASCAP/Universal, ASCAP

Enganame—Olga Tañón—WEA Latina—Rubet, ASCAP/Universal, ASCAP

7 Enrique Iglesias

Nunca Te Olvidare—Enrique Iglesias—Fonovisa—EMI April, ASCAP

Esperanza—Enrique Iglesias—Fonovisa (Chein Garcia Alonso)—EMI April, ASCAP/Universal Musica, ASCAP

8 Omar Alfanno

Que Habria Sido De Mi—Victor Manuelle—Sony Discos—New Edition EMOA, ASCAP

Contra La Corriente—Marc Anthony—RMM—New Edition EMOA, ASCAP

No Sabes Como Duele—Marc Anthony—RMM—New Edition EMOA, ASCAP

9 Juan Gabriel

Adorable Mentirosa—Juan Gabriel Con Banda El Recodo—Ariola—BMG, ASCAP

Asi Fue—Tono Rosario—WEAcaribe—Careers-BMG, ASCAP

Se Me Olvido Otra Vez—Maná—WEA Latina—BMG, ASCAP

Te Doy Las Gracias—Juan Gabriel Con Banda El Recodo—Ariola—BMG, ASCAP

Querida—Di Blasio With Juan Gabriel—Ariola—BMG, ASCAP

Infidelidad—Juan Gabriel—Ariola—BMG, ASCAP

Que Te Vas—George LaMond—Prestigio—Zomba Silver Sands, BMI

10 Chucho Monge

Crei—Tiranos Del Norte—Sony Discos—Peer International, BMI ■

ACTING LIKE LABELS

Continued from page 51

reduced rate."

Regardless which label a songwriter/artist signs to, all publishers say the boom in television and film soundtracks has provided a motherlode for placing material. Some companies, such as peermusic, are even expanding their soundtrack divisions to take advantage of the goldmine.

"Synchronization [of music] for movies, TV and advertising is the biggest growth department opportunity-wise and financially for most every publisher," says Lamberg. "All you need to do is look at Hollywood's box office to see how, more than ever, successful movies have been and how music has played a part in it, from 'The Bodyguard' to 'Titanic.'"

"Soundtracks have been a key growth area along with advertising usages," says Strick. "As a good example of exposure, our developing artist Jude had the opportunity to have 7 million people around the world get exposed to his brilliant music prior to his own album release just by having his song 'I Know' appear on the 'City Of Angels' soundtrack. It also gave an opportunity for WEA marketing people around the world to get a feel for his artistry prior to the release of his own album."

Because of its shared alliance with Universal Studios, UMPG is already involved with the music rights for all feature films, says Renzer. The challenge is how to get new signings exposure via Universal films. "We're looking at setting up regular showcases for the film studio, so they're fully aware of the talent we're involved with," he explains.

Soundtracks have become such a strong avenue that some publishing companies ask writer/artists to record extra material so that there are additional songs for potential soundtrack usage. "We tell all our acts these days to overcut, because every movie out there wants B-sides to complete their soundtrack," says Stakee. "When Sheryl [Crow] turned in her latest album, she gave us four B-sides. Before the first single had ever been heard, two of those tracks ended up in movies and on soundtracks. It means more money for everyone!" ■

HITGO

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"No Scrubs" (TLC) by She'kspere

"It's Over Now" (Deborah Cox) by Heeba Jeeba

"Yesterday" (Shanice Wilson) by Shari Bleu

"Now That She's Gone" (Destiny Child) by Ken Fambro

"Who Dat" (JT Money) by Tab

"Friend of Mine" (Kelly Price) by Dent

"One Good Reason" (Dru Hill) by Raphael Brown

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Songwriters & Publishers

ARTISTS & MUSIC

Publishing Uses Technology For New Services, Protections

BY STEVE TRAIMAN

NEW YORK—"So much has happened to the music publishing industry related to technology that it's almost too much to comprehend," says



MURPHY

Ed Murphy, president of the National Music Publishers' Assn. (NMPA) and the Harry Fox Agency (HFA), its mechanical royalty collection arm.

Few in the copyright community would dispute Murphy's perspective.

The NMPA has been an active member of the now-agreed-upon Secure Digital Music Initiative (SDMI) since it was launched by the major record companies. The SDMI was encouraged by the recent issuance of hardware specifications (Billboard, July 10).

"Our priority concern is to make sure that the song identifier includes writer information," Murphy says. "That's an absolute must."

For the NMPA itself, the MDOI (musical digital object identifier) it had been beta-testing a year ago is now the MMI (multimedia identifier).

The NMPA's database of some 600,000 songs now includes the label, the song title with its unique ID number, and the licensing information. "A prospective user can now log on to our Web site, www.songfile.com, to access all this information as well as a listing of all the licenses that the HFA has issued over the past 30 years," Murphy explains.

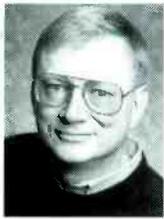
The NMPA, by the way, informed its members at its annual meeting July 19 in New York that its systems

are Y2K-compliant, effective at the end of June.

In the past year, the NMPA has "built" the site to include seven channels of information, including licensing for the business-to-business user. The other six are for consumers: Lyrics.ch, which links to the Swiss-based database acquired by the NMPA; CDs & Tapes; Sheet Music; Concerts; Instruments; and Music Links, which connects with 40 to 50 other global organizations.

A click from CDs & Tapes gets to www.eduniverse.com for online ordering, while a click from Sheet Music gets to J.W. Pepper's Web site for similar order access.

Digitalpressure.com Inc., the new digital division of peermusic, reached a historic agreement with the HFA for a digital phonorecord delivery license for downloading recordings offered at its Web site, the first by any major international music company.



PEER

"HFA is very excited about this agreement, which can serve as a model for lawful

and proper Internet music downloading," says HFA's Murphy.

Peermusic president/CEO Ralph Peer II says, "We are treating digitalpressure.com as a separate profit center, with Jon Kehl joining from Software Affairs Technologies as VP of site development. In tandem with emusic.com, we'll be handling non-encrypted formats such as MP3.

"The importance of the HFA agreement is that we'll be supplying information on the country of sale so HFA will pass on the appropriate

royalties to all international societies with reciprocal agreements," Peer says. "We actually have several months of training experience with territories where purchases are unavailable, and that's the real promise of the Internet."



WALLACE

The new division's first third-party agreement is with Opcion Sonica, an important independent label in Mexico, to offer digital downloads of its masters at www.digitalpressure.com.

ASCAP COO Al Wallace emphasizes that "all organizations spend a lot of money on technology, but the focus here is not just for technology's sake. We're looking to employ technology where it will increase the financial benefits to our members, both through reduced expenses and increased revenues."

As an example, he points to EZ-Eagle, the upgraded EZQ electronic cue sheet format that closes the licensing loop by prioritizing music use; identifying critical Web site ownership data; establishing an E-mail connection; and automatically sending a customer licensing letter, contract, and rate schedule. Ori-

nally targeted to the U.S., EZ-Eagle is now focused on organizations abroad that can use the program. The Netherlands' BUMA/STEMRA is the first to sign up.

The Conference of International Societies of Authors and Composers had selected ASCAP to take the lead in developing the database for the International Standard Work Code as a unique tag for musical works.

"We already have more than 1 million work numbers issued to date," ASCAP's Wallace reports, "with many international societies starting to number their works. This is important on two levels, as it is a great

(Continued on next page)



Godsmack To UMPG. Universal Music Publishing Group (UMPG) has signed Godsmack, the Republic/Universal Records act, to a worldwide publishing deal. The group's self-titled album has gone platinum, and the band has been performing on the Ozzfest tour. Shown standing at the signing, from left, are Betsy Anthony Brodey, VP of talent acquisition at UMPG; the band's Sully Erna and Rob Merrill; David Renzer, UMPG worldwide president; the band's Tony Rombo-la and Tommy Steward; and, seated, Paul Geary of Paul Geary Management.

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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

JAMBOREE • K. Gist, V. Brown, A. Criss, Benny Golson • Naughty/ASCAP, WB/ASCAP, Celedia/BMI

HOT LATIN TRACKS

NO ME AMES • Giancarlo Bigazzi, Alejandro Civali Baldi, Marco Falagiani • BMG Songs/ASCAP, Warner-Tamerlane/BMI

Rights Groups' Alliance Names CEO; EMI's Got Kid Stuff

IMJV CEO NAMED: The International Music Joint Venture (IMJV), an alliance formed last March among rights groups ASCAP, the Netherlands' BUMA/STEMRA, and the U.K.'s Mechanical Copyright Protection Society/Performing Right Society, has named **IJsbrand Galema** CEO of IMJV's Shared Service Center in the Netherlands. Galema, a Dutchman, has had a career in project management, business planning, operations, and software product direction. Before joining IMJV, he was president of services at Hebd Mag International, a Paris-based publisher and leader in classified advertising.

In addition to the Galema appointment, there are other new IMJV developments. IMJV has adopted Protonet, an Internet browser-based tool that allows copyright societies to link together some of their information; Protonet uses CIS (Common Information System) standards. ASCAP is already a charter participant in the Protonet program. Words & Music has also learned that the ASCAP EZ-Eagle Web site licensing system, co-developed with Cyveillance, is to be employed by IMJV.

SONGS, GLORIOUS SONGS: Warner/Chappell Music continues its promo CD series culled from the catalogs of the pop-song masters with two new entries: the three-CD set "The Songs Of Cole Porter" and the two-CD collection "The Songs Of Rodgers & Hart." The latter release includes copyrights that flow through Williamson Music, the publishing arm of the Rodgers & Hammerstein Organization.

As with others in the series, Warner/Chappell senior VP in New York **Frank Military** assembled the collections. He is nearly finished with a promo CD of songs penned by **Lew Brown**, other than Brown's collaborative efforts as one of the songwriting trio **DeSylva**,

Brown, and **Henderson**.

OVER AT ANOTHER song-rich company, EMI Music Publishing, a two-CD package assembles 26 cuts that have kiddie appeal. It's a wide-ranging affair, with original recordings of such cuts as "Sugar, Sugar," "The Name Game," "Talk To The Animals," "Englebert The Elephant," "Tie Me Kangaroo Down, Sport," "I Won't Grow Up," "Splish Splash," "Bozo's Song," and "Ding Dong The Witch Is Dead."

Expect more kid stuff from EMI Music Resources, the publishing company's division that deals with promo CDs, because this is dubbed volume one.



by Irv Lichtman

NEW WESTWOOD SAMPLER: Edison, N.J.-based Westwood Entertainment, which offers music publishing, administration, and licensing services, has produced a new "Westwood Music Sampler, Volume 2," directed at the film/TV industry and featuring a crop of new artists and songwriters. In addition, there are two vintage tracks by '60s R&B/soul group the **Manhattans** and '70s R&B act the **Pretenders**.

In another development, reports the company's president, **Victor Kaply**, Westwood Entertainment has become the exclusive administrator of the Carnival Records catalog and its music publishing affiliates, Sanavan Music (BMI), Bright Star Music (BMI), and Vanasan Music (ASCAP). Carnival and its publishing affiliates have a catalog of many R&B acts, including the **Manhattans** and the **Pretenders**.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. **Tori Amos**, "The Singles."
2. **Tom Waits**, "Mule Variations."
3. "Riverdance: The Music."
4. **Tori Amos**, "Anthology."
5. **Pink Floyd**, "The Wall" (guitar tab).

PUBLISHING USES TECHNOLOGY FOR NEW SERVICES, PROTECTIONS

(Continued from preceding page)

watermark identifier with increasing Internet downloads and digital performances, and it will facilitate much faster identification as societies exchange data across more territories."

For BMI, one of the biggest changes in development of its pioneering MusicBot technology, which tracks the use of music on the Internet, is the addition of an artificial intelligence (AI) component.



CONLON

"We're training MusicBot to analyze each music site it finds," says Roger Conlon, BMI VP of marketing and business development. "When it finds a new site, the AI factor identifies every word, file, file tape, graphic image, and all content and starts ranking elements. It's also trained to look for specific music use sites such as colleges or radio stations, our two priority areas right now."

The technology already has been licensed to rights groups in Australia, Switzerland, and Belgium, with this initial trio serving as development partners. BMI also is in the second phase of its Radio Electronic Music Use electronic playlist reporting system, working with RCS/Selector and AWARE, and is in the middle of a field trial on the major watermarking technologies, with three listening stations.

Regarding the breakthrough MP3.com Internet licensing agreement with ASCAP (Billboard, June 26), Conlon noted at that time, "We've been in conversations with MP3.com since early this year, and we hope to enter into a relationship with them. The new MP4 layer of the MP3 file format due this fall will have added copyright information embedded in these files that will make it easier for rights holders to manage their copyrights automatically."



VELEZ

Although SESAC is the smallest of the U.S. performance right groups, it has taken a lead in technology, says COO Bill Velez. SESAC had signed an agreement with Aris Technologies for its MusiCode "watermark" technology for the identification and tracking of its 3,000-plus members' musical performances across all mediums. Implementation has been delayed due to acquisition of Aris by Broadcast Data Systems (BDS), whose music-pattern recognition service has been used by SESAC since 1994.

"This has resulted in SESAC modifying the original plan, pushing mass distribution of the MusiCode encoding software to the end of August," Velez says, "and we'll be operational with MusiCode decoding this fall.

"We're starting with TV encoding

because the radio market will be largely dictated by the major labels, and as yet they haven't endorsed a watermarking standard in conjunction with SDMI," he continues.

"SESAC affiliates should reap a windfall because of the new relationship with BDS and Aris, as we can now promote a much speedier execution [of royalty payments]."



High Achiever. The late lyricist Sammy Cahn received a posthumous Lifetime Achievement Award at the recent annual meeting in New York of the National Music Publishers' Assn (NMPA). Cahn also served as president of the Songwriters' Hall of Fame. Shown, from left, are Frank Military, senior VP of Warner/Chappell Music, which publishes many of Cahn's works; Irwin Robinson, chairman of the NMPA and chairman/CEO of Famous Music; Tita Cahn, Cahn's widow; and Ed Murphy, president/CEO of the NMPA.

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GOOD WORKS



A Toast At The Roast. Russell Simmons receives congratulations from wife Kimora Lee and brother Danny Simmons on his honors at the sixth annual Rap Roast, held recently at Pier 60 in New York. Each year, the Rap Roast is held to honor pioneers of the rap music industry and to raise money for charitable causes. Russell Simmons chose the RUSH Philanthropic Arts Foundation, which his brother founded, to benefit from this year's proceeds. Shown, from left, are Danny Simmons, president of RUSH Philanthropic Arts Foundation; Russell Simmons; and Lee.

ON THE AUCTION BLOCK: KCBS (Arrow 93FM) Los Angeles is partnering with eBay to do an auction to benefit the Make-A-Wish Foundation Aug. 2-15. Simply click on www.ebay.com/la to place bids on a Fender guitar autographed by **Def Leppard**, the **Red Hot Chili Peppers**, and **Styx**, a VIP invite to "Rockline," or a pair of **Eagles** New Year's Eve concert tickets. Contact: **Kim Kelly** at 323-460-3180.

BUILDING A BRIDGE: **Van Morrison**, **Sinéad O'Connor**, the **Corrs**, **Daniel O'Donnell**, the **Divine Comedy**, **Bono**, **Juliet**

Turner, **Boyzone**, and **Ash** have contributed songs to "Across The Bridge Of Hope," a compilation on White Records inspired by the August 1998 bombing in Omagh, Ireland, that killed 29 people and wounded 200 others. It was the worst terrorist attack in the 30 years of the Northern Ireland conflict. All proceeds and royalties are being donated to the Omagh Fund, which helps the families of the dead and those who were injured in the tragedy. Actor **Liam Neeson** also recorded two spoken-word tracks for the album. Contact: **Veronique Cordier** at 212-736-7505.

CARING CONCERTS: **Medusa**, **Click Tha Supah Latin**, **Reign-Mann**, **Johnny Love**, and **Futurelics** will perform at an Aug. 17 Music-

Aware concert at the Troubadour in West Hollywood, Calif., to raise money and awareness for Planned Parenthood. It is one of many monthly shows planned in the L.A. area. Contact: **Shirley Brown** at 213-804-3266.

On July 25, the first memorial concert honoring late **Morphine** leader **Mark Sandman** was held in Central Square in Cambridge, Mass. It benefited the Mark Sandman Music Education Fund. Among the acts that played the show were **Either/Orchestra**, **Treat Her Right**, **Superhero Hi-Jinx**, **Ray Corvair Trio**, **Moveable Bubble** featuring **Chris Ballew** of the **Presidents Of The United States Of America**, and **Pale Brothers**. Contact: **Carrie Svingen** at 617-666-9930.

CALENDAR

AUGUST

Aug. 7, **Tiger Jam II**, to benefit the Tiger Woods Foundation, Rio Hotel & Casino, Las Vegas. 310-274-7800.
 Aug. 7, **Reading Of Stephen Sondheim's "Sunday In The Park With George"**, to benefit Retinoblastoma International at Childrens Hospital Los Angeles, Performing Arts Center, Van Nuys, Calif. 818-807-5479.
 Aug. 9, **Ninth Annual T.J. Martell Team Cup Challenge Golf Tournament**, Ridgewood Country Club, Paramus, N.J. 212-980-6600.
 Aug. 9-10, **Interactive Music Xpo**, Jacob Javits Center, New York. www.wimusicexpo.com.
 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. 16-17, **ZD Internet Inc Business Transformation Leadership Summit**, Ritz-Carlton Laguna Niguel, Dana Point, Calif. 310-553-1280.
 Aug. 17, **Music Industry Networking Night**, sponsored by Songwriters in the Round and Hollywood East Music Group, One Night Stan's, Hollywood, Fla. 954-929-0982.
 Aug. 17-19, **Sample Clearance Workshop**, sponsored by Music Resources and Rap Pages, BMI conference Room, Los Angeles. 323-993-9915.
 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@musikomm.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.nam.com.
 Sept. 16-17, **EntertainNet Marketing Convention**, Empire Hotel, New York. 888-670-8200. www.iir-ny.com.
 Sept. 18, **Miracles Benefit**, for Childrens Hospital Los Angeles and the Retinoblastoma International, Beverly Hilton Hotel, Beverly Hills, Calif. 310-550-7776.

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. 22, **The 33rd Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

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, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504. www.outersound.com/revange.

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, **Society Of Professional Audio Recording Services 20th Anniversary Gala**, Statue of Liberty, New York. 800-771-7727. spars@spars.com.

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. 27, **New York City Gala For Project A.L.S.**, Hammerstein Ballroom, New York. 212-969-0329.

Sept. 27, **Consumer Kids: Discover, Invent, And Apply Marketing Strategies For Today's Kids Conference**, W Hotel, San Francisco. 888-670-8200.

Sept. 29-Oct. 3, **Mixshow Power Summit**, the National Hotel, Miami Beach. 212-340-4738.

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. 5-7, **East Coast Video Show**, New Atlantic City Convention Center, Atlantic City, N.J. 203-882-1300.

Oct. 6, **City Of Hope Presents The Spirit Of Life Award**, Warner Bros. Studios, Burbank, Calif.

Oct. 7-9, **Amsterdam Dance Event '99**, Felix Meritis, Amsterdam. 31-35-621-87-48.

Oct. 7-9, **Billboard/Airplay Monitor Radio Seminar & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

LIFELINES

BIRTHS

Girl, Jessica Danielle, to **Teresa Stafford-Scherer** and **Jim Scherer**, June 24 in Nashville. Mother is senior director of general licensing at BMI. Father is a record producer and co-owner of the Board Room Recording Studio.

Girl, Elizabeth Ann Eleanora, to **Renee Kenneth-Sams** and **David R. Sams**, July 11 in Los Angeles. Father is chairman/CEO of DSI/TVFirst Music. Mother is co-chairman/COO of TVFirst Music and anchor of PAXtv's weekly "ETC Newsmagazine."

Boy, Charles Thomas, to **Irene** and **Tom Patterson**, July 16 in Woodland Hills, Calif. Father is a studio maintenance engineer for KCBS-TV Channel 2 in Los Angeles.

Boy, Jackson Butterfield, to **Cyndi Hoelzle** and **Radney Foster**, July 18

in Nashville. Father is an Arista/Austin recording artist. Mother is a freelance music journalist.

Boy, Robert Arthur, to **Robert** and **Anne Regina LaPorta**, July 7 in New Rochelle, N.Y. Father is manager of catalog development for Angel Records.

DEATHS

Gar Samuelson, 41, of undiagnosed complications of the liver, July 14 in Orange City, Fla. Samuelson was the drummer for Megadeth during the band's fledgling years. He played on breakthrough albums like the gold-certified "Killing Is My Business . . . And Business Is Good" and the multi-platinum-certified "Peace Sells . . . But Who's Buying?" He left the band in 1987 and was replaced by Nick Menza. Samuelson spent the last few years running his own recording studio in Florida.

HIGHER GROUND

(Continued from page 45)

RPJ product will provide sheet music and other tools for worship leaders via enhanced CDs . . . Absolute Records act **Squirt** is spearheading a national youth campaign called Kids' Alliance for a Safe America aimed at motivating young people to return to God-centered values in their homes, schools, and communities. Youths will be asked to sign pledge cards at concerts . . . The always-innovative folks at 5 Minute Walk Records are presenting the Holy Roller Tour, a "Skate Rink Revival." Starting in September, the tour will feature the **W's**, **Five Iron Frenzy**, the **Insyderz**, and **Justin McRoberts**. The outing is being sponsored by 5 Minute Walk, KMG Records, Powerbar, and Epiphone Guitars . . . KMG Records has signed with Provident Music Distribution. Provident previously distributed

select titles from KMG but will now handle all of KMG's catalog and new releases . . . The members of **Cædmon's Call** recently returned from a trip to Haiti with Compassion International, a children's relief agency. The band members met the children they sponsor through Compassion and also had the opportunity to visit Compassion-sponsored schools and missions.

FOR THE RECORD

Due to an editing error in the July 31 issue of Billboard, the National Academy of Recording Arts & Sciences was misidentified as the Recording Industry Assn. of America in a Good Works item about NARAS' grant program.

IN THE SPIRIT

(Continued from page 45)

new images'—says it all."

Adds Moales, "We're embracing the new day of gospel, which is exploding into the new millennium, and we want to preserve our role in it."

IN THE MEANTIME, the Gospel Music Workshop of America's annual meeting Saturday-Friday (7-13) in New Orleans was the site of the official launch of Church Howse Music from **Neily Dickerson**, a top marketing and promotions consultant whose L.A.-based firm, the ND Company, counts among its clients **Karen Clark-**

Sheard, **BeBe Winans**, **CeCe Winans**, **Donald Lawrence**, and **Bishop T.D. Jakes**.

"I believe that as an industry, we can do more to effectively infiltrate the church by dealing with the tough issues in a fresh and innovative way," Dickerson says.

BRIEFLY: Special guests **Juanita Bynum** and **Bishop Carlton Pearson** joined the **Williams Brothers** on July 31 in Jackson, Miss., for a live recording and videotaping of their newest album, tentatively titled "The Concert: Live." The album is set for release this October.

Latin 50 Sets Weekly Record In July

HOTTER THAN JULY? Yes, indeed, at least on The Billboard Latin 50, which set a new weekly sales record by averaging 190,000 pieces per week in July. The old weekly sales mark of 180,500 was recorded in May. A total of 760,000 pieces was moved in the four-week period tabulated from June 27 to July 25.

Leading the way was product by **Enrique Iglesias**, **Buena Vista Social Club**, prominent BVSC member **Ibrahim Ferrer**, **Maná**, **Elvis Crespo**, and **Los Tigres Del Norte**.

It would appear that the July average might be tough to replicate in August, but in the past two years the U.S. Latino market consistently has shown remarkable strength during periods that historically have been weak, such as the summer months.

Given the current sales trend, August will likely not approach 190,000 pieces per week. However, a new weekly sales mean may be reached in September when the forthcoming **Luis Miguel** disc is expected to be dropped by WEA Latina.

The Billboard Latin 50: July: 760,000 units; weekly average: 190,000 units. June: 849,000 units; weekly average: 170,000 units. July 1998: 427,000 units; weekly average: 107,000 units.

Pop genre chart: July: 307,500 units; weekly average: 77,000 units. June: 376,500 units; weekly average: 75,500 units. July 1998: 163,000 units; weekly average: 41,000 units.

Tropical/salsa genre chart: July: 254,000 units; weekly average: 63,500 units. June: 276,500 units; weekly average: 55,500 units. July 1998: 136,500 units; weekly average: 34,000 units.

Regional Mexican genre chart: July: 171,500 units; weekly average: 43,000 units. June: 217,000 units; weekly average: 43,500 units. July: 106,500 units; weekly average: 26,500 units.

UNIVERSAL ACTS HIT STUDIO: Several Universal Latino artists are readying albums for the upcoming holiday season.

Veteran singer **Emmanuel** is scheduled to go to Italy to cut his new disc with producer **Emanuele Riffinengo**, who helmed **Alejandro Sanz's** blockbuster "Más."

Grupo Mateo's upcoming disc, due in the fourth quarter, will be produced by **Pedro Mateo**.

Also slated for a fourth-quarter drop is the next set by underrated **salsero Danny Rojo**, who is recording with **Vinny Urrutía** (Frankie Ruiz, Lalo Rodríguez).

Pretty **merenguera María Alejandra** has just finished her latest disc, produced by Caíman artist **Tonny Tún Tún**, who also has produced sides by Sony Discos artists **Grupomanía**, **Elvis Crespo**, and **Ashley**.

Singer/songwriter **Soraya** is now in Cleveland recording her new disc with well-known guitarist/producer **Tony Nicholas**.

RIVERA GETS READY: Sony Discos' salsa star **Jerry Rivera** is preparing production for his Saturday (14) concert at 8,000-seat Roberto Cle-



by John Lannert

mente Coliseum in San Juan, Puerto Rico's largest indoor venue. The performance, named after his latest album, "De Otra Manera," marks his 10 years in the recording business.

Among the guests invited to appear with Rivera will be his father, **Edwin Rivera**, who was involved in the album's production. The elder Rivera also backed up Jerry with his trio on the track "Entrega," which son and father will sing together at the concert stage.

BEACH BLANKET BRAWL: A three-day beach bash sponsored by WXYX-FM (La Nueva X) San Juan, ended July 25 amid a violent incident that culminated with police firing tear gas to disperse the crowd. A fight involving three people turned into a free-for-all when revelers turned on police, pelting officers with empty beer bottles.

Popular **merenguera Gisselle** was performing when the melee erupted at the Boquerón beachfront in the coastal town of Cabo Rojo at about 4 p.m. Attempts to restore order were of no avail. Gisselle's publicist later said that the RCA/BMG Latin artist was frightened to the point of tears. Gisselle saw one young woman in the crowd get injured when she was struck in the head with a bottle. A total of 35 people suffered injuries or intoxication from the tear gas, including nine police officers.

FRESH VIVES: "Fruta Fresca," the first single from **Carlos Vives'** upcoming album, "El Amor De Mi Tierra," will be launched in late August in Colombia by Sonolux. EMI will work the single and album outside of Colombia.

"Fruta Fresca" was scheduled to be serviced to radio Aug. 17, but it was delayed because the single's accompanying video had not been finished.

"El Amor De Mi Tierra" was produced by Colombia-born **Juan Vicente Zambrano** for Estefan Enterprises. Zambrano, by the way, produced, arranged, and programmed the tropical remix of the **Jennifer Lopez** and **Marc Anthony** smash "No Me Ames."

"El Amor De Mi Tierra" contains 12 songs, 10 of which were composed by Vives, including "Fruta Fresca" and one song dedicated to Unión Magdalena, a Colombian soccer squad, of which Vives has always been a fan. "El 16 De Noviembre" is a composition by **Emilio Estefan Jr.** and **Angie Chirino**. "La Piragua," penned by **José Barros**, is the only cover and perhaps one of the most popular songs of Colombian folklore.

WAO DOESN'T WOW 'EM: Members of newly united **Grupo Wao** had

a public spat July 25 at a show the merengue trio was slated to perform at a birthday bash for a local gossip show personality, "La Comay."

When Wao took the stage, its leader, **Papucho**, appeared with two substitute singers. Papucho was met by boos, and he later was interrupted by his original bandmates, **Junny Ramos** and **Julio César**, who protested their substitutions.

A local TV reporter tried to mediate the conflict but was unsuccessful, and Papucho never got the show off the ground. Papucho asserted that he suspended the singers for chronic problems with punctuality, an allegation Ramos and César have denied.

After a four-year hiatus, the once-popular group released its first album, "Como Hasta Ahora," in May. The disc, which has been well-received critically, was dropped by a new San Juan indie, Piña Music.

SHOWTIME IN CHILE: Several prominent artists are scheduled to play Santiago in the coming weeks and months. First up is BMG Argentina's star rock group **Los Fabulosos Cadillacs**, which is booked to play Aug. 20.

Slated to perform Oct. 6 is the Cadillacs' labelmate **Gustavo Cerati**, P18, whose band members include (Continued on page 74)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
29 5 DIAS (Wiz, BMI)	
40 ATADO A TU AMOR (Not Listed)	
5 BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)	
7 BELLA (SHE'S ALL I EVER HAD) (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)	
25 CUANDO LA BRISA LLEGA (Gran Caiman Songs, BMI)	
26 DAME UN POCO MAS (Ventura, ASCAP)	
2 DE HOY EN ADELANTE (Rubet, ASCAP/Universal, ASCAP)	
6 DEJATE QUERER (PSO, ASCAP)	
23 DESHOJO LA MARGARITA (H.R.M., BMI)	
24 EL NIAGARA EN BICICLETA (Redomi, BMI)	
9 EL PEOR DE MIS FRACASOS (Crisma, SESAC)	
16 EN LAS NUBES (Caribbean Waves, ASCAP)	
39 EN MI CORAZON (YOU'LL BE IN MY HEART) (Edgar Rice Burroughs, ASCAP/Walt Disney, ASCAP)	
37 ENTREGA TOTAL (EMI Blackwood, BMI)	
19 ESTABA SOLO (ADG, SESAC)	
38 HIELO Y FUEGO (F.I.P.P., BMI)	
36 IF YOU HAD MY LOVE (EMI Blackwood, BMI/Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI)	
8 LAGRIMAS (TN Ediciones, BMI/Fonmusic, ASCAP)	
18 LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)	
3 LOCO (Not Listed)	
10 ME ESTOY ACOSTUMBRANDO A TI (Rightsong, BMI)	
13 ME HACES MUCHA FALTA (Flamingo, BMI)	
28 MIL GRACIAS (Ernesto Musical, BMI)	
4 MI VIDA SIN TU AMOR (F.I.P.P., BMI)	
14 NECESITO DECIRTE (Seg Son, BMI)	
1 NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)	
22 OJOS ASI (F.I.P.P., BMI)	
33 PINTAME (Sony/ATV Latin, BMI/Elvis, BMI)	
32 SANTO, SANTO (F.I.P.P., BMI)	
30 SED DE CARINO (Not Listed)	
12 SE ME OLVIDO OTRA VEZ (BMG, ASCAP)	
15 SI TE PUDIERA MENTIR (Crisma, SESAC)	
20 SI TU ME FALTAS (Gemini Star, ASCAP/Peermusic, ASCAP)	
34 SI TU QUISIERAS (Warner/Chappell, ASCAP)	
27 SUBLIME MUJER (Peermusic, BMI/Promociones Musicales HR, S.A., BMI)	
31 TIEMBLO (Elvis, BMI/Sony/ATV Latin, BMI)	
35 TOCO LA LUZ (Lucas, BMI)	
21 TRAIGO UNA PENA (Warner/Chappell)	
17 TU (World Deep Music, BMI)	

Hot Latin Tracks™



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	1	1	JENNIFER LOPEZ WITH MARC ANTHONY	NO ME AMES
2	13	17	MILLIE	DE HOY EN ADELANTE
3	2	3	ALEJANDRO FERNANDEZ	LOCO
4	3	4	CHRISTIAN CASTRO	MI VIDA SIN TU AMOR
5	4	2	ENRIQUE IGLESIAS	BAILAMOS
6	9	11	GILBERTO SANTA ROSA	DEJATE QUERER
7	6	6	RICKY MARTIN	BELLA
8	8	7	LOS TIGRES DEL NORTE	LAGRIMAS
9	7	12	MARCO ANTONIO SOLIS	EL PEOR DE MIS FRACASOS
10	15	16	PEPE AGUILAR	ME ESTOY ACOSTUMBRANDO A TI
11	11	8	EDNITA NAZARIO	TU SABES BIEN
12	5	5	MANA	SE ME OLVIDO OTRA VEZ
13	10	13	LOS TUCANES DE TIJUANA	ME HACES MUCHA FALTA
14	12	10	CONJUNTO PRIMAVERA	NECESITO DECIRTE
15	19	19	MARCO ANTONIO SOLIS	SI TE PUDIERA MENTIR
16	40	24	MANNY MANUEL	EN LAS NUBES
17	18	15	NOELIA	TU
18	14	14	RICKY MARTIN	LIVIN' LA VIDA LOCA
19	21	36	LOS TEMERARIOS	ESTABA SOLO
20	17	22	JERRY RIVERA	SI TU ME FALTAS
21	28	—	FRANCO DE VITA	TRAIGO UNA PENA
22	RE-ENTRY	2	SHAKIRA	OJOS ASI
23	25	—	RENE & RENNY	DESHOJO LA MARGARITA
24	20	9	JUAN LUIS GUERRA 440	EL NIAGARA EN BICICLETA
25	27	30	TONNY TUN TUN	CUANDO LA BRISA LLEGA
26	24	35	MDO	DAME UN POCO MAS
27	23	18	VICENTE FERNANDEZ	SUBLIME MUJER
28	32	31	BANDA MAGUEY	MIL GRACIAS
29	16	37	AMANDA MIGUEL	5 DIAS
30	29	—	GRUPO INNOVACION	SED DE CARINO
31	NEW	1	ELVIS CRESPO	TIEMBLO
32	NEW	1	SO PRA CONTRARIAR & GLORIA ESTEFAN	SANTO, SANTO
33	22	20	ELVIS CRESPO	PINTAME
34	26	21	LUIS FONSI	SI TU QUISIERAS
35	38	40	NOELIA	TOCO LA LUZ
36	37	—	JENNIFER LOPEZ	IF YOU HAD MY LOVE
37	33	32	TIANOS DEL NORTE	ENTREGA TOTAL
38	31	23	OLGA TANON	HIELO Y FUEGO
39	35	—	PHIL COLLINS	EN MI CORAZON
40	NEW	1	CHAYANNE	ATADO A TU AMOR

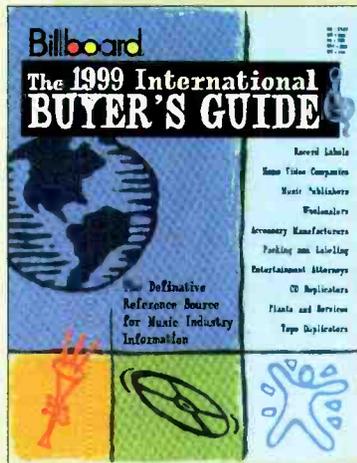
POP	TROPICAL/SALSA	REGIONAL MEXICAN
22 STATIONS	16 STATIONS	65 STATIONS
1 MILLIE EMI LATIN	1 GILBERTO SANTA ROSA SONY DISCOS	1 LOS TIGRES DEL NORTE FONOVISA
2 DE HOY EN ADELANTE	2 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS	2 LOS TUCANES DE TIJUANA EMI LATIN
3 RICKY MARTIN C2/SONY DISCOS BELLA	3 MANNY MANUEL MERENGAZO/RMM	3 CONJUNTO PRIMAVERA FONOVISA
4 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS NO ME AMES	4 JERRY RIVERA SONY DISCOS SI TU ME FALTAS	4 MARCO ANTONIO SOLIS FONOVISA
5 ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO	5 TONNY TUN TUN CAIMAN CUANDO LA BRISA LLEGA	5 LOS TEMERARIOS FONOVISA
6 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN TU AMOR	6 JUAN LUIS GUERRA 440 KAREN/CAIMAN	6 ALEJANDRO FERNANDEZ SONY DISCOS
7 ALEJANDRO FERNANDEZ SONY DISCOS LOCO	7 EDNITA NAZARIO EMI LATIN TU SABES BIEN	7 MANA WEA LATINA SE ME OLVIDO OTRA VEZ
8 MANA WEA LATINA SE ME OLVIDO OTRA VEZ	8 ELVIS CRESPO SONY DISCOS TIEMBLO	8 VICENTE FERNANDEZ SONY DISCOS
9 SHAKIRA SONY DISCOS OJOS ASI	9 FRANCO DE VITA SONY DISCOS TRAIGO UNA PENA	9 GRUPO INNOVACION GARMEX
10 RENE & RENNY ARIOLA/BMG LATIN DESHOJO LA MARGARITA	10 RICKY MARTIN C2/SONY DISCOS BELLA	10 LIMITE RODEN/UNIVERSAL LATINO PASION
11 FRANCO DE VITA SONY DISCOS TRAIGO UNA PENA	11 ELVIS CRESPO SONY DISCOS PINTAME	11 LOS ANGELES DE CHARLY FONOVISA
12 PEPE AGUILAR MUSART/BALBOA ME ESTOY	12 MILLIE EMI LATIN DE HOY EN ADELANTE	12 PEPE AGUILAR MUSART/BALBOA ME ESTOY
13 NOELIA FONOVISA TU	13 LIMITE 21 EMI LATIN ESTAS ENAMORADA	13 BANDA ARKANGEL R-15 LUNA/SONY DISCOS
14 MDO SONY DISCOS DAME UN POCO MAS	14 JENNIFER LOPEZ WORK/SONY DISCOS IF YOU HAD MY LOVE	14 JUAN GABRIEL ARIOLA/BMG LATIN INFIDELIDAD
15 GILBERTO SANTA ROSA SONY DISCOS DEJATE QUERER	15 MANA WEA LATINA SE ME OLVIDO OTRA VEZ	15 PESADO WEAMEX/WEA LATINA NO ME DIGAS QUE YA TE VAS

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

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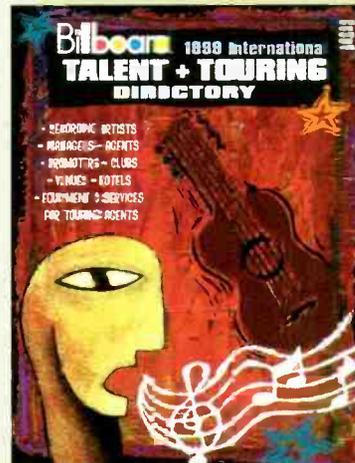
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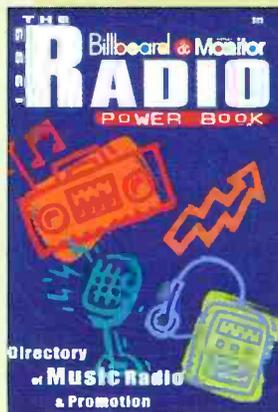
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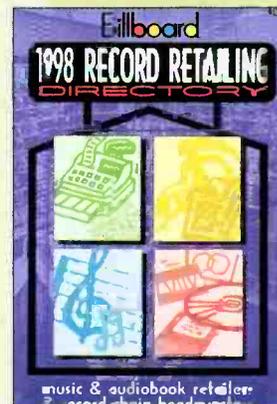
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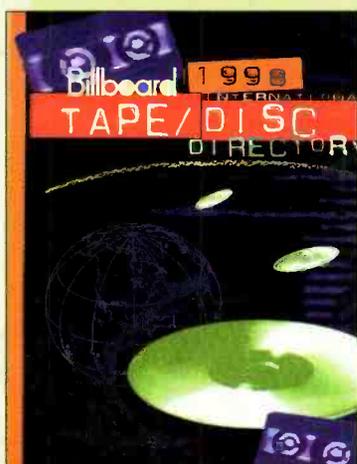
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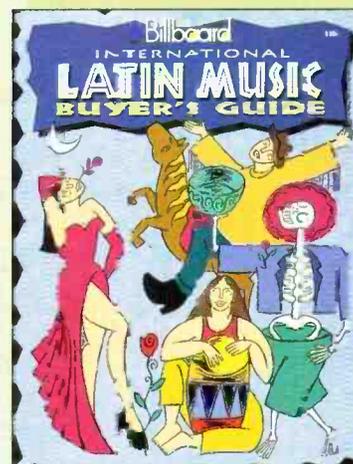
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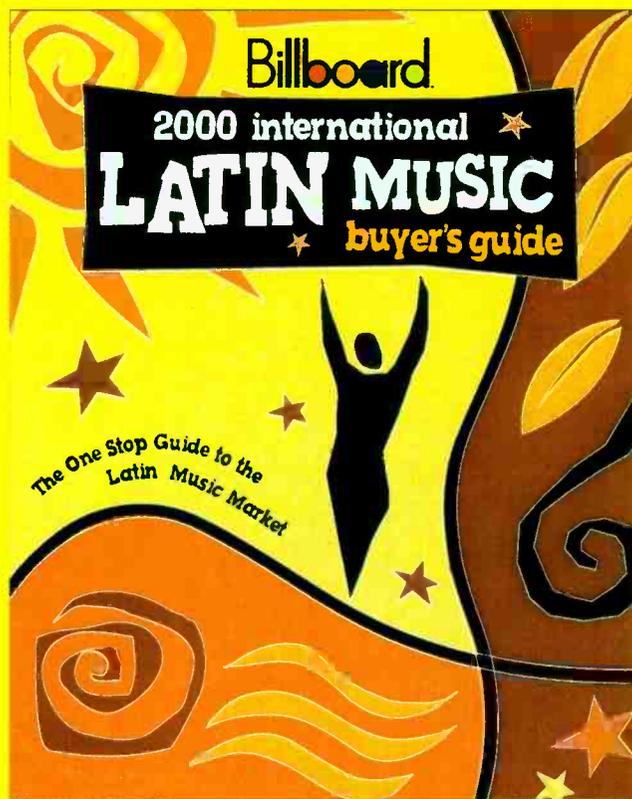
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NOTAS

(Continued from page 72)

former bandmates of **Mano Negra**, is scheduled to play in October. **Cassius**, an electronic pop act from France, is set to perform in November.

Also, British acts **Tricky** and **Blur** are scheduled to perform in the coming months in Santiago, according to Chilean promoter DG Medios.

Tricky, former band member of trip-hop act **Massive Attack**, is slated to perform in the first half of September.

Blur is set to appear in Santiago in the second half of November.

CHART NOTES, RETAIL: "Bailamos," **Enrique Iglesias'** chart-topping entry on The Billboard Latin 50, stretches its margin over "Buena Vista Social Club" (WorldCircuit/Nonesuch/AG) to 5,500 units this issue, as Iglesias' greatest-hits package rings up 21,500 units.

Iglesias' Fonovisa title also moves up 71-67 on The Billboard 200, while maintaining the top perch on the pop genre chart for the fourth week in a row.

At No. 1 on the tropical/salsa genre chart for the fourth week running is "Buena Vista Social Club," whose sales rose 5% to 16,000 pieces.

Making its bow at the zenith of the regional Mexican genre chart with 8,500 units is "Contigo" by **Intocable**, EMI Latin's strong-selling *conjunto* act. Two of its members were killed earlier this year in an auto accident.

CHART NOTES, RADIO: Though Millie's "De Hoy En Adelante" (EMI Latin) picked up a whopping 7.1 million audience impressions to earn 15.9 million, the total audience count for her ballad still came up 1.3 million short compared with the reigning title on Hot Latin Tracks, "No Me Ames" by **Jennifer Lopez** and **Marc Anthony**.

However, "No Me Ames" (Work/Sony Discos), down 750,000 audience impressions to 17.2 million overall, was knocked out of first place on the tropical/salsa genre chart by **Gilberto Santa Rosa's** "Déjate Querer" (Sony Discos), which scored 11 million audience impressions.

