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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

AUGUST 21, 1999

Indie Promoters Form Association

BY LARRY FLICK

NEW YORK—Many independent concert promoters and agents view the newly formed Independent Promoters Organization (IPO) as a positive force in an industry that has been battered by competition from the increasingly powerful SFX Entertainment.

“There’s no denying that SFX has had a huge impact on the touring business today,” says IPO president Ben Liss, who was former executive director of the North American Concert Promoters Assn. “We believe that we can be effective on a national level. We’re not always going to win, but we’re”
(Continued on page 89)

Two Packages Set For DVD Audio

BY EILEEN FITZPATRICK

LOS ANGELES—Labels are forging ahead with two packages for DVD Audio’s expected fourth-quarter launch following the industry’s failure to reach a consensus on a new standard.

Negotiations to reach a DVD Audio packaging standard fell apart just
(Continued on page 87)

RETAIL TRACK

When Will Music Merchants Exploit Their Web Potential?
See Page 52

Atlantic Sets Precedents With Sale Of Amos Download

BY ED CHRISTMAN

NEW YORK—In making a Tori Amos single available for sale as a digital download on Aug. 13, Atlantic Records is in the vanguard of the major-label thrust to establish the Internet as a commercial vehicle for the sale of music.

Other majors are preparing their entry into the commercial digital-downloading arena. The EMI Music Group’s Capitol Records will make available on Sept. 28 an album and on Aug. 24 a single from Chris Gaines, a fictitious character assumed by Garth Brooks, as a digital

download (Billboard, July 31).

Similarly, a Sony Music spokesman says the company will be selling singles via downloads sometime in the fourth quarter.

The list price for the Amos single, “Bliss,” which is taken from her forthcoming double album “To Venus And Back,” hadn’t been set at press time. Atlantic was believed to be targeting the \$1.99-\$2.49 range. Sources say that if the list price was determined to be \$1.99, then the wholesale cost would be set at \$1.59.

Atlantic Records is setting a
(Continued on page 93)



BILLBOARD EXCLUSIVE

Maine’s Unique Scene Percolates

In Portland And Beyond, Local Bands And Businesses Thrive

BY PAUL VERNA

PORTLAND, Maine—For generations, Maine has been a vacation mecca, drawing millions of people each year to its seemingly endless coastline; its mountains, rivers, and lakes; its culturally and historically rich cities; and a people renowned for their pride of place and irrepressible spirit.

However, until recently, few music-business outsiders chose to work in the Pine Tree State, and not many born-and-bred Mainers made enough of an impression on the rest of the industry to warrant

more than passing notice.

All that is changing with the emergence of a wide array of musical artists and business entrepreneurs throughout Maine, from Saco to Bangor to Blue Hill to Portland, the state’s largest city.

Maine is about to enjoy its first major-label breakthrough when Portland favorites Rustic Overtones release their Tony Visconti-produced Arista Records debut album in early 2000 after issuing three CDs on local indie Ripcord
(Continued on page 83)



Rounder’s NRBQ Marks 30 Years



PHOTO BY STEVE ROBB

BY JIM BESSMAN

NEW YORK—Times change. Tastes and fashions change. But even after 30 years of cult-band legend, the eclectically singular sound of the New Rhythm & Blues Quartet—more commonly known as NRBQ—never goes out of style.

NRBQ, which was a short-lived quintet when it cut its
(Continued on page 84)

Set Offers 50 Yrs. Of German Music

BY DOMINIC PRIDE

LONDON—A unique collaboration among artists, labels, and media has produced “Pop 2000,” an exhaustive retrospective of the last 50 years of German music and youth culture. The project coincides with celebrations being held throughout this year to mark the 50th anniversary of Germany’s Federal Republic.

Veteran German singer/songwriter Herbert Grönemeyer is issu-
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The voice. The performer. The music. The star.

Mary (MCAD-11929)

The Landmark New Album From Mary J. Blige, In Stores August 17th

Featuring the #1 Hit **"All That I Can Say"**

Also features duets with K-Ci (of K-Ci & JoJo)

and Aretha Franklin (produced by Babyface and Gen Rubin).

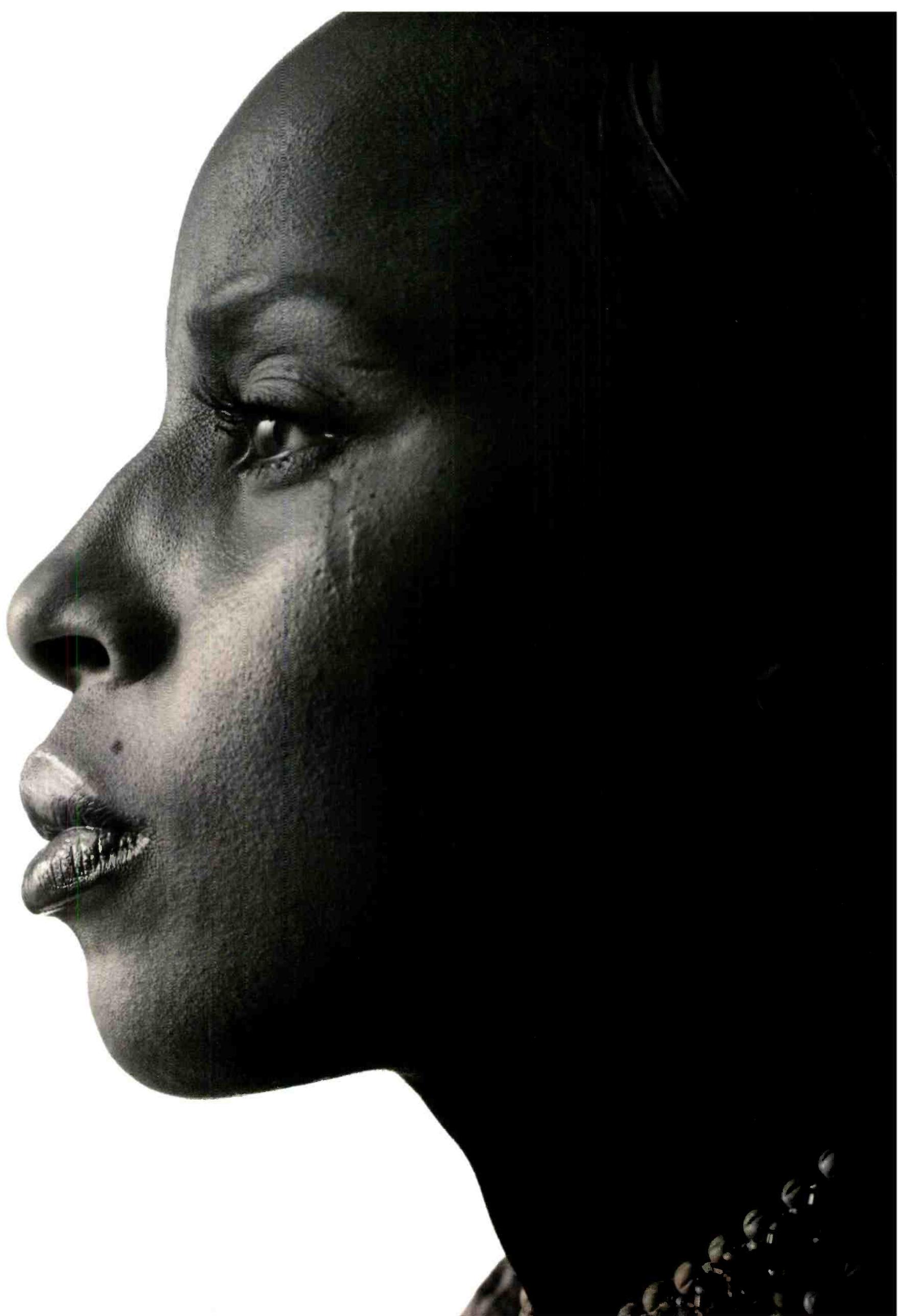
Songs co-written and produced by Mary, plus songs produced by

Jimmy Jam & Terry Lewis, Chucky Thompson, Soul Shock & Karlin and Manuel Seal.

Watch for Mary

- Co-hosting *MTV Jams* from the Bahamas August 9th - 16th
- Performing on *The Tonight Show* August 17th
- On the Season Premiere of *Moesha* August 23rd
- On covers and in features for magazines including:
Black Woman, Essence, Interview, George, Request,
Sister 2 Sister, The Source, Vibe, Vogue & XXL





SALE of the CENTURY

The Billboard 4th Quarter Buyer's Forecast

We will survey the best and brightest music releases & accessories for the most spectacular buying season in 100 years!

Billboard's annual retail buyer's forecast explores thousands of new records and accessories and picks the biggest and most important stars of the holiday season.

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Billboard Music Group

Meyer And Bell's Beautiful Journey

This autumn, two old friends and their musical cohorts hope to take us all on a brief journey to a place in the world for which most people spend their whole lives searching.

When the invitation comes your way, don't hesitate, because "Short Trip Home" (Sony Classical, due Sept. 7), which rising classical string stars Joshua Bell and Edgar Meyer recorded with instrumental bluegrass greats Sam Bush and Mike Marshall, is one of the most inspired and beautiful listening experiences of our era and a work likely to be popularly embraced on the storied scale of Ralph Vaughan Williams "A Pastoral Symphony" and "The Lark Ascending," Aaron Copland's suites from "Billy The Kid" and "Our Town," and Bill Monroe's "Kentucky Waltz" and "Scotland."

Intrigued by this cross section of lofty parallels and left-field comparisons? So were the players who located these sorts of textures in bassist/composer Meyer's 13 absorbingly panoramic tracks for the new album. "Edgar created a short trip home for all of us on the record," says celebrated violin virtuoso Bell with a chuckle, contemplating the haunting hybrid pieces former Indiana University schoolmate Meyer penned for the project. "It's not bluegrass of the sort Sam Bush and Mike Marshall usually play, and it's not strictly classical. Edgar brought us to another place, an eclectic, cross-pollinated place that's a little hard to describe, but it's a place where we were excited and comfortable to be."

"The precedents with this kind of music are gigantic," Meyer allows. "It might overlap with what Copland did, and it's just as likely it might not, but I have a tendency to see music as a shared body of knowledge about the sound of emotional experience."

The mere fact that Bell's elegant fiddle and Meyer's eloquently bowed double bass can conduct a down-home dialogue as inconspicuously wistful as the one on "Short Trip Home's" title track—which cries out to be a classical crossover single—is a miracle of simple caring over conservatory cultivation. It proves that Bell's toddler-to-man musical training (which once caused The New York Times to compare him to Jascha Heifetz) didn't divest the Bloomington, Ind.-bred violinist of his Hoosier heart, any more than Meyer's keen grasp of Franz Schubert could eclipse his feel for his Tulsa, Okla., roots.

"In his writing, Edgar tried to cater to all of us, all our strengths," explains Bell. "The record started out as a duo album, and a lot of the pieces are still duos between the two of us, but he also left a lot of room for improvisation for Mike's guitar and fiddle and Sam's mandolin and fiddle, and he did a lot of bluegrass writing for my violin, which is something not done in bluegrass!"

The result is an effortless merger of classical and contemporary folk and bluegrass styles. It's a graceful gallimaufry (to use a mixture-minded word of Shakespeare's adopted on the American frontier) of the sort Sony Classical chief Peter Gelb has long been nurturing to undue skepticism, especially when one considers Bell's glowing recent "Gershwin Fantasy" with composer/conductor John Williams or his felicitous rendering of John Corigliano's fine score to the (flawed) new film "The Red Violin," as well as Meyer's magnificent 1996 collaboration with cellist Yo-Yo Ma and fiddler Mark O'Connor on "Appalachia Waltz."