Millie's "De Hoy En Adelante," up 13-2 on Hot Latin Tracks, moves into the apogee of the pop genre chart on 11.7 audience impressions.

Los Tigres Del Norte's "Lágrimas" (Fonovisa) remains No. 1 on the regional Mexican genre chart for the fourth straight week, with 10.3 million audience impressions.

SALES STATFILE: The Billboard Latin 50: this issue: 179,000 units; last issue: 178,500 units; similar issue last year: 99,000 units.

Pop genre chart: this issue: 71,500 units; last issue: 72,500 units; similar issue last year: 39,000 units.

Tropical/salsa genre chart: this issue: 60,000 units; last issue: 60,500 units; similar issue last year: 30,500 units.

Regional Mexican genre chart: this issue: 42,500 units; last issue: 39,000 units; similar issue last year: 24,500 units.

Assistance in preparing this column provided by **Sergio Fortuño** in Santiago, Chile; **Karl Ross** in San Juan, Puerto Rico; and **Karl Troller** in Bogotá, Colombia.

THE Billboard Latin 50™

SoundScan®

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	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE			
◀ No. 1 ▶								
1	1	10	ENRIQUE IGLESIAS	FONOVISA 0517	BAILAMOS			
2	2	97	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB			
3	3	6	MANA	WEA LATINA 27864	MTV UNPLUGGED			
4	4	8	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532/AG HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER			
◀ HOT SHOT DEBUT ▶								
5	NEW		INTOCABLE	EMI LATIN 21502 HS	CONTIGO			
6	6	68	ELVIS CRESPO	SONY DISCOS 82634 HS	SUAVEMENTE			
◀ GREATEST GAINER ▶								
7	7	2	VARIOUS ARTISTS	COLUMBIA 69989/SONY DISCOS	LATIN MIX USA VOL.2			
8	5	6	LOS TIGRES DEL NORTE	FONOVISA 80761	HERENCIA DE FAMILIA			
9	9	13	ELVIS CRESPO	SONY DISCOS 82917	PINTAME			
10	8	22	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS			
11	11	45	SHAKIRA	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?			
12	10	77	RICKY MARTIN	SONY DISCOS 82653	VUELVE			
13	14	19	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO			
14	12	9	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR			
15	13	11	VARIOUS ARTISTS	SONY DISCOS 83231	BILLBOARD LATIN MUSIC AWARDS			
16	15	12	ALEJANDRO FERNANDEZ	SONY DISCOS 83182 HS	MI VERDAD			
17	16	26	LOS TRI-O	ARIOLA 58436/BMG LATIN HS	NUUESTRO AMOR			
18	17	23	NOELIA	FONOVISA 6080 HS	NOELIA			
19	19	63	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI			
20	20	45	ENRIQUE IGLESIAS	FONOVISA 080002	COSAS DEL AMOR			
21	22	19	CONJUNTO ALMA NORTENA	CDM 1037	ALMA			
22	18	15	DLG	SONY DISCOS 82924 HS	GOTCHA!			
23	23	4	CHARLIE ZAA	SONOLUX 83272/SONY DISCOS	REMIXES			
24	21	4	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION			
25	27	58	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE HS	OZOMATLI			
26	24	51	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ			
27	28	16	TONNY TUN TUN	CAIMAN 2986 HS	CAMINANDO			
28	38	2	ELIADES OCHOA	HIGHER OCTAVE WORLD 47494/VIRGIN	SUBLIME ILUSION			
29	26	10	GRUPO EXTERMINADOR	FONOVISA 9780	CONTRABANDO EN LOS HUEVOS			
30	32	26	PEPE AGUILAR	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE			
31	31	33	JUAN LUIS GUERRA 440	KAREN 930216/UNIVERSAL LATINO HS	NI ES LO MISMO NI ES IGUAL			
32	25	5	MANNY MANUEL	MERENGAZO 82302/RMM HS	LLENO DE VIDA			
33	33	95	MANA	WEA LATINA 20430	SUENOS LIQUIDOS			
34	39	91	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE			
35	29	51	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME			
36	30	39	LOS TEMERARIOS	FONOVISA 6078 HS	15 EXITOS PARA SIEMPRE			
37	35	9	PUYA	MCA 11859	FUNDAMENTAL			
38	36	27	MARCO ANTONIO SOLIS	FONOVISA 0516 HS	TROZOS DE MI ALMA			
39	40	43	CHAYANNE	SONY DISCOS 82869 HS	ATADO A TU AMOR			
40	37	57	VICENTE FERNANDEZ	SONY DISCOS 82713 HS	ENTRE EL AMOR Y YO			
41	41	43	CONJUNTO PRIMAVERA	FONOVISA 9663 HS	NECESITO DECIRTE			
42	46	10	CONJUNTO PRIMAVERA	FONOVISA 0760	EN VIVO			
43	RE-ENTRY		VARIOUS ARTISTS	PUTUMAYO 149	CUBA			
44	49	27	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1770	20 EXITOS GIGANTES			
45	42	20	EDNITA NAZARIO	EMI LATIN 59935 HS	CORAZON			
46	RE-ENTRY		AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA			
47	44	2	BANDA MAGUEY	RCA 67926/BMG LATIN	MIL GRACIAS			
48	43	5	GEORGE LAMOND	PRESTIGIO 83209/SONY DISCOS	ENTREGA			
49	RE-ENTRY		TITO ROJAS	M.P. 56250/SONY DISCOS HS	ALEGRIAS Y PENAS			
50	34	17	VARIOUS ARTISTS	VIRGIN 47192	THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!			
			POP	TROPICAL/SALSA	REGIONAL MEXICAN			
1	ENRIQUE IGLESIAS	FONOVISA	1	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH/AG	1	INTOCABLE	EMI LATIN
2	MANA	WEA LATINA	2	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH/AG	2	LOS TIGRES DEL NORTE	FONOVISA
3	VARIOUS ARTISTS	COLUMBIA/SONY DISCOS	3	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH/AG	3	SELENA	EMI LATIN
4	SHAKIRA	SONY DISCOS	4	BUENA VISTA SOCIAL CLUB	PRESENTS IBRAHIM FERRER	4	ALEJANDRO FERNANDEZ	SONY DISCOS
5	RICKY MARTIN	SONY DISCOS	5	ELVIS CRESPO	SONY DISCOS	5	LOS TRI-O	ARIOLA/BMG LATIN
6	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN	6	SUAVEMENTE	SONY DISCOS	6	PEPE AGUILAR	MUSART/BALBOA
7	CHRISTIAN CASTRO	ARIOLA/BMG LATIN	7	SUAVEMENTE	SONY DISCOS	7	CONJUNTO ALMA NORTENA	CDM
8	VARIOUS ARTISTS	SONY DISCOS	8	ELVIS CRESPO	SONY DISCOS	8	GRUPO EXTERMINADOR	FONOVISA
9	BILLBOARD LATIN MUSIC AWARDS		9	DLG	SONY DISCOS	9	PEPE AGUILAR	MUSART/BALBOA
10	NOELIA	FONOVISA	10	CHARLIE ZAA	SONOLUX/SONY DISCOS	10	LOS TEMERARIOS	FONOVISA
11	ENRIQUE IGLESIAS	FONOVISA	11	REMIXES	SONY DISCOS	11	VICENTE FERNANDEZ	SONY DISCOS
12	SUENOS LIQUIDOS		12	EXPRESION	SONY DISCOS	12	CONJUNTO PRIMAVERA	FONOVISA
13	PUYA	MCA	13	INTRODUCING...RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH/AG	13	CONJUNTO PRIMAVERA	FONOVISA
14	MARCO ANTONIO SOLIS	FONOVISA	14	TONNY TUN TUN	CAIMAN	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE
15	CHAYANNE	SONY DISCOS	15	ELIADES OCHOA	HIGHER OCTAVE WORLD/VIRGIN	15	BANDA MAGUEY	RCA/BMG LATIN

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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Latin Music In Spotlight At El Premio ASCAP Awards

ASCAP hosted its seventh annual El Premio ASCAP Latin Music Awards recently at the Hammerstein Ballroom in New York. More than 500 Latin music songwriters, performers, publishers, and industry leaders attended the gala, which honored the most-performed ASCAP composers and publishers of Latin music in 1998. A special presentation was made to honor Celia Cruz, who received the ASCAP Latin Heritage Award.



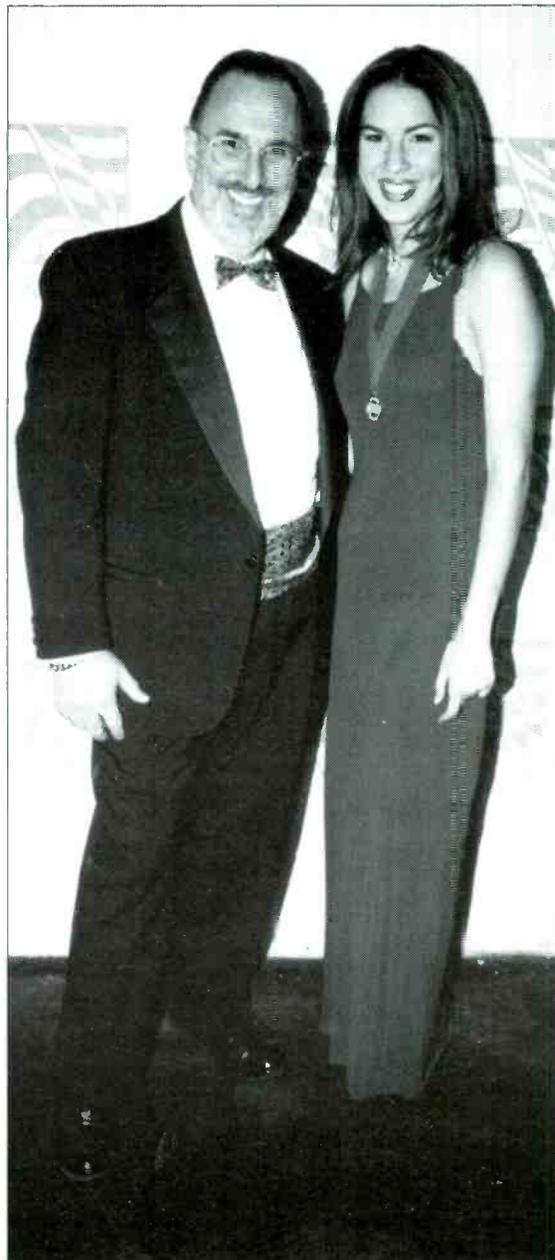
John LoFrumento, CEO of ASCAP, presents the publisher of the year award to representatives from Universal Music Publishing Group. Shown, from left, are David Renzer, president; Ivan Alvarez, VP; Maria Flores, publishing director; and LoFrumento.



Latin Heritage Award recipient Celia Cruz poses with long-time friend Tito Puente and other well-wishers. Shown, from left, are songwriter Rudy Perez, ASCAP president/chairman Marilyn Bergman, Puente, Cruz, co-host Edward James Olmos, awards presenter Sergio Vargas, and Todd Brabec, ASCAP senior VP and director of membership.



Alexandra Liutikoff, assistant VP of Latin membership for ASCAP, joins award-winning songwriters. Shown, from left, are Rafael Lopez, composer of the merengue song "Que Loco"; Liutikoff; Joan Sebastian, composer of the Tex-Mex song "Robame Un Beso" and composer and performer of the winning regional Mexican song, "Gracias Por Tanto Amor"; and Myriam Valentin, composer of the salsa song "Vuelvo A Nacer."



John LoFrumento, left, CEO of ASCAP, commends Yaidelice Monrouzeau, composer of the merengue song of the year, "El Frio De Tu Adios."



Rudy Perez, left, receives congratulations on his songwriter of the year award from ASCAP president/chairman Marilyn Bergman.



Members of the band Plastilina Mosh receive congratulations for winning the alternative rock song of the year award for "Mr. P. Mosh." Shown, from left, are Todd Brabec, senior VP and director of membership for ASCAP; band member Juan Jose Gonzalez; David Byrne, awards presenter; and band member Alejandro Roso.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Japan Embraces Home-Grown Divas

New Female Singer/Songwriters Creating Original, Soul-Infused Hits

BY STEVE McCLURE

TOKYO—Japanese divas such as Misa and Hikaru Utada are changing the sound of Japanese pop with technically accomplished soul/R&B-influenced music—and selling millions of CDs in the process.

Besides proving that cuteness and quality can go together, these *soul-kei onna* (“soul-style women”) are shaking up the Japanese business by penning their own material, strengthening the concept of album-oriented artists.



UTADA

But the sales figures are what's really impressing the industry. Misa's first album, “Mother Father Brother Sister,” has sold almost 3 million copies since its June 1998 release by Arista/Japan,

according to the label. However, that's way behind Utada's debut album, “First Love,” released on Toshiba-EMI's East World label in March. That album has passed the 7 million mark, making it Japan's all-time best seller. Not bad for a 16-year-old who was unknown a year ago.

Observers say the trend marks a key transition in Japan's music market, one more dependent upon the teenage demographic than its North American or European counterparts. As that demographic shrinks here, the emphasis is increasingly on more “adult”-style artists. Instead of the tinny, mass-produced sound so characteristic of J-pop, the new female vocalists have slick, sophisticated production. That has increased their popularity at radio over acts performing traditional J-pop, as Tokyo-based DJ Carole Hisasue points out.

“Especially with stations that play primarily non-Japanese music, it's easy to fit them in,” Hisasue says. “Until recently, it's been Japanese singers trying to imitate foreign acts, whereas this generation grew up listening to this kind of music; it just comes naturally to them.”

Japanese music fans, meanwhile, have been ready for a change. “Until recently, big-name independent producers like Tetsuya Komuro and Takeshi Kobayashi dominated the music scene; now people prefer artists who create their own music,” observes Miho Fujita, Hachioji Tokyo branch manager of music retailer Media.

The first soul-kei onna act to real-

ly break through was 21-year-old Misa. Scouted by Arista/Japan in May 1997, she released her debut single, “Tsutsumi Komuyouni” (Like Embracing You), in February 1998; it sold 700,000 copies. Misa's success paved the way for Utada's “First Love,” which has firmly established the concept of the album-oriented artist in Japan.

Utada was born and raised in New York, but in the last year or so she and her family have spent most of their time in Japan. They shopped the “First Love” project to various labels here before Toshiba-EMI picked it up. Her first single, “Automatic,” released last December, rewarded them by selling 2.2 million copies after receiving heavy radio airplay. Her follow-up single, “Movin' On Without You,” released in February, has sold 1.5 million units, says the label. Both self-penned singles went to No. 1 in Japan.

Currently at school in Tokyo, Utada has mixed feelings about the R&B/soul trend. “It's great that heavily R&B-influenced music is finally starting to become a promi-



SUGAR SOUL

nent part of the music scene in Japan,” she notes, “but some people are trying to boost R&B as a trend to make short-term profits. It would be very sad if this R&B movement were to end just because of some business-minded people who control the music industry here. But hey, it's happened before to a lot of things [in Japan], not just music.”

Toshiba-EMI artist Sakura grew up to the sounds of disco and funk; her parents ran a club in the city of Osaka. She insists that, for her, R&B is no trend. “I've been doing this for a long time now,” she says. “I just wanted to become a recording artist, and I did. [But] in the last couple of years, things really started happening on the R&B scene.”

Her debut album, “Lover Light,” released in February 1998, has so far sold 120,000 copies; her sophomore set, “Love On Wings,” has sold 150,000. Both feature a strongly '70s-influenced sound.

Unlike Sakura, vocalist Aiko, who records as Sugar Soul, didn't get into R&B until she was in her teens. “When I was a kid, I listened to

(Continued on page 80)



BLACKMORE

of the burgeoning independent radio production sector. He founded the company with chief executive Simon Cole, chairman Michael Peacock, and celebrated U.K. broadcaster Noel Edmonds. Unique now employs 38 full-time staff and 15 freelancers and had a turnover last year of just over 4 million pounds (\$6 million).

Only a year ago, Blackmore was at the palace to accompany one of Unique's

(Continued on page 95)

Hong Kong Plans To Thwart Pirated Discs

BY DAVENA MOK

HONG KONG—The public here is being urged to “Get Real” about the importance of copyright and the fight against piracy.

That's the slogan with which the Hong Kong Customs and Excise Department's Intellectual Property Investigation Bureau and Home Affairs Department launched a territorywide campaign Aug. 1. Bureau acting director Peter Cheung says that while past anti-piracy efforts targeted retailers, the “Get Real” campaign will try to educate consumers.

Ricky Fung, CEO of the International Federation of the Phonographic Industry's (IFPI) Hong Kong group, says the campaign is essential because the territory's public is generally unaware of how piracy damages the local industry and economy. The campaign is being supported by Hong Kong's Anti-Piracy Alliance, which includes film industry bodies the Motion Picture Industry Assn. (MPIA), the Hong Kong Film Assn., the Hong Kong Directors' Guild, and the Hong Kong Screenwriters' Assn.

MPIA's CEO in Hong Kong, Woody Tsung, admits, however, that “Get Real” will not tackle immediate problems. “The campaign is a good initiative by the government,” he says, “but we really need to tackle piracy now

through [law] enforcement, legislation, and judiciary support.”

With 7.7 million pirated optical discs worth \$140 million Hong Kong (\$18 million) seized so far this year; compared with a total of 39 million discs worth \$960 million Hong Kong (\$124 million) in 1998, the Customs and Excise Department has declared that the retail trade of pirated products in the territory is on the decline.

Yet while the MPIA and IFPI welcome that news and applaud the efforts of a recently set up, 185-strong anti-piracy task force, the alliance says the present availability of pirated discs on Hong Kong streets means the battle against copyright infringements is far from over.

“I don't think that numbers or quantities of seizures mean anything,” says alliance spokesman Peter Lam. “If [Customs and Excise officers] are doing such a great job and if piracy is on the decline, why can I still purchase pirated goods so easily? What matters is the number of copies that are being circulated—and no one knows this figure.”

The Anti-Piracy Alliance is still lobbying the government to empower police officers in the crackdown on piracy; at present, only Customs and Excise officers are responsible for enforcing copyright protection laws.

Industry Heroes Reflect On Date At The Palace

Unique's Blackmore Must Show And Tell

BY PAUL SEXTON

LONDON—It's been almost 34 years years since the Beatles went to “Buck House” to be honored by their queen as Members of (the Order of) the British Empire (MBE). Later, they claimed (untruthfully) to have got up to no good smoking in the Buckingham Palace toilets.



BLACKMORE

Tim Blackmore, MBE, may not be able to match that story, but he can tell his grandchildren about the day he became the first U.K. independent radio executive to be captured live at Her Majesty's.

Blackmore, PD of London-based Unique Broadcasting, visited Buckingham Palace July 14 along with 125 other honorees from all walks of British life. There, he received the MBE medal that was conferred on him in the Queen's Birthday Honours list for “services to independent radio production.”

Widely respected in the British radio and music industries for his vast experience both at BBC Radio 1 and London commercial outlet Capital Radio, Blackmore has presided over Unique's 10-year rise to the top of the burgeoning independent radio production sector. He founded the company with chief executive Simon Cole, chairman Michael Peacock, and celebrated U.K. broadcaster Noel Edmonds. Unique now employs 38 full-time staff and 15 freelancers and had a turnover last year of just over 4 million pounds (\$6 million).

Only a year ago, Blackmore was at the palace to accompany one of Unique's

(Continued on page 95)

Shinko's Kusano Calibrates His Bow

BY STEVE McCLURE

TOKYO—Shinko Music chairman Shoo Kusano, who recently became the first music publisher to receive the Blue Ribbon Medal from the Japanese government, got a bit of a shock when he discovered who was going to present the honor.



KUSANO

Normally, it would have been done by the minister of education, science and culture, Akito Arima, but Arima had to attend a session of the Diet, Japan's parliament, that day. So the task of handing out the medals to Kusano and some 60 others fell to Vice Minister Kensaku Morita—who, before turning his talents to politics, had been a pop singer. “Twenty years ago,” says the Shinko chief, “he visited my office to promote his records.”

If Kusano was disappointed not to receive his accolade from the minister, it was more than offset by another item on the day's agenda: an audience with Japanese Emperor Akihito. Kusano, president of the Music Publishers Assn. of Japan from 1980 to 1992, was honored in recognition of his many years of service to the Japanese music industry. Shinko has represented such international catalogs as those of the Beatles, the Rolling Stones, Simon & Garfunkel, Billy Joel, Neil Sedaka, and Bob Dylan, and in 1996, it became the first Japanese publisher authorized to translate the lyrics of Irving Berlin into the local language.

Kusano's big day began at 10:30 a.m. April 29 at a government reception hall

(Continued on page 95)

newsline...

MIKE McCORMACK, head of A&R at London-based 19 Music Publishing, is joining Universal Music Publishing (UMP) as deputy managing director, reporting to Paul Connolly, executive VP of UMP Europe and managing director of UMP U.K. McCormack joined 19 Music, headed by former Spice Girls manager Simon Fuller, in 1997; prior to that he was head of A&R at BMG Records U.K. (1992-1997) and Virgin Music Publishing (1986-1992). According to Universal, in his new role, McCormack will "oversee all the U.K. company's creative activities," taking responsibility for A&R, film and TV, catalog exploitation, and development of musical strategies. He joins Universal Aug. 16.



McCORMACK

HONG KONG'S METRO BROADCAST CORP. has launched the territory's first Internet music station. So Channel at www.sochannel.com broadcasts in English and Cantonese, with snippets of international and Japanese pop videos, music news, and album reviews. "Hong Kong has very few TV and radio channels," says Metro programming strategy consultant Brian Leung. "So we don't have enough mass-media channels for international music. The resolution of music videos won't come out as good on the Net as it does on CD-ROM or TV, so we only run 30-second bites." Leung—former international GM and international and local managing director of the Hong Kong affiliate of the Taiwanese label Rock Records—has spent eight months setting up the site, targeting fashion-conscious, bilingual young professionals. Metro also runs three local radio stations. **DAVENA MOK**

AUSTRALIAN TELECOM COMPANY TELSTRA has hired Warren Costello, former managing director of Mushroom Records, as a consultant to help develop its online music strategy. The appointment is initially for the remainder of 1999. Costello, who left Mushroom 12 months ago, says, "The break has given me an opportunity to get my head around the technology aspect of music delivery and how it's impacting the record business right around the globe." Telstra recently relaunched its online music magazine Addicted To Noise (Australia) and is developing a number of music projects. **CHRISTIE ELIEZER**

RETAILER HMV IS launching two new EMI-sourced budget labels, HMV Jazz and HMV Easy. Available exclusively through the chain's stores, HMV Jazz is launching Monday (9) with 30 single-artist and multi-artist jazz compilations. HMV Easy's launch package of 30 titles will be out in early September. HMV launched its 250-title HMV Classics range in 1996, again from the EMI catalog; according to the merchant, figures from U.K. chart compiler CIN for the week ending July 25 showed that the budget label—which features CDs retailing for 5.99 pounds (\$9.70)—accounted for 10.9% of all of its registered U.K. sales, with 8,794 out of 80,674 units sold during the week. The latest figures from the British Phonographic Industry show that the overall value of the U.K. classical market in 1998 was 73.1 million pounds (\$114.8 million), representing 16.2 million units. **TOM FERGUSON**



The Wayne Shorter collection

Back Now With Heart New Pop Album Super Music

THE JAPANESE ROCK ACT DRAGON ASH is involved in a copyright row over its current single, "I Love Hip-Hop." The four-piece group shipped more than 2 million units of its album "Viva La Revolution" within four days of its July 23 release, according to its label, Victor Entertainment. However, "I Love Hip-Hop," released in May, is at the focus of a rights dispute over its use of the song "I Love Rock 'N' Roll," which was written by Jake Hooker and Alan Merrill of the U.K. '70s pop act the Arrows and was originally released on the RAK label. The song was a huge international hit for Joan Jett & the Blackhearts in 1982. Victor Entertainment has stopped shipping the single and has requested radio companies to refrain from airing the song in question. According to sources, Victor Entertainment had approached RAK Music—publisher of "I Love Rock 'N' Roll"—to seek approval but released the record without meeting its conditions. **RAJ N. MAHTANI**

U.K. REISSUES SPECIALIST RPM Records has been acquired by indie label Cherry Red for an undisclosed sum. Oxford-based RPM, founded in 1992, has a catalog of almost 100 albums—mostly licensed material—concentrating on rare recordings from the '50s, '60s, and '70s, covering pop/rock, soul, and psychedelia. RPM founder and managing director Mark Stratford, who will continue to helm the label, says, "The world of back-catalog marketing is becoming ever more competitive. To progress, RPM needed backing. Cherry Red understands the collectors' angle, and the marriage was good because they didn't have any inroads into my specific market; they've concentrated on new wave and indie/punk from later eras." Cherry Red and RPM are both distributed by Pinnacle. **TOM FERGUSON**

Aussie E-Commerce Assn. Planned

BY CHRISTIE ELIEZER

SYDNEY—Online retailer ChaosMusic and the Australian arm of Microsoft have initiated plans to set up the Australian Digital Music Assn. (ADMA).

A preliminary meeting of interested parties was set for Saturday (7) to coincide with the fourth bi-annual National Entertainment Industry Conference, two days of seminars in Sydney attended by 550 delegates representing all facets of the music industry. The conference is organized by online publisher Immedia, which has also put together the inaugural Australian Online Music Awards, which kicks off the conference. The 15 categories in the awards were voted for by 15,000 people tapping into various Web sites

around the world.

Formal ADMA meetings are expected to be held September in Sydney and Melbourne and in other cities later in the year. Victoria Doidge, ChaosMusic VP of marketing, says ADMA is being set up to "liaise with other trade associations or collection societies in music and video, lobby to state and federal governments over rights issues and development initiatives, as well as serving as a conduit for information on developments in technology."

Harvey Sanchez, product marketing manager of Windows Media Technologies and E-commerce at Microsoft Australia, says he believes the existence of the association will "drive industry growth and stability in the future." No official statistics exist to

gauge the size of the digital sector in Australia's \$500 million annual turnover music market. But figures collated by Immedia put digital sales for 1998 at \$12.5 million Australian (\$8 million), and 1999's would be between \$17.5 million Australian and \$22.5 million Australian (\$11.2 million and \$14.4 million).

Immedia managing director Phil Tripp estimates that in Australia, "in two years 25% of retailing will be done digitally." One issue to be addressed is the 22% sales tax that applies to Australian online retailers but not overseas ones. The ADMA is also expected to urge the government to pass legislation on digital rights by October. Says Tripp, "Protecting the rights of creators and E-commerce is a priority."

adventure

POP

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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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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 08/09/99			GERMANY (Media Control) 08/03/99			U.K. (Copyright CIN) 07/31/99			FRANCE (SNEP/FOP/Tite-Live) 07/31/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	URA BTTB RYUICHI SAKAMOTO WARNER	1	1	MAMBO NO. 5 LOU BEGA ARIOLA	1	NEW	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR	1	1	ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL
2	NEW	NAZE... HYSTERIC BLUE SONY	2	5	BLUE (DA BA DEE) EIFFEL 65 ARIOLA	2	1	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	2	2	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
3	NEW	10 YEARS AFTER TM NETWORK SONY	3	4	KING OF CASTLE WAMDUE PROJECT STRICTLY RHYTHM/UNIVERSAL	3	4	BETTER OFF ALONE ALICE DEEJAY POSITIVA	3	3	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLYDAY MERCURY/UNIVERSAL
4	5	DAYS/MY DIAMOND POCKET BISCUITS TOSHIBA-EMI	4	2	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/ARIOLA	4	2	IF YA GETTIN' DOWN FIVE RCA	4	5	JAMAIS LOIN DE TOI LAAM ODEON/EMI
5	4	BE TOGETHER AMI SUZUKI SONY	5	3	MAMBOLEO LOONA UNIVERSAL	5	3	LOVE'S GOT A HOLD ON MY HEART STEPS JIVE	5	6	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
6	3	BOYS & GIRLS AYUMI HAMASAKI AVEV TRAX	6	7	ALONG COMES MARY BLOODHOUND GANG MOTOR/UNIVERSAL	6	5	9 P.M. (TILL I COME) ATB SOUND OF MINISTRY	6	7	WILD WILD WEST WILL SMITH COLUMBIA
7	2	GET WILD DECADE RUN TM NETWORK SONY	7	6	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	7	8	WILD WILD WEST WILL SMITH COLUMBIA	7	4	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL
8	6	AS A PERSON TOMOMI KAHALA WARNER	8	12	2 TIMES ANN LEE ZYX	8	6	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA	8	8	I NEVER KNEW LOVE LIKE THIS ORGANIZ JAM/SONY
9	8	HAPPY TOMORROW NINA SONY	9	8	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	9	NEW	STRAIGHT FROM THE HEART DOOLALLY LOCKED ON/XL	9	11	TURN AROUND PHATS & SMALL SCORPIO/UNIVERSAL
10	7	TAIYO NO ATARU BASYO V6 AVEV TRAX	10	9	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	10	7	BOOM, BOOM, BOOM, BOOM! VENGABOYS POSITIVA	10	12	BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE
11	NEW	UTYUU DE LA TA TA TAIYO TO CISCO MOON ZETIMA	11	11	WE'RE GOIN' TO IBIZA! VENGABOYS UNIVERSAL	11	NEW	GROOVE MACHINE MARVIN & TAMARA EPIC	11	13	PAPA CHICO JAMALAK ALCHEMIS/SONY
12	NEW	AINO UTA SOMETHING ELSE TOSHIBA-EMI	12	13	THE RIGGA-DING-DONG-SONG PASSION FRUIT EPIC	12	9	SYNTH & STRINGS YOMANDA MANIFESTO	12	10	2 TIMES ANN LEE PANIC/UNIVERSAL
13	10	FLOWER KINKI KIDS JOHNNY'S ENTERTAINMENT	13	10	I FEEL LONELY SASHA WEA	13	11	SOMETIMES BRITNEY SPEARS JIVE	13	15	ON NE S'AIMERAS PLUS JAMAIS LARUSSO ODEON/EMI
14	9	TOI ET MOI NAMIE AMURO AVEV TRAX	14	16	MIT DIR FREUNDESKREIS COLUMBIA	14	12	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA	14	NEW	OFASIA SATE SAN UNE MUSIQUE/SONY
15	12	ANO KAMIIHIKOUKI KUMORIZORA WATTE 19 VICTOR	15	14	O LA PALOMA O LA PALOMA BOYS EDEL	15	NEW	DOUBLE DOUBLE DUTCH DOPE SMUGGLAZ PERFECTO	15	17	T'ES ZINZIN DJ XAM LA TRIBU/SONY
16	NEW	THE SOUND OF CARNIVAL TOSHINOBU KUBOTA SONY	16	15	SOMETIMES BRITNEY SPEARS JIVE/ROUGH TRADE	16	14	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	16	9	VIVRE POUR LE MEILLEUR JOHNNY HALLYDAY MERCURY/UNIVERSAL
17	11	FLY SMAP VICTOR	17	15	FIESA DE LA NOCHE YAMBOO POLYDOR	17	13	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	17	NEW	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
18	NEW	FRONTIER MIKI NAKATANI WARNER	18	17	ALL OUT OF LOVE ANDRU DONALDS VIRGIN	18	16	BRING IT ALL BACK S CLUB 7 POLYDOR	18	20	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER
19	NEW	ALONE D-SHADE POLYDOR	19	18	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	19	NEW	AT THE RIVER GROOVE ARMADA PEPPER	19	14	PIERPOLJAK PIERPOLJAK BARCLAY/UNIVERSAL
20	NEW	GOLDFINGER '99 HIROMI GO SONY	20	NEW	KISS ME SIXPENCE NONE THE RICHER EASTWEST	20	10	LOVESTRUCK MADNESS VIRGIN	20	18	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	DRAGON ASH VIVA LA REVOLUTION VICTOR	1	1	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	1	1	BOYZONE BY REQUEST POLYDOR	1	1	FRANCIS CABREL HORS SAISON COLUMBIA
2	NEW	DA PUMP HIGHER AND HIGHER! AVEV TRAX	2	2	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/ARIOLA	2	2	RICKY MARTIN RICKY MARTIN COLUMBIA	2	2	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
3	NEW	MORNING MUSUME SECOND MORNING ZETIMA	3	5	LOU BEGA A LITTLE BIT OF MAMBO ARIOLA	3	3	SHANIA TWAIN COME ON OVER MERCURY	3	3	ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL
4	NEW	YOSUI INOUE GOLDEN BEST FOR LIFE	4	3	JENNIFER LOPEZ ON THE 6 COLUMBIA	4	5	ABBA GOLD—GREATEST HITS POLYDOR	4	4	JEAN JACQUES GOLDMAN TOURNEE 98 EN PAS-SANT COLUMBIA
5	2	19 ONGAKU VICTOR	5	8	SOUNDTRACK NOTTING HILL MERCURY	5	9	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	5	6	MANU CHAO CLANDESTINO VIRGIN
6	NEW	DIR EN GREY GAUE EASTWEST	6	4	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/EASTWEST	6	6	TRAVIS THE MAN WHO INDEPENDIENTE	6	10	THE OFFSPRING AMERICANA COLUMBIA
7	3	B'Z BROTHERHOOD ROOMS	7	NEW	TOCTRONIC K.O.O.K. MOTOR/UNIVERSAL	7	7	VENGABOYS THE PARTY ALBUM! POSITIVA	7	5	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
8	7	RICKY MARTIN RICKY MARTIN EPIC	8	7	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE	8	9	DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI	8	7	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
9	4	L'ARC-EN-CIEL ARK K/00N	9	6	SOUNDTRACK THE MATRIX WEA	9	8	JAMIROQUAI SYNCHRONIZED SONY S2	9	11	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
10	5	L'ARC-EN-CIEL RAY K/00N	10	10	DIE FANTASTISCHEN 4 4:99 COLUMBIA	10	10	THE CHEMICAL BROTHERS SURRENDER VIRGIN	10	8	JAMIROQUAI SYNCHRONIZED SMALL/SONY
11	8	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	11	12	RICKY MARTIN RICKY MARTIN COLUMBIA	11	13	TEXAS THE HUSH MERCURY	11	12	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SMALL/SONY
12	6	SMAP BIRDMAN SMAP 013 VICTOR	12	13	FREUNDESKREIS ESPERANTO COLUMBIA	12	NEW	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	12	9	CHER BELIEVE WEA
13	13	BIRD BIRD SONY	13	11	RED HOT CHILI PEPPERS CALIFORNICATION WEA	13	NEW	ABBA MORE ABBA GOLD POLYDOR	13	13	TRYO MAMAGUBIDA YELEN/SONY
14	11	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX	14	15	SHANIA TWAIN COME ON OVER MERCURY	14	11	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	14	17	SOUNDTRACK THE MATRIX MAVERICK/WARNER
15	10	TOMOYASU HOTEL GREATEST HITS 1990-1999 TOSHIBA-EMI	15	9	JAMIROQUAI SYNCHRONIZED EPIC	15	12	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	15	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
16	NEW	SHERBETS SIBERIA POLYDOR	16	17	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	16	14	STEPS STEP ONE EBU/JIVE	16	RE	DAVID HALLYDAY UN PARADIS UN ENFER MERCURY/UNIVERSAL
17	9	NORIYUKI MAKIHARA CICADA SONY	17	16	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	17	15	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	17	19	JENNIFER LOPEZ ON THE 6 COLUMBIA
18	12	H-I-STANDARD MAKING THE ROAD PIZZA OF DEATH	18	14	SASHA DEDICATED TO ... WEA	18	16	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	18	15	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
19	NEW	VARIOUS ARTISTS MUSICFAR 35TH ANNIVERSARY PONY CANYON	19	19	BLOODHOUND GANG ONE FIERCE BEER COASTER MOTOR/UNIVERSAL	19	18	MADONNA RAY OF LIGHT MAVERICK/WARNER	19	18	TINA ARENA IN DEEP COLUMBIA
20	14	LISA ONO DREAM TOSHIBA-EMI	20	NEW	GIPSY KINGS VOLARE—THE VERY BEST OF THE GIPSY KINGS SONY	20	17	SEMISONIC FEELING STRANGELY FINE MCA	20	20	PATRICIA KAAS LE MOT DE PASSE COLUMBIA
CANADA (SoundScan) 08/14/99			NETHERLANDS (Stichting Mega Top 100) 08/07/99			AUSTRALIA (ARIA) 08/02/99			ITALY (Musica e Dischi/FIMI) 07/28/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	THE DAY THE WORLD WENT AWAY NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	1	1	MAMBO NO. 5 LOU BEGA BMG	1	1	LAST KISS PEARL JAM EPIC	1	1	IL MIO NOME E MAI PIU LIGA/JOVA/PELLI WEA
2	2	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE OVERBROOK/COLUMBIA/SONY	2	4	BLUE (DA BA DEE) EIFFEL 65 BMG	2	2	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	2	2	MAMBO NO. 5 LOU BEGA ARIOLA/BMG
3	3	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARISTA	3	2	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG	3	5	BOOM, BOOM, BOOM, BOOM! VENGABOYS SHOCK	3	5	UNFORGIVABLE SINNER LENE MARLIN VIRGIN
4	5	NO PIGEONS SPOTTY THIEVZ FEATURING MR. WOODS RUFFHOUSE/COLUMBIA/SONY	4	5	2 TIMES ANN LEE HIGH FASHION	4	3	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA/SONY	4	3	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA
5	6	I WANT IT THAT WAY BACKSTREET BOYS JIVE/BMG	5	3	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	5	6	KISS ME SIXPENCE NONE THE RICHER COLUMBIA	5	6	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
6	9	EVERYONE FALLS IN LOVE TANTO METRO & DEVONTE PENTHOUSE/VP	6	10	IF YA GETTIN' DOWN FIVE BMG	6	6	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL	6	7	WILD WILD WEST WILL SMITH COLUMBIA
7	8	IT'S NOT RIGHT BUT IT'S OKAY (IMPORT) WHITNEY HOUSTON ARISTA/BMG	7	6	THE ROAD AHEAD CITY TO CITY EMI	7	9	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL	7	12	IF YOU BELIEVE SASHA WEA
8	7	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	8	11	MIJN HOUTEN HART DE POEMA'S S.M.A.R.T.	8	7	SAY IT ONCE ULTRA EAST WEST	8	11	UN RAGGIO DI SOLE JOVANOTTI MERCURY/UNIVERSAL
9	17	SUMMER GIRLS LFO LOGIC/ARISTA/BMG	9	7	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	9	13	SWEET LIKE CHOCOLATE SHANKS & BIGFOOT JIVE/ZOMBA/SONY	9	4	VAMOS A LA PLAYA MIRANDA DO IT YOURSELF/LEVEL ONE
10	4	LAST KISS PEARL JAM EPIC/SONY	10	12	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA	10	8	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER	10	9	GOODBYE ALEXIA SONY
11	11	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA/BMG	11	8	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA	11	NEW	WILD WILD WEST WILL SMITH COLUMBIA	11	15	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
12	13	LIVIN' LA VIDA LOCA RICKY MARTIN C2/SONY	12	9	MAMMA MIA A*TEENS POLYDOR/UNIVERSAL	12	10	GET SET TAXIRIDE WEA/WARNER	12	18	VIAGGIO AL CENTRO DEL MONDO 883 DO IT YOURSELF/SONY
13	10	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA/SONY	13	13	TELL ME IF IT'S REAL K-CI & JOJO MERCURY/UNIVERSAL	13	15	SILENCE DELERIUUM FESTIVAL	13	8	ALL I REALLY WANT KIM LUKAS LEVEL ONE
14	14	YOU ARE EVERYTHING DRU HILL DEF SOUL/UNIVERSAL	14	15	DANCEHALL QUEEN BEENIE MAN FEATURING CHEVYLLIE FRANKLYN MERCURY/UNIVERSAL	14	12	WESTSIDE TQ EPIC	14	16	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
15	RE	WHERE MY GIRLS AT? 702 MOTOWN/UNIVERSAL	15	16	HATE ME NOW NAS FEATURING PUFF DADDY COLUMBIA	15	14	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	15	4	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL/LEVEL ONE
16	18	GOODBYE SPICE GIRLS VIRGIN/EMI	16	14	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL	16	NEW	ALL STAR SMASH MOUTH INTERSCOPE/UNIVERSAL	16	10	BLUE (DA BA DEE) EIFFEL 65 SKOOBY/LEVEL ONE
17	RE	BLUE MONDAY ORGY ELEMENTREE/REPRISE/WARNER	17	RE	BAILAMOS ENRIQUE IGLESIAS MERCURY/UNIVERSAL	17	17	SWEAR IT AGAIN WESTLIFE BMG	17	NEW	OPEN YOUR EYES GUANO APES BMG
18	RE	STOP & PANIC CIRRRUS RONIC/KOCH	18	NEW	WE'RE GOIN' TO IBIZA! VENGABOYS ZOMBA	18	17	SCAR TISSUE RED HOT CHILI PEPPERS WEA/WARNER	18	NEW	MI PIACI ALEX BRITTI UNIVERSAL/LEVEL ONE
19	NEW	WILD WILD WEST (IMPORT) WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA/SONY	19	18	WE DON'T LIVE TOO LONG DEANTE DINO	19	NEW	HEARTBREAK HOTEL WHITNEY HOUSTON BMG	19	NEW	SCAR TISSUE RED HOT CHILI PEPPERS WEA
20	16	DID YOU EVER THINK R. KELLY JIVE/BMG	20	18	BEAUTIFUL STRANGER MADONNA WARNER	20	NEW	HAVE A LOOK VANESSA AMOROSI BMG	20	NEW	IF YA GETTIN' DOWN FIVE BMG
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	2	LIMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL	1	5	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG	1	1	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	1	1	RED HOT CHILI PEPPERS CALIFORNICATION WEA
2	1	RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY	2	3	ABBA 25 JAAR NA 'WATERLOO' POLYDOR/UNIVERSAL	2	2	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA	2	2	VASCO ROSSI REWIND EMI
3	3	BACKSTREET BOYS MILLENNIUM JIVE/BMG	3	1	DE KAST ONVOORSPELBAAR CNR	3	3	RED HOT CHILI PEPPERS CALIFORNICATION WEA	3	6	MANGO VISTO COSI WEA
4	4	VARIOUS ARTISTS NOW! 4 UNIVERSAL	4	2	TOY-BOX FANTASTIC EDEL	4	5	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL	4	5	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/RTI
5	5	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	5	4	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	5	4	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA/SONY	5	3	JOVANOTTI CAPO HORN MERCURY/UNIVERSAL
6	9	JENNIFER LOPEZ ON THE 6 WORK/EPIC/SONY	6	14	JENNIFER LOPEZ ON THE 6 COLUMBIA	6	6	SOUNDTRACK SOUTH PARK: BIGGER, LONGER, UNCUT WEA	6	4	LITFIBA INFINITO IRA/EMI
7	6	SARAH MCLACHLAN MIRRORBALL NETTWERK	7	9	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	7	7	SOUNDTRACK AUSTIN POWERS: THE SPY WHO SHAGGED ME WEA	7	8	RICKY MARTIN RICKY MARTIN COLUMBIA
8	8	VARIOUS ARTISTS PURE ENERGY VOL. 6 SPG/UNIVERSAL	8	10	VENGABOYS GREATEST HITS ZOMBA	8	9	RICKY MARTIN RICKY MARTIN COLUMBIA	8	10	RENATO ZERO AMORE DOPO AMORE, TOUR DOPO TOUR FONOPOLIS/SONY
9	10	VENGABOYS THE PARTY ALBUM! ISBA/DEP INTERNATIONAL	9	6	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	9	8	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL	9	9	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/IRD
10	11	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	10	8	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	10	16	LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL	10	7	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
11	7	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/BMG	11	15	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	11	12	KATE CEBERANO TRUE ROMANTIC—THE BEST OF MUSHROOM/FESTIVAL	11	RE	LENE MARLIN PLAYING MY GAME VIRGIN
12	12	SOUNDTRACK AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK/WARNER	12	11	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	12	14	VENGABOYS THE PARTY ALBUM! SHOCK	12	11	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
13	NEW	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY	13	7	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA	13	10	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA	13	RE	JENNIFER LOPEZ ON THE 6 WORK/COLUMBIA
14	16	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL	14	16	ILSE DELANGE WORLD OF HURT WARNER	14	11	THE OFFSPRING AMERICANA COLUMBIA	14	12	JAMIROQUAI SYNCHRONIZED EPIC
15	17	SMASH MOUTH ASTRO LOUNGE INTERSCOPE/UNIVERSAL	15	12	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/MUNICH	15	13	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA/SONY	15	16	PIOTTA COMUNQUE VADA SARA'UN SUCCESSO UNIVERSO-HITMANIA/UNIVERSAL
16	14	VARIOUS ARTISTS NO BOUNDARIES—A BENEFIT FOR THE KOSOVAR REFUGEES EPIC/SONY	16	18	JAMIROQUAI SYNCHRONIZED EPIC	16	RE	POWDERFINGER INTERNATIONALIST POLYDOR/UNIVERSAL	16	20	ANDREA BOCELLI SOGNO SUGAR/UNIVERSAL
17	15	BLINK 182 ENEMA OF THE STATE MCA/UNIVERSAL	17	13	GIPSY KINGS VOLARE—THE VERY BEST OF THE GIPSY KINGS SONY	17	18	JENNIFER LOPEZ ON THE 6 COLUMBIA	17	17	ANGGUN ANGGUN EPIC
18	13	SOUNDTRACK WILD WILD WEST OVERBROOK/INTERSCOPE/UNIVERSAL	18	NEW	GIPSY KINGS VOLARE—THE VERY BEST OF THE GIPSY KINGS SONY	18	19	JAMIROQUAI SYNCHRONIZED EPIC	18	13	ALEX BRITTI POP—SAN REMO EDITION UNIVERSAL
19	RE										