"For me, 'Short Trip Home' came together naturally," says Meyer in his playful Southwestern drawl. "I especially love the

way the instruments go together, but it's not a matter of making Sam Bush play Beethoven or turning Josh Bell into a bluegrass artist, 'cause nobody should feel they're out of their element so much as filling roles no one else could. As far as my own playing or writing, it's not a hybrid to me as much as just being myself."

Born Nov. 24, 1960, in Tulsa, to Chattanooga, Tenn.-reared music instructor Edgar Meyer Sr. and Oklahoma native Anna Mary Metzel, the younger Meyer came of age in assorted Tennessee communities (Knoxville, Oak Ridge) where his father taught classical strings while burrowing into bebop in his off hours. In college, he moved from a dalliance as a Georgia Tech math major to a focused '79-'83 stretch in Indiana U.'s globally respected music school. At the time of their first encounter, Bell (born Dec. 9, 1967, to Episcopal priest-turned-psychologist Alan Bell and his second wife, Shirley) was a 12-year-old prodigy, and Meyer was an eager 19-year-old novice who had inherited an obsession with bass-bowing techniques from his dad. They played Schubert together in chamber-music classes, but Meyer felt

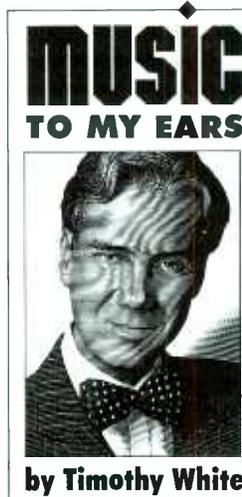
the itch of other influences. "I grew up in classical and jazz," says Meyer, "and when I discovered traditional music like bluegrass at 16, I was very moved by it." After graduating from I.U., Meyer gravitated to Nashville and from '86 to '92 was a member of the progressive bluegrass quartet Strength In Numbers with Bush, Béla Fleck, O'Connor, and dobroist Jerry Douglas. (Meyer has also recorded with Garth Brooks, Lyle Lovett, the Chieftains, and Billboard Century Award honorees Emmylou Harris and James Taylor.)

Bell, meanwhile, was recording prolifically (Bruch, Mendelssohn, Prokofiev, Saint-Saëns, Mozart, Kreisler, Walton, Barber) with the world's best orchestras and conductors for Decca Records before debuting on Sony Classical in '98 with the "Gershwin Fantasy." Bell's maverick streak led him to record works by such contemporary composers as Nicholas Maw and Aaron Jay Kernis, and he also joined Meyer in contributing to Sony's upcoming "Listen To The Storyteller: A Trio Of Musical Tales From Around The World," for which Bell solos on

Wynton Marsalis' "The Fiddler And The Dancin' Witch."

The spell that "Short Trip Home" has cast over its four musicians seems to promise an enduring association—if the quality of their camaraderie in its live performance on July 22 at lower Manhattan's Westbeth Theatre was any sign. They kidded each other with easy back-porch familiarity as they played their impeccably interlaced parts, Bell the flattered foil for Bush's sly sendups of his shyness as Meyer sought to maintain his decorum and Marshall looked on, much amused. But there was nothing flip about their musical passion, with the gliding intersections of the fiddle-and-bass passages on pieces like "If I Knew" imparting a charged sense of longing that left many in the packed room quietly choked with emotion. When Bush, Marshall, and Bell crossed fiddle bows in front of Meyer and then leapt into the furious "Death By Triple Fiddle," it was a truly triumphant moment.

In sum, "Short Trip Home" is a stunning evocation of this nation's unfinished common search for a safe place. "A lot of music is about understanding and the desire to create some order and beauty," says Meyer. "I've been inspired by other people's efforts in that direction, and with 'Short Trip Home' I wanted to do the same thing."



by Timothy White

LETTERS

HE THANKS PAOLETTA FOR EXPOSE

Thanks to Michael Paoletta for exposing a problem hurting the dance community ("Industry Mounts Defense As Bootleg Dance CDs Flourish," Billboard, June 26). Putting "For Promotional Use Only" on a bootleg CD doesn't mean anything; unauthorized reproduction is illegal, and the RIAA needs to be aggressive about going after these blatant bootleggers.

Chris Bergen, Music.com
Morristown, N.J.

SHE THANKS ARTISTS FOR INSPIRATION

As an industry, we're looking backward and are in the wrong gear ("Music Biz Stuck In Rear-View Mirror," Music to My Ears, Billboard, Aug. 7). We need to move beyond the thugs and extortion and get back to what originally inspired us: the creators,

their artistry, and our drive to share it with an audience. New technology should allow this reconnect. Thanks for the perspective.

Laure Dunham, Beyond Records
West Hollywood

HE THANKS BILLBOARD FOR ITS STAND

Thank you, Timothy White, for your column ("Music Biz Stuck In Rear-View Mirror," Aug. 7) pointing out problems artists face in today's music industry. Your comments regarding the "ill treatment they've suffered over the last decade, in the unfair 'production deals' infesting top-level R&B and hip-hop," are so true! It's great Billboard's taking a stand supporting artists at this crucial time involving the Internet.

Raphael Saadiq
Los Angeles

SHE THANKS GOD FOR TRAGEDIES

Thank God we have personal tragedies, human frailties, stupid mistakes, and some bad music in our industry, otherwise Timothy White would have nothing to write about. I, for one, find that Mr. White so conveniently casts the sins of some onto the industry as a whole as an excuse for his damnation. And this week ("Music Biz Stuck In Rear-View Mirror," Aug. 7) he packaged it into a nice, new "vision" for the digital future. Clearly there are challenges, but mostly there are great opportunities. We will all do our best. It would be nice if, for once, the industry trade mag gave folks the benefit of the doubt.

Hilary Rosen, president/CEO
Recording Industry Assn. of America
Washington, D.C.

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

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94 Homefront: Billboard and Musik Komm line up speakers and panelists for this month's PopKomm, Germany's music trade fair.

GLOBAL MUSIC PULSE



RIK: P. 47

Winans Launches Own Wellspring Records

BY DEBORAH EVANS PRICE
NASHVILLE—After more than a dozen years on Sparrow Records and a short stint on the now defunct Pioneer label, Grammy winner CeCe Winans is launching her own label, Wellspring Gospel Records. The new label's premiere project will be Winans' Oct. 19 release, "Alabaster Box."

Winans says she has been thinking about starting her own label for several years. "The vision is really for an entertainment company," she says, "and with it I [am] going to have several things like management, booking, label, TV production, things like that. It wasn't anything I'd planned on doing right now, but Pioneer folded and I was out of my contract with Sparrow. I was trying to decide whether to sign with another company, and it was clear that it was time for me to do it now."

The new venture, CW Wellspring Entertainment, will be located in Franklin,

Tenn., at the Factory. Winans and her husband, Alvin Love, are the principals in the company, and Winans says they are currently recruiting other personnel.



Among those they are in discussions with is former Benson A&R chief Jackie Patillo, who was also a key member of the Star Song Records A&R team for several years.

Wellspring will be distributed to the Christian market by EMI Christian Music Group's Chordant Distribution and will be taken to the general marketplace via EMI Music Distribution. Winans says Wellspring will utilize Sparrow's marketing department until it hires its own marketing staff.

Although there are no new signings as yet, Winans says the label welcomes artists from various musical genres. "It's just going to be great music," she says. "A lot of times people ask me if I'm look-

ing for a certain sound. You might have a country sound. You might have hip-hop, contemporary, or traditional. I just want people that God has called to do this . . . We're not rushing out to sign a lot of artists. As God brings them, we'll sign them."

Winans admits that the name Wellspring Gospel may lead people to think it is strictly a gospel label, not encompassing contemporary Christian or other styles of religious music, but that's not the case. "One of the things I have not liked about the industry is how we put people in a box," Winans says. "To me, gospel and Christian music are the same thing . . . I'm calling it Wellspring Gospel because we are going to be preaching the Gospel and singing the Gospel."

Winans herself has found success in several musical arenas. Recording as a duo with her brother, BeBe Winans, she has won numerous Grammy, Stellar, and (Continued on page 33)

BROOKE PRINCE

IS "SO SWEET"

From her debut album "The Life I've Been Looking For"-In stores October '99



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SDMI Chooses Watermarking

BY CATHERINE APPELFELD OLSON
WASHINGTON, D.C.—While the Secure Digital Music Initiative's (SDMI) selection of Aris Technologies' audio watermarking technique sets a foundation for the release of copyright-protected music over the Internet, many technological issues remain unresolved.

Pending final approval Aug. 28, SDMI has selected Aris Technologies' audio watermarking technique for use in the initial rollout of SDMI-compatible portable digital audio players. The move allows hardware companies to proceed with plans to manufacture SDMI-compliant units in time for the crucial fourth-quarter selling season.

The Aris software will enable the players to search out Aris digital watermarks in music that is downloaded from the Internet. However, the Aris watermark has not yet been applied to any software, as the SDMI continues to evaluate other copy-protection technologies.

When the final standard is in place, it is anticipated that a quick software upgrade will allow users of these machines to access watermarked material from the major record companies. Without compliant equipment, users will not be able to access those front-line releases.

"We needed to agree on a minimal component that gets integrated into all SDMI software, and this is it," says Talal Shamoan, VP of corporate development at InterTrust Corp. who heads the SDMI screening group. "Given the other issues and the test marketing that need to be done early on for these products, there really isn't that much time left to get them out. These companies need upfront knowledge about what they are building."

Shamoan says he expects "all the usual characters" will jump at the opportunity to create SDMI-compli-

ant players. "Based on the amount of excitement and focus at our meetings, I expect them all to be building phase one systems," he says.

The two-phase SDMI standards pact was approved June 28 (Billboard, July 10). The first phase allows for the introduction of the SDMI-compliant portable players and is effectively launched with the announcement of the Aris agreement. Phase II, which is estimated to begin in about 18 months, will require consumers to upgrade their SDMI-compliant players in order to play or copy new music releases that include the new

technology. Pirated and otherwise unauthorized music will be screened out. CD ripping will still be allowed.

It will not be until the implementation
(Continued on page 93)

'We needed to agree on a component that gets integrated into SDMI software'

- TALAL SHAMOAN -

Latin Sales Swell In First Half Of '99

BY JOHN LANNERT

Spurred by Ricky Martin's enduring smash disc "Vuelve," the U.S. Latin sector continued to live *la vida rica* in the first six months of this year as the market's midyear sales in 1999 soared nearly 54% over the same period in 1998.

According to SoundScan, first-half sales of Spanish-language product vaulted from 6.5 million units in 1998 to 10 million units in 1999 (BillboardBulletin, Aug. 10).

If the figures for the domestic Hispanic market maintain their current pace, the previous sales record of 15.9 million units set in 1998 will easily be eclipsed.

During the measuring period, which ran from Jan. 4-June 27, the top-selling disc was Martin's "Vuelve," which sold 402,000 units.

Also boosting the stateside Latin sector was Selena's posthumous EMI Latin album "All My Hits—

Todos Mis Éxitos," which was the second-best-selling album at 268,000 pieces.

Sony Discos owned three of the four best-selling albums in the first half of 1999 as Elvis Crespo's 1998 merengue disc, "Suavemente," rang up 208,000 units, while Shakira's 1998 pop/rock album, "Dónde Están Los Ladrones?," came in with 159,000 units. Both albums were former chart-toppers on The Billboard Latin 50.

INDIE REPORTERS

Another reason for the formidable sales spurt in the stateside Hispanic market in the first half was the addition by SoundScan of about 45 Latino indie store reporters, which took place in the second half of 1998 and the beginning of 1999. The total number of Hispanic-run outlets reporting to SoundScan is now 117.

But even with the addition of the new reporters, Latino label heads

reckon that SoundScan is covering only 30%-45% of the Hispanic domestic market, depending on the genre of music.