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB) 07/28/99
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG	1	1	MAMBO NO. 5 LOU BEGA ARIOLA
2	6	BLUE (DA BA DEE) EIFFEL 65 BLISS CO./SKOOPY	2	2	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
3	3	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	3	3	SANTO SANTO SO PRA CONTRARIAR RCA
4	2	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA	4	7	SALOME CHAYANNE COLUMBIA
5	5	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	5	4	BLUE (DA BA DEE) EIFFEL 65 BLANCO Y NEGRO
6	4	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	6	5	WILD WILD WEST WILL SMITH COLUMBIA
7	8	2 TIMES ANN LEE X-ENERGY	7	6	LIVIN' IN JAM BLUE 4 U VALE
8	10	IF YA GETTIN' DOWN FIVE RCA	8	8	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA
9	7	SOMETIMES BRITNEY SPEARS JIVE	9	NEW	MERENGUE (USA REMIXES) ELVIS CRESPO EPIC
10	NEW	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR	10	9	WE'RE GOING TO IBIZA! VENGABOYS BLANCO Y NEGRO
		ALBUMS			ALBUMS
1	1	RICKY MARTIN RICKY MARTIN COLUMBIA	1	1	VONDA SHEPARD SONGS FROM ALLY McBEAL (TV SOUNDTRACK) EPIC
2	2	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	2	2	CHAYANNE ATADO A TU AMOR COLUMBIA
3	4	SHANIA TWAIN COME ON OVER MERCURY	3	3	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
4	3	RED HOT CHILI PEPPERS CALIFORNICATION WEA	4	6	BRITNEY SPEARS BRITNEY SPEARS JIVE/VIRGIN
5	5	BOYZONE BY REQUEST POLYDOR	5	5	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
6	6	BACKSTREET BOYS MILLENNIUM JIVE	6	4	RICKY MARTIN RICKY MARTIN COLUMBIA
7	NEW	LOU BEGA A LITTLE BIT OF MAMBO LAUTSTARK/BMG	7	8	MANA TODO MANA—GRANDES EXITOS WARNER
8	8	JENNIFER LOPEZ ON THE 6 WORK/COLUMBIA	8	7	DOVER LATE AT NIGHT CHRYSALIS/EMI
9	9	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT	9	10	MAITA VENDE CA NO HAY LUZ SIN DIA HORUS
10	10	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	10	NEW	LOU BEGA A LITTLE BIT OF MAMBO ARIOLA

MALAYSIA		(RIM) 08/03/99	PORTUGAL		(Portugal/AFP) 08/03/99
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS MAX 5 SONY	1	1	TROVANTE UMA NOITE SO EMI
2	2	SITI NURHALIZA PANCAWARNA SUWAH	2	2	SANTOS E PECADORES VOAR RCA/BMG
3	3	BEYOND THE BEST OF BEYOND WARNER	3	3	BACKSTREET BOYS MILLENNIUM JIVE/EMI
4	4	BACKSTREET BOYS MILLENNIUM JIVE/FORM	4	4	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/EMI
5	7	SPRING GALERI GEMILANG SONY	5	5	VENGABOYS THE PARTY ALBUM! VIOLENT/EMI
6	6	VARIOUS ARTISTS BASS ATTACK EMI	6	7	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
7	8	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/FORM	7	10	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN
8	NEW	VARIOUS ARTISTS BEST '99 MUSIC STREET	8	8	GIPSY KINGS VOLARE! THE VERY BEST OF THE GIPSY KINGS SONY
9	5	BOYZONE BY REQUEST UNIVERSAL	9	6	SANTAMARIA SEM LIMITE VIDISCO
10	NEW	UTADA HIKARU FIRST LOVE EMI	10	NEW	CARTOONS TOONAGE GLOBE/EMI

SWEDEN		(GLF) 08/05/99	DENMARK		(IFPI/Nielsen Marketing Research) 08/02/99
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG	1	1	MAMBO NO. 5 LOU BEGA BMG
2	4	WE'RE GOING TO IBIZA! VENGABOYS JIVE/ZOMBA	2	2	2 TIMES ANN LEE SWEMIX/REMIXED
3	2	MAMMA MIA A*TEENS STOCKHOLM/UNIVERSAL	3	9	BLUE (DA BA DEE) EIFFEL 65 BMG
4	3	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG	4	4	WILD WILD WEST WILL SMITH SONY
5	5	SIMARIK TARKAN POLYDOR/UNIVERSAL	5	5	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY
6	8	OPA OPA ANTIQUE BONNIER	6	6	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
7	7	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	7	3	MAMMA MIA A*TEENS STOCKHOLM/UNIVERSAL
8	9	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL	8	7	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN UNIVERSAL
9	6	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA	9	8	WE'RE GOING TO IBIZA! VENGABOYS VIRGIN
10	NEW	TVA + TVA THASTROM MISTLUR	10	NEW	KING OF MY CASTLE WAMDUE PROJECT ORANGE/SCANDINAVIAN
		ALBUMS			ALBUMS
1	1	DI LEVA FOR SVERIGE I RYMDEN—DI LEVAS BASTA METRONOME/WARNER	1	1	SHANIA TWAIN COME ON OVER UNIVERSAL
2	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	2	2	SOUNDTRACK DAWSON'S CREEK SONY
3	2	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL	3	3	BOYZONE BY REQUEST UNIVERSAL
4	4	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	4	5	DET BRUNE PUNKTUM HELBREDSELSSEN EMI MED-LEY
5	6	ROBYN MY TRUTH RICOCHET/BMG	5	4	GASOLIN GASOLIN' FOREVER SONY
6	7	RICKY MARTIN RICKY MARTIN COLUMBIA	6	NEW	LOU BEGA A LITTLE BIT OF MAMBO BMG
7	10	CHER GREATEST HITS 1965-1992 GEFEN	7	6	TOY-BOX FANTASTIC EDEL/SPIN
8	8	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA	8	RE	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
9	5	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	9	7	RICKY MARTIN RICKY MARTIN SONY
10	RE	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	10	NEW	VENGABOYS THE PARTY ALBUM! VIRGIN

NORWAY		(Verdens Gang Norway) 08/03/99	FINLAND		(Radiomafia/IFPI Finland) 08/02/99
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA BMG	1	2	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG
2	5	SIMARIK TARKAN UNIVERSAL	2	3	LETOISA LEWINSKY KRAMYDIA KRÄKLUND
3	3	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL	3	1	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA/SONY
4	2	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE SONY	4	RE	I FEEL LONELY SASHA WEA/WARNER
5	NEW	WE'RE GOING TO IBIZA! VENGABOYS EMI	5	5	ANNA MUN BAILAA AIKAKONE RCA/BMG
6	9	THE REVENGE SLINKY ARIOLA/BMG	6	NEW	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL
7	4	NOT FOR THE DOUGH MULTICYDE WARNER	7	4	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER
8	7	BLUE RESET EDEL	8	RE	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
9	8	KISS ME SIXPENCE NONE THE RICHER SQUINT/WARNER	9	7	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT TO YOU ANYMORE PET SHOP BOYS PARLOPHONE/EMI
10	10	EVERYBODY'S FREE (TO WEAR SUNSCREEN) BAZ LUHRMANN EMI	10	8	WILD WILD WEST WILL SMITH SONY
		ALBUMS			ALBUMS
1	1	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	1	1	BOMFUNK MC'S IN STEREO EPIDROME/SONY
2	2	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	2	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
3	3	RANDY CRAWFORD HITS WARNER	3	2	DINGO PARHAAT F.RECORDS/WARNER
4	4	RICKY MARTIN RICKY MARTIN SONY	4	7	KIRKA, HECTOR, PAVE & PEPE MESTARIT AREENALLA EMI/BMG
5	NEW	LOU BEGA A LITTLE BIT OF MAMBO BMG	5	8	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL
6	7	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL	6	6	MADONNA IMMACULATE COLLECTION SIRE/WARNER
7	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	7	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
8	NEW	SOUNDTRACK THE MATRIX MAVERICK/WARNER	8	4	RICKY MARTIN RICKY MARTIN SONY
9	5	DEAN MARTIN THE BEST OF DEAN MARTIN EMI	9	RE	BACKSTREET BOYS MILLENNIUM JIVE/EMI
10	NEW	SIMON & GARFUNKEL THE CONCERT IN CENTRAL PARK SONY	10	10	ULTRA BRA KALIFORNIA PYRAMID/MEGAMANIA

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

IN-HOUSE A&R has taken on a new meaning at British indie Echo, where managing director **Jeremy Lascelles** signed pop duo **Fred & Roxy**, the sisters who once manned the front desk at parent company **Chrysalis Group**. "We wanted to keep our singing career separate from the day job," says **Fred**. "And we were seeing other companies," adds **Roxy**.



FRED & ROXY

However, at a Christmas party the **Aslani sisters** played **Lascelles** demos that they had recorded with **Trevor Steel** and **John Holland** of **Shark Records**. "I couldn't believe how good and commercial it sounded," says **Lascelles**. First single "Something For The Weekend" is due in October, with an album due early next year. The sisters are now doing regional radio and school tours. **Echo** recently signed a label deal for continental Europe with **Roadrunner**.

DOMINIC PRIDE

A LONGTIME DREAM of **Yothu Yindi** singer **Mandawuy Yunupingu** was realized with the July 17 opening of a modern recording studio in the band's homeland of the **Gove** in **Arnhem Land**, in Australia's dry, remote northeast. The studio provides access to local musicians, who currently have to travel 600 kilometers to record. The studio's opening concluded the weeklong **Garma Traditional Festival**, featuring tribal ceremonies and dances that date back 40,000 years. The celebration, filmed by **Channel V Australia**, was opened by **Mushroom Records** founder **Michael Gudinski**. Visitors included acclaimed singer/songwriter **Paul Kelly**, **INXS** keyboard player **Andrew Farriss**, and **Janet English** of **Spiderbait**. **Yothu Yindi's** new album, "One Blood," on **Mushroom** in Australia and **Epic** in Germany, Holland, and Greece, was recorded in Germany and Ireland, with guest spots from **Jim Kerr** of **Simple Minds** and **Liam O'Maonlai** of **Hot-house Flowers**.

CHRISTIE ELIEZER

ANOTHER LATIN song has been successfully revived in Germany: the single "Get Up" by **Captain Jack** featuring the **Gipsy Kings** enters the chart at No. 29 this week. "Get Up" is a new version of "A Banda," written by Brazilian **Chico Buarque de Holanda**; it features English lyrics from Philippine singer **Maria Lucia Lozanes** (alias **Maloy**) and rapped interludes by Cuban-born U.S. Marine **Franky Gee** (alias **Captain Jack**). Released on **Marlboro Music** via **BMG Ariola**, the single was helped by the act's July 17 appearance on the key TV show "Wetten Dass?" Produced by the **Beatdisaster** team of **Udo Niebergall** and **Eric Sneo**, the song features the flamenco guitars of the **Gipsy Kings**, recorded at **Willie Nelson's Peder-nales Studio** in Austin, Texas. The single is also out in Austria, Switzerland, and Bel-



CAPTAIN JACK & MALOY

gium, with a release due from **Toshiba-EMI** in Japan. **Lou Bega's** "Mambo No. 5," based on an Argentinian original, has topped the chart here for 10 weeks.

ELLIE WEINERT

MALAY ROCK ICON **Ramli Sarip** is among the Southeast Asian acts taking part in the second **WOMAD Singapore** festival Sept. 9-12 at the island's **Fort Canning Park**. **Ramli** began his career as the front man of Malay heavy metal act **Sweet Charity** before launching a solo career as a performer of folk/blues in the Malay vernacular. "In all my 25 years of music, I've infused many local and traditional elements in my music," says **Ramli**. Also slated to play alongside international acts are jazz vocalist/drummer **Louis Saliano** and classical Chinese music performers from Singapore's **Pei Zhen Arts Training Centre**. Organizer **WorldStage**, which presents **WOMAD** festivals and events in Southeast Asia, says the event will be an annual fixture on Singapore's arts calendar. **Ramli** will perform with **Brothers To Brothers**, a group of musicians from Singapore and Malaysia.

NAZIR HUSAIN

NEW ZEALAND dance act **DeepObsession** has taken its first two releases to the No. 1 spot on the national singles chart. First, a dance remake of **Air Supply's** hit "Lost In Love" secured the band a gold record (5,000 units sold) and the No. 1 slot last August. Then, this July the act's self-penned follow-up, the single "Cold," held the No. 1 spot for a week and stayed in the top



DEEPOBSESSION

10 for a month. **DeepObsession** is songwriter/producer **Christopher Banks** and vocalists **Vanessa Kelly** and **Zara**. Universal New Zealand managing director **George Ash** says top 40 radio support is building for the third single, "One And Only," due in September. The debut album, "Infinity," is scheduled for an October release. **DeepObsession** recorded "Infinity" in Sydney with producers **Steve Peach** and **Paul Goodyear**, and **Ash** says interest from other Universal companies in the Asia-Pacific region has been high.

DAVID McNICKEL

THABO MBEKI, South Africa's president, has paid tribute to **Simon "Mahlathini" Nkabinde**, who died July 28 (**Billboard-Bulletin**, Aug. 4). The death of **Mahlathini** from diabetes-related causes in the town of **Vosloorus** was "a tragic loss" said **Mbeki**. **Mahlathini**, 62, popularized *mbaqanga*—a blend of African melody, jazz, pop, and *marabi* from the mid-'60s to mid-'70s. With the trio of singing **Mahotella Queens**, he made a lasting impact at home and overseas, especially in France. **Mahlathini** and the **Mahotella Queens's** last studio album is due for release shortly by the **Gallo Record Co.** Three months ago, they were awarded the 1999 **FNB South African Music Award** for outstanding contribution to South African music.

DIANE COETZER

For Canada's Oliver Schroer, One Man, One Violin Is Enough

BY LARRY LeBLANC

TORONTO—Waiting to hit the stage in front of a conservative-looking crowd in the northern Ontario town of Kenora recently, mohawk-coiffed Canadian violinist Oliver Schroer was expecting the worst.

The gig came during a six-week national tour, when he was performing completely solo, opening for Canadian folk singer James Keelaghan.

Recalls 43-year-old Schroer, "I was thinking, 'This is a hard-rock mining and pulp and paper town. They're going to run me out of town.' However, I did my set, and people clapped along. Afterward, this old farmer came up and asked, 'Those tunes, 'The Lord's Prayer' and 'Life On The River,' are they on your album you're selling here? Because those are the ones I want.' I thought, 'All right, people get what I do.'"

Schroer describes his quirky new album "O₂" as "one man, one violin, one microphone, 23 new tunes." It was released June 12 by his own Big Dog Music label and is distributed nationally by Festival Distribution.

Releasing a 74-minute, two-CD album featuring only unaccompanied violin and such titles as "Frank Zappa's Reel," "The North Side Of The Tree," and "John Cage's Reel" might be seen by some as a perverse move. However, Schroer insists that "it's not unusual to have a voice a cappella; the violin for me is very much a voice. It's my voice."

Also the leader of offbeat world-music group the Stewed Tomatoes, Schroer has appeared as accompanist or producer on more than 75 albums.

He's worked with acts ranging from American singer/songwriters Jimmy Webb and Barry Mann to Canadian female country act Quartette. He's accompanied such other Canadian artists as Loreena McKennitt, Marc Jordan, and Stephen Fearing along the way. His previous solo albums include "Underground Freedom" (1987), "Jigszap" (1993), and "Whirled" (1994) on Big Dog Music and "Celtica" on Avalon Music (1998).

"Oliver is a high-quality, traditional music player who performs well in other genres," says Stewart Duncan, music manager of Indigo Books Music & Cafe, which operates eight stores in southern Ontario. "He's one of the better musicians in Canada. This album will likely do pretty well in our stores and on our listening stations."

Primarily conceived by Schroer in a makeshift studio, the album took shape over four years. "The soul of my music is me improvising

into a tape machine and trying to push my music further," says Schroer. "I work on a piece long enough to feel a sweat; knowing a piece is completed is an intuition about balance and knowing when the piece is ready to have a name."

Schroer began playing his "violin songs" in solo spots during performances at Stewed Tomatoes dates. "I began to get swamped by requests to record [solo violin pieces]," he says, adding that over time, an album began to take shape. "I started thinking of an album in order of songs," he says. "The order was critical—that it told a story."

Once Schroer had a track lineup, he recorded the album in its entirety and in order more than 15 times. From 90 minutes in the original run-through, he pared it down to 48 minutes before finally deciding on a two-CD version with approximately 37 minutes of music on each.

"When I pared it down to 48 minutes, I started to lose things I felt were important," he says. On the album's final session, he recalls, "I got the tape machine rolling, recorded the first tune, took a deep breath, recorded the second tune, and then went through the album without stopping the tape. There's a bit of editing, but it's pretty marginal."

Toronto-born Schroer was raised on a farm near the small community of Flesherton, 100 miles northwest of that city. He grew up quite isolated from popular culture, even from radio and TV; the family primarily listened to classical music. He began classical violin lessons at an early age. "My parents had a television, but we were only allowed to watch one hour a week—"The Wonderful World Of Disney," says Schroer.

"The first pop records I heard were when I was 12—my brother's friend came for Christmas and brought the Beatles' 'Abbey Road' and Johnny Winter's 'Second Win-

ter' album."

At 16, Schroer moved to Quebec as part of a student-exchange program. "I lived with the son of a jazz drummer," he says, "who listened to everything from Pharaoh Sanders to Frank Zappa to Jethro Tull. That was a real eye-opener for me."

At that time, Schroer was playing electric guitar. "I was heavily into the blues," he says. "I loved Johnny Winter and Roy Buchanan. Then, in my 20s, Lenny Breau became my hero. Over the next few years, I listened to a lot

of different things—bands like Jethro Tull and Gentle Giant and a lot of Bulgarian music."

After graduating from high school, Schroer returned to Toronto to study history and then philosophy and in 1982 joined a country/swing unit playing locally. "I got to really love country music," he recalls. "The more hardcore the better. Then we played a square dance, and I learned some Don Messer [fiddle] tunes and began playing violin again."

Between stints with such bands as Muddy York, Rare Air, and Eye

Music, Schroer also busked for four years in Toronto subway stations. "I started with about 30 fiddle tunes and, after a few years, had 700 tunes," he says. "I worked five hours a day and made about \$400 a week."

However, his busking days are clearly over. He's currently writing songs for a new Stewed Tomatoes album, recording a traditional music album with members of Quebec act La Bottine Souriante, and performing solo dates to promote "O₂." And no one has yet run him out of town.



SCHROER



Execs Reshuffled At Italian Affiliates

BY MARK DEZZANI

SAN REMO, ITALY—A pre-summer recess executive reshuffle has seen a string of changes among the upper echelons of the Italian affiliates of the Universal, EMI, and BMG music groups.

At Universal Music Italy's Mercury Records division, Marco Sorrentino has been appointed managing director, reporting to Universal Italy president Piero La Falce. The move is understood to take effect immediately, although no official announcement has been made.

Sorrentino, who replaces Andrea Rosi, was appointed managing director of Universal's MCA label last February, following the acquisition of PolyGram by Universal. Prior to that, he had been commercial director at Universal Italy. Graziano Ostuni, formerly marketing manager at EMI Music Italy, has been appointed to replace Sorrentino as head of the MCA label.

The moves come against a background of change at an executive and company level in Italy's music industry. In July, Sony Music Italy announced the acquisition of the RTI label from the private broadcasting

group Mediaset, 51% owned by media magnate and opposition political leader Silvio Berlusconi. At the end of '98, Warner Music Italy acquired the Fonit Cetra label from the state-owned broadcaster RAI, renaming it Warner Fonit.

This fall, EMI Music Italy plans to launch a new Rome-based repertoire source, Extra Labels. Carlo Martelli, formerly head of product and marketing international repertoire at BMG Ricordi, will run the new outfit.

"Extra Labels will have two imprints: the Extra label, which will specialize in cutting-edge Italian artists; and the Labels label, which will deal with international indies," EMI Music Italy president Riccardo Clary says.

Labels will take on distribution for the Mute label from BMG Ricordi and will also distribute 4AD and Wall of Sound in Italy. "We are on the lookout for international hip-hop labels," says Clary. He adds that further restructuring at EMI in Milan is under way.

BMG in Italy is also undergoing a series of management changes following the departure of Giorgio Perris as managing director of the Ricordi label

in Milan last January. Adrian Berwick, managing director of the group's BMG Records division, was additionally appointed acting managing director of Ricordi in April. Berwick, who reports to BMG Ricordi president Franco Reali, is overseeing changes at both label divisions.

Marketing managers Daniele Menci and Umberto Luciani have joined BMG from EMI Music Italy. Although their exact roles are not yet known and the moves have not been announced, they will take up marketing posts at BMG Records in Rome and Ricordi in Milan. Last month, Giovanni Arcovito, formerly marketing director at BMG Records in Rome, was transferred to take on the same role at the under-performing Ricordi label in Milan.

HOME-GROWN DIVAS

(Continued from page 76)

standard Japanese pop, but I got into foreign music when I started watching TV shows like 'Best Hit USA,' she says. After joining a rock band in high school, she explored more Western music. "We began to play soul, R&B, and funk. I'm influenced not only by R&B but by all kinds of black music."

Aiko spent two years on Tokyo-based indie label Flava Records. Her major-label debut album, "On," was released Feb. 24 by WEA Japan. It has sold 200,000 copies to date, according to the label. In contrast to the bright pop of Utada's "First Love," Aiko straddles the boundary between soul and jazz with a rare assurance. Like Utada and Sakura, she writes most of her own material.

Other emerging soul-kei onna artists include the club-influenced Bird (SMEJ Associated Records) and Monday Michiru (Polydor K.K.), as well as the Mariah Carey-inspired Harumi Tsuyuzaki (Tokuma Japan Communications).

The dawn of the divas doesn't mean the sun has set on Japan's pop idols, as a quick scan of the charts shows. Their success, though, shows that in future it may take more than being cute to top the charts in Japan.

Jive Stands Out In Pan-European Chart Survey

BY TOM FERGUSON

LONDON—At the halfway mark of 1999, the latest pan-European chart survey shows the ever-expanding Zomba Group's Jive label grabbing pole position as the continent's most successful singles label so far this year.

The January-June figures are collated and published by Billboard sister magazine Music & Media. They are based on cumulative points collected by charted records during the period, based on M&M's weekly Eurochart Hot 100 Singles and European Top 100 Albums listings. Those charts in turn are compiled from the national sales charts of 18 European countries.

The results are the first set of six-month figures available since the

Universal/PolyGram merger. While Universal and Sony are the top record companies in the albums and singles categories, respectively, when those groupings are broken down into individual labels, Jive's strength is revealed.

Britney Spears' "... Baby One More Time" is the top-selling single of the period, with labelmates the Vengaboys' "Boom, Boom, Boom!!" and the Backstreet Boys' "I Want It That Way" also in the top 10.

On the albums listings, Spears and the Backstreet Boys propel Jive into third place among the labels.

The No. 1 chart album during the period was Cher's "Believe" (WEA).

Full details of this survey are in Music & Media's Aug. 7 issue.



CHART SHARE	
Singles (Top 5 companies)	
Universal	(22.7%)
Sony Music	(20.3%)
EMI	(17.6%)
BMG	(11.7%)
Warner Music	(10.6%)
Singles (Top 5 labels)	
Jive	(12.9%)
Columbia	(10.8%)
WEA	(6.4%)
Virgin	(5.8%)
Universal	(4.3%)
Albums (Top 5 companies)	
Sony Music	(26.7%)
Universal	(22.1%)
Warner Music	(17.0%)
EMI	(14.9%)
BMG	(8.4%)
Albums (Top 5 labels)	
Columbia	(10.9%)
WEA	(6.4%)
Jive	(5.0%)
Epic	(5.0%)
Polydor	(4.6%)

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Roots Music Is At The Root Of California's Hep Cat

BY CHRIS MORRIS

LOS ANGELES—Like many another music-business venture, Orange, Calif.-based roots-music distributor and mail-order firm Hep Cat began life as an extension of its principal's musical fixation.

Back in 1993, Hep Cat president Gabby Castellana was working in the baggage department of Continental Airlines in Cleveland, where rockabilly records were difficult to come by.

Castellana recalls, "I was in England at a rockabilly festival, and I met with a record label afterward, and I was able to talk to the label and buy some records for myself. I said, 'God, this stuff is so hard to find back home.' I talked to a few friends who had some record stores in California and said, 'Hey, if I could find these records for you, would you buy them?' They said, 'Yeah, we would buy 'em.'

"I literally flew over to England, filled up two suitcases of records, flew to California, and sold 'em. That was the start of the business."

He adds, "There was a hole there, and we're filling that with the roots-based stuff. To me, roots-based stuff—to me, roots can mean, I hate the word 'retro,' but I guess you could kind of call it that."

Castellana ran his business in Cleveland for two years. Hep Cat Distribution, his wholesale operation, accounted for 60% of his sales during that time, while Hep Cat Records, his mail-order operation, accounted for 40%. It was not a hugely profitable company initially.

"In the early days, it was more of a project and a hobby," he says. "It wasn't like I woke up one day and said, 'I want to start a music company.' It just kind of eventually grew as each day went by, and I started to increase sales and get bigger. I said, 'Hey, I can't do this airline thing anymore. I need to focus on this. This is growing into my job now.'"

Castellana relocated to Orange in 1995; the city's close proximity to

L.A., which has sported a vibrant roots-rock and rockabilly scene since punk's heyday in the late '70s and early '80s, made it an attractive base.

Both the distribution and mail-order companies have broadened their fare far beyond rockabilly as the years have passed.

"It started gradually getting into reissue product, original rock'n'roll reissues, rockabilly, country & western, and jump-blues-type stuff,"



CASTELLANA

Castellana says. "Then we've definitely done a lot with that whole modern swing genre, and it's expanding even more into blues and jazz and even alternative country. I think it all complements each other. I think someone that maybe wants a Johnny Cash CD might also want a Big Sandy, and they might also want a jump-blues compilation. I think a lot of the roots stuff really goes hand in hand."

Hep Cat also stocks a variety of lounge and exotica, as well as ska (unsurprisingly, since Orange County, where Hep Cat is based, was ground zero for the '90s ska revival) and—in yet another reflection of Castellana's

personal tastes—punk rock.

"To be honest, my main influence in music before the rockabilly thing was all the punk stuff, like X and the Bags . . . [and] all the Dangerhouse [Records] bands and stuff," Castellana says. "Some of those were playing with the rockabilly bands back then. It definitely went hand in hand back then; then, I think, it evolved into a separate rockabilly/roots scene, away from the punk scene. The original

punk stuff I love, and we went into that. We started picking up labels like Cherry Red, from England, that's like the reissue label for '70s punk."

Though Castellana started running his business in Orange out of his house, he is now based in a 3,000-square-foot facility that is about equally divided between office and warehouse space.

"There are a total of about 10 employees in-house right here in Orange that work full time every day," he says. "There are about three full-time [salespeople] in-house, and the rest would be broken up between pur-

(Continued on next page)



Baker & Taylor Reorganized Around Account Base

BY ED CHRISTMAN

NEW YORK—In an attempt to capitalize on the opportunities presented by cross-merchandising its product lines, Baker & Taylor is reorganizing into a company structured around its account base.

The company was previously organized around product lines, with two divisions: Baker & Taylor Entertainment, which consisted of video distribution and a music one-stop; and Baker & Taylor Books.

The Charlotte, N.C.-based wholesaler will still have two divisions, but now they will be called Baker & Taylor Retailer, headed by Jim Ulsamer, who has been named division president; and Baker & Taylor Institutional, headed by Gary Rautenstrauch, who has been named president of that division. He previously was executive VP of distribution (Billboard, Aug. 7).

The retail unit, in addition to servicing stores, will also handle fulfillment for Internet accounts. The institutional unit will sell all product lines to libraries and schools.

Baker & Taylor had sales of about \$1 billion last year, Billboard esti-

mates. Of that, about 55% was from books, 40% video, and 5% music.

In addition to the above appointments, Arnie Wight has been named executive VP of distribution, responsible for all distribution and purchasing activities. Craig Richards remains CEO for the company, and Rich Czuba remains executive VP/COO. All will be located in the company's headquarters.

Meanwhile, Bill Polich, formerly president of Baker & Taylor Entertainment, will be reporting to Ulsamer in the new setup. Rick Bakove, VP of audio sales, is retiring.

As a result of the change, Baker & Taylor will downsize from 11 warehouses to four principal warehouses. But company executives insist that by the time all the changes are completed there will be more employees than the current total. Existing employees will be offered jobs in the new setup, they say.

Ulsamer, who previously headed the book division, says the move is something "we have been wanting to

do for a number of years. We had developed some efficiencies to support our book business," which the company wanted to maximize for all of its products.

The company's objective, according to Ulsamer, is to better distribute all of its product to all of its customers. Also, the move allows the company to more efficiently cross-sell product lines to customers.

As part of the reorganization, Baker & Taylor's four major distribution facilities will be in Commerce, Ga., which will be enlarged to 145,000 square feet; Bridgewater, N.J., a new facility that will be 350,000 square feet; Reno, Nev., which will be enlarged to 147,000 square feet; and Momence, Ill., which will be expanded to 140,000 square feet. The Denver facility will stay open, but its role apparently hasn't been defined yet.

Warehouses slated to be shuttered are in Niles, Ill.; Pittsburgh; Miami; Chatsworth, Calif.; Duleth, Ga.; and Franklin and Somerset, N.J. In addi-

tion, Morton Grove, Ill., the headquarters for the old entertainment division, will be closed.

"How successful Reno and Bridgewater are will determine the time frame for the closures," says Stan Meyers, executive VP. Most of the moves will take place between February and June 2000.

Steve Harkins, director of audio sales, says that while the overall game plan has been laid out, the thousands of details to make it work have yet to be determined, "so a lot of what will happen is still not known." But Meyers acknowledges that purchasing for all product lines will be based in Bridgewater.

"Our intention is to perpetuate what we currently have and position us to sell all these product types to all kinds of retailers," says Harkins. "It adds another dimension."

Moreover, the change allows the company to have one distribution structure, says Ulsamer. In the past, retailers ordering multiple product lines might have received multiple boxes from different warehouses. "It will allow us to offer a better range of services," he says.



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ROOTS MUSIC IS AT THE ROOT OF CALIFORNIA'S HEP CAT

(Continued from preceding page)

chasing, customer service, accounting, and warehouse . . . We use some independent sales reps regionally around the country, like one in the Northwest, New York, Atlanta, and Hawaii.”

Hep Cat Distribution is open with such retailers as Tower, Virgin, Borders, Hastings, and Hear Music and sells to wholesalers like Alliance Entertainment, Valley, Impact, and Pacific Coast. Web customers include CDnow, Music Boulevard, and Amazon.com.

The distributor's exclusive labels include Dallas reissue label Dragon Street Records; jazz imprint Native Language; Orange County-based ska-punk label Vegas Records; and Orange County-based roots/rockabilly label Hootenanny Recordings, whose artists include Russell Scott and Hot Rod Lincoln. Many of Castellana's imprints are band-run

indies.

“All told, I would say it could be close to maybe 200 [exclusive labels], but some of those could be Joe Bob's rockabilly band,” Castellana says. “Which is great, though, because they could sell as much as something on [HighTone's indie imprint] HMG or something. There's definitely been an upswing of independent bands selling.”

All of Hep Cat's distributed titles are also available in Hep Cat Records' current 92-page mail-order catalog. Castellana sees dealing direct to the consumer as a positive for the labels he represents.

“Selling independent product, you know that not all stores stock independent product, so it can fill that void [for] someone living maybe in Nebraska that doesn't have a key retailer right next to him—he can still find the

product. I think that's an extra advantage that we offer our labels, that we can go direct.”

Another way of going direct is via the Internet. Refurbished Web sites for the distributor (www.hepcatdistribution.com) and the mail-order company (www.hepcatrecords.com) should be up and running by late July.

“We created an online site for retail record stores to order from, with full capabilities,” Castellana says of the distribution site. “[It's for] mom-and-pops, and chains if they want to [place their orders that way] . . . I totally feel that something that's lacking is servicing independent stores with this type of capability. [They can] view your product, listen to it, have the track listings, have the key markets, [find out] if there's P-O-P available, where the band is from, what genre it is, what sub-genre.

“We literally have all this information on all our records, and, at the same time, the retail record stores can order,” he continues. “Literally, they can be ordering from us 24 hours a day, seven days a week, at their convenience.”

Castellana says that Hep Cat is looking at broadening its genre offerings even further in the near future, but within reason.

‘I want to stay focused, but I don't want to be too narrow-minded’

— GABBY CASTELLANA —

“We're really starting to get into a lot more blues,” he says. “There's really a hotbed of local blues stuff in Southern California. In the next book that's coming out, there are four or five local blues bands that have put out their own product . . . It's kind of a cool thing to move into the modern blues thing. Definitely we'd like to move into some more jazz stuff. It goes hand in hand.”

He continues, “I want to stay focused, but I don't want to be too narrow-minded. I don't want to limit the music, especially on the distribution side. When you're dealing with a lot of [retail] buyers, they're not necessarily into roots music; their job is to buy product for their stores. So you're balancing [on] that fine line.

“You can't be too limited as a distributor, but I don't think we're going to be selling Madonna records, or whatever.”

FOR THE RECORD

An article on AEI Music in the Merchants & Marketing section in the July 31 Billboard gave an incorrect title for Chazz Oliver. He is the company's creative director for music programming. Michael Malone is AEI's founder, president, and CEO.

newsline...

JUPITER COMMUNICATIONS and InterTrust Technologies, two companies involved in the digital music industry, have filed for initial public offerings of stock. New York-based Jupiter, which provides research on Internet commerce, states in its filing with the Securities and Exchange Commission that it plans to sell up to \$57.5 million of its common stock.



The lead underwriter is Donaldson, Lufkin & Jenrette. Sunnyvale, Calif.-based InterTrust, which has developed a digital rights management platform for the music industry, plans to raise up to \$85 million in its IPO.

GAYLORD ENTERTAINMENT, operator of radio and TV stations, Christian music company Word Entertainment, and Acuff-Rose music publishing, reports that operating cash flow from its broadcasting and music division declined 37.4% to \$5.7 million in the second quarter, which ended June 30, from \$9.2 million in the year-earlier period. The company attributes the drop to a “shift of certain product releases” from the second quarter to later in the year and “reduced sales at Word's Unison label.” Division revenue rose 5.5% to \$53.2 million from \$50.4 million. Gaylord expanded its Internet efforts last month with the acquisition of majority interests in Musicforce.com and Lightsource.com (see Higher Ground, page 45, and Sites + Sounds, page 88).

SFX ENTERTAINMENT, the tour promotion and concert venue company, has reached a multi-year marketing and sponsorship agreement with American Express. Amex will have a presence at SFX Music Venues, and its card members will have special offerings linked to SFX concerts. In other news, SFX reports that it narrowed its net loss in the second quarter, which ended June 30, to \$10 million from \$39.6 million in the same period a year ago. Revenue rose 75% to \$407.7 million.

RENTRAK, the revenue-sharing video distributor, reports that net earnings from continuing operations were \$1.2 million in the first fiscal quarter, which ended June 30, compared with \$1.3 million in the same period a year ago. Total net earnings were \$3.6 million, which reflected a gain on the sale of discontinued operations. Revenue fell to \$31 million from \$33.5 million. The company says that Internet revenue increased to 7% of total revenue in the quarter, from 2.6% a year ago. Selling, general, and administrative expenses swelled to 14.5% of revenue from 11.2% last year because of legal fees for Rentrak's \$220 million breach of contract suit against video retailer Hollywood Entertainment. In other news, the company says that it has formed a separate company, Rentrak International Corp., along with its 10%-owned partnership, Rentrak Japan. Herbert M. Fischer was named president and managing director of the new company.



LAUNCH MEDIA, a provider of music content online and on CD-ROM, reports that pro forma revenue rose 88% in the second fiscal quarter, which ended June 30, to \$3.9 million from \$2.1 million a year ago. The pro forma net loss increased to \$8.8 million from \$6 million. The results take into account the acquisition earlier this year of SW Networks, now called Launch Radio Networks, from Sony.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE))	TITLE	TOTAL CHART WEEKS
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan®		
		NO. 1		
1	1	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG 84621/DJMG (10.98/17.98)	LEGEND 479 weeks on No. 1	528
2	8	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	16
3	2	JIMMY BUFFETT ▲ ⁵ MCA 5633* (6.98/11.98)	SONGS YOU KNOW BY HEART	441
4	3	METALLICA ♦ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	416
5	4	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [HS]	YOURSELF OR SOMEONE LIKE YOU	126
6	5	GUNS N' ROSES ♦ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	426
7	7	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	170
8	30	BARRY WHITE ▲ CASABLANCA 822782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	24
9	6	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	20
10	10	DEF LEPPARD ▲ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	145
11	9	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	155
12	11	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 10813 (10.98/17.98)	GREATEST HITS	279
13	12	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	249
14	14	PINK FLOYD ♦ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1167
15	13	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	394
16	17	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (10.98/14.98) [HS]	SMASH	138
17	29	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [HS]	KORN	125
18	15	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	113
19	19	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	457
20	18	SHANIA TWAIN ♦ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	231
21	16	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	311
22	47	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) [HS]	RAGE AGAINST THE MACHINE	194
23	26	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	197
24	24	METALLICA ▲ ⁶ ELEKTRA 60812/EEG (11.98/17.98)	... AND JUSTICE FOR ALL	486
25	37	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	88
26	20	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/DJMG (10.98/16.98)	LICENSED TO ILL	409
27	21	VAN MORRISON ▲ ³ POLYDOR 84197Q/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	438
28	23	PINK FLOYD ♦ ²³ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	538
29	25	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	322
30	—	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (10.98/17.98)	GOLD	147
31	—	RAGE AGAINST THE MACHINE ▲ ² EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	83
32	—	CAROLE KING ♦ ¹⁰ EPIC 65850 (5.98 EQ/11.98)	TAPESTRY	417
33	22	BRUCE SPRINGSTEEN ▲ ⁴ COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	67
34	36	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	360
35	27	ERIC CLAPTON ▲ POLYDOR 527116/UNIVERSAL (10.98/17.98)	THE CREAM OF ERIC CLAPTON	84
36	32	THIRD EYE BLIND ▲ ⁴ ELEKTRA 62012*/EEG (11.98/17.98) [HS]	THIRD EYE BLIND	121
37	28	THE BEACH BOYS ▲ ² CAPITOL 29418 (10.98/15.98)	20 GOOD VIBRATIONS — THE GREATEST HITS	17
38	33	AEROSMITH ▲ ⁹ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	319
39	50	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	11
40	31	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	60
41	—	BARENAKED LADIES ▲ REPRISE 46393/WARNER BROS. (10.98/16.98) [HS]	ROCK SPECTACLE	70
42	34	AC/DC ♦ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	272
43	35	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	277
44	38	GARTH BROOKS ♦ ¹⁰ CAPITOL (NASHVILLE) 29689 (10.98/15.98)	THE HITS	195
45	42	SUBLIME ▲ GASOLINE ALLEY 11474/MCA (10.98/16.98) [HS]	40 OZ. TO FREEDOM	114
46	44	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	120
47	39	JOURNEY ♦ ¹⁰ COLUMBIA 44493/CRG (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	478
48	—	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	447
49	45	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/UNIVERSAL (6.98/11.98)	TIME PIECES — THE BEST OF ERIC CLAPTON	319
50	40	TOOL ▲ ² VOLCANO 31087* (10.98/16.98)	AENIMA	144

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

Why give up the business? We've Got Cassettes!

TERRY WOODWARD, PRESIDENT, DISC JOCKEY MUSIC, OWENSBORO, KENTUCKY

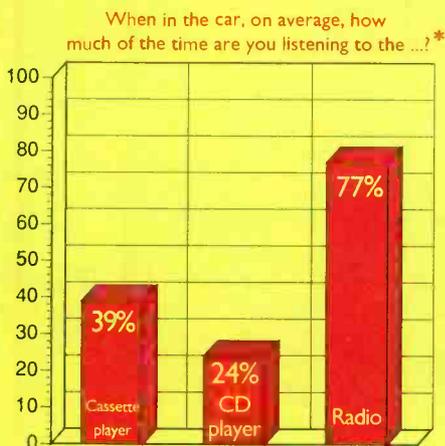
ALL MAJOR RECORD DISTRIBUTORS SUPPORT THE CASSETTE



FACT: 94% of music consumers own music cassettes*

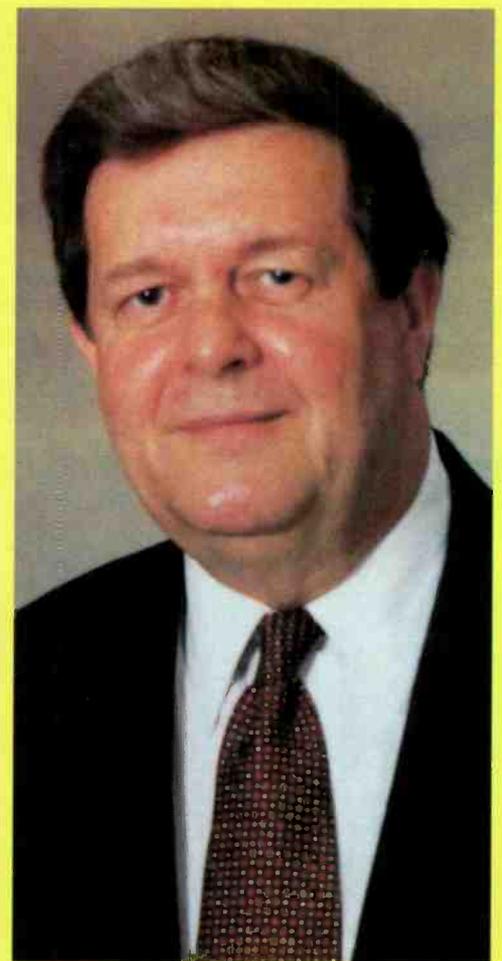
“Sure, our cassette business is down — but it’s still incredibly sizable. Why should I give up \$20 million worth of business? That’s how many prerecorded cassettes I sell in my stores every year,” says Terry Woodward, who operates 118 stores in 36 states.