SoundScan's coverage of mainstream retailers, however, is quite extensive, and that is where the dramatic rise in the Latino sales tallies have occurred, according to Dave Massry, president of Ritmo Latino, the largest Hispanic indie in the U.S.

"A lot of Latin music from guys like Ricky and Enrique [Iglesias] sells in American music stores, and that is where the current growth in Latin music sales is taking place," says Massry, who estimates his own sales revenue for the first half of the year is up 12%-15% versus the same period last year.

By contrast, Massry says, sales at Latino indie stores "are not going up that much. I don't see them growing that much, either. I've

(Continued on page 92)



Carman Sells Catalog. Carman, Sparrow Records' platinum-selling Christian music artist/writer, has sold his Some-O-Dat song catalog to Los Angeles-based Music & Media International and its subsidiary Lehsem Music. The catalog consists of about 225 copyrights, with material mostly penned by Carman, including "Lazarus Come Forth," "The Champion," "Serve The Lord," and "America Again." Shown, from left, are Joe Jones, Carman's personal manager; Billy Meshel, president of Music & Media; Carman; John Massa, VP of Music & Media; and David Quan, creative manager of Music & Media.

Web Co. Joins The Majors

RealNetworks Does Deal With Warner, TransWorld

BY EILEEN FITZPATRICK

LOS ANGELES—RealNetworks has signed its first major-label deal with Warner Music Group (WGM) and will conduct a free-download promotion through Trans World Entertainment Corp.'s Web site (BillboardBulletin, Aug. 9).

In related news, RealNetworks also announced that its RealJukebox Plus software will support a new portable device from Philips Electronics that will directly compete with already-available portable players such as the Diamond Rio. The Philips portable is expected on the market during the first quarter of 2000 (BillboardBulletin, Aug. 10).

WGM's Elektra Entertainment label will lead the Trans World promotion with a free download of Ol' Dirty Bastard's "Got Your Money," from the rapper's new album, "Nigga Please." The track will be available Aug. 23, and consumers will be able to pre-order the album, which hits retail on Sept. 14.

A week later, "Nothin' To Somethin'" from Gerald Levert's Sept. 21 album, "G," will be available for download. The album will also be available for pre-order on the site.

"Trans World's brick-and-mortar stores are a good account for our artists," says Elektra VP of multimedia, marketing, and business development Camille Hackney.

In addition to pre-selling new releases, Warner will also be able to obtain information about how downloads influence consumer purchasing habits. "Part of all this is a research component with follow-up plans," says Hackney.

Other Warner label artists, including Jewel, Edwin McCain, Mint Condition, and Vitamin C, will also be

rotated into the Trans World promotion on an ongoing basis. Trans World officials were unavailable for comment at press time.

The promotion will coincide with the availability of the RealJukebox Plus and Beta 2; both are upgraded versions of the 3-month-old RealJukebox player.

"More than 7 million users have downloaded the Jukebox player in less than 100 days," says RealNetworks VP of consumer products Dave Richards, "and there has been a lot of interest in this new feature set."

The RealJukebox Plus player will cost \$29.99 to download and features the ability to record at CD quality. The RealJukebox player recorded in "near CD" quality, says Richards.

The RealJukebox Plus also includes a 10-band equalizer; management tools to customize music collections, a conversion program to convert MP3 files to Real Audio or to further compress audio files to save hard drive space, and a re-format program to burn CDs. In addition, the RealJukebox Plus player comes with technical support services.

Richards says more than 1 million consumers paid \$30 for the company's RealPlayer, an earlier version of RealJukebox Plus that was introduced last year.

The Beta 2 player is a free-download version of RealJukebox Plus and includes most of the features of the Plus player except the 10-band equalizer and tech support service.

Both players support MP3, WAV, a2b, and Liquid Audio digital download formats and are compatible with new portable devices, including Creative Nomad, RCA's Lyra, and all Diamond Rio products.

'Trans World's stores are a good account for our artists'

- CAMILLE HACKNEY -

Di Dia Sues Rubin, Others For Equity Bonus

BY CHRIS MORRIS

LOS ANGELES—Mark Di Dia, senior VP/GM of Hollywood Records, has lodged a lawsuit against American Recordings president Rick Rubin, his label, and ARTISTdirect, alleging that he was denied an equity bonus mandated by his 1995 contract as GM of American (BillboardBulletin, Aug. 10).

The suit, filed Aug. 9 in California Superior Court in L.A., is seeking a minimum of \$35 million in damages.

The action pits longtime business associates against one another: Di Dia joined American as GM in 1990 and worked for Rubin until he was hired by Hollywood last year. ARTISTdirect is a company founded in 1997 by Marc Geiger, American's former VP of new media and marketing,

with agents Don Muller and Bill Elson.

According to the suit, Di Dia entered a new contract with American in March 1995. The contract guaranteed Di Dia a "phantom equity bonus" in the event of any sale of American's assets; the amount of the bonus would increase based on the date of sale and would be payable within 30 days of sale.

The suit alleges that in late 1993, American funded the creation of the Internet site the Ultimate Band List (UBL).

"Commencing in or about 1997," the suit says, "[American] fraudulently, or without due consideration, transferred, assigned, conveyed, or sold UBL . . . to an entity owned or controlled by Rubin . . . The acquiring entity thereafter transferred, assigned, or sold

UBL to the ARTISTdirect defendants. [American] undertook these actions to avoid paying [Di Dia], a creditor, his rightful phantom equity bonus."

The suit also alleges that American's catalog and other assets were "fraudulently" sold to another entity controlled by Rubin to avoid paying Di Dia his bonus.

Di Dia alleges that these actions constitute breach of his contract, breach of good faith, fraudulent conveyance, and unjust enrichment. He seeks an injunction barring the further transfer or sale of UBL and American's assets, as well as an accounting of payments due to him.

Geiger says he is unaware of any suit filed by Di Dia. Rubin did not return a call from Billboard seeking comment on the action.

Sting, Compaq Link

Deal Involves Ads, Web Site, Tour

BY CARRIE BELL

LOS ANGELES—With shrinking opportunities for many veteran acts at radio and video outlets, more artists are turning to alternative ways to market their music. However, Sting's new deal with Houston-based Compaq Computer Corp. may be one of the more far-reaching deals yet.

In an unusually close alliance between musician and marketer, Sting and Compaq have joined forces in a \$20 million deal that includes using the singer's new single in commercials as it goes to radio, the creation of a Web site, and tour sponsorship.

"Brand New Day," the title track from Sting's Sept. 28 A&M album, will go to radio at the same time it

starts to appear in Compaq commercials (no specific date has been set). Sting may appear in some advertisements as well as do other cross-promotional events like playing at Compaq conferences. In some fashion, Compaq will also appear on the album cover.

According to Sting's manager, Miles Copeland, the artist was eager to make the deal, especially with the lessening opportunities for "over-30" acts and the growing corporate environment at radio, retail, and labels.

"Radio is becoming more research-heavy, and people have less and less time to devote to one album because so much is being released," says Copeland. "Inevitably, as

(Continued on page 92)

Sony, Spanish & R&B Portals Pact

BY JOHN LANNERT and GAIL MITCHELL

As part of its quest to expose its artists to a diverse group of online music consumers, Sony Corporation of America (SCA) has acquired minority stakes in Spanish-language portal Yupi.com and R&B/hip-hop portal Platform.net. Terms of the transactions were not disclosed.

The deal incorporates a number of SCA's divisions, including Sony Pictures Entertainment and Sony Music Entertainment (SME).

Fred Ehrlich, SME's president of new technology and business development, says the Yupi and Platform accords underscore SME's goal to increase Sony artists' presence in the online world.

While he adds that deals similar to the Yupi and Platform pacts will be announced by SME in the future, Ehrlich cautions that online alliances "take a lot of time and energy, and

you can't do it with too many companies or then you will dilute yourself, even though they could be in different [musical] categories."

Sony's Yupi deal calls for the majority stake in Yupi to be retained by the company's founders and employees. Yupi president/CEO Oscar Coen hails the deal with Sony as a groundbreaking pact that will benefit both parties.

"We see this as a great opportunity to provide our users with compelling entertainment content from Sony," says Coen. "We are not only enthused about the cross-divisional commitment but also about the fact that we can leverage off of each other's assets. That is the spirit of the deal."

Ehrlich echoes Coen's comments, saying, "It's very good from our standpoint when artists participate with Yupi.com, because they have such a great site and a tremendous amount of traffic, so the exposure they garner will be significant. And there also is great potential from the investment side."

Details of the accord are sketchy. Coen describes the implementation

of the deal as a "work in progress."

Still, Coen says that by the end of August, "we will start showcasing some of the content that Sony and its entertainment units will provide."

Ehrlich notes that the promotion and marketing of Sony's Latin American artists at the Yupi site will be done on a case-by-case basis, depending on the timing of a campaign and the availability of the artist.

According to I/PRO Nielsen, Yupi, a 3-year-old company based in Miami Beach, garners 80 million page views monthly.

Yupi provides users with access to a broad array of free products and services such as a proprietary search engine, E-mail, chats, homepage creation, and hosting.

Coen says "a major contributor" to Yupi's revenue is advertising. Of the 12 navigational channels found at the site, he stresses that the entertainment channel is one of the most popular.

"Entertainment in our market is king," says Coen. "For the Spanish-speaking user, entertainment is probably the most appealing content. This

(Continued on page 85)

Memorial Fund Honors ACM's Weed

Country Community Mourns Late Association Exec, TV Producer

BY CHET FLIPPO

NASHVILLE—A memorial fund to benefit ailing children has been established to honor the late Gene Weed, president-elect of the Academy of Country Music (ACM), who died Aug. 5 at his home in Chatsworth, Calif., of cancer. He was 64.

Weed was recently elected to his third term as president of the ACM, for which he had also served as chairman of the board on seven occasions. He had long worked in TV and at the time of his death was senior VP of TV for dick clark productions.

In that capacity, Weed produced and/or directed the annual shows "The Academy Of Country Music Awards," "The Golden Globe Awards," and "The Soap Opera

Digest Awards."

Weed was born April 12, 1935, in Dallas and became a DJ while attending North Texas State University in Denton, Texas. He went on to DJ at stations around the country. He also began working in TV, doing commercials and specials and hosting the syndicated music series "Shivaree."

Weed hosted interviews for the album "Interviews From The Class Of '55," which won a Grammy for best spoken-word album of 1986. That same project also yielded for Weed the TBS special "Coming Home: A Rockin' Reunion."

He also was a pioneer in producing and directing music videos, which he called "song films," for artists such as Glen Campbell, Creedence Clearwater Revival, and Debby Boone.

He was also instrumental in TV specials for the 1992 Olympics and the 1994 World Cup.

He produced and directed "Hot Country Nights" for NBC in 1991 and 1992; those shows appeared again on TNN in 1994-95. He also created the show "Prime Time Country," now on TNN.

Shows he produced or directed include "Farm Aid III," "Farm Aid IV," "Going Home With Loretta And Crystal," "The Lou Rawls Parade Of Stars," and "Ernest Tubb: An American Original."

Weed is survived by his wife, Toni, and their children, Tyler, Chelsea Christine, and Kendall Courtney. From his first marriage, he is survived by his children Kent, Kimberli, Julie, and Adam. Other survivors are his brother, Ron, and sister, Judy Smith.

The Gene Weed Memorial Fund, which will benefit the Children's Organ Transplant Assn. and the Assn. of Jesuit Colleges and Universities, is at 2018 North Vine St., Hollywood, Calif. 90028.