Most of his success is in country, gospel and rap. That’s why he promotes the format heavily in his stores. “We do in-store merchandising for both formats, giving the consumer a fair choice. The cassette is displayed just as prominently as a CD. Sometimes it’s easier [for the customer] to scan for a cassette; since you can easily see the title.”



“The dominance of the cassette for in-car listening is the key,” he adds. According to SoundScan, more drivers listen to cassettes (39%) than CDs (24%) in their cars.

Smart retailers know that it pays to carry cassettes.



www.recordingmedia.org

AUDIO CASSETTE COALITION MEMBERS: Allied Digital Technologies Corp.; Auriga Aurex, Inc.; BMG Entertainment N.A.; Cinram, Inc.; EMI Music Distribution; EMTEC Pro Media, Inc.; Keystone Printed Specialties; International Recording Media Association (IRMA); National Association of Recording Merchandisers (NARM); Sonopress, Inc.; Sony Music Entertainment; Sony Disc Manufacturing/DADC; Universal Music & Video Distribution; WEA Corporation

*Source: SoundScan

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OL' SKOOL, R.S.V.P.	6.29	11.19
SOURCE PRESENTS, 1999 Various Hip Hop		

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J&R To Sell Music And Video Online; Four Of Biz's Best Walk

COMPUTER WORLD: J&R Music World, the New York-based music and home electronics merchant, is launching its music online presence Aug. 5 as a component of its E-store, which currently offers consumer electronics equipment.

The music online presence will use the All-Music Guide as its front-end, but J&R will do its own fulfillment, according to **Sue Bryan**, GM of music and video for J&R Music World, based in New York. "We will be very aggressive with pricing [online] but we won't break MAP [minimum advertised price policies]," Bryan says. "We will put deep catalog as well as hits at sale pricing."

J&R has long been a direct-marketer, selling music and hardware via catalog. To reflect the diversity of its offering, the merchant's motto is "Walk In, Phone In, or Log In."

Although the music site is now being launched, it already is scheduled for a face lift. The entire site, located at www.jandr.com, will be relaunched sometime in the fourth quarter, according to **Fred Gerantab**, online music marketing director. At that time, the site expects to add a movie offering, making true its boast that it is 10 stores in one: computers, software, home office, camera/optics, audio, appliances, video, music, portables,

and movies. Gerantab reports that the J&R E-store has been up for two years. Currently, it trades under the name J&R Music World Computer World.

When it is relaunched, the music site will add Liquid Audio services to allow consumers to do music downloading.

According to a company press release, the agreement will enable J&R's customers to preview and purchase Internet singles by more than 1,300 artists and 300 music labels.

RETAIL TRACK

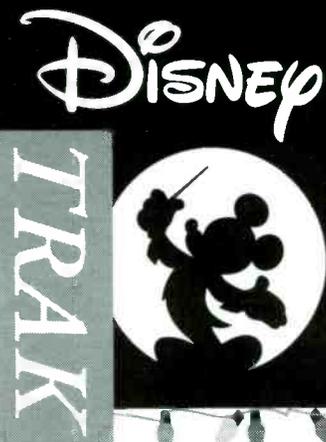
by Ed Christman



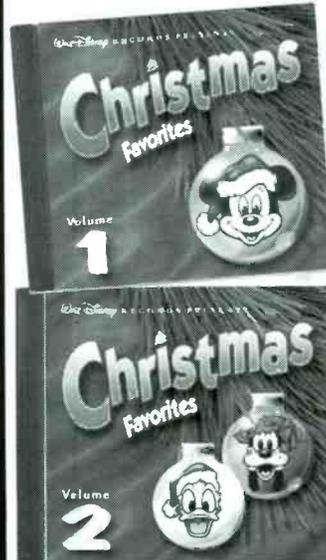
HEARD AN interesting twist in bringing records to retail. Last month when Portrait issued the latest albums from **Ratt** and **Great White**, the Columbia sales staff, which fulfills the sales function for Portrait, offered accounts an interesting buy-in discount. Aside from the normal (in this case 5%) discount, they offered a 10% discount to merchants who agreed to give the titles price and position, or 7% to those who'd give the titles position.

TWO OF THE BEST chain buyers in the business are out of jobs, thanks to the merger mania sweeping the record chain sector.

July 23 was the last day for **Lew**
(Continued on page 87)



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New York's CZYZ Records Carries On The Chess Heritage

CHESS MOVES: As a Chicago native who was reared on the classic blues and rock'n'roll released by Chess Records, Declarations of Independents was delighted to hear that another generation of the Chess family was returning to the indie label business.

Marshall Chess (son of the late Chess Records co-founder Leonard Chess) and his cousin Kevin (son of Leonard's brother Phil) have established CZYZ Records in New York. CZYZ—pronounced "Chez" or "Chaz"—is the original family name. "That's from the original manifest from the boat the family came over from Poland on," Marshall says.



CHESS

The establishment of the imprint, which will be distributed by Alternative Distribution Alliance, finds Marshall returning to his roots. He was 5 years old when his father and uncle founded Chess in Chicago in 1947 as Aristocrat Records. He learned the nuts and bolts of the family business as a youth, produced albums by such label titans as Muddy Waters and Howlin' Wolf, and served as an executive at Chess through the firm's sale to GRT in 1969 following his father's death. (MCA ultimately bought the Chess masters in 1985.)

During the '70s, Marshall was president of Rolling Stones Records; he later worked as a freelance producer. In 1983 he went to Arc Music, the publishing firm that controls most of the Chess copyrights; about five years ago, he was joined at the company by Kevin.

Marshall says a few recent events pushed him toward the label arena. The first came in 1997, when MCA mounted an extensive marketing campaign promoting Chess Records' 50th anniversary. Marshall visited 13 countries in conjunction with the celebration.

"As I went around the world, I got besieged with major press," he says. "I was shocked with the amount of press I got . . . People were saying, 'Why aren't you still making records?' I came out of that wanting to get back into it."

He also was moved by the May 1998 induction of the Chess brothers into the Assn. for Independent Music (AFIM) Independent Music Hall of Fame. Marshall attended the AFIM banquet in Denver and says he was impressed by such latter-day "record men" as Alligator Records' Bruce Iglauer who have carried the Chess tradition into the '90s.

Marshall concurrently began to develop the format for an album, "2120"—named for the old Chess studios at 2120 S. Michigan in Chicago—that would explore, in his words, "a



by Chris Morris

heavy electric-guitar kind of blues, which I was always inspired by and the [Rolling] Stones were always inspired by."

He finally found the medium for his concept when he heard another second-generation music figure: singer/guitarist Murali Coryell, the 29-year-old son of jazz guitar wizard Larry Coryell.

After recording the younger Coryell in a live trio format at Bears-ville Studios in Woodstock, N.Y., Marshall shopped the album to a number of labels. Then, he says, he took his idea in another direction.

He recalls, "At a Chinese lunch with my cousin, I said, 'Hey, man, let's do a label . . . We'll become like a second version of my father and yours.'"

CZYZ is definitely beginning life firmly in the family tradition. "2120," which is being released Sept. 21, probes some of the more obscure corners of the Chess legacy, as Coryell interprets songs originally cut by such label worthies as Waters, Wolf, Otis Rush, Sonny Boy Williamson, Bo Diddley, and Elmore James. Coryell—who sports a tough voice and a gruff guitar tone—also contributes one original tune and a cover of Marvin Gaye's "Sexual Healing." (Marshall says he wants to cut a soul-oriented set with Coryell in the future.)

The CZYZ operation will be kept

lean, Marshall says. "I want to be like the Viet Cong . . . There's room for a little hit-team record company."

FLAG WAVING: The song's the thing, according to vocalist/keyboardist Frank Navin, who leads the Chicago-based band the Aluminum Group with his brother John.

The band's third album, "Pedals," due Aug. 24 from Chicago's Minty Fresh Records, displays some of the most sophisticated pop writing this side of Eric Matthews. Case in point: the sublime album opener "Rose Selavy's Valise," a harmonically complex nine-minute tribute to pioneer dadaist Marcel Duchamp.

"[We favor] the idea that you have your verse and your bridge," Frank says. "We wanted to go completely in that direction. That kind of stuff is un-pop today."

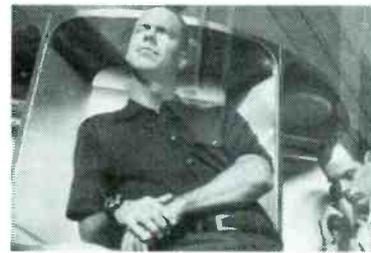
Critics have cited such pop influences as the Carpenters in the Aluminum Group's work, and Frank says that Wings' "Uncle Albert" served as a blueprint for "Rose Selavy's Valise." Yet he also acknowledges the impact of such classic pop songwriters as Cole Porter, George Gershwin, and one of John's favorites, Sammy Cahn.

The Aluminum Group—which also includes guitarist John Ridenour, keyboardist Liz Conant, bassist Eddie Carlson, and drummer John Blaha—may be fronted by a pair of classicists, but the music cuts across genre lines.

Frank says, "We do good dinner music, but we will play shows at [punk venue] the Rockwood Bowl . . . Our audience is very mixed. Some young kids have picked up on it."

On "Pedals," produced by the ubiq-

uitous Windy City maestro Jim O'Rourke, the sextet is augmented by a number of Chicago's left-field movers and shakers, including former



THE ALUMINUM GROUP

Flag Wavers Rob Mazurek and Edith Frost, Doug McCombs of Tortoise, Amy Warren of Tallulah, and Sally Timms of the Mekons. Sean O'Hagan of the High Llamas

plucks his banjo on two tracks; Frank says that after O'Hagan, who was rerecording a track for his solo album in Chicago with Tortoise's John McEntire, borrowed some equipment from the Navins, he repaid the favor by sitting in with the Aluminum Group.

The participation of O'Rourke and these additional musicians adds an experimental edge to the Aluminum Group's pop music. Frank says, "Jim O'Rourke is more about, 'Let it go, let it be free.' [And the music is] freer. It's looser."

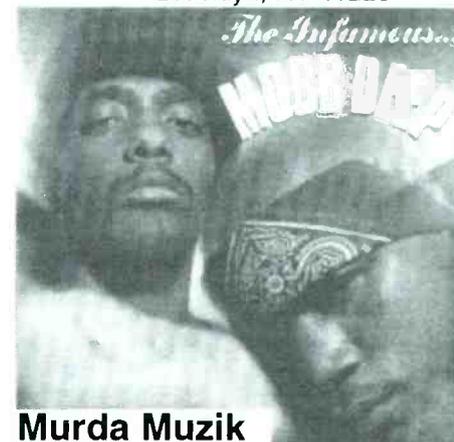
The Aluminum Group will play an album release show Sept. 12 at Lounge Ax in Chicago. The band also plans some East Coast shows the same month and hopes to tour the West Coast next year.

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Koch Planning '2.B.A. Master' In Kid Vid Via Pokémon

GOTTA CATCH 'EM ALL: Koch Records has a bona fide with its first children's audio release, "Pokémon—2.B.A. Master." It debuted July 17 on Billboard's Top Kid Audio chart at No. 3 and promptly hopped to No. 1, unseating Disney's "Tarzan Read-Along."

The album is also the first audio product of the popular "Pokémon" phenomenon, which encompasses an animated TV series, videos (on the Pioneer label), Nintendo Game Boy games, collectible playing cards, and an ever-growing complement of licensed merchandise. "Pokémon—



by Moira McCormick

species of Pokémon. ("Pokémon" is short for "pocket monsters," and there are more than 150 of them. The program revolves around three kids who've set out to catch and train as many of the wildly varied, fascinating creatures as they can.) Here, all five days' worth of the "PokéRAP" are put together in one song. The enhanced CD also contains a video version of the full "PokéRAP."

Beginning in August, says Koch's senior VP of sales **Michael Rosenberg**, video versions of the album's new songs will run in place of the "PokéRAP" prior to the new season's kickoff on the Kids' WB! Network. The video segment will be called "Pikachu's Jukebox" after the series' most popular Pokémon character, the adorable yellow Pikachu.

Rosenberg, who notes that a follow-up "Pokémon" audio aimed at the preschool set featuring a sing-along cassette and coloring book is due soon, says Koch obtained the "Pokémon" audio license after being made aware of its availability by Cherry Lane Music Publishing Co. (Cherry Lane is listed along with Koch, Nintendo of America, and 4Kids Entertainment Inc. as presenters of "Pokémon—2.B.A. Master.")

Rosenberg describes "Pokémon" as "a brand" and says, "Our first experience with a multimedia brand was the

World Wrestling Federation [WWF] album 'WWF The Music: Vol. III,' which we released in January and which went platinum. We felt that 'Pokémon' looked like a brand that was taking off, and we were eager to get involved with it. Plus, we saw this as a way to make inroads in the kids' market, which is dominated by Disney and hard to get into."

Since Koch's distribution arm, Koch International, sells directly to retail chains like Toys 'R' Us, Kay Bee Toys, and Zany Brainy—"and we're about to start with FAO Schwarz"—Rosenberg says the label is now in position "to pursue other kids' properties, video included."

Marketing "Pokémon—2.B.A. Master" has included co-promotions with other "Pokémon" licensees, foremost among them a limited-time \$15 factory-rebate coupon, redeemable with select Game Boy Pocket and "Pokémon" Red or Blue games, in-packed in each CD.

"We're setting up back-to-school promotions with key accounts and advertising in Disney Adventures and Nintendo Power magazine," says Rosenberg. "Radiowise, we've been doing album and tchotchkes giveaways on morning shows of commercial rock radio stations. What's also helped sales is a 12-unit counter bin we made. Our accounts say it really sparks sales. The property is so huge, all you have to do is let kids know the album's there, and they'll buy it." A second volume of "Pokémon" music is due in spring 2000, he adds.

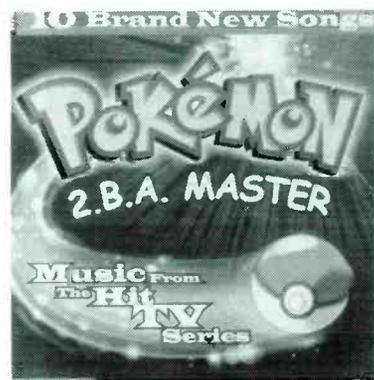
YULE TUNES: Dualstar Records and Kid Rhino are releasing the **Olsen Twins'** first Christmas album Oct. 5. "Mary-Kate And Ashley's Cool Yule: A Christmas Party With Friends" features an R&B version of "White Christmas," a swing medley of "Jingle Bells" and "Santa Claus Is Coming To Town," a salsa version of "The Twelve Days Of Christmas," and more. Kid Rhino VP **Carol Lee** says a 30-second trailer promoting the album is running on the new Olsens' Warner Home Video release "You're Invited To Mary-Kate And Ashley's Fashion Party" and will be included on "Switching Goals" (out in December) and "Passport To Paris" (due in 2000).

"We'll be cross-promoting with Mattel, which is coming out with Olsen Twins dolls as well," says Lee. "Cross-promotions with Lightyear Entertainment's Olsens audio releases, including 'I Am The Cute One' and 'Brother For Sale,' are also in progress. Plus, we're working on a sweepstakes with the grand prize being a trip to Hawaii." The sweepstakes will be entered online, Lee notes. "Mary-Kate And Ashley's Cool Yule" was produced by **Richard Friedman** and **Gary Lux**.

KIDBITS: The one and only **Ella Jenkins**, who has been making music for kids for more than 40 years, has been selected to receive the 1999 ASCAP Foundation Lifetime Achievement Award. The Chicago-based Jenkins is the first children's artist,

and the first woman, to win the award, which was established in 1997 (previous recipients include **Dave Van Ronk**, **Rufus Thomas**, **Red Norvo**, and **Guy Clark**). The award was presented prior to Jenkins' Aug. 7 performance at the Ravinia Festival in Highland Park, Ill. On Aug. 3, Smithsonian/Folkways Recordings released her 30th album, "Ella Jenkins And A Union Of Friends, Pulling Together" . . . Blue Cross of California recently purchased 12,000 copies of Naxos of America's classical music CD "Listen, Learn And Grow: Music To Stimulate And Inspire Young Minds," to be given out in prenatal packages through the company's Baby Connec-

tion program. The packages are given to expectant mothers in the Blue Cross health plan who live in California. "Listen, Learn And Grow" was inspired by author **Don Campbell's** influential book "The Mozart Effect," which offers evidence that classical music helps children's neurological development. . . **Howard Leib**, New York-based entertainment attorney and founder of the Children's Entertainment Assn. and the Kids' Entertainment Seminar—who now runs annual kid-biz executive seminar **BrainCamp**—has co-produced with **David McLees** the new Rhino Records compilation "New York Songs."



2.B.A. Master" contains "Pokémon Theme," the show's opening credits; "The Time Has Come," aired in the episode "Pikachu's Goodbye"; and a number of pop/R&B tunes inspired by the show's characters (including a highly amusing track performed by the inept bad-guy threesome Team Rocket).

The biggest draw, though, is the entire "PokéRAP," complete with printed lyrics. The five-part "PokéRAP" closes every weekday TV show, each day naming 30 or so

Billboard®

AUGUST 14, 1999

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	5	POKEMON 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES KOCH 8901 (11.98/16.98)	
2	2	11	READ-ALONG WALT DISNEY 60427 (6.98 Cassette)	TARZAN
3	3	11	READ & SING ALONG WALT DISNEY 60991 (11.98 Cassette)	TARZAN
4	4	13	READ-ALONG ▲ STAR WARS EPISODE I: THE PHANTOM MENACE KID RHINO 75642/RHINO (7.98/11.98)	
5	6	138	CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)	TODDLER TUNES
6	5	69	VEGGIE TUNES ● BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
7	7	16	VARIOUS ARTISTS WALT DISNEY 60642 (9.98/16.98)	RADIO DISNEY KID JAMS
8	9	187	VARIOUS ARTISTS ▲³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
9	8	40	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
10	11	25	VEGGIE TUNES ● LYRICK STUDIOS 9451 (6.98/10.98)	VEGGIE TUNES
11	12	20	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/15.98)	
12	13	155	CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
13	14	206	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
14	10	56	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
15	16	122	CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98)	SILLY SONGS
16	15	145	CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
17	17	152	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
18	18	196	BARNEY ▲³ BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
19	19	24	BLUE'S CLUES KID RHINO 75626/RHINO (9.98/13.98)	BLUE'S BIG TREASURE
20	20	19	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98)	I LOVE TO SING WITH BARNEY
21	25	123	VARIOUS ARTISTS ▲³ DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	
22	22	41	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
23	23	57	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
24	RE-ENTRY		BEAR WALT DISNEY 60640 (9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
25	RE-ENTRY		CEDARMONT KIDS CLASSICS ● BENSON 82216 (3.98/5.98)	BIBLE SONGS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

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Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
NO. 1					
1	1	14	HOMECOMING-LIVE IN ORLANDO ▲ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
2	2	38	'N THE MIX WITH 'N SYNC ▲ BMG Video 65000	'N Sync	19.95
3	3	61	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
4	4	12	LIVE ▲ USA Home Entertainment 45059955	Shania Twain	19.95
5	5	4	JIMI HENDRIX LIVE AT WOODSTOCK Universal Studios Home Video Universal Music Video Dist. 11989	Jimi Hendrix	14.95
6	6	38	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
7	8	18	FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Video 50188	Various Artists	19.95
8	NEW		BEST OF 1980-1990 Island Video 84761	U2	19.95
9	9	85	A NIGHT IN TUSCANY ▲ USA Home Entertainment 4400553973	Andrea Bocelli	24.95
10	10	14	AROUND THE WORLD Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98
11	7	7	FIVE INSIDE BMG Video 5741	Five	19.98
12	13	176	HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
13	12	34	CUNNING STUNTS ▲ Elektra Entertainment 40202	Metallica	19.98
14	11	5	WE FOUR ARE HERE TO STAY ● Epic Music Video Sony Music Video 50201	B*Witched	19.98
15	15	23	LIVE AT THE FILLMORE EAST MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
16	23	86	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
17	14	7	THE LAST SUPPER Epic Music Video Sony Music Video 50187	Black Sabbath	24.98
18	17	11	SO GLAD Spring House Video Chordant Dist. Group 44369	Bill & Gloria Gaither And Their Homecoming Friends	29.98
19	16	20	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
20	21	21	THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
21	19	11	MEETING PEOPLE IS EASY Capitol Video 77860	Radiohead	19.95
22	22	2	MTV UNPLUGGED Wea Latina Video 27904-3	Mana	19.98
23	26	101	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
24	24	3	HEALING-LIVE IN DETROIT Verity Video BMG Video 43119	Richard Smallwood With Vision	19.95
25	20	30	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
26	35	10	LIVE: ONE NIGHT IN PENNSYLVANIA Star Song Video Chordant Dist. Group	Newsboys	14.98
27	29	121	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	19.98
28	25	44	SHOCKUMENTARY ● USA Home Entertainment 57595	Insane Clown Posse	19.98
29	18	2	GREATEST HITS-VIDEOS Columbia Music Video Sony Music Video 50190	New Kids On The Block	19.98
30	30	37	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
31	28	40	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
32	34	185	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
33	27	7	KICKING IT BACK-UNAUTHORIZED Eaton Video 31393	98 Degrees	14.95
34	38	9	VOICE OF AN ANGEL-IN CONCERT Sony Classical Video Sony Music Video 61770	Charlotte Church	19.98
35	37	43	VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
36	RE-ENTRY		THE COMPLETE VIDEOS: 1991-1998 ● Atlantic Video 83154	Tori Amos	19.98
37	31	26	BACKSTREET BOYS: THE VIDEO MVD Video 3899	Backstreet Boys	19.95
38	39	22	VH1-BEHIND THE MUSIC ▲ USA Home Entertainment 44059953	Shania Twain	14.95
39	RE-ENTRY		LIVE AND MORE ENCORE Epic Music Video Sony Music Video 50202	Donna Summer	19.98
40	RE-ENTRY		LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	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.

RETAIL TRACK

(Continued from page 84)

Garrett, VP of buying and merchandising for Camelot, now a part of Trans World Entertainment Corp. July 30 marked the last day for **Cindy Barr**, VP of music merchandising at Blockbuster, now a part of Wherehouse Entertainment.

Barr says she will take a few months for herself before deciding what to do next. Garrett says he hopes to take some time off while waiting to see what comes his way. "I think I am done with retail," he says. "I'll certainly entertain something on the label or distribution side. But I'll tell you one thing: I'm not going to look that hard, at least right now." Garrett can be reached at lewg11@aol.com

MAKING TRACKS: Ron DiMatteo, who was the New York sales manager for Universal Music and Video Distribution, has left the company and is seeking opportunities. DiMatteo, who has 27 years of experience working in music distribution, had been the Northeast regional director for PolyGram Group Distribution before it was merged into Universal. He can be reached at 516-921-3843.

Also **Elise Kolesky**, VP of sales at RCA, is leaving the company Aug. 6. She says she plans to take about six months off. She can be reached at 212-674-4876; her E-mail address is EKolesky@aol.com.

EXECUTIVE TURNTABLE



PULGINI

LIPSITZ

HOME VIDEO. Catherine J. Hagney is named VP of domestic home video for National Geographic Video in Washington, D.C. She was VP of brand development for U.S. News & World Report, Fast Company, and the Atlantic Monthly magazines.

RETAIL. Bruce Breitstein is appointed director of custom installations for the Wiz in Edison, N.J. He was owner of Digitalville Inc.

The Good Guys! appoints **Paul N. Erickson** interim CFO and **Gary M. Lawrence** to the board of directors in San Francisco. Erickson was CFO for Consolidated Fibres Inc., and Lawrence remains in his position as partner and chairman of mergers and acquisitions for Akin, Gump, Strauss, Hauer & Feld, L.L.P.

DISTRIBUTORS. Michael Anthony Pulgini is named Borders account representative for BMG Distribution in Troy, Mich. He was Handleman account representative for Universal Music and Video Distribution/PolyGram Group Distribution.

MUSIC VIDEO. Jane Lipsitz is promoted to VP of series development for VH1 in Los Angeles. She was director of development for VH1 in New York.



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New Media

MERCHANTS & MARKETING

Web Cos. Court Christians With Expanded Sites

Gaylord Harnesses Musicforce and Lightsource; Crosswalk Gobbles Goshen

This week's column was written by guest columnist Catherine Applefeld Olson.

CYBER CHRISTIANS: Days after media conglomerate Gaylord Entertainment purchased a controlling stake in Christian Internet companies Musicforce.com and Lightsource.com in late July (see Higher Ground, page 45), competitor Crosswalk.com announced it had soaked up the operations of Wike Associates, a publisher and direct-mail company that also owns Christian Web site and E-mail service Goshen.net.

The moves raise the stakes in what already has grown into a fierce battle for the devotion of a growing sector of online Christians. The Wike purchase gives Chantilly, Va.-based Crosswalk, formerly Didax Inc., the sizable Internet directory of Goshen as well as con-

with that," McCabe says.

That strategy will include bridging Musicforce and Lightsource's Christian leanings with the world of country music. The plan also includes

developing a way to tie Gaylord's convention-industry business to the Internet.

Beginning in late 1999 the com- (Continued on page 99)

SITES+ SOUNDS™

siderable operating capital. Wike reported revenue in excess of \$2.2 million during the most recent fiscal year.

"The reason the acquisition is important to us is it gives Crosswalk.com further momentum and growth relative to expanding services to the Christian marketplace," says Gary Struzin, Crosswalk CFO. "We want to provide not just Christian information, but information for Christians."

Crosswalk operates 13 Web channels, several of which are entertainment-oriented. In July the company launched a health and wellness site, and it plans to have a sports site up this month. It will launch a family channel in conjunction with the syndicated radio program Family Life Today and is considering a channel about local church life that would lean heavily on the Goshen directory.

For Nashville-based Gaylord—whose properties include the Grand Ole Opry, Opryland Hotel, Word Music, and Country Music Television—Musicforce and Lightsource will serve as command central to its planned Christian and country music online behemoth. Gaylord paid \$15 million in cash to secure a 51% stake in GBRJ Music LLC, which does business as Musicforce (Billboard, Aug. 7). A portion of the investment was used by Musicforce to acquire 100% of Lightsource from KMA Cos. The two companies will serve as the foundation of Gaylord's new GETdigitalmedia Internet initiative.

An informational GETdigitalmedia site is in the works, but both Musicforce and Lightsource will maintain their Internet identities, according to Randy McCabe, a Musicforce founder and VP of content and strategy at GETdigitalmedia.

"Gaylord is so big, and although it has its own Web sites for several of its areas, it doesn't have a comprehensive strategy. We are going to help them

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES

1. amazon.com	11,167
2. cdnow.com	4,453
3. columbiahouse.com	2,506
4. bmgmusicservice.com	2,169
5. buy.com	2,029
6. bestbuy.com	843
7. wal-mart.com	841
8. musicmatch.com	409
9. blockbuster.com	336
10. towerrecords.com	252

18-24

1. amazon.com	1,392
2. cdnow.com	945
3. bmgmusicservice.com	493
4. columbiahouse.com	482
5. buy.com	227
6. bestbuy.com	146
7. wal-mart.com	133
8. blockbuster.com	88
9. musicmatch.com	66
10. towerrecords.com	51

25-34

1. amazon.com	3,233
2. cdnow.com	1,186
3. columbiahouse.com	838
4. bmgmusicservice.com	736
5. buy.com	614
6. bestbuy.com	321
7. wal-mart.com	264
8. musicmatch.com	125
9. blockbuster.com	88
10. musicblvd.com	83

35-49

1. amazon.com	4,315
2. cdnow.com	1,435
3. buy.com	888
4. columbiahouse.com	856
5. bmgmusicservice.com	709
6. wal-mart.com	307
7. bestbuy.com	257
8. musicmatch.com	148
9. blockbuster.com	87
10. towerrecords.com	82

Source: Media Metrix, April 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



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.

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Billboard

AUGUST 14, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		ARTIST	BILLBOARD 200 RANK
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	2	7	MIRROBALL ▲ ARISTA 19049	NO. 1 4 weeks at No. 1	SARAH MCLACHLAN	11
2	1	6	SIGNIFICANT OTHER FLIP 90335*/INTERSCOPE		LIMP BIZKIT	1
3	5	8	CALIFORNICATION ▲ WARNER BROS. 47386*		RED HOT CHILI PEPPERS	10
4	3	11	MILLENNIUM ▲ JIVE 41672		BACKSTREET BOYS	2
5	4	12	RICKY MARTIN ▲ C2/COLUMBIA 69891*/CRG		RICKY MARTIN	4
6	7	7	ASTRO LOUNGE ● INTERSCOPE 90316		SMASH MOUTH	8
7	6	4	RUNNING WITH SCISSORS ● WAY MOBY 32118/VOLCANO		WEIRD AL YANKOVIC	36
8	9	7	SUPERNATURAL ● ARISTA 19080		SANTANA	16
9	NEW		NOW 2 UNIVERSAL-EMI-ZOMBA 47910/VIRGIN		VARIOUS ARTISTS	3
10	8	2	14:59 ▲ LAVA/ATLANTIC 83151*/AG		SUGAR RAY	40
11	RE-ENTRY		DEVIL WITHOUT A CAUSE ▲ LAVA/ATLANTIC 83119*/AG BS		KID ROCK	9
12	RE-ENTRY		ENEMA OF THE STATE ● MCA 11950		BLINK 182	17
13	16	5	SURRENDER FREESTYLE DUST 47610*/ASTRALWERKS		THE CHEMICAL BROTHERS	88
14	12	6	5 ▲ VIRGIN 47758		LENNY KRAVITZ	35
15	17	2	DIZZY UP THE GIRL ▲ WARNER BROS. 47058		GOO GOO DOLLS	44
16	NEW		BLUES POLYDOR 547178/UNIVERSAL		ERIC CLAPTON	52
17	NEW		BEFORE THESE CROWDED STREETS ▲ RCA 67660*		DAVE MATTHEWS BAND	89
18	13	4	...BABY ONE MORE TIME ▲ JIVE 41651		BRITNEY SPEARS	7
19	11	7	AUSTIN POWERS: THE SPY WHO SHAGGED ME ▲ MAVERICK 47348/WARNER BROS.		SOUNDTRACK	20
20	10	3	SOUTH PARK: BIGGER, LONGER & UNCUT ATLANTIC 83199/AG		SOUNDTRACK	58

● 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. BS indicates past and present Heatseekers titles © 1999, Billboard/BPI Communications and SoundScan, Inc.



Honored Guest. A scary alien joins Pat Wyatt, center, and Steven Feldstein of Fox Consumer Products to celebrate the 1979 sci-fi classic "Alien's" return, this time on DVD.

Train Buff DVDs Expected To Chug Off Shelves

Video-Hungry Railroad Enthusiasts Form Rich Niche Audience For Format

BY EARL PAIGE

LOS ANGELES—This is the story of the little engine that could, DVD-wise.

In yet another sign of the hunger for programming in the digital format, the niche world of railroad buffs has begun snapping up DVD train documentaries. Many of them are proven special-interest best-sellers on tape.

Indeed, Jim Newhouse, national sales manager of Madacy Entertainment, thinks titles are moving off spur tracks to the main line. Mass merchants are starting to stock the

titles that attract the collector who either owns a DVD player or has just decided he or she wants one.

"We're a budget producer," Newhouse says, "so we wouldn't be in it unless we were sure of adequate title supply and growing interest."

Adding to the sales potential are rail fans who happen to be computer addicts, according to Willie Poe, development manager at Minneapolis-based Richard Diercks Co. Diercks authored Simitar Entertainment's "America By Rail" DVD.

"The PC market opens up a lot of

possibilities. We've even done screen savers for computers; two-minute clips of a particular train scene or sequence. DVD is ideal for narration because you can have up to eight languages on the same disc," says Poe.

Madacy believes the interest warrants its budget pricing strategy, which applies across its full range of DVD and VHS releases. A three-disc pack, posted at \$49.95 for 10 tapes, costs \$29.95 and is aimed directly at the mass merchandiser.

"We couldn't come into a Wal-Mart or a Kmart with \$19.95 or higher train titles," Newhouse says, even though buffs have shown they're willing to pay more.

He continues, "These videos have

been around for years at the train-buff stores. And while we do sell some of our budget titles to the train stores, our product is really mainstream. That's where we see the market."

Such suppliers as Wilderness Films, which has transferred its "American Steam" series to disc, may not have to venture too far into the middle. The core rail-fan segment is the "ultimate niche video market," says Michael Clayton, president of audio/video publisher Pentrex Media Group in Pasadena, Calif.

Rail fans, who make up an estimated 250,000 potential buyers, purchase a disproportionately large number of videos, Clayton notes.

(Continued on page 92)

Packagers Merge In Quest For Media Clout; New Exec Has Vision For Koch

SURPRISE PACKAGES: The world of DVD packaging is being rearranged. Barring last-minute hitches, a New York venture called Palladium should conclude a deal to acquire two Mitsubishi subsidiaries—Atlanta Precision Molding and California Precision Molding—as well as independent packaging manufacturers Amaray/Joyce and Alpha Enterprises.

Palladium, a consortium of investment bankers, will combine the U.S. foursome, plus Mitsubishi plants in Europe, under the name Media Pak. According to trade sources, it will be headquartered in Atlanta. Michael Sims, formerly distribution VP for Technicolor Video Services in Camarillo, Calif., is expected to be named Media Pak president. We're told Palladium will keep all plants in operation for now, although the competitive nature of CD, VHS, and DVD packaging will likely encourage consolidation there as well.

The jostling for a piece of the DVD pie certainly hasn't stopped, even though Amaray/Joyce, cranking out 10 million boxes a month, has an estimated 70%-75% of the business. Adding Alpha's sales brings Media Pak's share to more than 80% of the tens of millions to be shipped in 1999. Yet others, like Philips with its super jewel box, keep trying to crash the party. The latest: Los Angeles-based AGI, a division of Impac Group, which introduced three packages at the International Recording Media Assn. (IRMA) DVD conference, Aug 4-5 in Universal City, Calif.

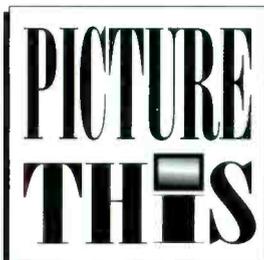
AGI's isn't a quiet arrival. The front of its IRMA invitation has a picture of a junkyard and the caption "DVD package a bunch of scrap?" On the back, AGI says that at a recent IRMA seminar, only two people "raised their hands" when attendees were asked whether they liked what's now on the market. Sales manager Paula Doherty claims the AGI combination of molded plastic and paperboard gives designers "an artistic canvas... The sky's the limit for graphics."

Size does matter: AGI's one-piece Slimline unit holds multiple discs in a box that's half the depth of the standard DVD package. Fox Home Entertainment, which has tried the Alpha box, employed the Slimline for a set of Bruce Lee movies, according to Doherty, who says Pioneer Entertainment is also a customer. AGI offers replicators an automated assembly unit for \$250,000 that can be adapted to handle the three DVD

configurations, as well as its Digipak for CDs.

Thanks to imports, package margins have shrunk drastically in recent years, one reason why Media Pak makes sense to industry observers. "The company can buy raw material at a better price," says one veteran packager. He notes that the Chinese and Taiwanese competition for CD jewel box orders is so fierce, "there's not a lot of money left in it." And, he adds, "DVD will probably go the way of CDs."

Despite its heavy concentration of manufacturing power, Media Pak isn't a governmental concern. Sources indicate the combine has passed muster with the Federal Trade Commission, which has asked customers for their opinions. "I think we have a go-ahead," said an executive close to the deal prior to the closing.



by Seth Goldstein

NEWCOMER: Banking on its nearly three-year track record in Canada, record distributor Koch International has hired veteran executive Rick Margolis to head a U.S. home video venture, Koch Vision. Margolis, who had been senior VP at now-defunct Cabin Fever Entertainment, says the "timing is right" precisely because so many vendors have fled the business or have disappeared. Their departures "have freed up good programming and shelf space," he contends.

Margolis picked up the series "Yoga Zone," created by workout *Wunderkind* Howard Maier, who once sold an exercise line to vanished Time Warner subsidiary A*Vision for \$40 million. The first six titles, previously distributed by BMG Video, another lost label, reach stores later this month at \$14.95 suggested list. Koch also has acquired 20 titles from Discovery Communications and a 13-part series that premieres on PBS in October. The latter is "very mass marketable," says Margolis, Koch Vision video VP/GM. Margolis, who just hired Cabin Fever staffer Gale Wyman as video marketing director, employs Koch's sales force, already well-known to chains like the Musicland Group. "That's a big hurdle we've overcome."

Koch took a similar approach in Canada, where it "worked out procedures" peculiar to the video business, Margolis adds. Among its labels: World Wrestling Federation cassettes, distributed by WWF Home Video in the U.S. Koch also has North American rights to the Pokemon audio line, which has gotten Margolis interested in kid vid.

Warner Has Major Plans For 'Matrix'

BY SETH GOLDSTEIN

NEW YORK—Warner Home Video is doing what it can to ensure that "The Matrix" is as big a hit in the home as it has been in theaters.

So much so, in fact, that Warner has taken aim at two records with the Sept. 21 release of its \$170 million box-office blockbuster. The first is the biggest DVD shipment to date. Senior VP Tom Lesinski thinks deliveries will top 1 million units, compared with the current top of 200,000-250,000 units.

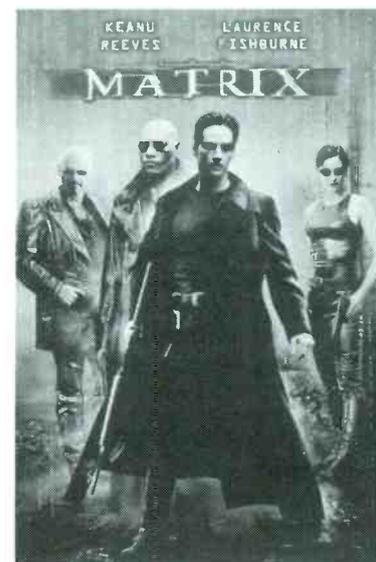
The second: quickest conversion of a major rental title to sell-through. On Nov. 23, nine weeks after the DVD and VHS debuts and approximately five months ahead of the usual schedule, Warner will reprice "The Matrix" tape to about \$20 suggested list.

Contents of this new edition will include 26 minutes of additional footage taken from an extras-loaded DVD that arrives in stores the same day as the rental cassette. "We're trying to maximize revenue," according to Lesinski, who says data from Alexander & Associates and VidTrak indicate that "The Matrix" will exhaust perhaps 75% of its rental potential in nine weeks.

A late-fall sell-through promotion should reignite rental interest as well, he adds. "I think this is an opportune situation. The timing is right." However, Lesinski cautions, "this is certainly not a long-term strategy for Warner."

The plan for "The Matrix" was fine-tuned in conversations during last month's Video Software Dealers Assn. (VSDA) convention in Los Angeles. Rental and mass-merchant accounts indicated "significant interest" in the title, he says. "So we asked, 'How could we help both sets of retailers?'"

DVD potential boosted buyer interest. Warner figures the sci-fi movie's special effects are just the ticket for the typical disc customer. Lesinski acknowledges that Para-



mount Home Video's "Titanic" DVD, in stores before Labor Day, "will do well," but without much added value could lack the sales oomph provided by the extras on "The Matrix."

Those include what Warner calls the first use of the DVD multi-angle feature to offer exclusive on-set footage, a detailed look at special effects, and an alternate audio track on the making of the movie. "Matrix" directors the Wachowski brothers shot 10 hours of footage just for DVD, Lesinski says.

"More and more directors are thinking about that during filming," he maintains. The same point was made by Hollywood directors, including Robert Altman, appearing on a panel held during VSDA.

For computer users who want to watch "The Matrix," the ROM capabilities on the disc promise lots of interactivity. Warner has scheduled a live Webcast with one or both of the Wachowskis approximately 30 days after street date.

In addition, there will be a "communal" online screening of "The Matrix" where viewers can chat about the movie while watching it—available "at any time," Lesinski points out.

TRAIN BUFF DVDS EXPECTED TO CHUG OFF SHELVES

(Continued from page 89)

"They buy everything that comes out." With a catalog of 500 rail titles, he hopes to add DVDs "by Christmas."

Simitar says its "America By Rail" is three hours of programming on "18 gorgeous railroad lines." If the DVD version duplicates VHS' success—150,000 copies—producer Greg Scholl will be happy. But he is cautious, too. "It's as much a travel tape as a train tape."

What DVD offers the buffs are crystal-clear images and the ability to show multiple angles of a particular engine or switchyard. Poe can see how DVD will revolutionize train videos "because they emphasize photography so much."

"If you're talking about clear views of scenery like they have in these videos," Poe maintains, "then you can't beat the DVD for color saturation and dramatic effect."

However, Scholl cautions, "the problem is the cost of mastering," which is much more expensive than

for a hit movie. While Poe sees mastering costs declining, "just like we saw with CD," he agrees running time can be another expense.

"We had nearly four hours, and [fans] didn't want much cut out. It was so long that we had to go to dual-layer disc. But it worked out really well," he comments.

Not everyone is enthusiastic about the arrival of another format. "It took forever to get out of Beta," says Steve Bradley, president of Video Innovations, which doesn't favor another double-inventory item. Beta hasn't been a factor in home video for more than a decade.

Even DVD boosters are a little hesitant. Don Jensen, GM of Countertop Video & Software in Redmond, Wash., says, "The train hobbyist is not necessarily a high-tech person. DVD for us is in its infancy." Scholl notes, "We have no box office to go by. Two thousand copies of a title would be unusual."

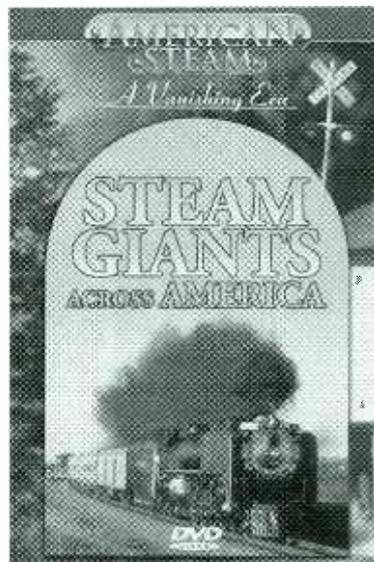
In an effort to appeal to each,

Madacy tries to blend the mass market and the niche. Its liner notes describe the DVDs in terms that only train buffs would appreciate, such as identifying steam locomotives by numbers that refer to wheel configuration.

Newhouse says it adds authenticity, and there are on-disc extras as well. Madacy DVDs, for example, feature an interactive trivia game, animated scene indexes, famous railways, and even train robberies.

"There's no doubt our market will eventually be DVD," says George Voightmann, whose Gandy Dancer Video services the rail fan and model railroad hobbyist via mail. "We're just not sure how soon this will develop. Our people have a tremendous investment in VHS equipment and whole collections of tape."

That's later. Right now, Voightmann says, there is little DVD action. Gandy Dancer's stock of "America By Rail" hasn't seen it garnering significant attention. "But high-defini-



Wilderness Films' "Steam Giants Across America" is one of numerous rail-fan titles that have made the switch to DVD.

tion TV and all the technological advances in home video can't help but boost the market," he says.

Voightmann says, "The baby boomers are a generation that didn't know steam locomotives and wasn't

that exposed to trains, so there's a whole new market out there. You might see DVD there before you see it with the train crowd.

"For example, 'Thomas The Tank Engine' videos are up to 20 volumes now. They're \$12.95. As a child's product, we're told this [train] franchise is second only to Barney in video sales," he continues.

According to Voightmann, who travels constantly, "there are pockets around the country. California is definitely a large market, and so are parts of Pennsylvania, New Jersey, and New York back east."

The intense visual aspects of the genre are emphasized throughout. Trains, a highly regarded buff magazine that stokes the collectors' fire for video, DVD, and tape. Trains' editors emphasize dramatic shots that often heighten the romance of a train and the terrain it travels, like a shot of an engine at sunrise in the high desert near Needles, Calif.

Much emphasis is placed on nostalgia as components of train travel disappear from the scene. In fact, now that the caboose is obsolete, entire videos are devoted to this rolling relic.

Billboard

AUGUST 14, 1999

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			NO. 1	
1	1	7	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95
2	3	7	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95
3	5	7	WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95
4	2	2	THE OFFICIAL 1999 NBA FINALS VIDEO FoxVideo (CBS/Fox) 41933	19.98
5	6	36	WWF: AUSTIN 3:16 UNCENSORED ◇ World Wrestling Federation Home Video 213	14.95
6	4	3	THE OFFICIAL 1999 NHL STANLEY CUP CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 14525	19.98
7	7	6	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95
8	8	8	MICHAEL JORDAN: HIS AIRNESS USA Home Entertainment 41949	19.98
9	9	36	WWF: 'CAUSE STONE COLD SAID SO ◇ World Wrestling Federation Home Video 210	14.95
10	10	36	WWF: BEST OF SURVIVOR SERIES-1987-1997 ◆ World Wrestling Federation Home Video 215	14.95
11	15	30	WWF: D-GENERATION X ◇ World Wrestling Federation Home Video 212	14.95
12	11	34	WWF: BEST OF WRESTLEMANIA I-XIV ◇ World Wrestling Federation Home Video 214	14.95
13	12	6	RODDY PIPER: TOUGH AND DEADLY Universal Studios Home Video 82234	9.98
14	14	6	HITMAN HART: WRESTLING WITH THE SHADOW Trimark Home Video 87088	14.99
15	16	9	WCW: NWO 4 LIFE Turner Home Entertainment 97143	14.95
16	18	36	WCW: STING UNMASKED Turner Home Entertainment 97105	14.95
17	RE-ENTRY		WWF: SABLE UNLEASHED ◆ World Wrestling Federation Home Video 217	14.95
18	13	2	WWF: NO MERCY World Wrestling Federation Home Video 237	29.95
19	19	36	WWF: WRESTLEMANIA 14 ◇ World Wrestling Federation Home Video WWF143	14.95
20	RE-ENTRY		WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19.95

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			NO. 1	
1	1	31	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	4	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
3	3	23	CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
4	4	10	DENISE AUSTIN: POWER KICKBOXING Parade Video 832	14.98
5	5	33	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
6	10	36	A.M. YOGA FOR BEGINNERS Healing Arts 1071	9.98
7	8	26	POWER YOGA FOR BEGINNERS Healing Arts 60017	9.98
8	6	32	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611	14.95
9	9	16	YOGA: STRESS RELIEF Healing Arts 60014	9.98
10	7	34	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
11	12	250	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
12	11	35	YOGA FOR BEGINNERS: ABS Healing Arts 1188	9.98
13	13	33	P.M. YOGA FOR BEGINNERS Healing Arts 1186	9.98
14	14	16	KATHY SMITH'S KICKBOXING WORKOUT Sony Music Video 51570	14.98
15	15	102	PAULA ABDUL'S GET UP AND DANCE! Artisan Entertainment 60214	9.98
16	19	38	TOTAL YOGA Healing Arts 1080	9.98
17	16	28	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564	14.98
18	20	36	KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Entertainment 29700	9.99
19	17	10	DENISE AUSTIN: 30 MINUTE TARGET TONER Parade Video 32	14.98
20	18	44	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1999, Billboard/BPI Communications and VideoScan Inc.

Billboard

AUGUST 14, 1999

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
			NO. 1		
1	1	6	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman
2	2	4	THE THIN RED LINE (R)	FoxVideo 142550	Sean Penn
3	11	2	A CIVIL ACTION (PG-13)	Touchstone Home Video Buena Vista Home Entertainment	John Travolta Robert Duvall
4	6	5	A SIMPLE PLAN (R)	Paramount Home Video 333763	Bill Paxton Billy Bob Thornton
5	4	4	VARSITY BLUES (R)	Paramount Home Video 336433	James Van Der Beek Jon Voight
6	3	9	SAVING PRIVATE RYAN (R)	DreamWorks Home Entertainment 83735	Tom Hanks Matt Damon
7	5	5	PATCH ADAMS (PG-13)	Universal Studios Home Video 83660	Robin Williams
8	10	4	RUSHMORE (R)	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray
9	8	7	GODS AND MONSTERS (NR)	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser
10	15	2	SHE'S ALL THAT (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment	Freddie Prinze, Jr. Rachael Leigh Cook
11	NEW▶		BMM (R)	Columbia TriStar Home Video 02709	Nicolas Cage
12	7	13	ELIZABETH (R)	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush
13	9	8	WAKING NED DEVINE (PG)	FoxVideo 0389	Ian Bannen David Kelley
14	13	12	YOU'VE GOT MAIL (PG)	Warner Home Video 16954	Tom Hanks Meg Ryan
15	12	6	THE FACULTY (R)	Dimension Home Video Buena Vista Home Entertainment 1597203	Josh Hartnett Elijah Wood
16	16	13	STEPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon
17	NEW▶		VIRUS (R)	Universal Studios Home Video 20431	Jamie Lee Curtis William Baldwin
18	14	14	THE SIEGE (R)	FoxVideo 0173	Denzel Washington Annette Bening
19	17	13	HAPPINESS (NR)	Trimark Home Video 6999	Jane Adams Philip Seymour Hoffman
20	RE-ENTRY		JAWBREAKER (R)	Columbia TriStar Home Video 02011	Rose McGowan Rebecca Gayheart

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©1999, Billboard/BPI Communications.

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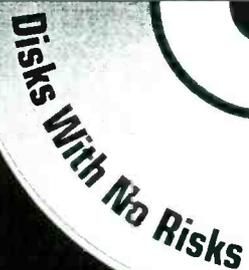
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UNIQUE'S BLACKMORE MUST SHOW AND TELL

(Continued from page 76)

most familiar voices, veteran DJ Alan "Fluff" Freeman, as he collected his MBE. This time, though, Blackmore was the center of attention, as he found the following day while attending the 1999 Radio Festival in Cardiff, Wales.

"I have got the medal with me; it's in my case," he told Billboard during the conference lunch break. "Almost everybody I speak to here says, 'Show me, then.' There's a big dinner tonight, so it looks like I'll not only have to put a tie on but bring the medal as well."

The respect afforded senior entertainment industry figures such as Blackmore—and British Phonographic Industry director general John Deacon, who is due to receive his Commander (of the Order) of the British Empire medal from the queen later this year—is far removed from the outcry that greeted the Beatles' awards. In June 1965, on hearing of the Fab Four's impending investiture, former Canadian member of Parliament Hector Dupuis MBE said, "The British house of royalty have put me on the same level as a bunch of vulgar numskulls."

"When I was at Radio 1 or at Capital," muses Blackmore, "we always saw ourselves as not only outside the Estab-

lishment but also outside the radio establishment. We [in pop music] were the cheap young upstarts. The serious ones went into drama or news."

Blackmore's day at the palace, or rather his 75 minutes, began at 11 a.m. sharp. "You have to be impressed with the production values of the whole thing," he says. "In the space of an hour and a quarter, the queen doles out 126 medals and knighthoods, which is no mean achievement."

"The guests all go into the main ballroom. The public pays nine or 10 pounds to go through the picture galleries here, with Rembrandts, Vermeers, Van Dycks, a fantastic display, but this is where you do your waiting before being presented with your insignia, in the gallery. So you get to see them for free."

"There was a military gentleman who gave us a briefing and said that the nearest equivalent would be to think of your graduation day or school speech day. The difference, of course, being that this is done in these incredibly grand surroundings. You do some mingling, and there's mineral water and orange juice available if your throat does dry up."

Blackmore notes that soccer player Tony Adams and snooker player Jimmy White were among those he mingled with. "At exactly 11 a.m., the band plays the national anthem and the queen goes in, preceded by five yeomen of the guard. She comes onto the stage with some Gurkhas as her official bodyguard. Everyone comes up one by one—it all begins with the knighthoods, then the more humble ones."

When Blackmore's turn came for his audience with Her Royal Highness, he found her well-briefed. "Everyone had about 30 seconds, and when I went forward she said, 'What sort of radio programs do you make?' I said, 'A whole range, from music shows for commercial radio to speech programs for the BBC,' and she nodded."

"Then she asked what I thought was a very perceptive question, which was, 'Where do you make these programs as an independent?' I said, 'We have our own studios, but on occasion the BBC do hire theirs out to us.' And she said, 'Fascinating.'"

Blackmore says he is delighted at his recognition on behalf of independent U.K. radio production, which barely existed until a decade ago, and for the endorsement of the medium as a whole. "I've received about 150 messages, and almost all of them have said, 'It's great for all of us that you've been recognized.'"

As a result, the Unique executive notes, officials from the British government's culture department have asked to come to Unique and talk to the company about its business abroad. "Twenty percent of our turnover does come from international exploitation of our programs," says Blackmore.

If the pomp and ceremony of the occasion were humbling, they were also short-lived. After a celebratory lunch with family and friends, Blackmore caught the 3:15 p.m. train to Cardiff for the Radio Festival. "I did allow myself a glass of wine on the way," he admits.

But his day at the palace was preserved for posterity. "You can't see them, but apparently there are nine cameras filming everything," he says. "If you send them a check—I think it's about 30 pounds [\$45]—they send you the video."

Martin Sets Latino Record

Self-Titled Set Certified For 5 Mil. Sales

BY CHRIS MORRIS

LOS ANGELES—Ricky Martin was officially crowned the biggest Latin artist in the States to date in July, as his self-titled C2/Columbia album was certified for sales of 5 million by the Recording Industry Assn. of America (RIAA).

No other Latin performer has achieved U.S. sales of Martin's magnitude, but a raft of other July certifications for albums by Latin acts indicates that the former Menudo member's achievement may not remain singular for long.

Also notching platinum albums—the first for each artist—were Jennifer Lopez (Work Group/Columbia), Alejandro Fernandez (Sony Discos), and Elvis Crespo (Sony Tropical). A trio of Fonovisa artists—Marco Antonio Solis & Los Bukis, Conjunto Primavera, and Los Tigres Del Norte—collected gold albums.

Two top female performers hit new milestones in July. Whitney Houston's self-titled 1985 debut reached 13 million, cementing the set's position as the No. 2 album by a female soloist. Shania Twain takes the No. 3 slot in that category, as "Come On Over" (Mercury Nashville, 1997) reached 12 million. Alanis Morissette's "Jagged Little Pill" (Maverick/Sire/Warner Bros.) leads the field at 16 million.

A pair of top male stars

notched new awards: Elvis Presley collected 40 new album and singles certifications, placing him firmly in the lead as the male vocalist with the most gold and platinum albums and gold, platinum, and multi-platinum singles. Four Bruce Springsteen albums also reached new multi-platinum heights.

The hottest pop acts of the year continued to rack up the platinum: The Backstreet Boys' "Millennium" marched to 6 million; Britney Spears' "... Baby One More Time" arrived at 5 million; and 98's "98 Degrees & Rising" topped double-platinum.

Scoring their first platinum albums were Teutonic techno/rock unit Rammstein (Slash), Christian act Point Of Grace (Word), R&B vocalist Deborah Cox (Arista), rapper Ja Rule (Rush Associated Labels), and left-field rock unit Orgy (Reprise).

Tallying their first gold albums were Ja Rule, neo-folkie Ani DiFranco (Righteous Babe), rapper Trick Daddy (Slip-N-Slide), ex-New Kid On The Block Jordan Knight (Interscope), mix master Fat Boy Slim (Astralwerks), former Spice Girl Geri Halliwell (Capitol), and children's music act Veggie Tales (Everland Entertainment).

A complete list of July RIAA certifications can be found on Billboard Online.



MARTIN

SHINKO'S KUSANO CALIBRATES HIS BOW

(Continued from page 76)

opposite the Imperial Palace in central Tokyo. Decked out in a morning suit and accompanied by his wife, who was wearing an elegant kimono, Kusano and the other honorees were called up one by one, in alphabetical order, to receive their medals from the vice minister.

After the presentation, recipients and their spouses moved to an adjacent banquet hall to tuck into a big *bento*—a Japanese box lunch—before going to the palace to be congratulated by the emperor. "It was a formal luncheon, and the bento was big and gorgeous," says Kusano, who had expected either French cuisine or *kaiseki ryori* (Japanese haute cuisine).

The bento was served in a large lacquer box, which required the removal of the lid. "But because the box was so big, there was nowhere to put the lid," says Kusano—a dilemma that added to everyone's nervousness. "No one could really enjoy their meal."

When the luncheon ended at 1:30 p.m., the group went outside to board a bus to take them the short distance to the palace. "It was a normal sight-seeing bus," says Kusano, "with a female guide who had a little flag so we could all follow her. We hesitated before [boarding] because we thought it might belong to a tour group!"

In fact, the vehicle had been hired by the Imperial Household Agency, and soon Kusano and the rest of the group found themselves crossing the palace's inner moat by way of picturesque Nijubashi Bridge into the leafy confines of the imperial grounds. They were conducted into the palace by agency officials, who wore morning suits, complete with white gloves and what looked like riding crops. "We were like a bunch of sheep being led along," Kusano says, chuckling.

Once inside the banquet hall, the awardees were instructed on how to comport themselves in the imperial presence—no small talk, no hand-

shakes—and then they formed three lines to wait. When he arrived, accompanied by one servant, Akihito was wearing a normal suit. He made a short speech thanking those present for their contributions to Japanese culture before briefly meeting each recipient.

"I was very nervous," admits Kusano. Previously, he had only seen the emperor from a distance, in a procession.

Each medal recipient was then confronted with the delicate question of just how many degrees one should bow to the emperor. In hierarchy-conscious Japan, this can mean a lot: A 90-degree bow connotes that one's rank is much less than the person to whom he is bowing, while 10 or 15 degrees (Japanese etiquette handbooks actually go into this kind of detail, complete with diagrams) implies a more equitable relationship between bower and bowee.

Kusano says that he and Akihito exchanged standard bows of 15-20 degrees or so, without exchanging any words. "Several of the older people bowed so low they almost fell down," he says, laughing.

The Blue Ribbon is not the publisher's only award. Japanese authors' body JASRAC recently presented him with a distinguished service medal, while the Japan Composers Assn., in conjunction with TV network TBS, minted him a lifetime achievement award. (Under the pen name Kenji Sazanami, Kusano wrote Japanese lyrics for many early-'60s Western pop songs.)

Kusano has been chairman of Shinko Music since June 21, when, after 27 years as its president, he handed that responsibility to managing director Chikashi Ogata, who in the future may look for a hint of political ambition among the pop singers who visit his office.



Winning Writers. Winners of the 10th annual Gleason Music Book Awards receive their honors at a recent ceremony held at the Sony Club in New York. The Awards, named for San Francisco music critic and Rolling Stone co-founder Ralph Gleason, are sponsored by BMI, Rolling Stone magazine, and New York University and honor the best books about contemporary music. Shown, from left, are Robert Rolontz, committee chairman; Dr. John Gilbert, committee member from NYU; Michael Pietsch of Little, Brown & Co., editor of the first-place book, "Careless Love: The Unmaking Of Elvis Presley" by Peter Guralnick; Frances Preston, president/CEO of BMI; Gary Giddins, jazz editor and author of the second-place book, "Visions Of Jazz: The First Century"; and Holly George Warren, committee member from the Rolling Stone Press. In third place was "A Good Natured Riot: The Birth Of The Grand Ole Opry" by country music historian Charles K. Wolfe.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Hot Time In The Old Town. Scorching pop group 98° recently made a stop by top 40 KDWB Minneapolis for its annual Star Party. Pictured, from left, are 98°'s Justin Jeffre, Universal Records' Jodi Ryan, 98°'s Jeff Timmons and Drew Lachey, KDWB assistant PD/music director Derek Moran, 98°'s Nick Lachey, Universal VP Charlie Foster, and KDWB PD Rob Morris.

Country PDs Split Over Brooks' Alter Ego Stations Face Dilemma: Either Play A Pop Song Or Ignore A Superstar

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor, with Melinda Newman in Los Angeles.

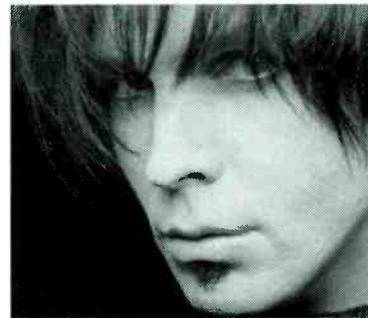
Country PDs have been grappling with the issue of pop crossovers for years. But by creating an alter ego, recording a pop album as that character, and aggressively going after pop airplay, Garth Brooks has added an unexpected new dimension to this perennial debate.

If country PDs were divided before about what to do with LeAnn Rimes, Faith Hill, or Shania Twain hits that at least started at country before crossing over, Brooks' "Lost In You," recorded as the character Chris Gaines as a prequel to the film "The Lamb," has exacerbated the debate among country PDs.

While many country PDs are sitting out the acoustic ballad, at least one operations manager, who oversees both a country and an AC station, wouldn't let his AC PD add the record so his country station could have it all to itself.

One thing most country PDs seem to agree on is their frustration at not being courtesy-serviced with the single, even though the label is not working it to country radio. "I've been one of his biggest supporters since his very first single," says KJJY Des Moines, Iowa, music director Eddie Hatfield. "I've flown and driven all over the country and to Canada to see him, all at my own expense. But we have not been serviced the single. Garth's big thing was always to 'dance with the one that brung ya.' Now the almighty buck has spoken. Country goes into a lull, and Garth bails. What's up with that?"

WJLM/WYYD Roanoke, Va., PD Robynn Jaymes, who had not yet heard the record at press time, says, "If it is pop, it ain't country, so I ain't playing it, much as I love Garth. I had an identity crisis once, too."



GARTH BROOKS AS CHRIS GAINES

WGRL Indianapolis PD John Q. Morris is also "reluctant to play it," he says. "If it's not designed to be country, I think it's bad for the format. It will encourage other artists to lean toward an even more pop sound in an effort to duplicate whatever success Garth may have."

Jeff Winfield, PD of KHAK Cedar Rapids, Iowa, calls the single "fine for AC, I guess. The story and the potential movie are interesting, but one listener asked me if [Brooks] was going to be 'The Artist Formerly Known As Garth.' We're not making a big deal about it."

"Just about everyone I've blindly played it for thinks it's Kenny Loggins," says WUSY (US101) Chattanooga, Tenn., PD Chris Huff, who has no plans to play the record. "The song's not bad, but it certainly doesn't sound like Garth. We haven't even done a 'Guess who this is?' on the air with it. Why bother? It takes five minutes to explain why we're playing a pop record by Brooks' alter ego."

But enough other stations are dabbling with the record that it charted at No. 62 on the Hot Country Singles & Tracks chart last issue and moves to No. 64 this issue.

"The response has been mainly positive," says KYCW Seattle PD Becky Brenner. "There are those who hate it, but most say, 'It's Garth, and you should play it.' I would not want to add it in regular rotation, because it makes us sound like a rock/pop station, but it is fun as a feature. We always point out that it is Garth Brooks as rock star Chris Gaines and give a quick recap of what the project is all about."

WKXX St. Louis PD Jeff Allen says, "We played it on the morning (Continued on next page)"

newsline...

'LOW-POWER STATIONS DO INTERFERE.' The National Assn. of Broadcasters (NAB) has warned the Federal Communications Commission (FCC) that low-power FM stations would degrade current service for millions of listeners. In a 500-page document filed with the FCC Aug. 2 regarding the commission's plan to create hundreds of low-power stations of 100 and 1,000 watts apiece, the NAB says that the FCC's reasons for the need for such a service are flawed. The NAB claims that the FCC's conclusions that low-power radio will not cause interference to existing station service are not based on scientific research or studies.

The comments also rebut the FCC's conclusions that diversity on the airwaves has shrunk since radio reform consolidation. They also challenge FCC assumptions that today's radio receivers can handle second- and third-adjacent-channel interference. Except for car radios, the NAB found, most receivers are less capable today of rejecting interference.

The conclusions were drawn from research by four outside research groups the NAB hired. While saying that the FCC's intentions to create more broadcast "voices" is laudable, Bruce Reese, president/CEO of Bonneville International and chairman of the NAB Radio Spectrum Integrity Task Force, said, "With all due respect, how does extra static on the radio translate into 'voices for the homeless'?" The NAB's conclusions are in direct opposition to those of a technological study by a consortium of low-power advocates that include the Media Access Project. That study found that most of today's radio receivers can handle interference or could if provided with "low-cost filters."

NAB officials stood by the study and suggested that nearly a billion radios without filters in homes today would be instantly obsolete and unable to pull in clear signals if low-power stations were inaugurated.

BILL HOLLAND

United Taps Clark For Daily 2000 Countdown

As the host of ABC-TV's New Year's Eve countdown for more than 25 years, there's likely no one more qualified to usher in the upcoming new millennium than Dick Clark.

In that spirit, United Stations (see profile, Billboard, July 31) launched on Aug. 2 "Dick Clark's Countdown To 2000," a syndicated daily radio vignette exploring memorable moments throughout the 20th century.

Thirsty Ear, an independent New York-based production com-

pany, will provide information and soundbites through a licensing deal that allows it to tap into the BBC's library of cultural, political, and social milestones of the past 100 years.

Clark hosted the 1998 Billboard/Airplay Monitor Radio Awards show last October in Phoenix. His other shows for United Stations are "Rock, Roll & Remember," heard on 200 stations nationwide, and "The US Music Survey," an AC countdown of more than 100 stations.

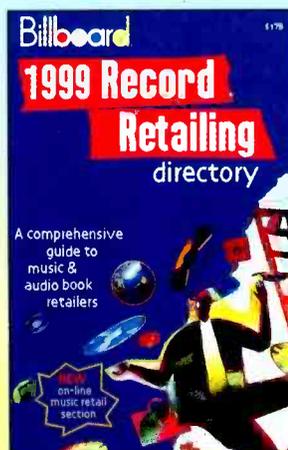


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PROGRAMMING

COUNTRY PDS SPLIT OVER BROOKS' ALTER EGO

(Continued from preceding page)

show and during our 'Kix Cafe' over the lunch hour. I think we, the media, have talked about it so much that we had to play it. Granted, they were plays designed to satisfy listeners' curiosity, but you can't ignore any project by the format's biggest name."



"We got an avalanche of E-mail on our Web site from Garth fans who didn't want to have to hear 'Lost In You' on [top 40] or ACs asking us if we would play it," says WCTO Allentown, Pa., PD Chuck Geiger. "We are playing it about three times a day as a spike, and it's being set up as Garth's alter ego, Chris Gaines. So far, no negative feedback on the air from Garth doing Chris doing Babyface doing Kenny Loggins."

WYRK Buffalo, N.Y., PD Justin Case adds, "It has a good groove. I might even play it. I think Garth is a genius, and this project will likely be a monster if the pop PDs buy in. He's sold nearly 100 million records. I would buy in."

ANGER, SUPPORT, CONFUSION

Some PDs are upset with Brooks for making a pop album. Others are supportive of his experiment, while some seem just plain confused.

"Servicing a major act like Garth only to pop can be a double-edged sword," says WGAR Cleveland PD Clay Hunnicutt. "We've seen the success of Shania, and some would argue that she's brought a lot of new listeners to country. The same goes for individual songs like 'This Kiss' and possibly Martina McBride's new one ['I Love You']. After all, if they figure out they like Garth, where else are they going to find the rest of his music? Only on WGAR."

"But at the same time, you can't help but feel like we're handing over our most popular stars without any thought behind it." Also citing the "dance with the one who brung you" analogy, he says, "It sure feels like we're watching our dates walk out the door with someone else."

"Like any great artist, I'm sure he wants to expand his horizons and try some new and exciting things," says WKKK's Allen. "Having said that, it's unfortunate that it comes at a time when country needs every marquee name in the format to be producing great country music during this down period. We have to be certain that we have image ownership of Garth, along with all the other crossover artists, so that possibly we can bring new listeners to the country format. We can't control artists' career decisions, but we can, to some extent, control the audience's perception of those actions."

"If Shania Twain fits under the umbrella of country music based on her arrangements and sounds, I don't think the Garth stuff as Chris Gaines is so out there," says WXTU Philadelphia PD Ken Johnson. "The four or five [songs] I heard I didn't think were that far off the track. I could see playing it. Let's face it: The fans love Garth. If it's a quality thing, they'll like it."

"From a selfish programmer's point of view," Johnson adds, "I'm disappointed that at a time when our format is looking for direction, looking for its future, looking to reinvent itself, it's unfortunate that the leading artist in our format has decided to take a sabbatical from our format and take a detour. But I respect his right as an artist and performer to do that."

Other PDs are untroubled by the Chris Gaines concept. KHAK's Winfield says, "Hats off to [Brooks]. He's earned the right to do something different creatively, and it's just crazy enough to work." But he adds, "I do hope that Garth can come back to the format and give his fans a straight-ahead, kick-ass country project."

"Garth is the ultimate marketer," says US101's Huff. "I still believe that his goal of selling 100 million albums by 2000 is at the root of the existence of Chris Gaines. Maybe Garth feels that he's realized his full potential in the country arena. He certainly realizes that merely crossing over could ostracize him from his roots, and if pop has yet to embrace him despite his gargantuan sales, why would they accept a full-fledged Garth crossover? Chris Gaines is the answer to those problems. It is a rather complex means to an end, but that's not stopped Garth before."

'If it's not designed to be country, I think it's bad for the format'

- JOHN Q. MORRIS -

"I don't know if it's very smart or very dumb; it's definitely different," says WKHX Atlanta operations manager Neil McGinley. "It definitely runs along what Garth does: He pushes the envelope, and I'd say his past track record is pretty good. I'm definitely going to listen to it. I'm intrigued by it. It puts a whole new spin on Garth."

Among Brooks' most ardent defenders is WBUL Lexington, Ky., PD Ric Larson. "I am so tired of hearing country programmers and jocks continue to trash and criticize Garth Brooks about the Chris Gaines project," he says. "On the phone, in the hall, on TV, I hear people say, 'What's up with him? Has he flipped?'"

"I say we should not criticize his opportunity to expand his horizons," adds Larson. "I see it no differently than the Beatles' 'Sgt. Pepper' concept album [or] the Who's 'Tommy.'"

"I don't hear people trashing Randy Travis and Travis Tritt for portraying characters in film and on TV," Larson continues. "I think those who criticize this project deep down wish they had an ounce of the talent, charisma, and creativity that Garth has. I am a country music fan. I am also a Garth fan, but this project is

not for country radio. So leave it alone, and long live Garth Brooks."

"Anyone that earns a living with their talent has to follow their heart," says KRRV Alexandria, La., PD Lon Harris. "Performing what we think the public wants is a fool's game. You do what you love and hope you find someone who loves you back. Viva Chris Gaines. I hope he makes a ton of money and kicks 'N Sync's ass."

MEANWHILE, ON THE POP SIDE . . .

So, how are pop PDs handling the record? With a lot less angst and soul-searching than their country counterparts.

AC WNND Chicago music director Haynes Johns says, "We're just introducing it as Chris Gaines. We're going along with how he's selling it. At the [Chicago showcase], he talked about Garth in the third person, and that's how we're positioning it, as a completely new person. The words 'Garth Brooks' aren't being uttered."

Top 40 KKRD Wichita, Kan., PD Jack Oliver is doing just the opposite. "We're just playing it as Garth Brooks," he says. "We've explained the concept—it's the greatest hits of Chris Gaines, but it's Garth Brooks. When we do research, even being a top 40, Garth shows up in our top five. We can play 'The Dance' on this radio station, and people love it. We play 'Friends In Low Places' on Fridays for fun. We played 'To Make You Feel My Love' in regular rotation."

"This record sounds like our radio station, which is obviously the most important thing," says top 40 WXKS-FM (Kiss 108) Boston PD John Ivey. "This one jumped out at us right away. [It] sounds like a pop record, and they're what has made this station successful. I'd be silly not to latch on to it and play it a lot."

But, Ivey says, "we don't anticipate just being able to say it's Chris Gaines. Garth is the franchise. For the amount of music that this guy sells, they aren't all solely to country listeners."

"We're saying both Garth Brooks and Chris Gaines and getting real good feedback," says top 40 KJYO Oklahoma City music director Mike McCoy. "Most people who've heard it are saying it doesn't sound anything like him. I've had people say it's got a Babyface type of feel. No one would have guessed it was him."

Asked about response to the song, WNND's Johns says, "It's not an 'Oh my gosh, it's the best thing I've ever heard,' but it's getting a favorable response. We do get some requests, but it's not like a new Backstreet Boys or the new Ricky Martin. I don't think it's going to be No. 1, but I tend to think it's going to be a top 10."

"We've had fun taking phone [calls], and we've been wondering if people would be upset with this being a different sound, but we've gotten no complaints at all, and that has surprised me," says KKRD's Oliver. "The people have accepted it. It'll work for us in Wichita."

Adult Contemporary

T. WK.	L. WK.	2 WKES.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	2	17	YOU'LL BE IN MY HEART WALT DISNEY 60023/HOLLYWOOD †	PHIL COLLINS 11 weeks at No. 1
2	2	1	14	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
3	3	3	15	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
4	4	4	21	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
5	5	6	15	THE HARDEST THING UNIVERSAL 56246 †	98 DEGREES
6	6	5	33	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
7	9	11	8	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
8	7	7	39	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
9	8	8	25	BELIEVE WARNER BROS. 17119 †	CHER
10	12	9	49	FROM THIS MOMENT ON MERCURY 566450/DJMG †	SHANIA TWAIN
11	11	10	83	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
12	10	13	12	DESTINY WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH JORDAN HILL & BILLY PORTER
13	13	12	18	THAT DON'T IMPRESS ME MUCH MERCURY 172118/DJMG †	SHANIA TWAIN
14	16	20	6	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
15	17	16	29	ANGEL OF MINE ARISTA 13590 †	MONICA
16	22	22	6	NO MATTER WHAT RAVENOUS/MERCURY ALBUM CUT/DJMG †	BOYZONE
17	14	15	79	YOU'RE STILL THE ONE MERCURY 568452/DJMG †	SHANIA TWAIN
18	15	14	20	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
19	23	28	3	YOU'VE GOT A WAY MERCURY ALBUM CUT/DJMG †	SHANIA TWAIN
20	20	17	47	I'LL BE LAVA 84191/ATLANTIC †	EDWIN MCCAIN
21	18	19	10	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
22	21	21	13	BABY, DON'T YOU BREAK MY HEART SLOW JACKET ALBUM CUT †	VONDA SHEPARD WITH EMILY SALIERS
23	26	25	5	BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
24	19	18	10	A STEP TOO FAR ROCKET ALBUM CUT/DJMG	ELTON JOHN, HEATHER HEADLEY & SHERIE SCOTT
25	28	27	5	SNOWFALL ON THE SAHARA ELEKTRA ALBUM CUT/EEG	NATALIE COLE

Adult Top 40

T. WK.	L. WK.	2 WKES.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	1	13	ALL STAR INTERSCOPE ALBUM CUT †	SMASH MOUTH 3 weeks at No. 1
2	3	5	15	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
3	2	2	14	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
4	7	9	18	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
5	4	4	41	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
6	6	7	10	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
7	8	6	46	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
8	13	16	9	LAST KISS EPIC 79197	PEARL JAM
9	10	11	10	BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
10	5	3	17	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
11	15	14	15	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
12	14	18	8	SOMEDAY LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
13	11	12	44	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
14	12	10	20	THAT DON'T IMPRESS ME MUCH MERCURY 172118/DJMG †	SHANIA TWAIN
15	9	8	34	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY
16	17	15	13	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
17	18	19	8	BLACK BALLOON WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
18	16	13	26	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
19	20	21	12	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/2 †	BLESSID UNION OF SOULS
				◀ AIRPOWER ▶	
20	22	22	6	SMOOTH ARISTA ALBUM CUT †	SANTANA FEATURING ROB THOMAS
21	21	20	14	CALL AND ANSWER REPRISE ALBUM CUT †	BARENAKED LADIES
22	23	23	13	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS
23	24	28	7	SCAR TISSUE WARNER BROS. ALBUM CUT †	RED HOT CHILI PEPPERS
24	25	26	19	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP
25	35	38	3	STEAL MY SUNSHINE WORK SOUNDTRACK CUT/ERG †	LEN

Compiled from a national sample of airplay supplied by the following Data Systems Radio Track service: 71 adult contemporary stations and 71 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. 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.

Sixpence None The Richer Has Another Go At Radio With Sparkling La's Cover

THERE SHE GOES: When Sixpence None The Richer performed at the 1998 Lilith Fair, singer Leigh Nash noticed a polite but less-than-fervent response from the audience.

"We were on the Village stage, right where people were walking in, so they had to stop—at least momentarily," she muses.

This summer, again invited to play Lilith, Sixpence was upgraded to a more high-profile stage, where Nash noted a dramatic difference.

"It seems people made a point to come to the show this time," the 22-year-old says. "We played two new songs, and the audience was just as enthused as they were about the others, which was very encouraging to us. There was definitely a huge difference, and it made us feel great."

Of course, the change was mainly due to the mammoth success of the group's first single, "Kiss Me," which, over the course of early 1999, transformed the tenacious outfit into a world sensation.

The sweet, wispy song peaked in June at No. 2 on The Billboard Hot 100 and Adult Contemporary charts. On Airplay Monitor's charts, the song hit No. 1 on the top 40 mainstream radio chart and No. 2 on the top 40 adult chart. It also scored in Canada and across much of Europe and Asia.

"'Kiss Me' is one of the strongest records that we've played in the last couple years," says Dennis Constantine, PD of triple-A KINK-FM Portland, Ore. "We started on that record a year and a half ago. And it took a while, but it ended up in power rotation for us. Their songs express an overall innocence and purity in matters of love and the heart, in a hopeful way, which really connects with the women and some of the men in our audience."

The feat took seven years of indefatigable toil by the band, including a frustrating two-year period of wrangling to escape a soured deal with former label REX (now owned by Platinum Entertainment). Which makes success all the sweeter for Nash and her fellow Sixpence members: songwriter Matt Slocum on guitars and cello, drummer Dale Baker, bassist Justin Cary, and rhythm guitarist Sean Kelly. The group was the first act to be signed by the start-up label Squint Entertainment, owned by producer/musician/friend Steve Taylor—who has demonstrated a commendable degree of loyalty.

"We worked very dogged hours and sometimes played at three or four stations a day; our label was very persistent," Nash says. "We have great people behind us who are very smart about the business and willing to go the long haul."

Says Squint VP Stephen Prendergast, "We began the setup of 'Kiss Me' in August 1997. We kept taking the band to radio, playing wherever we could, with people going, 'Who are these guys? What is this label? What is

this song? Why are we here?' I swear, if we hadn't brought good food, people would have left back then.

"But these guys are such real people, unlike anybody else. They've been kicked around, but they've continued



by Chuck Taylor

working their butts off for years," he says. "We think they're great players and performers. Matt is a great songwriter, and Leigh has the most amazing voice."

The song also had some major players backing its potential, including VH1, which featured the then unknown band in November '98 on its crafty "The Midnight Minute" series. "Kiss Me" was also included in the No. 1 box-office film "She's All That," leading to videoclip support from VH1 and MTV, and it was spotlighted on "Dawson's Creek," "Daria," and "The Young And The Restless."

"What the success of 'Kiss Me' showed me—and I hope others—is that the perseverance and dedication to one song can definitely pay off," says Ann Delisi, music director of triple-A WPLT (the Point) Detroit. "Squint worked on that song diligently for a



SIXPENCE NONE THE RICHER

long time to make it a hit. It's proof that a small label can do it with that kind of focus."

Sixpence None The Richer's second single, "There She Goes," a remake of the quirky, spirited 1990 modern rock crossover track by the La's, has just been released to radio. Like "Kiss Me," it's beautifully suited to Nash's angelic, girlish voice. In its first few weeks, the song has gained spins in markets like Boston, San Francisco, Chicago, and New Orleans.

"There She Goes" wasn't included on the original version of Sixpence's Grammy-nominated self-titled album, released in February and now certified gold. The cover had been a live-performance selection since early '98, drawing ardent response from audiences.

"We always loved that song, and we wanted to do some covers for the shows, and it came out best," says Nash. "When we would play it, we got

a great response from the audience, and they seemed to remember the original. I hope our rendition reminds people of good times when they listened to the version by the La's. We've always thought it was a really happy, sweet song, like 'Kiss Me.'"

With the success of "Kiss," Squint execs were practically crossing their eyes to find the right follow-up to protect the act from today's rampant one-hit-wonder brand of artist support.

"We kept watching them perform ["There She Goes"] night after night, and people started asking about it, saying how Leigh renders it so well," says Prendergast. "It became obvious to me that while there were great songs on the album, this one was already being really well-received."

Prendergast then approached the band and Taylor, suggesting that "There She Goes" be cut and added to the album. "It was like a gem waiting to shine," he says.

"Sometimes it's risky to pick a cover for a second single, but I think it's going to do well for them," says Delisi. "They've done something that's really important with a cover, which is to make it their own. It doesn't sound like a copy of the original. They made it sound like a Sixpence record."

"Leigh Nash's voice is what does it," she adds. "She's got this ethereal, beautiful, light quality to her voice. I think it's unmistakable."

"I'm into it because it's a fresh sound for our genre of music," says Greg Strassel, PD of modern AC WBMX (Mix 98.5) Boston. "Our format tends to get burned on artists quickly, and I was pleasantly surprised to find that their CD is as deep as it is. [Nash] has a wonderful voice, and the hook on 'There She Goes' is incredible. It has a lot going for it."

Squint and the members of Sixpence are counting on that, as the band gears up for another round of exhaustive promotion and touring. Following a three-week break at the beginning of August—after returning from an Asian jaunt—the band will appear Aug. 26 on "The Tonight Show With Jay Leno." It then heads to the U.K. to launch "There She Goes," after which it heads to Italy.

The group then begins a tour with Better Than Ezra, with a follow-up three-week tour of Europe in the fall and other support date gigs afterward. Then it's off to South America and Asia again in the new year. Sometime, Prendergast says, "we have to get to Canada before they disown us."

"It feels kind of surreal," says Nash. "We've been together for so long and have worked so hard for this, and now I don't really know what to think about it. It happened so fast, in a way."

"One night there weren't that many people at our shows, and then there were. I hope we'll be able to keep an audience that will be faithful and enjoy our music, giving us the opportunity to keep playing and let us know that we're not alone in making this music."

Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	3	12	ALL STAR INTERSCOPE	SMASH MOUTH
No. 1 1 week at No. 1					
2	1	2	13	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
3	4	6	8	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
4	3	1	17	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
5	5	9	7	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
6	13	17	6	LAST KISS EPIC	PEARL JAM
7	10	12	10	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
8	11	19	7	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
9	14	16	11	WHERE MY GIRLS AT? MOTOWN	702
10	8	7	10	BEAUTIFUL STRANGER MAVERICK/WARNER BROS.	MADONNA
11	7	8	12	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
12	6	5	19	LIVIN' LA VIDA LOCA C2	RICKY MARTIN
13	17	21	10	OUT OF MY HEAD HOLLYWOOD	FASTBALL
14	12	10	14	SOMETIMES JIVE	BRITNEY SPEARS
15	18	15	12	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/A2	BLESSID UNION OF SOULS
16	16	13	25	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
17	15	18	9	THE CUP OF LIFE COLUMBIA	RICKY MARTIN
18	19	20	12	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
19	27	37	3	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
20	21	22	10	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS.	CITIZEN KING
21	9	4	13	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
22	24	25	8	UNPRETTY LAFACE/ARISTA	TLC
23	20	11	25	NO SCRUBS LAFACE/ARISTA	TLC
24	30	36	3	SHE'S ALL I EVER HAD C2	RICKY MARTIN
25	26	28	6	BLACK BALLOON WARNER BROS.	GOO GOO DOLLS
26	25	26	9	I COULD NOT ASK FOR MORE LAVA/ATLANTIC	EDWIN MCCAIN
27	28	32	5	BILLS, BILLS, BILLS COLUMBIA	DESTINY'S CHILD
28	23	23	10	TELL ME IT'S REAL MCA	K-CI & JOJO
29	22	14	18	THAT DON'T IMPRESS ME MUCH MERCURY/IDJMG	SHANIA TWAIN
30	31	29	15	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
31	29	24	22	WHAT IT'S LIKE TOMMY BOY	EVERLAST
32	33	31	15	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
33	36	34	5	SUMMER GIRLS LOGIC/ARISTA	LFO
34	38	38	3	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
35	32	27	21	THE HARDEST THING UNIVERSAL	98 DEGREES
36	35	33	7	808 TRACK MASTERS/COLUMBIA	BLAQUE
37	37	39	3	SMILE ELEKTRA/EEG	VITAMIN C FEATURING LADY SAW
38	NEW		1	STEAL MY SUNSHINE WORK/ERG	LEN
39	39	40	3	BOOM, BOOM, BOOM, BOOM!! GROOVILICIOUS/STRICTLY RHYTHM	VENGABOYS
40	NEW		1	SCAR TISSUE WARNER BROS.	RED HOT CHILI PEPPERS

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.

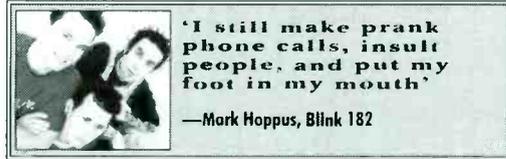
The boys of Blink 182 have no intention of growing up. For them, maturity is a distant destination on the road to success.

"We get to do whatever we want, which is pretty much allowed because we play music for a living. If I was a banker, there would be no way that I could run around farting, licking girls, or just taking off for fishing trips on a whim," says bassist/vocalist Mark Hoppus. "We can't do Blink forever; I realize, but for now we try not to set goals or think about the day when it won't be acceptable for us to act like horny losers."

And because Hoppus, guitarist Tom Delonge, and drummer Travis Barker are so good at being bad, they did the logical thing—wrote a song

about it. "What's My Age Again?" is a peppy punk anthem about "acting like a dork" and is this issue's No. 2 on Modern Rock Tracks.

"It's about being in my 20s and acting like a jack-



'I still make prank phone calls, insult people, and put my foot in my mouth'

—Mark Hoppus, Blink 182

ass teenager," Hoppus says. "It is absolutely autobiographical. I still make prank phone calls, insult people, and put my foot in my mouth. I drink too much. I can even eat a half-dozen doughnuts in one

sitting. It makes me endearing, especially being in a band, but I'm the biggest letdown."

It has also allowed the band to live out its fantasies, like meeting porn star Janine, who appears on the new album's cover. "We knew we wanted to put a girl on the front, so we tried out models first. Then we called Vivid Film, and they suggested her. I was scared that something inappropriate might come up when we met," Hoppus says. "But everything was cool. She's totally cool; intelligent and down to earth. Everyone should be so lucky to meet a nice porn star and take pictures with her."

And as for the controversy the band is stirring up? "We don't claim to be role models, but this is mild in my estimation. It's just a picture of a girl."