Meetin' Mighty Mo. Executives at the Verve Music Group welcome vocalist/keyboardist Mighty Mo Rodgers into their New York office to preview tunes from his upcoming set, "Blues Is My Wailin' Wall," which is scheduled for release Oct. 5. Shown, from left, are Ron Goldstein, president; Suzanne Berg, senior VP of promotion; Michael Lang, senior VP/GM; Jill Weindorf, promotion manager; Rodgers; Rick Bates, Rodgers' manager; Nate Herr, VP of marketing; and John Newcott, marketing director.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jay Krugman is appointed to senior VP of domestic and international marketing at Capitol Records in Los Angeles. He was senior VP of marketing at Arista Records.

Becky Mancuso-Winding is named executive VP of Sony Wonder/SMV in Santa Monica, Calif. She was senior VP of creative affairs at Sony Wonder.

Richard Severyn is promoted to VP of warehousing and distribution for Sony Music International in New York. He was senior director of warehousing and distribution.

Kim Stephens is promoted to VP of A&R/senior director of national promotion for Atlantic Records in New Orleans. He was senior director of promotion/A&R.

Michael Harris is promoted to VP of finance and administration for jazz and classical at Capitol Records



KRUGMAN



MANCUSO-WINDING



SEVERYN



STEPHENS



HARRIS



LANDY



KNORR



GENTILE

in New York. He was senior director of finance and administration for the Blue Note and Angel labels.

Atlantic Records names **Morace Landy** VP of urban promotion and **Lisa Knorr** senior director of publicity in New York. They were, respectively, VP of R&B promotions at Epic Records and director of publicity.

Diane Gentile is named VP of promotion of Artemis Records in New York. She was senior director of rock promotion at A&M Records.

Andrew Serby is promoted to

senior director of manufacturing and purchasing for BMG Entertainment North America in New York. He was director of manufacturing and purchasing for BMG Entertainment North America.

David Gilbert is named VP of human resources for BMG Entertainment in New York. He was regional VP of human resources for the Asia-Pacific region at BMG.

Arista Records names **Margaret Ann Ronayne** director of national top 40 promotion and **Tony Ward**

director of artist development in New York. They were, respectively, national top 40 promotion manager and director of marketing at Sanctuary Music Management.

Artemis Records appoints **Michael Krumper** executive VP, **Adrian White** executive VP of business and legal affairs, **Laura Kim** senior director of promotion, and **Bill Cason** national director of adult promotion in New York. They were, respectively, senior VP of marketing at Mercury Records Group, senior

VP of litigation at Universal Records, director of promotion at Sony's Work Group, and national promotion manager of AC and smooth jazz radio formats at Mercury Records.

Dalita Keumurian is promoted to director of strategic marketing for RCA Records in New York. She was associate director of strategic marketing for RCA.

Don Kamerer is appointed director of national sales for Dreamcatcher Entertainment in Nashville. He was an independent contractor.

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Billboard spotlights Recording Studios with a look at the status of studio acquisitions and consolidations and their transitions into new formats. Plus special Q&As with AES president Marina Bosi and the 107th AES convention keynote speaker. Don't miss your chance to be seen by the industry's top decision makers!

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Mike Lewis 212.536.5008
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COUNTRY MUSIC

This spotlight zeros in on the ever-growing popularity of Country music, including the latest breaking acts and the market's future prospects. Also included, a photo gallery and profiles of this year's key pace-setters, a look at some veteran artists returning to the field and chart recaps. Don't miss this spectacular Billboard special!

**ISSUE DATE: SEPT 25
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Hollie Adams
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UPCOMING SPECIALS

SELLING POWER OF SONG - Issue Date: Oct 2 • Ad Close: Aug 27

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LATIN MUSIC 6 PACK V/BRAZIL - Issue Date: Oct 9 • Ad Close: Sept 14

DJ, DANCE & ELECTRONIC MUSIC - Issue Date: Oct 9 • Ad Close: Sept 14

AUSTRALIA - Issue Date: Oct 16 • Ad Close: Sept 21

SOUND OF FILM - Issue Date: Oct 23 • Ad Close: Sept 28

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Ronstadt/Harris Do Duets

Will Embark On 'Western' Tour For Asylum Set

BY MELINDA NEWMAN

LOS ANGELES—For Emmylou Harris and Linda Ronstadt, the release of the pair's "Western Wall: The Tucson Sessions" is the culmination of a dream more than 25 years in the making.

"We've talked about doing something like this since we met in 1973,"

says Harris of the Aug. 24 release on Nashville-based Asylum Records, "but we were always off doing our own things."



HARRIS, RONSTADT

They were finally able to record the project when Harris took a year off and Ronstadt went into what she calls retirement. "It basically took for one of us to retire to have enough time. So, I'm going to do this [project] and go back to being retired," says Ronstadt, the mother of two. "You can't have little

children and do this."

The pair teamed with producer Glyn Johns and started the record

(Continued on page 81)

Word Taking Winans Sons To Mainstream

BY LISA COLLINS

LOS ANGELES—In one of the biggest gospel debuts to date this year, Word Entertainment has kicked off a massive campaign to launch Winans Phase 2—a quartet composed of the sons of the famed Winans—to the mainstream with the Aug. 31 release of the album "We Got Next."

Given their lineage, there's little question of the initial reception from the gospel marketplace, but Word/Epic marketers are counting on a welcoming party on the R&B side as well. Interest surrounding the debut release has already propelled the

(Continued on page 87)

Lyric Street's Shedaisy Sheds Chicks Comparisons

BY CARLA HAY

NEW YORK—Lyric Street/Hollywood Records has taken great pains to let people know that its country music trio Shedaisy isn't a rip-off of Dixie Chicks.

As the label is quick to point out, Shedaisy is made up of three sisters—Kristyn, Kassidy, and Kelsi Osborn—who have been singing as a group for 10 years, long before Dixie Chicks' multi-platinum success.



SHEDAISY

Shedaisy's debut album, "The Whole Shebang," has been experiencing growing U.S. sales, fueled by the airplay for the first single, "Little Good-Byes," which is No. 4 this issue on the Hot Country Singles & Tracks chart.