SITES + SOUNDS

(Continued from page 88)

pany will launch additional genre-specific sites under the broad country and Christian umbrellas via both start-ups and acquisitions. "One of the strategies we've had at Musicforce that Gaylord is really embracing is building sites that go after specific sub-niches of Christian music," McCabe says. Musicforce operates gospelforce.com, indieforce.com, and hiphopzone.com.

Additionally, GETdigitalmedia will expand Musicforce's existing relationship with Broadcast.com, now Yahoo Broadcast Services. "Right now that is a Christian relationship, but we will do things with them in country and other areas," McCabe says. Light-source also brings technology that enables sites to broadcast concerts and create genre radio stations.

GETTING AN EXCLUSIVE: Emusic.com at least temporarily has the exclusive rights to what it claims is the first movie soundtrack for sale only in the MP3 format, and it will step up the level of exclusive relationships it has with acts for current material, says president/CEO Gene Hoffman.

The music download site is selling Grammy-winner Stuart Matthewman's score to the Sony Pictures Classics film "Twin Falls Idaho" for \$8.99. The soundtrack has no record label affiliation at this time.

Hoffman says that although the album eventually may see release in physical form, its initial existence as a solely digital entity was enough bait to entice the company to pay in advance for exclusive rights. "A lot of content that's available online only, and of course only on our site, is very popular," he says.

Emusic has a multi-year online-exclusive deal with **They Might Be Giants** and in mid-June signed an exclusive deal to distribute punk label Epitaph's catalog online. Hoffman says the company is pursuing other big-name artists and is having more luck now that digital distribution is not such a hard sell.

"If anything, it is getting easier for us... We want to be doing more exclusive titles and tracks with much larger artists," Hoffman says. "These exclusive releases help draw attention and educate fans."

RANDOM BITS: Given the rapid migration of record company new-media execs to more specialized Internet camps, a few months ago Sites + Sounds asked if the last of this hotly recruited bunch would turn off the lights when he or she left the building. That duty might well have gone to **Todd Steinman**, former VP of new media and marketing for Warner Bros. Records. Steinman has just joined iXL Enterprises, a Los Angeles strategic Internet services company, as VP of media and entertainment... "No comment" is the official word from TicketMaster Online-CitySearch regarding reports that the company will dump its Ticketmaster prefix. Word began to spread on the Net July 30 after USA Networks chief **Barry Diller** hinted during a conference call regarding USA's second-quarter financial results that he was interested in playing up the local-globe aspect of the site. USA Networks owns 60% of Ticketmaster Online-CitySearch.

Billboard®

AUGUST 14, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	11	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	2	2	11	PROMISES EUPHORIA	DEF LEPPARD MERCURY/DJMG †
3	3	3	13	AMERICAN WOMAN "AUSTIN POWERS THE SPY WHO SHAGGED" ME SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN †
4	5	8	7	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
5	4	4	10	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA †
6	9	10	6	CRUSH 'EM "UNIVERSAL SOLDIER: THE RETURN" SOUNDTRACK & RISK	MEGADETH TRAUMA/CAPITOL †
7	8	9	9	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
8	7	6	12	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
9	6	5	21	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
10	11	13	9	NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL ATLANTIC
AIRPOWER					
11	26	—	2	ENEMY DAYS OF THE NEW II	DAYS OF THE NEW OUTPOST/INTERSCOPE
12	10	7	26	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
13	17	17	15	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
14	12	16	6	ROLLIN' STONED CAN'T GET THERE FROM HERE	GREAT WHITE PORTRAIT/COLUMBIA
15	13	11	20	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
16	14	12	35	ONE MY OWN PRISON	CREED WIND-UP
17	16	14	30	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
18	18	20	10	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
19	15	15	43	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
20	22	24	3	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE †
21	19	19	12	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
22	20	18	21	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
23	25	31	3	WORKIN' EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
24	24	25	6	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
25	21	21	26	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
26	30	39	3	SWINGIN' ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
27	28	27	6	MYSTERIOUS EYE II EYE	SCORPIONS KOCH
28	23	22	8	SHAG RED VOODOO	SAMMY HAGAR MCA
29	31	30	6	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
30	27	23	10	HAMMER OF LOVE THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/EEG
31	29	28	5	ANA'S SONG (OPEN FIRE) NEON BALLROOM	SILVERCHAIR EPIC †
32	32	33	5	BLACK BALLOON DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
33	38	—	2	SUPERBEAST HELLBILLY DELUXE	ROB ZOMBIE GEMINI/INTERSCOPE
34	39	—	2	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG
35	NEW ▶	1	1	DENIAL HOME	SEVENDUST TVT
36	34	34	6	SLIDER JUMP START	SIMON SAYS HOLLYWOOD †
37	33	26	11	DIE, DIE MY DARLING GARAGE INC.	METALLICA ELEKTRA/EEG
38	NEW ▶	1	1	TEASER SUPERSONIC AND DEMONIC RELICS	MOTLEY CRUE MOTLEY/BEYOND
39	NEW ▶	1	1	HERO THE VERVE PIPE	THE VERVE PIPE RCA †
40	40	40	4	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. † Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard®

AUGUST 14, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	11	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	2	2	15	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
3	3	3	15	ALL STAR ASTRALOUNGE	SMASH MOUTH INTERSCOPE †
4	4	5	10	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
5	5	4	27	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
6	6	6	16	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
7	9	9	12	AMERICAN WOMAN "AUSTIN POWERS THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN †
8	7	7	18	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS FEAT. PIGEONHED SKINT/SUB POP/COLUMBIA †
9	8	8	9	SOMEDAY 14:59	SUGAR RAY LAVA/ATLANTIC †
10	10	10	12	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
11	11	12	12	STEAL MY SUNSHINE YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG †
12	14	15	7	YOU WANTED MORE AMERICAN PIE SOUNDTRACK	TONIC UNIVERSAL †
13	13	14	7	ANA'S SONG (OPEN FIRE) NEON BALLROOM	SILVERCHAIR EPIC †
14	12	11	19	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
15	16	17	12	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
16	15	13	8	BLACK BALLOON DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
17	19	21	6	HERO THE VERVE PIPE	THE VERVE PIPE RCA †
18	18	18	7	STITCHES CANDYASS	ORGY ELEMENTREE/REPRISE †
19	17	16	26	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
20	20	24	3	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE †
21	24	23	6	WE ARE EVERYTHING YOU WANT	VERTICAL HORIZON RCA
22	22	20	19	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
23	21	22	24	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
24	25	25	5	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
25	27	33	4	BEAUTIFUL METASEXUAL	JOYDROP TOMMY BOY †
26	31	34	4	BODYROCK PLAY	MOBY V2
27	26	26	10	YEAH, WHATEVER HALFWAY DOWN THE SKY	SPLENDER C2
28	23	19	10	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA †
29	29	31	6	LET FOREVER BE SURRENDER	THE CHEMICAL BROTHERS ASTRALWERKS/VIRGIN †
30	38	—	2	FOR THE MOVIES BUCKCHERRY	BUCKCHERRY DREAMWORKS
31	28	30	5	LET ME GO PROLONGING THE MAGIC	CAKE CAPRICORN/DJMG
32	30	27	11	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
33	34	32	6	NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL ATLANTIC
34	32	28	20	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
35	NEW ▶	1	1	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE
36	33	29	9	LADYFINGERS ELECTRIC HONEY	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL †
37	36	36	3	ALIEN STRAIGHT AHEAD	PENNYWISE EPITAPH
38	NEW ▶	1	1	FALLING STAR SHOWOFF	SHOWOFF MAVERICK/WARNER BROS.
39	40	—	2	STARF**KERS, INC. NINE INCH NAILS	NINE INCH NAILS NOTHING/INTERSCOPE
40	NEW ▶	1	1	ZIP-LOCK A PLACE IN THE SUN	LIT RCA

SPRING '99 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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Call	Format	Sp '98	Su '98	Fa '98	W '98	Sp '99	Call	Format	Sp '98	Su '98	Fa '98	W '98	Sp '99	Call	Format	Sp '98	Su '98	Fa '98	W '98	Sp '99																					
DALLAS—(7)							SEATTLE—(14)							TAMPA, FLA.—(22)							SAN JOSE, CALIF.—(27)																				
KKDA-FM	R&B	7.1	7.0	6.4	6.8	7.6	KIRO-AM	N/T	7.5	7.5	4.9	5.6	6.6	WDUV	adult std	6.5	6.8	8.5	8.9	8.2	WYGY	country	3.0	2.6	2.2	2.1	2.0	WPRO-AM	N/T	5.3	3.9	4.0	4.5	4.2							
KHKS	country	8.0	7.7	7.3	6.3	6.6	KUBE	top 40/rhythm	6.2	6.6	6.0	5.5	5.5	WQYK-FM	country	7.5	7.4	5.6	6.5	6.6	WAKW	religious	1.7	1.4	1.8	1.8	1.4	WWRX	cls rock	3.3	3.3	3.3	3.5	2.9	1.8	1.8					
KSOS	country	4.6	5.1	5.0	5.0	5.0	KMPS-AM-FM	country	5.2	5.2	5.5	4.6	5.0	WXTB	album	4.5	5.0	5.6	5.2	6.5	WCIN	R&B oldies	0.7	0.7	1.3	1.1	1.1	WHJJ	N/T	3.0	2.6	2.8	1.9	2.8	2.0	2.8	2.5	2.3			
WBAP	N/T	3.9	4.7	5.3	5.4	4.8	KRPM/KBKS	top 40	3.9	4.8	4.9	4.4	4.9	WTBT	cls rock	5.5	6.2	5.2	4.2	6.3	WYLY	cls rock	0.8	1.3	1.0	1.3	1.0	WJMN	top 40/rhythm	2.3	2.0	2.8	2.5	2.3	2.1	2.1	1.6	1.9			
KEGL	album	4.4	4.1	4.3	4.4	4.7	KNDD	modern	3.2	4.6	3.6	4.4	4.8	WFLA	N/T	6.6	6.1	6.6	5.9	6.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	2.1	2.1	2.1	1.6	1.9	1.3	0.9	0.8	1.9			
KVIL	AC	5.3	5.2	4.6	4.8	4.4	KVI	N/T	4.5	3.6	4.3	3.6	4.5	WFLD	top 40/rhythm	2.1	5.9	5.6	4.9	6.1	WYLY	album	3.4	3.8	3.6	3.9	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KTXQ	R&B oldies	2.4	2.1	3.6	3.3	4.0	KLSY	AC	4.6	4.8	4.7	3.2	4.0	WFLZ	top 40	9.0	6.4	6.5	6.2	5.9	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KZPS	cls rock	3.3	4.0	3.8	4.1	4.0	KJR-FM	cls rock	2.7	3.1	3.4	2.9	3.9	WRBQ-FM	country	4.8	4.7	4.2	4.7	4.5	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KRLD	N/T	3.5	4.2	3.6	3.5	3.7	KPLZ	AC	4.2	4.2	3.5	4.1	3.8	WGLU-AM-FM	adult std	4.9	3.8	3.9	4.9	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KLUV	oldies	3.6	3.6	3.4	3.1	3.6	KBSG-AM-FM	oldies	5.8	5.1	4.7	5.0	3.7	WSSR-FM	AC	4.5	3.5	3.3	3.9	3.8	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KDMX	AC	5.0	3.8	4.2	3.7	3.5	KIXI	adult std	3.7	4.0	3.8	4.0	3.7	WWRM	AC	4.3	5.3	4.1	5.2	3.5	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KLTY	religious	2.8	3.2	3.1	3.8	3.5	KOMO	N/T	3.2	3.1	4.1	3.3	3.7	WSJT	jazz	4.0	4.0	3.0	3.5	3.4	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KPLX	country	3.1	3.3	4.2	3.7	3.3	KISW	album	3.5	3.6	3.5	4.1	3.5	WSUN-FM	oldies	1.3	2.3	2.6	2.7	2.8	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KOAI	jazz	3.2	3.4	3.2	3.1	2.9	KRWM	AC	3.2	2.8	3.1	3.8	3.5	WAKS	AC	3.2	4.3	2.9	3.2	2.7	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KTCK	sports	2.3	2.8	3.2	2.1	2.9	KWJZ	jazz	3.8	3.6	3.8	3.3	3.4	WFJO	R&B oldies	0.9	1.6	3.9	2.9	2.5	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KDGE	modern	2.5	2.3	2.7	3.1	2.5	KZOK	cls rock	3.5	3.0	3.4	2.9	3.1	WYUU	oldies	2.9	3.0	2.6	2.3	2.5	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KMEO	AC	—	—	—	0.9	2.5	KING	classical	3.8	3.8	3.8	3.5	3.0	WCOF	cls rock	3.6	3.1	2.3	3.1	2.4	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
WRR	classical	2.4	2.1	2.8	2.5	2.5	KMTT	triple-A	2.3	2.4	3.0	2.8	2.9	WHPT	triple-A	2.0	2.0	2.2	2.0	2.4	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KRBV	top 40/rhythm	2.8	2.5	2.4	2.0	2.3	KYCW	country	2.1	2.3	2.1	2.5	2.4	WTMP	R&B	1.2	1.0	1.0	0.9	1.3	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KYNG	country	3.2	3.1	2.3	2.6	2.3	KUR-AM/KHHO	sports	2.3	2.0	2.1	3.5	2.1	WDAE	sports	0.7	0.9	0.7	0.7	1.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WJNN	top 40	1.3	0.9	0.8	1.9	1.9	1.3	0.9	0.8	1.9			
KBFB	AC	2.8	2.4	2.0	1.6	1.8	KQBZ	N/T	2.1	2.7	2.6	3.0	2.0	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
KKZN	triple-A	1.9	2.0	1.3	1.7	1.8	KCMS	religious	1.6	1.4	1.5	1.8	1.8	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
KHCK/KICI-FM	Spanish	1.1	1.1	1.1	1.5	1.5	KNWX	N/T	1.1	1.4	1.6	1.9	1.4	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
KLIF	N/T	1.5	1.4	1.6	1.2	1.3	MINNEAPOLIS/ST. PAUL—(18)							WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
KHVN	religious	1.1	1.0	1.2	1.2	1.1	KQRS-FM	album	10.1	11.3	10.7	10.2	10.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
KRNB	R&B adult	1.0	1.0	0.7	0.7	1.1	WCCO	N/T	10.3	10.3	10.7	10.4	9.7	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
KDX-AM-FM	Spanish	0.9	1.1	1.2	1.4	1.0	KDWB	top 40	8.5	7.9	8.0	7.5	8.2	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
HOUSTON—(10)							KKEY	country	7.6	6.7	8.1	6.9	7.7	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
KBXX	R&B	6.7	7.6	6.8	7.7	8.0	KQQL	oldies	5.4	5.1	4.1	4.7	6.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
KRBE	top 40	6.7	6.3	6.8	5.7	6.4	WLTE	AC	6.5	5.3	6.2	6.0	6.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
KODA	AC	7.4	6.4	7.1	6.2	5.9	KSTP-AM	N/T	5.0	5.2	5.1	6.6	5.5	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
KHMX	AC	4.4	4.0	4.6	3.8	5.2	KSTP-FM	AC	5.3	6.1	4.6	4.7	4.2	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
KILT-FM	country	4.7	5.8	5.0	5.5	5.1	WXPT	AC	3.2	3.6	4.5	4.6	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1	WYLY	country	3.0	3.2	2.9	2.2	4.1
KLTN	Spanish	1.7	3.8	5.6	4.9	4.1	KTCZ</																																		

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 Juvenile, Back That Thang Up
- 2 Mary J. Blige, All That I Can Say
- 3 K-Ci & JoJo, Tell Me It's Real
- 4 Q-Tip, Vivrant Thing
- 5 Eric Benet, Spend My Life With You
- 6 Naughty By Nature, Jamboree
- 7 Puff Daddy, P.E. 2000
- 8 Destiny's Child, Bills, Bills, Bills
- 9 Lil' Troy, Wanna Be A Baller
- 10 Eve & Nokie, What Ya Want
- 11 Lauryn Hill, Everything Is Everything
- 12 Ginuwine, So Anxious
- 13 Slick Rick, Street Talkin'
- 14 Deborah Cox, We Can't Be Friends
- 15 R. Kelly, If I Could Turn Back The Hands
- 16 Case, Happily Ever After
- 17 Whitney Houston, My Love Is Your Love
- 18 Faith Evans, Never Gonna Let You Go
- 19 702, Where My Girls At?
- 20 Tru, Hoody Hoop
- 21 Tracie Spencer, It's All About You (Not About Me)
- 22 Maxwell, Fortunate
- 23 Terry Dexter, Better Than Me
- 24 LL Cool J, Deepest Bluest
- 25 Eminem, Guilty Conscience
- 26 Macy Gray, Do Something
- 27 Will Smith, Wild Wild West
- 28 TLC, Unpretty
- 29 Jesse Powell, 'Bout It, 'Bout It
- 30 Aaron Skyy, The One

NEW ONS

- Missy Elliott, All N My Grill
 Coko, Sunshine
 Trick Daddy, Sweatn' Me
 Eve, Gotta Man
 Jagged Edge, Keys To The Range



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Alabama, God Must Have Spent A Little More...
- 2 Shania Twain, You've Got A Way
- 3 Joe Diffie, Night To Remember
- 4 Alan Jackson, Little Man
- 5 Lonestar, Amazed
- 6 Trisha Yearwood, I'll Still Love You More
- 7 George Strait, Write This Down
- 8 Lisa Angelle, I Wear Your Love
- 9 Shedaisy, Little Good-Byes
- 10 Dwight Yoakam, Crazy Little Thing Called Love
- 11 Faith Hill, The Secret Of Life
- 12 Dixie Chicks, Ready To Run
- 13 Kenny Rogers, The Greatest
- 14 Tim McGraw, Please Remember Me
- 15 Chely Wright, Single White Female
- 16 Gary Allan, Smoke Rings In The Dark
- 17 Lita McCann, Crush *
- 18 Martina McBride, I Love You
- 19 Shane Minor, Ordinary Love *
- 20 Jerry Kilgore, Love Trip *
- 21 John Michael Montgomery, Home To You *
- 22 Brad Paisley, Who Needs Pictures *
- 23 Bryan White, You're Still Beautiful To Me *
- 24 Martina McBride, Whatever You Say
- 25 Shania Twain, Never Been Kissed *
- 26 Sherrie Austin, Lately & Gone *
- 27 Montgomery Gentry, Lonely & Gone *
- 28 Michael Peterson, Sure Feels Real Good *
- 29 Brooks & Dunn, South Of Santa Fe *
- 30 Jessica Andrews, You Go First *
- 31 Mandy Barnett, The Whispering Wind
- 32 Anita Cochran, For Crying Out Loud
- 33 Mark Wells, She's In Love
- 34 Chris LeDoux, Life Is A Highway
- 35 Chad Brock, Lightning Does The Work
- 36 Mary Chapin Carpenter, Almost Home
- 37 Rankin Family, Moving On
- 38 Deana Carter, Angels Working Overtime
- 39 Warren Brothers, She Wants To Rock
- 40 Claudia Church, Home In My Heart
- 41 Julie Reeves, Trouble Is A Woman
- 42 Paul Brandt, That's The Truth
- 43 David Ball, Watching My Baby Not Coming
- 44 Kelly Willis, Not Forgotten You
- 45 Stacy Dean Campbell, Makin' Good Time
- 46 Rebecca Lynn Howard, When My Dreams Come
- 47 Yankee Grey, All Things Considered
- 48 Trio, After The Gold Rush
- 49 The Wilkinsons, Boy Oh Boy
- 50 Sara Evans, Fool, I'm A Woman

* Indicates Hot Shots

NEW ONS

- Clay Walker, Live Laugh, Love
 Sammy Kershaw, When You Love Someone



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Christina Aguilera, Genie In A Bottle
- 2 Blink 182, What's My Age Again?
- 3 Smash Mouth, All Star
- 4 Destiny's Child, Bills, Bills, Bills
- 5 50 Degrees, I Do
- 6 Limp Bizkit, Nookie
- 7 Ja Rule, Holla Holla
- 8 Chris Rock, No Sex
- 9 Jewel, Jupiter
- 10 Lauryn Hill, Everything Is Everything
- 11 Joey McIntyre, I Love You Came Too Late
- 12 Enrique Iglesias, Bailamos
- 13 Britney Spears, Sometimes
- 14 LL Cool J, Deepest Bluest
- 15 Q-Tip, Vivrant Thing
- 16 Blur, Coffee & TV
- 17 Sugar Ray, Someday
- 18 702, Where My Girls At
- 19 Jordan Knight, I Could Never Take The Place...
- 20 Chemical Brothers, Let Forever Be
- 21 Orgy, Stitches
- 22 Macy Gray, Do Something
- 23 Backstreet Boys, I Want It That Way
- 24 Eminem, Guilty Conscience
- 25 Puff Daddy, P.E. 2000
- 26 Lenny Kravitz, American Woman
- 27 Whitney Houston, It's Not Right But It's Okay
- 28 Len, Steal My Sunshine
- 29 Red Hot Chili Peppers, Scar Tissue
- 30 TLC, Unpretty
- 31 Eve & Nokie, What Ya Want
- 32 The Offspring, The Kids Aren't Alright
- 33 The Verve Pipe, Hero
- 34 Ginuwine, So Anxious
- 35 Jennifer Lopez, If You Had My Love
- 36 Filter, Welcome To The Fold
- 37 Sporty Thievz Feat. Mr. Woods, No Pigeons
- 38 K-Ci & JoJo, Tell Me It's Real
- 39 Naughty By Nature, Jamboree
- 40 Monica, Street Symphony
- 41 Godsmack, Keep Away
- 42 Vitamin C, Smile
- 43 Madonna, Beautiful Stranger
- 44 Korn, Freak On A Leash
- 45 Alanis Morissette, So Pure
- 46 Tal Bachman, She's So High
- 47 Mystikal & Outkast, Neck Uv Da Woods
- 48 Silverchair, Ana's Song
- 49 Case, Happily Ever After
- 50 LFO, Summer Girls

** Indicates MTV Exclusive

NEW ONS

- Ricky Martin, She's All I Ever Had
 'N Sync & Gloria Estefan, Music Of My Life
 Missy Elliott, All N My Grill
 Jay-Z, Girls' Best Friend
 Lit, Ziplock



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Madonna, Beautiful Stranger
- 2 Jennifer Lopez, If You Had My Love
- 3 Smash Mouth, All Star
- 4 Lenny Kravitz, Fly Away
- 5 Ricky Martin, Livin' La Vida Loca
- 6 Sarah McLachlan, I Will Remember You
- 7 Alanis Morissette, So Pure
- 8 Shania Twain, That Don't Impress Me Much
- 9 Donna Summer, I Will Go With You
- 10 Tom Petty & The Heartbreakers, Swingin'
- 11 Tal Bachman, She's So High
- 12 Backstreet Boys, I Want It That Way
- 13 Goo Goo Dolls, Black Balloon
- 14 Sixpence None The Richer, Kiss Me
- 15 Jewel, Jupiter
- 16 Whitney Houston, It's Not Right But It's Okay
- 17 Red Hot Chili Peppers, Scar Tissue
- 18 Santana Feat. Rob Thomas, Smooth
- 19 Len, Steal My Sunshine
- 20 Orgy, Stitches
- 21 Lenny Kravitz, American Woman
- 22 Will Smith, Wild Wild West
- 23 Lauryn Hill, Everything Is Everything
- 24 Sheryl Crow, Sweet Child O' Mine
- 25 Enrique Iglesias, Bailamos
- 26 Natalie Imbruglia, Torn
- 27 Jennifer Lopez, No Me Ames
- 28 Shania Twain, You've Got A Way
- 29 Sugar Ray, Someday
- 30 TLC, No Scrubs
- 31 Macy Gray, Do Something
- 32 Train, Meet Virginia
- 33 Chris Isaak, Baby Did A Bad Bad Thing
- 34 Cher, Believe
- 35 Phil Collins, You'll Be In My Heart
- 36 Jewel, You Were Meant For Me
- 37 Madonna, Frozen
- 38 Eric Clapton, Blue Eyes Blue
- 39 Jewel, Hands
- 40 Blessid Union Of Souls, Hey Leonardo
- 41 Edwin McCain, I Could Not Ask For More
- 42 Chaka Khan, I Feel For You
- 43 Eurythmics, Sweet Dreams
- 44 Blondie, Rapture
- 45 Tina Turner, Missing You
- 46 Fastball, Out Of My Head
- 47 Everlast, What It's Like
- 48 Alanis Morissette, Head Over Feet
- 49 Vonda Shepard, Baby, Don't You Break My Heart Slow
- 50 Weird Al Yankovic, The Saga Begins

NEW ONS

- Ricky Martin, She's All I Ever Had
 Lit, My Own Worst Enemy
 Moby, Body Rock
 Les Nubians, Tabou

Music Video PROGRAMMING

Launch Debuts 5 Web Channels; VH1 Smooth Now Classic Rock

LAUNCHING CHANNELS: Music Web site Launch.com (www.launch.com) has debuted five video-based Web channels. The five channels will focus on modern rock, classic rock, R&B, hip-hop, and pop. Launch.com, which is owned by Launch Media, has also partnered with Sony Music to offer clips from Sony artists. Having purchased Music Videos.com earlier this year (The Eye, Billboard, Feb. 20), Launch has been positioning itself as one of the leading music video outlets on the Web.

Launch Media CEO David Goldberg says, "As we continue to build the extensive music video library we offer on our site, we look forward to giving music fans more options with programmed channels and on-demand streaming media."

BILLBOARD MUSIC VIDEO AWARDS: It's that time of year again: We're now accepting entries for the 1999 Billboard Music Video Awards, to be held Nov. 12 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif. Record labels can submit their videos for nomination consideration, and local music video shows can enter their programs to be finalists at the awards show. The entry deadline for videos is Aug. 27, while the deadline for local shows is Sept. 17. For more information or an entry form, contact Michele Quigley at 212-536-5002 or mqigley@billboard.com.

THIS & THAT: VH1's digital spinoff channel, VH1 Smooth (jazz/new age), has changed its name and format to VH1 Classic Rock, as of Aug. 1.

The Box has named Kimberly Nelson director of advertising sales, Midwest region. She was previously VP/division manager of TV syndication company Pearson/All-American Television.



by Carla Hay

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on Richmond, Calif.-based "Sidewalks Entertainment," a top 40 show that has been on the air since 1988.

TV affiliate: Various affiliates throughout the San Francisco Bay Area, but the show's flagship station is KRCT-TV Richmond, Calif.

Program length: 30 minutes.

Time slot: various.
 Key staffers: Richard R. Lee, executive producer/host; Cindy Rhodes, host; Dee Jones, host.

Web site: www.swetv.com.
 E-mail address: videos@swetv.com.

Following are the top five videos for an episode that aired the week of July 26:

1. Destiny's Child, "Bills, Bills, Bills" (Columbia).
2. Geri Halliwell, "Look At Me" (Capitol).
3. The Corrs, "So Young" (Lava/Atlantic).
4. Joey McIntyre, "I Love You Came Too Late" (C2/Columbia).
5. Jennifer Lopez, "If You Want My Love" (Work Group).

PRODUCTION NOTES

LOS ANGELES

Gordon's "Fortified Grapes" video was directed by Mark Racco.

Kevin Bray directed the following three videos: Whitney Houston's "My Love Is Your Love," Maxi Priest featuring Beenie Man's clip "Mary's Got A Baby," and Jennifer Lopez & Marc Anthony's "No Me Ames."

The Offspring teamed up with director Yariv for "The Kids Aren't Alright."

Doug Aitken directed μ -Ziq's "The Fear."

Chayanne filmed "Atado A Tu Amor" with director Rocky Schenck.

Malik Sayeed directed BLACKstreet's "Think About You" and Silk's "Meeting In My Bedroom."

NEW YORK

Lauryn Hill's "Everything Is Everything" was directed by Sanji. Basement Jaxx teamed up with director Brian Beletic for the "Red Alert" clip.

NASHVILLE

Yankee Grey teamed up with director David Abbott for the "All Things Considered" clip. Trey Fanjoy directed Lonestar's "Amazed" video.

The Warren Brothers filmed "Better Man" with director Susan Johnson.

Brent Hedgecock directed Alabama's "God Must Have Spent A Little More Time On You."

The Kinleys teamed up with director Jim Shea for the clip "My Heart Is Still Beating."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 14, 1999.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

BOX TOPS

- Juvenile, Back That Thang Up
 Whitney Houston, My Love Is Your Love
 Monica, Street Symphony
 Destiny's Child, Bills, Bills, Bills
 Christine Aguilera, Genie In A Bottle
 Backstreet Boys, I Want It That Way
 Weird Al Yankovic, The Saga Begins
 Ginuwine, So Anxious
 Vitamin C, Smile
 Will Smith, Wild Wild West
 Limp Bizkit, Nookie
 K-Ci & JoJo, Tell Me It's Real
 Macy Gray, Do Something
 Britney Spears, Sometimes
 Whitney Houston, It's Not Right But It's Okay
 Eminem Feat. Dr. Dre, Guilty Conscience
 Trick Daddy, Sweatn' M
 Dru Hill, You Are My Everything
 112 Feat. Lil'Z, Anywhere
 'N Sync, I Drive Myself Crazy
 98 Degrees, I Do (Cherish You)
 B.G., Bling Bling

NEW

- Bif Naked, Moment Of Weakness
 Cross Movement, House Of Representatives
 Deborah Cox With R.L., We Can't Be Friends
 Hot Boys, We On Fire
 Jewel, Jupiter (Swallow The Moon)
 Kid Rock, Cowboy
 Mandy Moore, Candy
 Noreaga, Oh No
 OGC, Bounce To The Unce
 Puff Daddy, P.E. 2000 (Spanish Remix)
 Robbie Williams, Let Me Entertain You
 Sixpence None The Richer, There She Goes
 Terry Dexter, Better Than Me
 The Verve Pipe, Hero
 TLC, Unpretty
 Tricky, For Real



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

- Chris Isaak, Baby Did A Bad Bad Thing
 Kid Rock, Cowboy
 Bif Naked, Moment Of Weakness
 Tricky, For Real
 Showoff, Falling Star
 Sixpence None The Richer, There She Goes
 Noreaga, Oh No
 Megadeth, Crush 'Em
 Mercury Rev, Opus 40
 Scritti Politti, Tinseltown To The Boogiedown
 The Flaming Lips, Race For The Prize
 Tom Petty & The Heartbreakers, Swingin'



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Weird Al Yankovic, It's All About The Pentiums (new)
 Filter, Welcome To The Fold (new)
 Ginuwine, So Anxious (new)
 Great Big Sea, Consequence Free (new)
 Jordan Knight, I Could Never Take The Place... (new)
 Sixpence None The Richer, There She Goes (new)
 TLC, Unpretty
 The Tea Party, Heaven Coming Down
 Len, If You Steal My Sunshine
 Smash Mouth, All Star
 Red Hot Chili Peppers, Scar Tissue
 Moist, Breathe
 Sarah McLachlan, I Will Remember You
 The Chemical Brothers, Let Forever Be
 Limp Bizkit, Nookie
 I Mother Earth, Summertime In The Void
 Jennifer Lopez, If You Had My Love
 Lauryn Hill, Everything Is Everything
 Christine Aguilera, Genie In A Bottle
 Amanda Marshall, Love Lift Me



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Mana, Se Me Olvido Otra Vez
 Enrique Iglesias, Bailamos
 Shakira, Inevitable
 Madonna, Beautiful Stranger
 Aleks Synteks, Sexo, Pudor Y Lagrimas
 Backstreet Boys, I Want It That Way
 Jamiroquai, Canned Heat
 Christian Castro, Mi Vida Sin Tu Amor
 Ricky Martin, Livin' La Vida Loca
 Cafe Tacuba, La Locomotora
 Cher, Strong Enough
 Scritti Politti, Secret Smile
 Jennifer Lopez, If You Had My Love
 Sixpence None The Richer, Kiss Me
 El Gran Silencio, Tonta Cancion De Amor
 Texas, In Our Lifetime
 Red Hot Chili Peppers, Scar Tissue
 The Chemical Brothers, Hey Boy, Hey Girl
 Moenia, Manto Estelar
 Titan, Corazon



2 hours weekly
 3900 Main St
 Philadelphia, PA 19127

- Lauryn Hill, Everything Is Everything
 Naughty By Nature, Jamboree
 Eve & Nokie, What Ya Want
 Mary J. Blige, All That I Can Say
 Q-Tip, Vivrant Thing
 Les Nubians, Tabou
 Slick Rick, Street Talkin'
 Ginuwine, So Anxious
 Sway & Tech, The Anthem
 Lil' Cease, Play Around
 Missy "Misdemeanor" Elliott, She's A Bitch
 Young Bloods, U-Way
 Ja Rule, Holla Holla
 Eminem Feat. Dr. Dre, Guilty Conscience
 High & Mighty, B Boy Document



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Madonna, Beautiful Stranger
 Sixpence None The Richer, There She Goes
 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 (Not About Me)
 Sugar Ray, Someday
 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



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

IN WOODSTOCK'S WAKE, HARD QUESTIONS

(Continued from page 1)

and the aggressive nature of some of the performers.

These elements contributed to what some describe as an "other-worldly" atmosphere wherein seemingly anything could—and did—happen. The event was tainted by random acts of violence that included at least four alleged rapes and a wild looting spree sparked by a series of fires set by 200 to 500 members of the estimated audience of 200,000. Additionally, the crowd grew inordinately rowdy during Limp Bizkit's July 24 set and began tearing apart the wooden fence surrounding the mixing platform (see story, page 103).

"When you get a crowd of 200,000 people together, some of them will let their morals slip—and they'll slip into an anonymity of numbers," says Dave Sirulnick, the executive producer of MTV's on-site coverage of Woodstock '99. "In a scenario like this, you're likely to have a 22-year-old kid do something he might not normally."

"It was like the rules of the real world went out the window," says festival attendee Daniel Levine, 22, a college student from Buffalo, N.Y. "After a while, there was a 'mob rules' mentality. My friends and I got knocked around a little by a bunch of guys who were just ranting around, acting wacked just because they felt like they could get away with it."

Lee Cole, 24, another college student from Buffalo, agrees. "The longer we were there, the crazier people got. It didn't help that there was no escape from the heat. Even for four bucks, you couldn't get a cold

bottle of water. Everything was baking hot. I think even the quietest guy in the world would go a little nuts in a scene like that."

In the end, however, an overriding tone of misogyny—and the four sexual assaults reported to authorities by press time in connection with Woodstock '99—is what leaves the ugliest aftertaste of the event.

After leaving the festival, Crow continued to watch some of the pay-per-view footage and was disturbed by much of what she saw. "The pay-per-view cameras were on the naked women three-fourths of the time and only showing music one-fourth of the time," she says. "I've never watched TV and saw so many women completely nude and dancing in front of the camera."

Given what she witnessed, Crow says the four charges of alleged sexual assault "seems like a low number. There were topless girls on guys' shoulders who were constantly being groped. These kids were out of control."

While Crow says she felt a sense of misogyny coming from the audience, "I also had a sense of conflicting feelings. You had these women who were being groped, and they were doing nothing to stop it. And you had women, porn-shaved, dancing for the camera... The message that was coming across in the music was self-loathing, and that's what the kids were there to hear. And I felt like I was a fish out of water... From watching on TV, I kept thinking there had to be deaths and rapes, and if there were only four [rapes], that's incredible."

One manager of an act that performed at Woodstock says, "I couldn't wait to get out of there."

He says that the kind of lawlessness witnessed at the festival was understandable when many state troopers patrolling the site were having their pictures taken with topless or nude women, referring to media reports about such things.

"If you've got cops saying [that kind of behavior is] OK, pretty soon we're base animals," the manager says. "You throw alcohol and drugs on top of that, you've got a fucking recipe for disaster... Dude, it's 'Lord Of The Flies.' It's a B.F. Skinner experiment in survival of the fittest."

He says he saw widespread instances of mistreatment of women: "Chicks were just getting fucking thrashed. I've never seen girls at such a disadvantage. I've never seen a situation where girls should be afraid. It was just gnarly. Can you imagine being a fucking girl in all that? Un-fucking-believable!"

For attendee Karen Marcello, 22, personal safety became a key issue by the event's second day. "Guys, in general, were getting real pushy to girls who were alone," she says. "I was afraid to leave my cluster of friends for more than a few minutes at a time."

Performer Kid Rock acknowledges that women are "not always treated the way they should" at events like Woodstock—or at concerts in general.

"The guys just don't always show the kind of respect they should," he says. "The ladies will show their breasts, in keeping with the free

spirit of our shows, and the guys will get out of control and start grabbing them, which is not at all cool."

He adds, "I've started having to yell from the stage, 'Don't grab the chicks.' If a girl wants to walk around naked, she should be able to do so without some idiot treating her like a rag."

Everclear's Art Alexakis adds that he saw no performers condoning or egging on assaults. "Do I think anyone spurred on the rapes? Absolutely not. I didn't see anyone from any band trying to get anyone violent. Did I see anyone saying anything to the point of stepping over the line? Absolutely not. If they did, I'd be ripping their throats out, literally and figuratively."

FROM THE STAGE

"I'm embarrassed for my generation that [the violence] happened," says Scott Stapp, lead singer of Creed, which was the second-to-last act on the Woodstock '99 main stage. "We've become a barbaric society, and the violence was so unnecessary, and it made no sense at all. It's sad to think that people had to ruin the festival for others."

Crow says her stage experience was so bad that "within the second song, I thought about walking off. I've never been in a situation where people were throwing mud and fecal matter from the latrines at the stage. It was happening to everybody, not just me. People were out there just flipping me off. I thought, 'Let me get off this stage so these kids can see DMX and Offspring,' but they treated them the same way."

Remarking on a picture she saw of festival opener James Brown standing onstage holding a clump of mud that had been tossed at him, Crow says she thinks that the crowd possibly arrived angry and was further riled by heat, the difficulty some people had in getting water, and "probably some drugs."

Crow says the music "exacerbated" the aggressive situation, "but I don't think the music is to blame. I think it's just the state these kids are in."

For many bands, playing the festival was a positive experience. Godsmack vocalist Sully Erna says the vibe was all good from the stage. "We felt a very positive intensity," says Erna. "The audience was aggressive but not out to harm anyone."

Collective Soul played at both Woodstock '94 and '99. According to the band's guitarist, Dean Roland, Woodstock '99 was more organized. "It seemed more laid-back this year and more organized internally," he says. "We really enjoyed it."

He also says that compared with some of the band's other gigs this year—including one at which lead singer Ed Roland was knocked out onstage after someone threw a lighter at him—the audience was "way more attentive than I thought they'd be. We were really pleased with the audience. I will say I've never seen quite that many breasts. We started calling it Breastfest."

Tony Park, lead singer of Pushmonkey, says that during his Sunday-evening set, he and his bandmates "didn't feel threatened at all." (Continued on next page)

Artist-Founded Agency Offers Support To Rape Victims

BY CARRIE BELL

LOS ANGELES—The first reaction Rape, Abuse, and Incest National Network (RAINN) president Scott Berkowitz had when he heard about the accusations of sexual assault at Woodstock was disbelief.

"I was reading The Washington Post over breakfast a couple days after the fires, riots, and other bad news was reported. I was shocked when a headline about rape jumped out at me," he says. "I couldn't believe this happened at Woodstock, in the mosh pits, in front of all those people. The worst part about the entire situation is the actual assaults of course, but it is very scary for society that no one stopped this while it was happening."

His second reaction was more hopeful. "Unfortunately, it sometimes takes terrible events like this to reinforce that we have a long way to go, and there are still too many sexual crimes that go unreported," he says. "There is no good news in this, but we can at least try to find something positive in it."

Berkowitz can also be glad that one of RAINN's 837 affiliated rape crisis centers was there to field calls from the victims. It was this kind of need that inspired Tori Amos to found RAINN, a free 24-hour hot line connecting callers with a member center and confidential counseling in their area, in 1994. Since then,

the nonprofit organization, based in Washington, D.C., with a six-person staff, has provided help to 270,000 victims of sexual assault. The hot line, which is 800-656-HOPE, averages 6,000 calls a month.

"I got a lot of letters and heard so many, many stories from fans who were going through situations of rape and abuse; everything from they were at a party and someone raped them to people being abused by someone in their home," says Amos, who serves as chair of RAINN's advisory board. "When you think you've heard it all, you always turn the corner and hear another story."

"The story that catapulted the actual setup of RAINN was when a 14-year-old girl came backstage to have a cup of tea with me and begged me to take her on tour with me," Amos continues. "I said, 'Why should I do that? What's happening?' And she told me, 'When I get home, I will be raped by my stepfather like I was last night and will be tomorrow. I have been raped for seven years.'"

"As you can imagine, it began the phone calls to try and see how I could help this person that is terrified. If I took her with me, I would be

charged with kidnapping. The law seemed so far from protecting her. It broke my heart again and again.

"So I got in touch with Debbie Andrews at a D.C. center and she said if I really wanted to do something, I could help spread the word to the outside world that there are people there to help; people who will get in the trenches with you when others want to wash their hands of it. Communication is so essential to survival," Amos continues. "So we established RAINN to promote communication. It is like an ER through the phone line. You call from anywhere, it doesn't show up on your bill, and someone near you will help."

Arthur Spivak, Amos' manager, feels the connection to Amos has helped get the media interested and may even encourage more victims to speak up. "When teens and adults who admire Tori hear that she is a survivor herself and that this is an organization she backs, it might make it easier to pick up the phone and call. Tori's name lends a certain comfort level," he says. "It also encourages news organizations to write about it, other musicians to speak out, and companies to donate funds."

The network, which can be reached through www.rainn.org, was established with seed money from Atlantic Records (Amos' label) and the Warner Music Group. Addi-

tional major support has been provided by Calvin Klein, MCI, Bioré, Westwood One, the National Academy of Recording Arts and Sciences, Best Buy, the Ragsdale Family Foundation, Jacobs Family Foundation, Yahoo!, and the Ms. Foundation.

Designer Steve Madden unveiled and began selling a shoe named after Amos July 1 in his stores and at

www.stevemadden.com. All proceeds from the shoe will benefit RAINN.

"The biggest challenge of running an agency like this is raising funds, although our condition is much better than a few years ago," Berkowitz says. "More than 13 million in services like commercial time has been donated, but actual cash is harder to come by."

"RAINN wouldn't exist without the music industry, starting with the original contributors and continuing through today," he continues. "But there is always more work to be done, and that costs money."

RAINN has also benefited greatly from its ties to the entertainment industry. Celebs who have donated time or money, recorded PSAs, or played RAINN benefits include Hootie & the Blowfish, R.E.M., Jewel, Natalie Merchant, Dave

Matthews Band, and Joan Osborne. There were also recent tie-ins to rape plot lines in episodes of "Beverly Hills, 90210" and "Felicity."

Sarah McLachlan and Lilith Fair have also been giant supporters. RAINN is one of the charities the tour and its accompanying live Arista albums benefit. RAINN also mans a booth on tour dates and hands out fliers at each show. Berkowitz says, on average, two people a show pull counselors aside.

"We learned after the first year that it was important to have actual counselors there, not just volunteers," Berkowitz says. "Lilith Fair is so effective for passing the word about RAINN because the audience demo (largely female, early teens through late 20s) is so close to that which RAINN needs to reach."

RAINN has also had booths at Amos concerts, the current Hootie tour, past R.E.M. gigs, and this year's Vans Warped tour. It was not asked to participate in Woodstock.

Berkowitz says, "We have to salvage something good out of this. Hopefully, if there is another Woodstock, or any giant event of this kind, we will be asked to have a presence there. Maybe the music industry will become more committed to RAINN and other sexual assault prevention teams. And maybe Limp Bizkit will offer to play a benefit for us."



AMOS



IN WOODSTOCK'S WAKE, HARD QUESTIONS

(Continued from preceding page)

However, he adds that as he strolled the grounds during the Red Hot Chili Peppers' set, "I felt a little more threatened. It was basically like I was in a landfill: mud, trash, vomit, urine, piles of stuff."

Pushmonkey came straight to Woodstock from Ozzfest, where, Park says, crowds knew how to behave. "I respect the Ozzfest crowds," he says. "They have pit etiquette. You can tell they take care of each other, and that's something that I didn't see at Woodstock. I saw people doing mean things and obnoxious things: just debauchery, sweat, and flesh. It felt very evil."

Slotting one aggressive band after the next on Saturday night may not have been the smartest move, says Park. "If you take the Woodstock of the '60s," he says, "there was a lot of hippie chill-out. Smoke some weed, relax. But this is a modern world, and this is an aggressive world. And to try to apply some of the ideals to what we have now in our world is a risky situation at best. You didn't have mosh pits in the '60s. It's crazy now."

TOO MUCH?

Looking back, event organizer Scher concedes that perhaps he shouldn't have programmed Saturday night as he did. The night featured Limp Bizkit, Rage Against The Machine, and Metallica.

"I got a little too hung up, too excited, about what I'm calling the battle of the bands," he says. "In hindsight, I did take into account that they'd play off each other, but I didn't take into account how that would affect the audience."

Scher says he watched the first half-hour of the Limp Bizkit set before getting called away to attend to other matters. "I wasn't there when people started tearing stuff down," he says. "I got called on the radio, and by the time I got back [to the stage], it was resolved."

Scher says he was told that Limp Bizkit's Fred Durst tried to say something to the crowd members to calm them, but the audience didn't hear because the public-address system had been momentarily turned off.

"Some wayward fans started to dismantle some of the wooden barricades that surrounded the mixing position, and it scared the [sound company's] technician. And for some reason I'm still not clear on, he decided to turn off the P.A. By the time I got there, the P.A. was up, and they were playing again. It was probably off a minute or so, but it was off at a critical time."

Jeff Kwatinetz, manager of Limp Bizkit, declined to be interviewed for this story.

Following Limp Bizkit's performance, Scher says, he had a conversation with Rage Against The Machine's Zack de la Rocha. "There's no question that we needed to do something," Scher says. "Limp Bizkit finished their show, and the audience was unquestionably in a state of arousal. I had a very positive conversation with Zack. He was incredibly concerned. He wanted to know what I and our security people felt the situation was. We said it was a situation that needed to be brought down a level, so we let the set change go on a little bit longer than we had done ear-

Woodstock Vandalism, Looting, Assaults Under Investigation

BY CARLA HAY

NEW YORK—Long after the dust has settled and the fires have been extinguished, officials are still assessing the damage done at Woodstock '99.

At press time, four deaths were linked to the festival. According to reports, a 45-year-old man died from a pre-existing heart condition; another man died from hypothermia, which causes the body's organs fail due to excessive heat; a 31-year-old man died from heat exhaustion; and a woman was killed in a car accident while leaving the festival.

Between 7,500 and 10,000 people at the festival were estimated to have been treated for heat exhaustion, injuries, or other health reasons.

Contrary to what other media outlets have reported, established medical and counseling organizations such as the American Red Cross were not officially involved in the festival to treat people on-site. Instead, volunteers with various medical and counseling backgrounds were organized under the name Friends of Woodstock to provide medical assistance and counseling on-site to festival attendees.

"We were not involved with treating people at the Woodstock site," confirms an American Red Cross spokeswoman. "Some people who work for the Red Cross may have been there helping people, but they were doing it on their own time and they weren't working in an official Red Cross capacity. The only thing the Red Cross did in regard to Woodstock '99 was we provided refreshments to the service workers after the festival ended."

Friends of Woodstock representatives could not be reached for comment.

Police are still investigating the acts of vandalism, looting, and charges of sexual assault connected to Woodstock '99. Ace Hardware, a Woodstock '99 vendor that sold camping equipment on the site, was one of the organizations hardest hit by the property damage.

A spokeswoman for Ace Hardware

says, "We're still assessing the damages incurred, but we know that 14 of our tractor-trailers were broken into and vandalized. Some of the trailers were also defaced with graffiti."

The New York State Police, which is handling criminal investigations of incidents that happened on the Woodstock site, has posted photographs of alleged Woodstock '99 vandals and looters on the bureau's Web site (www.troopers.state.ny.us), with the police asking for help in identifying the individuals. At press time, 39 people had been arrested for alleged crimes at Woodstock '99, according to reports.

New York State Police Capt. John Wood and other representatives for the New York State Police were unavailable for comment.

Property damages that occurred on-site—including the burning and looting of booths and vehicles—are primarily expected to be the liability of Woodstock '99 concert promoters and the individual owners.

Less measurable, but far more disturbing, is the damage done from the reported sexual assaults. At press time, four sexual assaults were reported to authorities in connection with Woodstock '99, with one of the cases resulting in an arrest of a 26-year-old man charged with sodomizing and sexually abusing a 15-year-old girl after the festival ended (*Billboard Bulletin*, Aug. 3.)

One of the first places to receive reports of the sexual assaults was the YWCA of Mohawk Valley in Utica, N.Y., where all four alleged victims received counseling. Rosemary Vennero, the location's crisis service director, says, "The first report came [July 25] in the afternoon, when a woman said that she had been sexually assaulted in the mosh pit. The next three incidents were reported the morning of July 26. One woman

said she was [gang-raped] on the site. The other two incidents, which involved underage females, happened off the Woodstock site but happened nearby."

Some believe that the live Woodstock pay-per-view special, which was uncensored and frequently focused on nude female concertgoers, presented a distorted view of how many people were actually getting naked at the festival.

Vennero, who was not at the Woodstock '99 site, believes that there was "an atmosphere at Woodstock '99 that permeated throughout the communi-

ty. If your perception of Woodstock was from the [pay-per-view special], you'd think that a lot of people were getting wild and naked, when most of the concertgoers were fully clothed and peaceful, from what I understand."

Rome Deputy Chief of Police G. Patrick Miller agrees, saying, "The vast majority of the people at Woodstock '99 were polite and didn't cause

problems. Most of the complaints [our department] handled had to do with traffic and crowd control outside the venue. Our jurisdiction in regard to the sexual assault and criminal charges is in the area of Rome outside the festival site."

In the sexual assault case where a suspect was arrested, Miller says, "The incident happened at around 2:30 a.m. after the festival was over. The 15-year-old girl had been trying to find an open restroom at a business establishment, and she was approached by the suspect, who forced her into sodomy. Shortly thereafter, she was able to flee and get help. A foot chase ensued, and the suspect was apprehended right away."

The individual arrested in the incident was Timothy Weeden, a resident of Rome who worked as a prison

guard. He has since been indicted on the charges. No trial date has been set, and Weeden has reportedly been suspended from his job.

Police sources say that the alleged incident in this case happened in a populated area, with police officers within yards of the victim during the alleged attack. However, because it was dark and due to the chaotic nature of the area following the festival, the attack is said to have gone unnoticed by the people nearby while it occurred, according to the sources.

"It speaks to the bold, vicious nature of this crime," says one of the sources, who asked not to be identified. "This individual thought he could get away with it, even with people around."

Miller adds that although the alleged incident didn't occur on the Woodstock site, "the female involved came to Rome for Woodstock '99, so people are making the Woodstock connection there. Regardless of where it happened, this crime is an assault that's predatory in nature, and we're taking it very seriously."

Rape crisis counselor Vennero adds, "In talking to the [Woodstock '99 sexual assault] victims, my sense is that they felt that their attackers thought that just because they were female and at Woodstock was a reason enough to attack them. The victims said that they were shocked by many of the things they saw at Woodstock, and one of them was trying to flee the site when she was attacked."

"The important thing to remember is that typically, only one-third of sexual assaults are ever reported, so I think many more sexual assaults happened at Woodstock that haven't been reported," Vennero says. "We urge anyone who was sexually assaulted at Woodstock, or think they might have been assaulted, to please contact the authorities and a trained counselor."

The New York State Police are asking anyone with information on crimes committed on the Woodstock '99 site to contact them by phone at 315-363-4400 or at 1-800-262-4321.

'Their attackers thought because they were female and at Woodstock was reason enough to attack them'

— ROSEMARY VENNERO —

lier.

"We all believed the intensity quieted down a bit," Scher continues. "Zack said, 'Let me measure the situation when I get out there. I don't want anyone to get hurt.' I think he acted responsibly. He was prepared to talk to the audience if they needed a talking-to. By the time his set was under way, it was back under control."

Scher feels that the evening was handled well, given the circumstances. "At no point did I feel like we needed to pull the plug on the show; that was never discussed. Although we might have walked to the edge during the Limp Bizkit set, I think everybody backed away. I think we might have had a different strategy if Zack hadn't been as responsible. I believe with the knowledge that I have now, the acts acted as responsibly as they could have."

Kid Rock adds, "There was a

sense among the bands that I saw that we each have a responsibility to the kids. If you see shit going down, you have to acknowledge it from the stage and tell 'em to knock it off."

For Peter Mensch, co-manager of participating acts Metallica, the Bruce Hornsby Group, and the Red Hot Chili Peppers, the Woodstock crowd never seemed particularly menacing or out of hand.

"I watched a little bit of Limp Bizkit and Rage Against The Machine, and it was mostly guys; there were a few women there," he says. "I didn't have any concerns. I didn't feel that in any way, shape, or form that people in the front of the stage were being overcrowded. Nothing in the least struck me as being dangerous."

Although he remembers seeing one bonfire while the Chili Peppers were onstage on Sunday, he says that by the time the other fires broke out, "we had left the building. The other

stuff [fires, looting] just doesn't make any sense to me."

He also says that the fuss over the aggressive nature of the bands playing Saturday night is pointless and that the music had nothing to do with people's actions. "If after a show of Jewel, Creed, and Red Hot Chili Peppers people decide to break things, how can you say it's the music?"

TAKING RESPONSIBILITY

Indeed, most of the artists involved place the blame on the violence squarely on the attendees who committed it, not the music.

"People better not blame it on the music," says Godsmack's Erna. "I think it's very weak what the people did. It's a shame that people don't know how to have a good time and party anymore without tearing stuff down. I saw some interviews on TV where people were saying they had

lousy campsites and were starved for water, and they're charging \$5 for a hot dog. [According to Scher, hot dogs were \$3.] It seemed like tension was just building up and just exploding toward the end of the weekend. But if you're having such a bad time, just leave. Go home, take a shower. There's no reason to be destructive."

Alexakis believes that it was simply a mindless segment of the festival population that spawned the violence and lawlessness, rather than any combination of factors present at the site.

"When you get that many people out in the sun, pissed off, no sunscreen, burned badly, paying \$4 for a bottle of water—that's still no reason to loot," he says. "People wanted to be lazy, and you get that mob-mentality when you get together people who don't want to think."

At one point during the Saturday-
(Continued on next page)

'Buena Vista' A Hit Overseas As Well

This story was prepared by Nigel Williamson and Dominic Pride in London and Wolfgang Spahr in Hamburg.

While the Cuban sound of Buena Vista Social Club is finding a home in the U.S., international audiences are also warming to its Latin flavor.

Yet the group's label, which made both the original eponymous set featuring Ry Cooder and this year's Ibrahim Ferrer-led album, has found itself at the center of a storm over allegations that performers on the record were not adequately paid. London-based indie World Circuit strenuously denies the allegations and has presented evidence to support its position.

The release of a documentary by Wim Wenders has given a second lease on life to the eponymous album from veteran Cuban musicians of the Buena Vista Social Club, which was recorded in Havana in March 1996 and released internationally in June 1997.

The albums stand this week in Billboard sister magazine Music & Media's European Top 100 Albums chart at No. 9 and 20, respectively.

Released in May this year, the Ferrer record has also made the top 20 in Belgium, Holland, Italy, Norway, Portugal, Sweden, and Switzerland.

Currently the hottest sales territory for both albums is Germany, where the eponymous set is the No. 1 album and the Ferrer set is No. 6. For two weeks in July, they were Nos. 1 and 2 and have sold 350,000 and 225,000 units, respectively, says Warner Music there. A July tour by the Social Club was also sold out.

The albums are distributed in Germany by Talent International Service (TIS), originally an import service and now allied with EastWest Germany. TIS has dealt with World Circuit since 1990.

With a clear marketing and promotion concept, TIS manager Wolfgang Johannssen has pushed the original "Buena Vista Social Club" into the top 75 five times since June 1997.

However, it was not until German director Wenders released his documentary on the Buena Vista Social Club that it became one of the top-selling European records.

Joerg Havel, of tour promoter Karsten Jahnke, says, "When the film came out around June 14, 1999, it had an immediate impact." As for its appeal, he says, "It is a good sign of people's taste. There is a lot of zest in the music, and this is particularly appealing in these times."

The film's distributor, Sonata, is using the album's cover image to promote the film, and trailers for both Buena Vista records are shown in cinemas across the country.

Hubert Wandjo, managing director of EastWest Germany, says, "Together with cigars and holidays in Cuba, the Buena Vista Social Club perfectly reflects the lifestyle of a high-income target group, which is enthusiastically responding to these records."

The deal with TIS/EastWest in Germany is separate from the deal that World Circuit has with Nonesuch, the U.S.-based Warner Classics label. Warner Classics, which has

rights in North and South America and Japan, says that to date the Buena Vista Social Club album has sold platinum (100,000) in Canada, plus near gold (500,000) in the U.S. Total sales to date of the Ferrer album in territories where Nonesuch has rights are close to 250,000.

The Buena Vista Social Club album has also gone gold in France (100,000), Switzerland (25,000), and Austria (25,000) and double-platinum in Holland (200,000), where it has been in the top 40 for 100 weeks on indie label Munich.

Meanwhile, "Buena Vista Social Club" is approaching gold status in the U.K. and is expected to receive a further boost when Wenders' documentary opens in September.

For World Circuit owner Nick Gold, the success of the two albums is a dream come true. "The musicians jammed together from the very first day," he says. "It was a very organic thing; they all sat very close together around the microphones and interacted physically."

However, one sour note was an accusation from the German magazine Focus last month that musicians of the Buena Vista Social Club have not been properly paid for the chart-topping album. Some of the musicians, who came out of retirement to make the record, the magazine continued, had been paid only \$700 each for the sessions.

The article claimed that while profits were being "raked in" by the London-based World Circuit Records, "none of the Cubans has pocketed

any royalties for the Grammy-winning album."

The charges have been denied by the record label and several of the musicians. In response to the allegations, the label has provided documented evidence of royalty payments to the musicians.

An examination of World Circuit's books shows that regular royalties have been paid to all of the principal Buena Vista musicians, including 81-year-old pianist Rubén González; Compay Segundo, 91; and Ibrahim Ferrer, 72. Most of the musicians are on the same royalty rate as Cooder, who produced the album.

According to Music & Media, a statement of royalties sent to one musician showed payment of a five-figure sum in British pounds.

"These allegations are malicious and hurtful," says Gold. "World Circuit has always been an artist-led company and treated musicians with integrity, which is why we invited you to take a look at our accounts."

Cooder has also been angered by the accusations. "Nick Gold has brought all that money back down to these people in Cuba," he says. "Who ever did that in the record business? It's unprecedented to have them paid properly like that. World Circuit has been a model of how to operate."

González, currently on tour in Europe, says, "This is the best thing that has ever happened to us. How can we have any complaints? We had nothing before. Everything has been handled with great fairness."

BUENA VISTA CLUB FILM BOOSTS ALBUM

(Continued from page 11)

Center location in Manhattan. "The album had been a steady seller before the movie came out, but since the movie was released, album sales at this location have quadrupled."

Nonesuch senior VP David Bither says, "There's no question that the release of the film has driven the record to where it is now. The graphics for the film poster are the same as the album, so there was that tie-in. People who've seen this movie love it, and by the end of the film, you feel like you know the band."

"Buena Vista Social Club" has sold 421,000 copies in the U.S. to date, according to SoundScan. Meanwhile, World Circuit/Nonesuch released in June an album from Buena Vista Social Club member Ferrer—"Buena Vista Social Club Presents Ibrahim Ferrer"—which has sold 85,000 copies in the U.S. to date, according to SoundScan.

"One of the things the 'Buena Vista Social Club' record has working to its advantage is the story behind it," says Bither. "The album had come out in Europe three months before it was released in the U.S., and we got early positive reviews from the press. We were able to elicit support from key retailers: stores like Tower Records, Barnes & Noble, and Borders, who carry deeper world music stock than most other [retail chains]. I also think there's more of a hardcore world music audience now."

Cooder says, "Since the film has come out, I hear from people every

day who say the film has moved them. This music doesn't command you to do something; it just wants to be with you."

With any type of successful project, the question of doing a sequel usually arises.

Cooder is certain that there won't be a sequel to "Buena Vista Social Club." He explains, "The making of this

album captured a moment in time that can't be repeated. The Ibrahim Ferrer album is a natural development of the Buena Vista Social Club album."

Bither agrees that a sequel to the album is highly unlikely. "This is essentially a one-off record. The Buena Vista Social Club is a concept more than a working group."

In other words, don't expect the entire group to tour any time soon, although members of the Buena Vista Social Club have played selected performances in the U.S. and Europe following the album's release.

In addition, Ferrer and González will embark on a U.S. tour, which is tentatively scheduled to begin in October and will feature the two musicians on a double bill.

The "Buena Vista Social Club" movie may also be coming to television. According to Bither, PBS is in discussions to broadcast the film after the theatrical run ends.



RIAA Gets Historic \$9.1 Million Settlement In CD Plant Case

BY BILL HOLLAND
WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has received a \$9.1 million out-of-court settlement from Pioneer Video Manufacturing Inc., a CD manufacturing plant in Carson, Calif.

The settlement is the largest monetary recovery in RIAA history.

The RIAA had found last year that the plant—which was first warned in 1997 that one of its regular customers was a known music pirate—was manufacturing hundreds of unauthorized sound recording titles, including albums by Maná, Vicente Fernandez, and Los Tigres Del Norte.

In February, the RIAA filed a

civil suit in a California U.S. District Court after initial negotiations failed (*Billboard Bulletin*, Feb. 12). Pioneer, however, settled before the case reached the court.

'This is a landmark case'

— HILARY ROSEN —

"This is a landmark case for both the monetary award received and Pioneer's commitment to cleaning up its business," said RIAA president/CEO Hilary Rosen in announcing the settlement.

"It's unfortunate that this case took as long as it did to resolve," she said, "but it's clear that once company officials at Pioneer recognized the extent of the problem at their manufacturing plant, they wanted to quickly and completely correct their record."

IN WOODSTOCK'S WAKE, HARD QUESTIONS

(Continued from preceding page)

night show, MTV's crew and on-air personalities had to retreat from the 16-foot tower from which they were broadcasting due to what Sirulnick describes as a "shower of objects hurled at us by the crowd."

He adds, "People went berserk. And there we were, right in the middle of a field. We became a target. No one was hurt, but it was scary."

Two weeks after the festival, Scher says that he hasn't been served any lawsuits. While he adds, "I don't want to threaten a lawsuit or anything," it's clear that he's doing some investigation of his

own into certain events. "We're certainly very disturbed to have heard the information about the fire department turning back and not putting out the initial fires on Sunday, for reasons we still don't understand. If the fire department had the opportunity to put these fires out, it may have solved a lot of problems. Based on the information that has come out, we'd like to know their reasoning [for not coming in]."

THE EVENT LIVES ON

The violence of Woodstock '99 hasn't affected the event's marketing plan. On Aug. 3, Epic announced that it's forging ahead with plans to release a double CD and longform home video of performance highlights from the event this fall.

Also, a two-hour recap of the event aired as scheduled Aug. 3 on Fox-TV. According to a Fox spokeswoman, the network didn't consider pulling the special after negative reports about the festival came forth. "We never thought about not airing it," she says. "We mention the negative stuff, but for the most part, it's a two-hour special on the positive stuff. We highlighted 17 of the acts that played."

Finally, it doesn't appear that the

fallout from Woodstock '99 has affected other music festivals. For example, Metalfest XIII—which gathered a wide array of hard-rock bands July 30-31 for an estimated audience of 40,000 at the Milwaukee Auditorium—went off without a hitch. According to event organizer/promoter Jack Koshick, security was "average for such a large event. We had no negative incidents."

In examining the rippling effects of the violence that erupted during Woodstock, he says, "It's unfortunate that Woodstock may eventually become the standard by

which other hard-rock events will be judged. Woodstock was a unique animal unto itself. Anyone can argue that the problems that occurred were related to external factors completely unrelated to music. But, in a case like this—where you're also dealing with music that scares some people—the bands making that music wind up taking the heat."

One veteran concludes, however, with what may be the final lesson of Woodstock '99: Whatever the circumstances, no one can escape personal responsibility.

Says Willie Nelson, whose group opened the show on Woodstock's east stage on Sunday, "It's possible for somebody onstage to control the crowd. Leon Russell once had a crowd at fever pitch at a show. He said, 'Be careful who you let put you into this type of euphoria.'

"There is the responsibility of the artist, or anybody, if they have a lot of people they're talking to. If they raise [the audience's] emotions, they're obligated to do it positively."

This story was prepared by Larry Flick and Carla Hay in New York and Melinda Newman and Chris Morris in Los Angeles.

NORTHERN SPAIN'S CELTIC SOUNDS GAIN GLOBAL FANS WITH NEW WAVE OF BAGPIPERS

(Continued from page 11)

was launched in May on Fonofolk. Despite massive media attention, the album had sold just 20,000 units by mid-July, according to Fonofolk.

Susana Seivane—a young female bagpiper who released her debut album a month after Pato—comments that “until not long ago, women in Galicia were only the singers or the ones who bashed the tambourines.” Seivane is a member of Galicia’s best-known old-style bagpipe manufacturing family.

Joining Hevia and Núñez on the Spanish charts for much of the spring and summer has been Galicia’s Luar Na Lubre (Moonshine In The Forest), whose Warner Music album “Cabo Do Mundo” (End Of The World) was close to gold (50,000 units sold) in mid-July after 10 weeks, according to the label. In July, the band toured Spain with Mike Oldfield, whose song “Sound Of The Earth” is a version of Luar Na Lubre’s “O Son Do Ar”

(Sound Of Air).

Luar’s bagpiper, Bieito Romero, stresses that “the Celtic stuff is a commercial label, without a doubt, but it is also cultural. And our tradition of legends and humid, misty lands finds clear links with the [British] islands that our sea hides farther to the north.”

José Miguel Lucendo, PD at Cadena SER’s AC/oldies network M-80, says of the new trend, “If there are three countries that have always been united through Celtic music, they are Ireland, France, and Spain. Even pop music ‘contaminated’ by Celtic sounds, such as the Corrs or Enya, was popular in Spain much earlier than in other European countries.”

It is Núñez who has released the most interesting Celtic album. Recorded in 20 studios in 10 countries by four producers and some 100 musicians, “Os Amores Libres” is a study of the north/south music divide

in Spain, if not Europe—Irish/Galician Celtic music on one side and Gypsy flamenco on the other.

“This album proves that Celtic music has a south as well as a north,” says Núñez, who once was a musicologist studying traditional Galician music at Madrid’s music conservatory.

Jackson Browne guests on one of the album’s tracks, “Danza Da Lua En Santiago,” singing in Galician with a Sufi Andalusian chorus from Tangiers; the song was synthesized and produced by French ethnic music specialist Hector Zazou. Ireland supplies *uilleann* pipers Liam O’Flynn and Paddy Keenan, percussionists Donal Lunny and Kevin Conneff, harpist Derek Bell, violinists Frankie Gavin and Nollaig Casey, accordionists Mairtin O’Connor and Sharon Shannon, guitarist Arty McGlynn, keyboardist Liam O’Maolai, drummer Ray Fean, and Afro-Celt Sound System programmer

Simon Emmerson.

Spain’s flamenco contingent has an equally heavy presence on the set. Guitarists Juan Manuel Cañizares, Rafael Riqueni, Vicente Amigo, Isidro Muñoz, and Sabicas; percussionist Tino di Geraldo; bassist Carlos Benavent; and singer Carmen Linares all guest on the album. Israeli singer Noa was recorded in Germany, and the Galician contributors are numerous.

Núñez isn’t sure what the toughest moment was in the two years it took to record “Os Amores Libres.”

“Spending night after night on the phone to the great Jackson Browne in Los Angeles teaching him Galician, trying to make him sound cold and Nordic,” recalls Núñez. “Or trying to reach the Gypsy village of Carancebes near Timisoara in Romania, near the Serbian border to record in a kind of shed studio in below-freezing temperatures.”

“I think historically this is the most ambitious album BMG-Ariola has launched in Spain,” says David Loscos, the label’s international product manager. “Just look at the level of guest collaboration—pure luxury!”

“It’s as if we have broken the frontiers between different musical countries,” says Núñez. “Years ago, flamenco seemed to me to be from an untouchable world. In the north of Spain, there has long been a rejection of flamenco. It is a social question. The north looks northward, never toward the south. I have had to play outside [Galicia] to appreciate the importance of flamenco.”

Alfredo Torres, national music manager at a major Madrid outlet, the French-owned FNAC store, says that “Os Amores Libres” is being given priority display treatment.

“We have placed it with compulsive buying in mind,” he says.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

SMASHING: Smash mouth sets a new high for an airplay-only track on The Billboard Hot 100, as “All Star” (Interscope) jumps 7-4. The No. 4 peak by “Star” bests the previous high of No. 5 established by Eagle-Eye Cherry with “Save Tonight” (Work/ERG) on Jan. 23. “Star” passes the 100 million mark in total audience and holds at No. 1 for a second consecutive week on Hot 100 Airplay while moving into the top spot on Top 40 Tracks.

FROM THE TOP: Christina Aguilera continues to gain in both airplay and sales in her third week at the top of the Hot 100 with “Genie In A Bottle” (RCA). An increase of 6 million audience impressions inches “Genie” 6-5 on the airplay chart, while a 14% bump in sales brings Aguilera’s total for this issue to 240,000 units, the highest one-week sales total for a female solo artist since Celine Dion moved 360,000 pieces of “My Heart Will Go On” (550 Music/ERG) in the Feb. 28, 1998, issue.

“Genie” should enjoy one more week atop both the Hot 100 and sales charts before being displaced by Enrique Iglesias’ “Bailamos” (Overbrook/Interscope) in the Aug. 28 issue. CD and cassette singles of “Bailamos” will be available at retail on Aug. 10. The 12-inch vinyl configuration hit stores this week, but the 500 units sold didn’t impact Iglesias’ chart position.

702 re-bullets at No. 9 this issue with “Where My Girls At?” (Motown). “Girls” peaked at No. 4 almost two months ago in the June 19 issue, but that was based primarily on sales from the now-cutout single and airplay from R&B and rhythmic top 40 stations. At that time, 702’s point breakdown was 52% sales and 48% airplay, with an audience of 53 million. Mainstream top 40 stations have come on board since then, pushing 702’s audience to a high of 83 million listeners this issue. With almost all of the 550,000 units shipped snapped up by consumers, the current point breakdown is now 4% sales and 96% airplay.

AN INCH AND A MILE: After debuting at No. 17 last issue with “The Day The World Went Away” (Nothing/Interscope), Nine Inch Nails plummet to No. 58 on the Hot 100. “Day” loses 45% of its sales, scanning 40,000 units. This translates to only a two-position drop on the sales chart but a 41-position fall on the Hot 100. This illustrates the disparity in sales between the top five titles and the rest of the songs on the sales chart.

DEBUT TALK: Tracie Spencer returns to the Hot 100 in grand style after a seven-year absence as “It’s All About You (Not About Me)” (Capitol) is the Hot Shot Debut at No. 29. “You” scans 34,000 units and is also the highest-debuting song on the sales chart, where it starts at No. 8.

Youngstown, the trio named after its current Ohio residence, has the largest percentage sales increase on the sales chart with “I’ll Be Your Everything” (Hollywood). “Everything” scans 17,000 units, a 330% increase over last issue, and moves 53-19 on the sales chart while debuting on the Hot 100 at No. 92. “Everything” can be found on both the Hollywood soundtrack to the Matthew Broderick film “Inspector Gadget” and Youngstown’s debut album, “Let’s Roll.”

WARNER'S NEW STRUCTURE IS TAKING SHAPE

(Continued from page 1)

were spread too thin and did not have a good handle on the music business.

Moreover, the executives named to head the movie company—chairman/CEO Barry Meyer and president/COO Alan Horn—have had no experience in the music business. Their backgrounds are in film and television, as are Daly’s and Semel’s.

A spokesman for Time Warner says, “Parsons and [Time Warner chairman/CEO Gerald] Levin said that the studio executives would have a lot to do just running the studio and that the music company needs a music-centered executive.”

Parsons and Levin have told the press that they expect to name someone to head the \$4 billion music company soon and that they “hope” that the person will be an insider. But they did not rule out the appointment of an outsider.

Billboard sister publication The Hollywood Reporter quoted Levin saying: “I clearly want at this point to have the studio management on the front line and the music management on the front line, concentrating 24 hours a day on their respective operations. At the same time, having these enterprises report to me through [Parsons], I’m retaining my notion of synergy between the music business and the studio.”

A securities analyst who follows Time Warner says, “They were running a business model that has to change. In music, it’s not news that they haven’t seen great performance.”

The analyst, who asked not to be identified, adds that the changing of the guard at the company represents a “change in the corporate culture and a change in the company’s direction.”

He characterizes the close of the Daly/Semel era at Time Warner as the end of a 10-year company transition that began with the merger of free-wheeling Warner Communications and the more buttoned-down Time Inc.

For the first time, Parsons, who was a banker before joining Time Warner in 1995, was scheduled to address the music company’s label and distribution employees Aug. 6, during its annual convention Aug. 4-7 in Burbank, Calif. Sources at Time Warner said it was

unlikely that Parsons or Levin would announce at the event who was to lead the music group. The decision is expected to be made before October.

The most intense speculation has centered on insider Val Azzoli, co-chairman/co-CEO of Warner Music’s most successful label unit, the Atlantic Group.

Another executive frequently mentioned is Roger Ames, who will be joining Warner Music in some high-level international capacity, according to the Hollywood Reporter. Ames’ appointment had been held up because of a contractual problem with Universal Music Group, which last year acquired PolyGram, of which Ames had been president of music.

Some sources believe that Ames, a British citizen, would not be interested in heading the music group because he does not want to be based in the U.S. Insiders say that Daly has been a champion of Ames.

Daly and Semel stunned many industry observers July 15 when they announced their resignations, which will be effective Oct. 4. They had been co-heads of Warner Music since 1995, in addition to being co-chairmen/co-CEOs at Time Warner’s film, video, and television company, Warner Bros.

Time Warner announced last week that it had appointed Meyer and Horn. Meyer had been executive VP/COO of the filmed entertainment unit, and Horn had been chairman of Warner-owned film company Castle Rock Entertainment.

What has also changed is that Parsons, who previously did not have oversight of either the movie or music company, now will have the heads of those units reporting to him. Parsons in turn, reports to Levin.

At the headquarters of the music and movie companies in Burbank this past week, Warner Music’s distribution company Warner-Elektra-Atlantic (WEA) was holding its annual get-together, during which labels presented new releases for the year, showcased developing artists, and held strategic meetings.

WEA’s chairman David Mount has also been named in the speculation about a new head of Warner Music.

But sources discount his appointment because he has not had label or international experience.

Other names mentioned have been Les Bider, chairman of the company’s music publishing unit, Warner/Chappell Music; David Foster, senior VP of Warner Music Group; and Paul Vidich, executive VP of the music group. But sources say that Bider is not in the running for the position and that Foster and Vidich have no experience running multinational music companies.

Some observers say that although Levin and Parsons have indicated that they could look outside Warner Music for a new music chief, it has been Levin’s goal to promote from within.

Warner Music poses a challenge for whoever runs it. The unit has been sluggish in recent years. In the most recent quarter, which ended June 30, the music group’s financial results were mixed. Although cash flow—defined as earnings before interest, taxes, and amortization—rose 5.2% to \$101 million, revenue fell 8.5% to \$828 million.

The decline was attributed to softness in Warner Music’s international operations, which gives credence to the notion that Time Warner needs an executive with an international outlook to run the unit. Some observers have said that the music company has been behind in efforts to create successful “local repertoire”—star acts in countries outside the U.S.

But Warner Music has been weak in the U.S., too. Its market share of current, or new, albums slipped to 14.7% in the first six months of this year, according to SoundScan, from 17.2% in the same period a year ago. For several years it had been the market leader with more than a 20% share.

Some sources say the company’s virtual abandonment of the hard rap genre, which has yielded some of the biggest-selling albums of the past two years, has hurt its domestic market share. Time Warner gave in under pressure from investors and advocacy groups several years ago over music deemed obscene and violent and sold its stake in hot rap and rock label Interscope Records to Universal Music.

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



AUGUST 14, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/GREATEST GAINER ◀						
1	2	2	6	LIMP BIZKIT FLIP 90335*/INTERSCOPE (11.98/17.98) 4 Weeks at No. 1	SIGNIFICANT OTHER	1
2	1	1	11	BACKSTREET BOYS ▲ ⁶ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
▶ HOT SHOT DEBUT ◀						
3	NEW		1	VARIOUS ARTISTS UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
4	3	3	12	RICKY MARTIN ▲ ⁹ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
5	NEW		1	HOT BOYS CASH MONEY 53264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	5
6	NEW		1	DESTINY'S CHILD COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
7	4	4	29	BRITNEY SPEARS ▲ ⁵ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
8	6	10	8	SMASH MOUTH ● INTERSCOPE 90316 (11.98/17.98)	ASTRO LOUNGE	6
9	7	11	31	KID ROCK ▲ ² LAVA/ATLANTIC 83119*/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	6
10	8	8	8	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
11	5	7	7	SARAH MCLACHLAN ▲ ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
12	NEW		1	SOUNDTRACK COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	12
13	12	12	91	SHANIA TWAIN ◆ ¹² MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
14	11	9	11	SOUNDTRACK ▲ WALT DISNEY 60645 (11.98/17.98)	TARZAN	5
15	9	6	7	SOUNDTRACK ▲ ² OVERBROOK 60344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
16	18	20	7	SANTANA ● ARISTA 19080 (10.98/17.98)	SUPERNATURAL	16
17	14	17	9	BLINK 182 ● MCA 11950 (10.98/16.98)	ENEMA OF THE STATE	9
18	16	15	9	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
19	21	23	40	98 DEGREES ▲ ² MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
20	15	13	9	SOUNDTRACK ▲ MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
21	17	14	6	K-CI & JOJO ▲ MCA 11937* (10.98/17.98)	IT'S REAL	8
22	27	34	39	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
23	22	21	79	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
24	23	19	23	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
25	10	5	3	TOO SHORT SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	5
26	20	18	14	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
27	36	41	5	VARIOUS ARTISTS ● RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
28	25	27	71	'N SYNC ▲ ² RCA 67613 (11.98/17.98)	'N SYNC	2
29	33	44	16	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	29
30	24	22	9	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMG (10.98/16.98) HS	VENNI VETTI VECCI	3
31	31	37	7	VARIOUS ARTISTS ● EPIC 63653 (11.98 EQ/17.98)	NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES	18
32	29	36	20	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
33	34	30	11	SOUNDTRACK ● ISLAND 546196/DJMG (11.98/17.98)	NOTTING HILL	19
34	19	16	3	SOUNDTRACK JIVE 41686* (11.98/17.98)	THE WOOD	16
35	28	31	64	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)		5
36	30	29	5	WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
37	37	32	9	LONESTAR ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
38	26	28	23	EMINEM ▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
39	13	—	2	EPMD DEF JAM 558928*/DJMG (10.98/16.98)	OUT OF BUSINESS	13
40	35	39	29	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
41	40	46	37	THE OFFSPRING ▲ ⁴ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
42	32	24	5	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
43	NEW		1	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	43
44	47	52	45	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
45	38	25	6	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
46	39	35	9	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
47	43	49	30	GODSMACK ▲ REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK	22
48	41	43	38	CHER ▲ ³ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
49	48	50	13	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
50	42	42	103	BACKSTREET BOYS ◆ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
▶ PACESETTER ◀						
51	68	71	50	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
52	NEW		1	ERIC CLAPTON POLYDOR 547178/UNIVERSAL (23.98/29.98)	BLUES	52
53	46	—	2	POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98)	TONIGHT THE STARS REVOLT!	46
54	44	48	3	CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	44

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	51	53	23	LIT ● RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
56	60	67	37	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
57	49	47	5	ALICE IN CHAINS COLUMBIA 63649/CRG (11.98 EQ/17.98)	NOTHING SAFE	20
58	45	38	6	SOUNDTRACK ATLANTIC 83199/AG (10.98/17.98)	SOUTH PARK: BIGGER, LONGER & UNCUT	28
59	52	55	7	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34
60	50	51	5	SOUNDTRACK UNIVERSAL 53269 (10.98/17.98)	AMERICAN PIE	50
61	82	87	72	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
62	55	54	15	CASE DEF SOUL 538871*/DJMG (8.98/12.98)	PERSONAL CONVERSATION	33
63	61	57	49	LAURYN HILL ▲ ⁵ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
64	66	86	7	LEN WORK 69528/EPIC (11.98 EQ/16.98) HS	YOU CAN'T STOP THE BUM RUSH	64
65	69	69	96	CREED ▲ ³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
66	59	63	7	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER	59
67	71	77	9	ENRIQUE IGLESIAS FONOVISA 0517 (10.98/16.98)	BAILAMOS	67
68	NEW		1	WIDESPREAD PANIC CAPRICORN 546203/DJMG (10.98/16.98)	'TIL THE MEDICINE TAKES	68
69	58	56	38	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
70	70	82	7	VARIOUS ARTISTS INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
71	63	60	10	SLICK RICK ● DEF JAM 558936*/DJMG (10.98/16.98)	THE ART OF STORYTELLING	8
72	75	75	19	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
73	54	45	5	GZA/GENIUS WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	9
74	74	61	6	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	43
75	79	79	28	DAVE MATTHEWS/TIM REYNOLDS ▲ ² BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
76	57	40	4	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	15
77	62	62	44	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
78	56	33	3	GANG STARR NOO TRYBE 47279*/VIRGIN (19.98/22.98)	FULL CLIP: A DECADE OF GANG STARR	33
79	73	68	18	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
80	65	59	8	DEF LEPPARD ● MERCURY 546212/DJMG (11.98/17.98)	EUPHORIA	11
81	72	65	7	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
82	78	70	20	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
83	64	58	12	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
84	53	26	3	LIL' CEASE UNDEAS/ATLANTIC 92783*/AG (10.98/16.98)	THE WONDERFUL WORLD OF CEASE A LEO	26
85	83	81	72	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
86	67	84	13	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	67
87	77	78	31	ORGY ▲ ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
88	76	80	6	THE CHEMICAL BROTHERS FREESTYLE DUST 47610*/ASTRALWERKS (11.98/17.98)	SURRENDER	32
89	85	83	66	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
90	84	—	2	VARIOUS ARTISTS WORD 69975/EPIC (19.98 EQ/19.98)	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	84
91	81	76	44	JAY-Z ▲ ⁴ ROC-A-FELLA 558902*/DJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
92	86	74	17	NAS ▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
93	89	91	107	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	2
94	91	100	17	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	91
95	97	102	11	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	95
96	88	97	15	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
97	103	96	32	DMX ▲ ² RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
98	93	88	67	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
▶ HEATSEEKER IMPACT ◀						
99	106	103	12	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	99
100	98	99	33	FATBOY SLIM ● SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
101	96	92	10	INSANE CLOWN POSSE ISLAND 524661/DJMG (11.98/17.98)	THE AMAZING JECKEL BROTHERS	4
102	87	73	11	JIMMY BUFFETT ● MARGARITAVILLE 524660/DJMG (11.98/17.98)	BEACH HOUSE ON THE MOON	8
103	94	90	17	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	74
104	121	120	20	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
105	80	64	7	MASE ● BAD BOY 73030*/ARISTA (11.98/17.98)	DOUBLE UP	11
106	101	112	14	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
107	99	98	63	DMX ▲ ³ RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
108	95	85	60	BRANDY ▲	ATLANTIC 83039*AG (10.98/17.98) NEVER S-A-Y NEVER	2
109	100	93	49	ROB ZOMBIE ▲	GEFFEN 25212*/INTERSCOPE (10.98/16.98) HELLBILLY DELUXE	5
110	107	106	22	KENNY CHESNEY ●	BNA 67655/RLG (10.98/16.98) EVERYWHERE WE GO	51
111	102	104	6	GEORGE JONES	ASYLUM 62368/EEG (10.98/16.98) COLD HARD TRUTH	53
112	92	72	13	SOUNDTRACK ▲	SONY CLASSICAL 61816 (11.98 EQ/18.98) STAR WARS EPISODE I: THE PHANTOM MENACE	3
113	90	66	6	SOUNDTRACK	AMERICAN/C2 69947/CRG (11.98 EQ/17.98) BIG DADDY	55
114	108	94	6	VARIOUS ARTISTS	TOMMY BOY 1332 (12.98/17.98) ESPN PRESENTS JOCK ROCK 2000	78
115	112	105	12	KENNY ROGERS	DREAMCATCHER 004 (11.98/16.98) SHE RIDES WILD HORSES	60
116	104	89	29	TRICK DADDY ●	SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) WWW.THUG.COM	30
117	110	111	64	GARBAGE ▲	ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98) VERSION 2.0	13
118	124	151	44	SHERYL CROW ▲	A&M 90404/INTERSCOPE (10.98/17.98) THE GLOBE SESSIONS	5
119	129	116	8	DIANA KRALL	VERVE 304/VG (10.98/16.98) WHEN I LOOK IN YOUR EYES	68
120	118	121	10	OLEANDER	REPUBLIC 53242/UNIVERSAL (8.98/12.98) FEBRUARY SON	118
121	123	119	25	COLLECTIVE SOUL ●	ATLANTIC 83162/AG (10.98/16.98) DOSAGE	21
122	127	137	5	SOUNDTRACK	KOCH 8901 (11.98/16.98) POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES	122
123	116	110	9	BLAQUE	TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98) BLAQUE	79
124	105	95	8	JAMIROQUAI	WORK 69973/EPIC (11.98 EQ/17.98) SYNKRONIZED	28
125	111	118	43	PHIL COLLINS ▲	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) ...HITS	18
126	113	107	88	WILL SMITH ▲	COLUMBIA 68683*/CRG (11.98 EQ/17.98) BIG WILLIE STYLE	8
127	109	101	14	SOUNDTRACK ●	COLUMBIA 69853/CRG (11.98 EQ/17.98) SONGS FROM DAWSON'S CREEK	7
128	117	109	18	SOUNDTRACK ●	MAVERICK 47390/WARNER BROS. (11.98/17.98) THE MATRIX	7
129	131	184	10	JORDAN KNIGHT ●	INTERSCOPE 90322 (10.98/16.98) JORDAN KNIGHT	29
130	NEW ►		1	VARIOUS ARTISTS	CIRCA 47421/IRGIN (12.98/17.98) THE BEST SOUL ALBUM IN THE WORLD...EVER!	130
131	148	164	20	SILVERCHAIR	EPIC 69816 (11.98 EQ/16.98) NEON BALLROOM	50
132	122	115	6	MANA	WEA LATINA 27864 (9.98/16.98) MTV UNPLUGGED	83
133	128	123	37	GARTH BROOKS ●	12 CAPITOL (NASHVILLE) 97424 (19.98/26.98) DOUBLE LIVE	1
134	130	125	22	GEORGE STRAIT ▲	MCA NASHVILLE 70050 (10.98/16.98) ALWAYS NEVER THE SAME	6
135	114	113	6	VARIOUS ARTISTS	EPITAPH 86563 (4.98 CD) PUNK-O-RAMA 4	113
136	NEW ►		1	VARIOUS ARTISTS	CIRCA 42203/IRGIN (19.98/22.98) THE BEST OPERA ALBUM IN THE WORLD...EVER!	136
137	150	161	38	R. KELLY ▲	JIVE 61625* (19.98/24.98) R.	2
138	120	126	5	TRACIE SPENCER	CAPITOL 34287 (10.98/16.98) TRACIE	114
139	126	122	36	2PAC ▲	AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98) GREATEST HITS	3
140	149	172	40	FAITH EVANS ▲	BAD BOY 73016*/ARISTA (10.98/17.98) KEEP THE FAITH	6
141	136	128	40	DRU HILL ▲	DEF SOUL 524542/IDJMG (10.98/17.98) ENTER THE DRU	2
142	138	138	50	FIVE ▲	ARISTA 19003 (10.98/16.98) FIVE	27
143	174	178	56	BARENAKED LADIES ▲	REPRISE 46963/WARNER BROS. (10.98/16.98) STUNT	3
144	137	148	8	IBRAHIM FERRER	WORLD CIRCUIT/MONESUCH 79532/AG (10.98/17.98) BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	137
145	146	—	2	SOUNDTRACK	OFF LINE/TVT SOUNDTRAX 8310*/TVT (10.98/17.98) WHITEBOYS	145
146	119	114	5	LYLE LOVETT	CURB 11964/MCA (10.98/17.98) LIVE IN TEXAS	94
147	140	147	36	METALLICA ▲	ELEKTRA 62299*/EEG (18.98/24.98) GARAGE INC.	2
148	153	143	11	BLESSID UNION OF SOULS	PUSH 27047/V2 (10.98/16.98) WALKING OFF THE BUZZ	143
149	134	127	90	MARTINA MCBRIDE ▲	RCA (NASHVILLE) 67516/RLG (10.98/16.98) EVOLUTION	24
150	115	108	9	HARRY CONNICK, JR.	COLUMBIA 69618/CRG (11.98 EQ/17.98) COME BY ME	36
151	176	—	4	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	MASTERTONE 8552/POINT (13.98/16.98) THE IRISH TENORS	151
152	170	135	8	SARAH BRIGHTMAN	REALLY USEFUL 539330/DECCA THE ANDREW LLOYD WEBBER COLLECTION	110
153	156	149	87	ANDREA BOCELLI ▲	PHILIPS 539207 (10.98/17.98) ROMANZA	35

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
154	145	129	10	MARY CHAPIN CARPENTER	COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98) PARTY DOLL AND OTHER FAVORITES	43
155	139	145	5	SLIPKNOT	I AM 8655/ROADRUNNER (10.98/16.98) SLIPKNOT	112
156	151	140	14	NAUGHTY BY NATURE	ARISTA 19047* (10.98/16.98) NINETEEN NAUGHTY NINE NATURE'S FURY	22
157	142	136	33	TYRESE ▲	RCA 66901* (10.98/16.98) TYRESE	17
158	NEW ►		1	THE VERVE PIPE	RCA 67664 (10.98/16.98) THE VERVE PIPE	158
159	194	188	37	JEWEL ▲	ATLANTIC 82950*/AG (10.98/17.98) SPIRIT	3
160	141	141	7	SWAY & KING TECH	INTERSCOPE 90292* (10.98/16.98) THIS OR THAT	107
161	162	167	18	VARIOUS ARTISTS ●	IMMORTAL 69904*/EPIC (11.98 EQ/16.98) FAMILY VALUES TOUR '98	7
162	NEW ►		1	FACE TO FACE	LADYLUCK 78048/BEYOND (16.98 CD) IGNORANCE IS BLISS	162
163	161	152	7	ALABAMA	RCA (NASHVILLE) 67793/RLG (10.98/16.98) TWENTIETH CENTURY	51
164	144	132	55	MONICA ▲	ARISTA 19011* (10.98/16.98) THE BOY IS MINE	8
165	125	124	10	JT MONEY	TONY MERCEDES/FREEMAN 50060*/PRIORITY (10.98/16.98) PIMPIN ON WAX	28
166	132	133	5	LUSCIOUS JACKSON	GRAND ROYAL 96084*/CAPITOL (10.98/16.98) ELECTRIC HONEY	102
167	135	—	2	LOS LOBOS	HOLLYWOOD 62185 (10.98/16.98) THIS TIME	135
168	159	134	10	DAVE HOLLISTER	DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98) GHETTO HYMNS	34
169	158	154	16	TOM PETTY AND THE HEARTBREAKERS ●	WARNER BROS. 47294* (10.98/17.98) ECHO	10
170	143	142	15	LO FIDELITY ALLSTARS	SKINT/SUB POP 69654/CRG (7.98 EQ/13.98) HOW TO OPERATE WITH A BLOWN MIND	115
171	NEW ►		1	MACY GRAY	EPIC 69490* (11.98 EQ/16.98) ON HOW LIFE IS	171
172	157	146	20	SOUNDTRACK ▲	ROCK LAND 90314*/INTERSCOPE (11.98/17.98) LIFE	10
173	NEW ►		1	INTOCABLE	EMI LATIN 21502 (7.98/12.98) CONTIGO	173
174	160	156	21	SOUNDTRACK	DREAMWORKS 50033/INTERSCOPE (17.98 CD) A NIGHT AT THE ROXBURY	95
175	133	174	3	SOUNDTRACK	WARNER SUNSET/REPRISE 47450/WARNER BROS. (11.98/17.98) EYES WIDE SHUT	133
176	163	153	11	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
177	175	170	36	ELVIS CRESPO ▲	SONY DISCOS 82634 (8.98 EQ/13.98) SUAVEMENTE	106
178	168	171	70	SOUNDTRACK ▲	WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98) CITY OF ANGELS	1
179	169	175	10	LYNYRD SKYNYRD	MCA 11941 (6.98/11.98) THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
180	155	158	17	JOEY MCINTYRE ●	C2/COLUMBIA 69856/CRG (11.98 EQ/17.98) STAY THE SAME	49
181	154	131	10	CHANTE MOORE	SILAS 11674/MCA (10.98/16.98) THIS MOMENT IS MINE	31
182	190	—	2	TAL BACHMAN	COLUMBIA 67956/CRG (7.98 EQ/11.98) TAL BACHMAN	182
183	147	130	11	EIGHTBALL & M.J.G. ●	SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98) IN OUR LIFETIME	10
184	172	181	44	KIRK FRANKLIN ●	GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98) THE NU NATION PROJECT	7
185	192	196	7	MOBY	V2 27049* (16.98 CD) PLAY	145
186	164	165	38	NEW RADICALS ●	MCA 11858 (10.98/16.98) MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
187	185	186	17	LILA MCCANN	ASYLUM 62355/EEG (10.98/16.98) SOMETHING IN THE AIR	85
188	167	159	19	SOUNDTRACK ●	HOLLYWOOD 62177 (10.98/17.98) VARSITY BLUES	19
189	NEW ►		1	MPX ROCK CITY	71147/TOOTH & NAIL (16.98 CD) AT THE SHOW	189
190	NEW ►		1	VARIOUS ARTISTS	SONY DISCOS/COLUMBIA 69989*/CRG (10.98 EQ/16.98) LATIN MIX USA 2	190
191	177	169	37	MARIAH CAREY ▲	COLUMBIA 69670* (11.98 EQ/17.98) # 1'S	4
192	RE-ENTRY		3	TRAIN	AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) TRAIN	190
193	152	117	5	MERCEDES	NO LIMIT 50085*/PRIORITY (10.98/16.98) REAR END	72
194	NEW ►		1	LORDS OF ACID	ANTLER SUBWAY 6047*/NEVER (9.98/16.98) EXPAND YOUR HEAD	194
195	189	190	33	JIMI HENDRIX	EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98) EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
196	178	173	41	VARIOUS ARTISTS ▲	SPARROW 51686 (15.98/19.98) WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
197	182	166	6	VARIOUS ARTISTS	MOTOWN 54952Q/UNIVERSAL (10.98/16.98) MARVIN IS 60: A TRIBUTE ALBUM	97
198	NEW ►		1	SOUNDTRACK	RCA 67786 (23.98/29.98) DIRTY DANCING: THE COLLECTOR'S EDITION	198
199	166	139	7	GERI HALLIWELL ●	CAPITOL 21009 (11.98/17.98) SCHIZOPHONIC	42
200	180	160	15	SARAH BRIGHTMAN ●	NEMO STUDIO 56769/ANGEL (10.98/17.98) EDEN	65

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Alabama 163	Alice In Chains 57	Tal Bachman 182	Backstreet Boys 2, 50	Barenaked Ladies 143	Eric Benet 106	B.G. 96	Blaque 123	Blessid Union Of Souls 148	Blink 182 17	Andrea Bocelli 79, 153	Brandy 108	Sarah Brightman 152, 200	Garth Brooks 133	Buckcherry 103	Buena Vista Social Club 95	Jimmy Buffet 102	B*Witched 82	Mariah Carey 191	Mary Chapin Carpenter 154	Case 62	Steven Curtis Chapman 81	The Chemical Brothers 88	Cher 48	Kenny Chesney 110	Charlotte Church 104	Eric Clapton 52	Collective Soul 121	Phil Collins 125	Harry Connick, Jr. 150	Creed 65	Elvis Crespo 177	Sheryl Crow 118	Def Leppard 80	Destiny's Child 6	Dixie Chicks 23	DMX 97, 107	Dru Hill 141	Eightball & M.J.G. 183	Missy "Misdemeanor" Elliott 45	Creed 38	EPMD 39	Faith Evans 140	Everlast 77	Face To Face 162	Ibrahim Ferrer 144	Fiend 76	Five 142	Kirk Franklin 184	Kenny G 42	Gang Starr 78	Garbage 117	Ginuwine 32	Godsmack 47	Goo Goo Dolls 44	Macy Gray 171	GZA/Genius 73	Geri Halliwell 199	Jimi Hendrix 195	Faith Hill 98	Lauryn Hill 63	Dave Hollister 168	Hot Boys 5	Whitney Houston 56	Enrique Iglesias 67	Insane Clown Posse 101	Intocable 173	Jamiroquai 124	Jay-Z 91	Jewel 159	George Jones 111	JT Money 165	Juvenile 22	K-Ci & JoJo 21	R. Kelly 137	Kid Rock 9	Tim Knight 129	Korn 51	Diana Krall 119	Lenny Kravitz 35	Len 64	Lil' Cease 84	Lil' Troy 29	Limp Bizkit 1, 61	Lit 55	Lo Fidelity Allstars 170	Lonestar 37	Jennifer Lopez 19	Lords Of Acid 194	Los Lobos 167	Lyle Lovett 146	Luscious Jackson 166	Lynyrd Skynyrd 179	Mana 132	Ricky Martin 4	Mase 105	Dave Matthews Band 89	Dave Matthews/Tim Reynolds 75	Martina McBride 149	Edwin McCain 66	Lila McCann 187	John McDermott/Anthony Kearns/Ronan Tynan 151	Tim McGraw 49	Joey McIntyre 180	Sarah McLachlan 11, 93	Mercedes 193	Jo Dee Messina 85	Metallica 147	Moby 185	Monica 164	Will Smith 126	Snoop Dogg 83	SOUNDTRACK	American Pie 60	Austin Powers: The Spy Who Shagged Me 20	Big Daddy 113	City Of Angels 178	Songs From Dawson's Creek 127	Dirty Dancing: The Collector's Edition 198	Eyes Wide Shut 175	Lieke Martens 172	The Matrix 128	A Night At The Roxbury 174	Nothing Hill 33	Pokemon: 2.B.A. Master — Music From The Hit TV Series 122	Runaway Bride 12	South Park: Bigger, Longer & Uncut	58	Star Wars Episode I: The Phantom Menace 112	Tarzan 14	Varsity Blues 188	Whiteboys 145	Wild Wild West 15	The Wood 34	Britney Spears 7	Tracie Spencer 138	George Strait 134	Sugar Ray 40	Donna Summer 74	Sway & King Tech 160	TLC 24	Too Short 25	Train 192	Trick Daddy 116	Tru 46	Shania Twain 13	Tyrese 157	VARIOUS ARTISTS	The Best Opera Album In The World...Ever! 136	The Best Soul Album In The World...Ever! 130	ESPN Presents Jock Rock 2000	114	Family Values Tour '98 161	Latin Mix USA 2 190	Marvin Is 60: A Tribute Album 197	Millennium Hip-Hop Party 86	Monster Ballads 27	No Boundaries — A Benefit For The Kosovar Refugees 31	NOW 2 3	Punk-O-Rama 4 135	Ruff Ryders: Ryde Or Die Vol. 1 26	WOW-1999: The Year's 30 Top Christian Artists And Songs 196	WOW-The 90's: 30 Top Christian Songs Of The Decade 90	WOW Worship: Today's 30 Most Powerful Worship Songs 70	Vengaboys 94	The Verve Pipe 158	Barry White 43	Widespread Panic 68	Weird Al Yankovic 36	Dwight Yoakam 176	Rob Zombie 109
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BENATAR BOX DUE FROM CHRYSALIS/CAPITOL

(Continued from page 1)

ly unreleased live recordings and outtakes, B-sides, and rarities, all gleaned through the close involvement of Benatar and her longtime producer, guitarist, writing partner, and husband, Neil Giraldo.

"It's the first time we've actually participated in any of the many compilations," says Benatar. She and Giraldo supplied "her and his" annotations for each selection.

"I remember each song—when we wrote it, recorded it, mixed it, and had a hit with it," says Giraldo. "All are the original-length mixes. There was one especially terrible package that I didn't do where everything was chopped up, but this is great for people for whom these songs were so special—to have them the way they should be."

In compiling the set, Giraldo not only went through the record-company vaults but three different storage spaces full of his own archival material. Among the discoveries he unearthed is "New Dream Islands," a previously unreleased session outtake originally slated for the album "Seven The Hard Way"; the track was shelved after "we took a turn in the road" conceptually, Giraldo notes.

The previously unreleased live version of Benatar's cover of John Cougar Mellencamp's "I Need A Lover" is from a performance at the Bottom Line in New York during her first tour. Her cover of Roy Orbison's "Crying" is a previously unreleased demo recorded during the sessions for her 1979 debut album, "In The Heat Of The Night."

Maturely observing the artistic growth in her career as documented throughout "Synchronistic Wanderings," Benatar says, "There's definitely emotion to it. You see it start out in an innocent stage, with no fear and just ready to rock—and that's really fun."

"Then you see it become a little more polished, and it takes a dip, which happens to everybody: 'Oh, shit! What am I going to do now?' And you flounder a few years and then take a new path. And you can see the road go up and down, looking for a new avenue, constantly trying not to do what you did, and sometimes falling on your face. But that's how it's supposed to be."

According to EMI Music Distribution director of product development Mike Etchart, whose company oversees Capitol Records' catalog marketing, Benatar's active interest—along with that of Giraldo and her manager, Larry Mazer—makes "Synchronistic Wanderings" extra-special.

"We wanted her to be involved from the very beginning, and she was cool and down-to-earth," says Etchart. "She and Neil found all kinds of neat stuff that was out of print or unreleased, and their track-by-track banter is so cute. You can really tell they're a married couple."

Etchart adds that the Benatar box further stands out for putting together unreleased material, numerous hits, and special project contributions (which also include "Tell Me Why" from the 1991 Pediatric AIDS benefit album "For Our Children") all together in one place. The box also includes an essay by Billboard editor in chief Timothy White and a fore-

word by Benatar's former manager, Rick Newman, who discovered her at an audition at his New York nightclub Catch a Rising Star.

"It's about time," says former Michael Stanley Band front man Michael Stanley, now an air personality at Cleveland classic rock station WNCX, about the project. "Obviously, we have a lot of Cleveland connections in that we toured a lot with Rick Derringer when [fellow Ohioans] Neil and [Benatar's original drummer] Myron Grombacher were in it [Derringer's band], and they also played in other groups with guys in my band. But even though they made great radio records with Pat and sold an awful lot of them, I always thought they were an underrated band that did everything to focus on Pat—because she's an amazing talent. It's about time they all got recognized for their very important contributions."

Due to Benatar's "super-broad fan base," Etchart says that a CD-dimensioned "keeper-friendly" Digipak for the set was devised for retail. This lets it be racked with the rest of her catalog rather than with bigger-sized packages.

"We wanted something classy to reflect the importance of Pat—but that would get into as many retail outlets as possible by keeping in line with keepers and store fixtures," says Etchart.

Terry Currier, who owns the two Music Millennium stores in Portland, Ore., says that some longtime fans in Benatar's Northwest stronghold, though "older and not into buying records," nevertheless "can't wait for the box to come in."

Benatar, notes Currier, "sold tons" in the region, with Seattle and Port-

land among the first breakout markets for "In The Heat Of The Night."

"It was a monstrous album here, which made [her second album] 'Crimes Of Passion' huge out of the box, too," Currier adds. "There wasn't a record store that didn't have a Pat Benatar display, and the radio stations here were all over it."

So as not to hinder Benatar's debut Portrait/Columbia release next year, there will be no single from the box for radio, although EMI is servicing a sampler to the rock, modern rock, AC, and classic rock formats.

Etchart says that there will be radio giveaways of the box in the top 25 markets; additionally, Benatar's classic rock videos will be resericed for local video outlet and pool programming.

To further expose the box to hardcore fans, the label is "reaching out" to Benatar-related Web sites, says Etchart, and it's advertising in record-collector publications and high-profile consumer magazines.

EMI is also advancing the release with postcard mailings, as well as fliers given away at merchandise tables at the ICM-booked Benatar's summer tour stops.

Benatar admits to feeling "pretty overwhelmed" when seeing the varied and voluminous body of work represented by "Synchronistic Wanderings: Recorded Anthology 1979-1999" so well laid out before her.

Yet she notes that she doesn't normally listen to her old recordings, preferring to live "in the present with our kids and the next part of my career."

Still, she agrees that it's "good to have it all in one place, especially when I need to relearn the lyrics."

HMV MEDIA GROUP'S SALES RISE

(Continued from page 8)

The analyst says, "They had a hard time in Hong Kong, but so did the rest of the retail world out there. Going 30% down wasn't too bad, compared to some other retailers, and they took some pretty stringent action to stop a big hit to profits."

Adds Giles, "The management team in Hong Kong have managed their affairs amazingly tightly under very difficult market conditions. Now there's a lot of evidence that Hong Kong is beginning to come back; we're not seeing anything like those levels of decline, and there are some weeks when we're seeing positive sales growth."

Giles says the chain has no immediate plans to expand further into mainland China, "although it's something we're continuing to scrutinize." The Japanese market is a more immediate target. "Japan will be a big focus for investment," Giles explains. "In the second-largest music market in the world, we have a great opportunity. We're already the third-largest player there, and yet we have less than 4% market share."

HMV Europe continues to be the group's powerhouse, with sales of 490.4 million pounds (\$769.9 million), up 11.4% from 1998-99. "It's performed very well," says Giles, "particularly in the U.K. [HMV Europe managing director] Brian McLaughlin and his team have done a great job

in terms of constantly knocking out fantastic campaigns and have produced real sales growth in a tough business climate."

However, the group found the U.K. book market more difficult in 1998-99, and Giles concedes that, in contrast to HMV, "Waterstone's was a little slow to catch on to the fact that the U.K. consumer is looking for a deal. Also, the book market itself has been very sluggish in the U.K., typically showing a decline of 1% or 2% each week during the year."

Giles adds that the costs and effort involved in merging the group's other bookselling operation, Dillons, with Waterstone's further adversely affected its performance.

HMV North America (where the chain's business is primarily in Canada) had a "pretty strong" year, says Giles, with comparable-store sales growth of 3.2%. Although at reported exchange rates, sales were down 0.6% to 173.9 million pounds (\$273 million), applying constant exchange rates would give growth of 4.6%. The poor performance of the Canadian dollar had a major effect on those figures.

"The big exchange-rate swings over the last year have been the Canadian dollar and the Japanese yen," Giles says. "Those have been the biggest distortions on the business."



by Geoff Mayfield

WOODSTOCK'S STOCK: Depending on which media account you digest, **Limp Bizkit** was either one of the highlights or one of the scoundrels at Woodstock '99. With a return to No. 1 and the Greatest Gainer cup on The Billboard 200, there's no disputing that the rock'n'rap band was the event's biggest sales beneficiary. Limp's 15,000-unit gain (250,000 units) and **Backstreet Boys'** 9% decline (223,000 units) reverses their order.

Of the 25 albums by Woodstock acts on last issue's Billboard 200, only nine earn bullets on the big chart, and one of them is Bizkit's first (82-61). The others who emerge from Woodstock's flames: **Kid Rock** (No. 9, a 5,000-unit gain), **Red Hot Chili Peppers** (No. 10), **Korn** (68-51), **Creed** (69-65), **Sheryl Crow** (124-118), **Jewel** (194-159), and **Moby** (192-185). Kid Rock and Crow were already building momentum on last issue's chart; Jewel's advance was also aided by a "Today" appearance and a "Saturday Night Live" repeat.

Also, 10 albums with gains on Top Pop Catalog albums come from Woodstock acts (Nos. 4, 7, 16, 17, 22, 23, 24, 25, 31, and 48). All in all, this year's edition had more impact on sales than the 25th anniversary festival of five years ago, when only three acts on The Billboard 200 showed conspicuous post-Woodstock growth.

EYES ON THE PRIZE: Throughout the course of 1999, those of us in the chart department have often gotten the impression that two companies are eyeing each other's moves intently, sizing each other up like a couple of tightly wound wrestlers at the start of a match. Not wrestlers of the **Hulk Hogan** variety, but those Olympian grapplers who rely on brains as much as brawn or agility. In this corner, the veteran Columbia label; in the other, the newly expanded Interscope roster.

Columbia, under '90s chairman **Don Ienner** and previous chiefs, too, is accustomed to the big leagues. The company was Billboard's top pop label, the category determined by success on The Billboard 200 and The Billboard Hot 100, in the 1990 and 1991 Year in Music spotlights. Columbia was also the Hot 100's top singles promotion label in 1992 and just last year was The Billboard 200's top albums-distributing label. There were only two years in the '90s when Columbia had a rank lower than No. 2 in the pop labels category, all of which befits an industry leader with a rich history that dates back more than a century.

Interscope, by contrast, is a child of the '90s. Until early this year, when Universal Music Group's absorption of PolyGram Holdings put A&M and Geffen into its portfolio, the young Interscope operation was lean and focused. It was the kind of label that could stay on track forever until it was able to bring home big sales for a **4 Non Blondes**, a **Primus**, or a **No Doubt**. Smaller and younger, **Jimmy Iovine's** shop was a less conspicuous distributing label on the year-end charts, except for 1997, when a fourth-quarter hot streak on The Billboard 200 made it the top album label, yielding a No. 3 finish in the pop labels category.

But, with the Universal/PolyGram merger swelling Interscope's scope, a company that has been aggressive since the first day seems more eager than ever to make its mark.

So, perhaps noticing that **Will Smith's** "Men In Black" film netted a chart-topping soundtrack for Columbia in 1997, Interscope funds Smith's Overbrook label, which nets the "Wild Wild West" soundtrack. The album spent six weeks in the top 10 and managed to have bigger sales weeks than "MIB" did.

The "Wild Wild West" movie also benefited Columbia, which had a chart-topping single on Smith's title theme. The incident also hinted at a potential rivalry. Columbia's name was listed when its artist **Maxwell** had a hit single with "Fortunate" from the Rockland/Interscope "Life" soundtrack. Yet fancy lawyering entitled Columbia to list Smith's Overbrook logo, but not Interscope's, on the retail-available "West" single, and, consequently, Overbrook is in its Hot 100 credits too.

After Columbia and its new C2 logo caught the media's attention by earning No. 1's for **Ricky Martin** on The Billboard 200 and The Billboard Hot 100, the much-talked-about "Latin crossover" story also featured headlines from Interscope, when the label contributed to a Universal Music Group contract with **Enrique Iglesias**, reported to be worth a head-turning \$44 million.

And, trust me when I tell you the labels kept a sharp eye on their battle of the **New Kids On The Block**. Fate added to the tension, as **Joey McIntyre's** C2 single "Stay The Same" and **Jordan Knight's** "Give It To You" each peaked at No. 10.

While the two labels watch each other's moves, it is instructive to remember that unlike wrestling, there are always more than two competitors in the labels' arena. Arista, which was the Hot 100's top promotion label for the last six years and the top pop label for the last five, is having another hot year and is thus in contention to extend those streaks. With four months left to the chart year, Columbia and Interscope are also each positioned to lead key label lists. Stay tuned for a fracas that could be fun to watch.

MAJORS' GLOBAL REACH REFLECTED IN IFPI CHARTS

(Continued from page 1)

Industry In Numbers," underscore how the globetrotting of Dion, Cicone, and Twain helped power their respective labels to maximum international impact.

Each of those artists has been willing to undertake extensive international promotion schedules, making themselves available to local and regional media and other consumer gatekeepers and taking their record companies' advice about the most effective way of connecting with audiences around the globe (see box, this page).

The IFPI survey also shows that a number of pop bands made the upper reaches of album sales charts in more than one country last year, including Aqua, Backstreet Boys, and Spice Girls. But rock acts with an international sales track record were thinner on the ground. U2 produced the year's only widely exportable, blockbusting rock set (a hits package, to boot).

In the world's 10 largest markets (see table), Celine Dion, represented by three different projects—"Let's Talk About Love," the "Titanic" soundtrack, and the French-language "S'il Suffisait D'Aimer"—helped Sony achieve 16 out of 29 placings in charts of 1998's 10 best-selling albums, including top slots in the U.S., Canada, and Germany.

Warner Music had the top-selling albums in the U.K. (the Corrs' "Talk On Corners"), Spain (Alejandro Sanz's "Mas"), and Australia (matchbox 20's "Yourself Or Someone Like You"). However, Madonna was the company's international sales phenomenon. Her dance-flavored "Ray Of Light"—which missed the U.S.

top 10—materializes in the charts of six of the 10 largest markets, as well as the Netherlands, Sweden, and Switzerland and other territories.

Universal Music, with 22 placings, including four in France and half of the Brazilian top 10, scored high with local repertoire (as did EMI/Virgin) and with debut albums. But Twain was the company's cross-border star: "Come On Over," the fourth-biggest-selling album in the U.S. in 1998, made No. 7 in Canada and Australia. The renewed European push to promote the singer will likely enhance her international status. (For the purposes of this survey, PolyGram releases were assigned to Universal for 1998.)

BMG, for its part, lacked a serious border-hopper in 1998. However, the company played a strong hand in local repertoire, with placings for 'N Sync (U.S.), Misia (Japan), Modern Talking (Germany), and Leandro & Leonardo (Brazil) among its top 10 entries. BMG also benefited from the Backstreet Boys' U.S. success through its stake in Jive.

The IFPI study makes no attempt to offer market- or chart-share analyses—itself a long-running and contentious issue among the five majors. A few years ago, efforts by several senior global label executives to set and standardize market-share criteria fell afoul of politics.

Sony's strong presence in this survey reflects its dynamic 1998 performance—the envy of many in the business—but does not, for example, alter the fact that Universal Music is generally accepted to be

No. Of Placings In 1998 National Top 10 Albums Charts

	U.S.	Japan	Germany	U.K.*	France	Brazil	Canada	Spain	Australia	Italy	TOTALS
BMG	1	1	2	0	0	1	0	1	2	0	8
EMI/Virgin	1	1	4	3.5	0	1	3	0	1	1	15.5
Sony	5	1	2	2	5	2	3	5	2	2	29
Universal	1	1	0	2.5	4	5	3	0	3	2	21.5
Warner	1	0	2	2	1	1	1	4	2	2	16

Source: IFPI

*The EMI/Virgin/Universal "Now That's What I Call Music! 41" compilation has been allocated 50/50 to EMI/Virgin and Universal.

the largest recording company in the world, with a global market share in the 20%-25% range.

The IFPI-published charts confirm the overall global dominance of the big five: Major labels accounted for 91 of the top 10 album chart entries in the 10 biggest markets last year. Meanwhile, of the independents' nine entries, six were in Japan, including the top- and second-best-selling albums (two hits packages from Rooms Records act B'z). The majors appear to have some way to go to crack Japan. Even Sony only musters one top 10 entry in the world's second-largest market, Mariah Carey's "# 1's," at No. 5.

Elsewhere, Jive scores with the Backstreet Boys' eponymous album in the U.S., where it was the third-biggest seller, while media mogul Silvio Berlusconi's RTI imprint took two slots in the national top 10 in Italy—a swan song, since Sony bought the label last month (Billboard, July 24).

Without allowing for market size, empirically, the data show Sony to be the best-represented label in global terms. The company is the only one to appear in the top 10

charts of all the 10 biggest markets, including five each in the U.S., France, and Spain. Universal is a close second, with a strong showing in the U.K., France, Brazil, and Canada, but no top 10 albums in Germany or Spain. Warner and EMI each score about 15 chart entries, and BMG eight.

The IFPI, in publishing the report July 28, emphasized that local repertoire accounts for a growing share of total world sales—a development that PolyGram masterfully exploited during the 10 years before its acquisition by Seagram.

While the U.S. market created several albums that successfully traveled, other projects by the likes of Garth Brooks (or the "City Of Angels" soundtrack) do not feature elsewhere in the top 10s. By the same token, Madonna's "Ray Of Light" does not show up in the U.S. top 10 yet appears in six other top 10 markets.

The U.K., too, showed that among artist albums in the top 10, tastes remained overwhelmingly national. All Saints, the Verve, Robbie Williams, and a George Michael greatest-hits compilation peppered the list. Irish acts the Corrs and Boyzone also made an impact, although their albums were produced in the U.S. and U.K., respectively.

By contrast, Australia absorbed English-language music from around the world, in the form of U.S. rockers matchbox 20, which took the top slot there; Denmark's Aqua (No. 2); and British exports Spice Girls. The only Australian production on the list is "Highlights From The Big Event" by John Farnham, Olivia Newton-John, and Anthony Warlow.

The appearance of Australian national Natalie Imbruglia in the Australian list throws up the question of nationality vs. production location: Imbruglia's album "Left Of The Middle" was produced in the U.K., where she is signed, so it is essentially a British album by an Australian act. Similarly, Canadian Shania Twain's "Come On Over" was produced in the U.S.; Ireland's Corrs are signed to a U.S. label, 143 Records; U.S. pop act 'N Sync's album was A&R-ed and partly pro-

duced in Germany; and Ireland's Boyzone is signed to Polydor U.K.

Outside the English-speaking world, the key markets all showed a preference for music in their own language. Japan, the world's second-largest music market, continues to be dominated by national productions, with nine in the top 10.

National productions accounted for four out of Germany's top 10, with rockers Pur joining veterans Herbert Groenemeyer and West-ernhagen in the now permanent presence of German-language albums among the top-line sellers.

French-language productions made up six out of 10 entries in France: Add Era's "Ameno" instrumental project (No. 7), and the tally of French productions rises to seven.

Brazil, the sixth-largest sales country, is exclusively the preserve of national artists and compilations. Spain also showed a preference for its national tongue. Italy's list split 50/50 between national and international acts.

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Int'l Outreach Pays Off

The three artists who had albums that connected with international audiences share a common theme, namely their willingness to travel, to promote—to work.

• Madonna's "Ray Of Light" has six top 10 entries for 1998, four of them in Europe (Germany: No. 5; U.K.: No. 8; France: No. 10; Italy: No. 9). Since the album's release in February, Madonna undertook two sets of promotional visits, first to promote the first single, "Frozen," in the U.K., France, Germany, and Spain, then a visit in November, centered on her appearance at the MTV Europe awards in Milan. She also appeared in France, Austria, Sweden, and the U.K. By January 1999, the set had sold 4.9 million units, says Warner Music Europe.

In Canada, Madonna was present in the media around the time of the album launch, which gave it a strong head start. By the end of the year, it had moved more than half a million units, according to Warner Music.



MADONNA

• Shania Twain's "Come On Over" appears at No. 7 in Australia and Canada. While her international promo schedule during the year was hectic, in Canada she garnered attention with such events as "Shania Twain Day" when she returned to her hometown of Pimmins. In Australia, she did two promo tours during the year, which aided her sales, currently 10-times platinum with 750,000 units, according to Universal.

• The success of Celine Dion's "Let's Talk About Love" was inextricably linked to the domination of the international sales charts by the "Titanic" soundtrack. The single "My Heart Will Go On" was featured on both albums. The soundtrack came in at No. 1 in the U.S., Germany, and Canada; at No. 2 in France; No. 3 in Australia; and No. 7 in Italy. Dion's album went to No. 2 in the U.S., No. 3 in Germany, No. 4 in Italy, No. 5 in Canada, and No. 9 in the U.K.

Sony Music says that her worldwide sales figures for "Let's Talk" in 1998 were about 25 million, while "Titanic" sales were close to 27 million.

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Billboard BET On Jazz Plan Confab, Awards For 2000

Billboard is adding another conference to its four successful annual industry gatherings. Beginning in the year 2000, Billboard and the BET On Jazz network will be hosting a jazz conference, which will debut June 7-9 in Washington, D. C. The initial gathering will explore the genre from all angles and will feature panels, facilitated discussions, an exposition, and nightly events and artist performances. The seminar will conclude with an awards show, to air on BET On Jazz, with honors in several categories, based on Billboard's Jazz and Contemporary Jazz charts.

Paxton Baker, senior VP of BET On Jazz, said, "With the unique combo between BET On Jazz and Billboard and its charts, we have brought to the table something that

does not exist in the marketplace. We're hoping this is the most significant event in jazz music."

To ensure that every aspect of the jazz genre is covered, an advisory board has been set up consisting of industry leaders representing all the major entities of the jazz field, including record companies, trade associations, professional associations, music industry educators, producers and artists, and promoters.

Howard Appelbaum, associate publisher of Billboard, said, "Our goal is to create a world-class conference and awards show for the discussion of important industry issues and the enjoyment of incredible performances. We are thrilled to be working in partnership with BET On Jazz on this event."



Telemundo, Billboard Team Again For Latin Awards Telecast

Billboard's Latin Music Awards show will again be aired next year on the Spanish-language television network Telemundo. The show, which is the finale of the three-day Billboard Latin Music Conference, will be taped during the conference in March 2000 and aired at a later date.

"Billboard is deeply committed to Latin music and we are excited to once again support the Latin Music community with a televised show. As Latin music continues to find an ever-growing market, we are proud to be able to support the

industry by bringing the biggest-selling Latin artists into the homes of the fans," Michele Quigley, special events director for Billboard.

The 1999 Billboard Latin Music Awards show aired on Telemundo and featured a star-studded lineup including Ricky Martin, Elvis Crespo, Alejandro Fernandez, Gloria Estefan, Carlos Ponce, Shakira, and many more. Awards are given based on the Billboard Latin charts.

For more information, call Michele Quigley at 212-536-5002.

Billboard Awards Back In Vegas

This year's Billboard Music Awards will be held Dec. 8 in Las Vegas at the MGM Grand Garden Arena. This year marks the 10th anniversary of the annual show, which once again will be broadcast on Fox television network. Last year's show featured such artists as Garth Brooks, Whitney Houston, Bette Midler, Shania Twain, and the Backstreet Boys.

The show includes the presenta-

tion of awards based on the Billboard charts in all the major musical genres. As in the past, many of the top stars will perform on the show. Among the highlights will be the presentation of the Century Award, Billboard's highest honor for artistic achievement, to Emmylou Harris.

For more information, call Sylvia Sirin at 212-536-5100.

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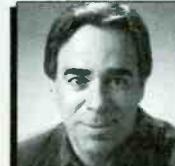
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For more information, contact Michele Jacangelo Quigley at 212-536-5002

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That Was Then, This Is 'Now' In The U.S.

FOR YEARS, JEALOUS Americans watched the British charts as each double CD in the "Now That's What I Call Music!" series topped the U.K. compilation album chart. Regular as clockwork, the thrice-yearly collections of current hits would achieve instant No. 1 status, but the idea of releasing a similar series in the U.S. never caught on. That all changed with the release of "Now" in November 1998; the 16-track, single-CD set peaked at No. 10 on The Billboard 200. Now "Now 2" makes a bigger splash, entering The Billboard 200 at No. 3. While that Universal/EMI/Zomba/Virgin collection hovers near the top of the chart, two other compilations modeled after British originals also debut this issue. "The Best Soul Album In The World... Ever!" (Circa/Virgin) is new at No. 130, and "The Best Opera Album In The World... Ever!" (Circa/Virgin) opens at No. 136. Meanwhile, the U.K. remains far ahead of the U.S., as "Now That's What I Call Music 43" tops the compilation chart this week. That's two down and 41 to go.



by Fred Bronson

PERFECTLY FRANK: Christina Aguilera remains No. 1 on The Billboard Hot 100 for the third consecutive week with her debut single, "Genie In A Bottle" (RCA). Producers and co-writers David Frank and Steve Kipner are also responsible for another song in the top 30, "The Hardest Thing" (Universal) by 98°. Frank was half of the techno/funk duo the System; its biggest hit was "Don't Disturb This Groove," which hit No. 4 in 1987.

HITSVILLE, TENN.: Country's latest dip into the Motown catalog comes up aces for Dixie Chicks, as their rendition of the Supremes' "You Can't Hurry Love"

(Columbia) enters Hot Country Singles & Tracks at No. 74. It's not the first time a female country act has taken a page from the Holland-Dozier-Holland songbook. Reba McEntire remade the Supremes' "You Keep Me Hangin' On" in 1996; it appeared on Billboard's dance charts, not the country singles list. "Hurry" is from the "Runaway Bride" soundtrack, which also includes the Chicks' No. 11 country track, "Ready To Run." The "Bride" set enters The Billboard 200 at No. 12.

'NOTHING' IS SOMETHING: It was almost 11 years ago that the late Keith Whitley had a two-week run atop Hot Country Singles & Tracks with "When You Say Nothing At All." The song returned to the chart in 1995, when Alison Krauss took it to No. 3. Now there's a pure pop version by Ireland's Ronan Keating. His version is on the "Notting Hill" soundtrack (No. 33 on The Billboard 200), and it's also the new No. 1 single in the U.K. It's Keating's first single away from his lead vocal duties for Boyzone, one of the most popular European boy bands of the '90s.

Boyzone is on the verge of initial U.S. success, as another "Notting Hill" track, "No Matter What" (Ravenous/Mercury), jumps 22-16 on the Adult Contemporary chart. The song is originally from the stage musical "Whistle Down The Wind," written by Andrew Lloyd Webber and Jim Steinman.

RISING 'STAR': By rising to No. 4, "All Star" (Interscope) by Smash mouth is the highest-charting album track on the Hot 100 since chart policy changed to allow noncommercial singles on the chart. Eagle-Eye Cherry had held the record with his No. 5 "Save Tonight."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1998	1999
TOTAL	432,206,000	435,510,000 (UP 0.8%)
ALBUMS	360,017,000	384,068,000 (UP 6.7%)
SINGLES	72,189,000	51,442,000 (DN 28.7%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999
CD	288,166,000	323,454,000 (UP 12.2%)
CASSETTE	70,981,000	59,742,000 (DN 15.8%)
OTHER	870,000	872,000 (UP 0.2%)

OVERALL UNIT SALES THIS WEEK	
	14,579,000
LAST WEEK	
	14,351,000
CHANGE	
	UP 1.6%
THIS WEEK 1998	
	14,145,000
CHANGE	
	UP 3.1%

ALBUM SALES THIS WEEK	
	12,994,000
LAST WEEK	
	12,663,000
CHANGE	
	UP 2.6%
THIS WEEK 1998	
	12,272,000
CHANGE	
	UP 5.9%

SINGLES SALES THIS WEEK	
	1,585,000
LAST WEEK	
	1,688,000
CHANGE	
	DOWN 6.1%
THIS WEEK 1998	
	1,873,000
CHANGE	
	DOWN 15.4%

	TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE		
	1998	1999	CHANGE
CHAIN	248,485,000	245,478,000	DN 1.2%
INDEPENDENT	64,005,000	64,610,000	UP 0.9%
MASS MERCHANT	115,839,000	118,755,000	UP 2.5%
NONTRADITIONAL	3,008,000	5,797,000	UP 92.9%

ROUNDED FIGURES FOR WEEK ENDING 8/1/99

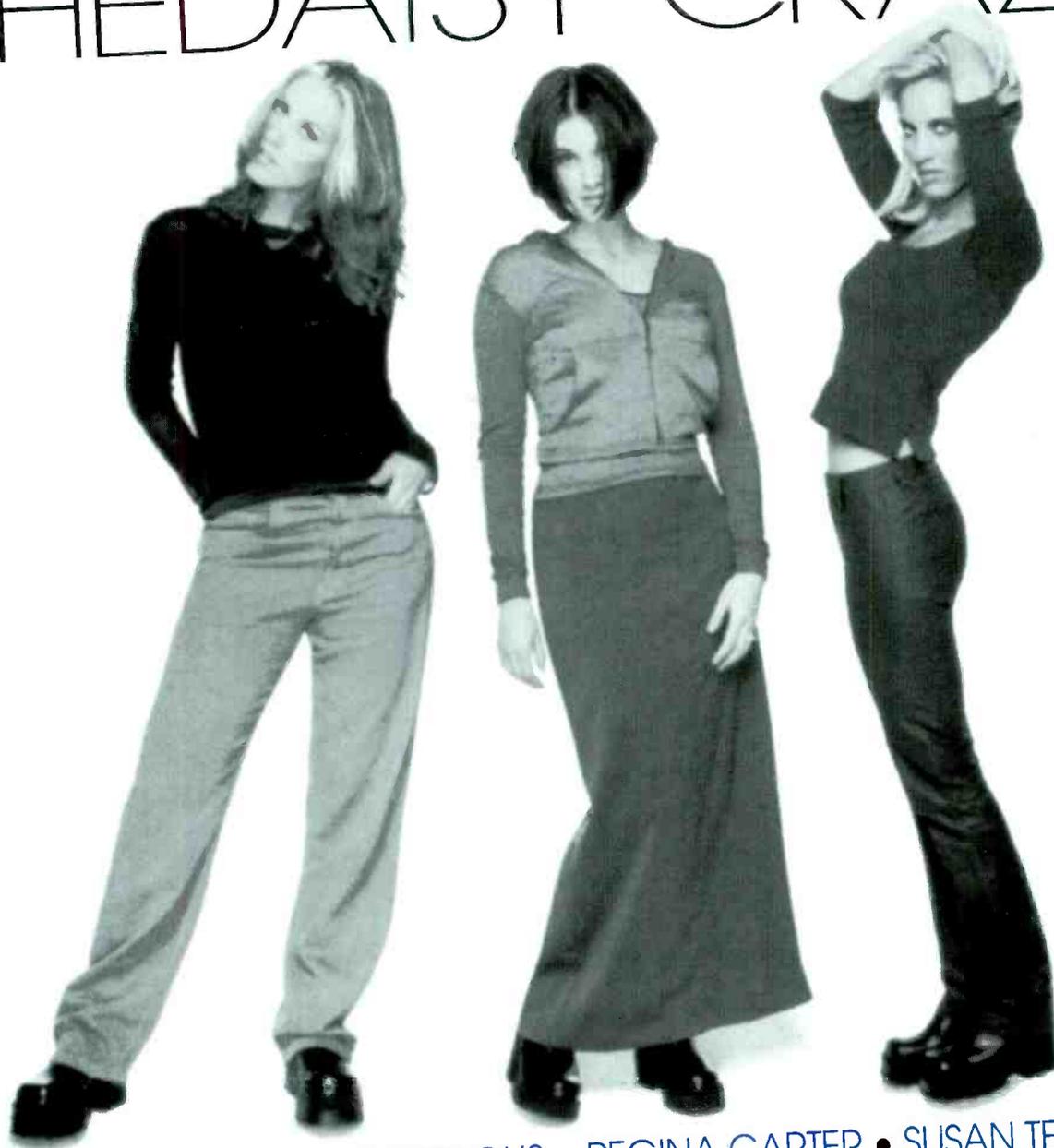
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AUTUMN, 1999

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