Shedaisy is Lyric Street's first act to release a debut album on the label, and "The Whole Shebang" has also become Lyric Street's first album to break into The Bill-

(Continued on page 81)

Unsung Rat Packer Davis Receives Due With Rhino Disc, Box

BY GAIL MITCHELL

LOS ANGELES—Reflecting on the legacy of her late husband, Sammy Davis Jr., Altovise Davis says people would never fail to remark that he was a little guy. And she never failed to set them straight: "I would say no, he's a giant."

Rhino Records will reinforce that image on Sept. 14 with the release of "Sammy & Friends." The 20-track single-disc compilation features musical highlights culled from the infamous Rat Pack era. It's also the prelude to next year's Warner Archives/Rhino four-CD boxed set that's being billed as the first-ever serious overview of the barrier-breaking entertainer's recording career.

"I'm really ecstatic," says Altovise. "People have been asking me for the longest [time] why something hasn't been done with his music. He's done so much for so many. I'd like to see more things done with his legacy."

The versatile singer/dancer/actor/impressionist died in 1990 of cancer. Following a protracted bout with the Internal Revenue Service, the estate is now in a rebuilding mode, according to Davis estate attorney Ron Weisner—who doubles as creative consultant on "Sammy & Friends."

"The estate was really in disarray," recalls Weisner. "A number of years ago, I talked with Altovise about starting from scratch in regard to who had possession and control of Sammy's masters. Since most of the people involved with Sammy through the years have passed on, it was like going through a long maze."

"It became a 2½-year process. Nobody really knew who had what and where it was. We're in the process now of getting all of that back."

Rhino has acquired the rights to Davis' Reprise masters from 1965-72. That, coupled with Rhino's ar-



DAVIS

rangment with Warner Bros., opens the door to some of Davis' significant recordings, a host of which appear on "Sammy & Friends."

There are duets with charter Rat Packers Frank Sinatra ("Me And My Shadow") and Dean Martin ("Sam's Song"); a quartet with Sinatra, Martin, and Bing Crosby ("Don't Be A Do-Badder"); and collaborations with such famed music men as Nelson Riddle, Billy May, George Rhodes, and Buddy Rich.

Solo gems include "Ain't That A Kick In The Head" and "Ee-o-lev-en," both from the film "Ocean's Eleven," and a live version of the Davis favorite "What Kind Of Fool Am I?"

There's also some of what Rhino VP of A&R David McLees calls Davis' "celebrated audience banter."

Rhino product manager Jim Hughes says the label's marketing plan for its first release of Davis catalog will "piggyback a lot on the box set."

"When the box set arrives," adds Hughes, "we'll launch a national strategy with heavy retail promotion, using Altovise and other people who were close to Sammy for interviews and TV appearances."

Citing the resurgence of interest in the Rat Pack and the concept of cool, retail buyers predict "Sammy & Friends" will do well. Notes Julie Remick, vocals and jazz buyer for Los Angeles' Virgin Megastore, "I'm

sure it will be phenomenal... Davis sells quite well for us."

Adds Bill Nesbitt, operations manager of KLAC-AM Los Angeles, "Our listeners love him. Once the record is released, I'll likely add cuts."

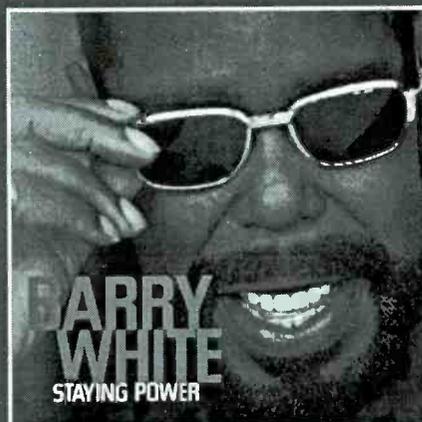
Weisner says the single disc and boxed set are "just the beginning of what I think will be a lengthy project in terms of Sammy's resurgence. We're also talking with Quincy Jones about a Broadway show on Sammy's life."

That's fitting, since Davis met his wife in London when they were both doing the play "Golden Boy." Future plans may include a miniseries on Davis' life ("HBO's Rat Pack film was more about the political atmosphere then," says Altovise) and a book by Altovise showing "the woman's point of view about being with such an icon." Her husband is also being honored with the Ford Freedom Award in February in Detroit.

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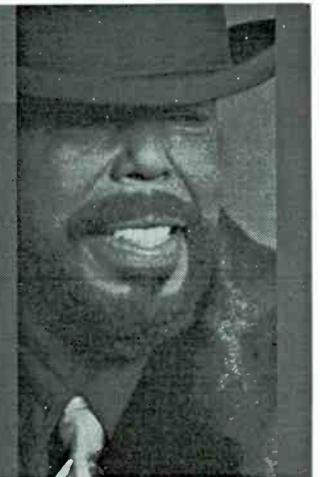
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Solar Twins Power Up Maverick Set

'Rock The Casbah' Cover Will Introduce Drum'n'bass Duo

BY CARRIE BELL

LOS ANGELES—The dynamic duo the Solar Twins knows it takes two to make a thing go right. That's why they wouldn't even let a breakup stand in the way of finishing their Maverick debut, due Sept. 21.

"We'd already killed each other, so there would be no benefit of doing it again. We still have the same dream, careerwise. We wanted to make a really brilliant record," says Solar Twin/technical whiz David Norland. "Besides, it is much easier to get work done now than when we were dating."

Fellow Solar Twin/singer Joanna Stevens couldn't agree more. "We kept the best stuff from those times and built a best friendship on top of it. Being onstage and putting yourself out there to be judged is a scary thing. It is better not to go it alone," she says. "We know we can trust each other and never worry about the other person letting us down. That's not the kind of bond you build in a day or throw away when times



SOLAR TWINS

get tough."

And, boy, have they been tough. The two once lived as aspiring musicians in a London apartment that resembled a scene from a Charles Dickens novel. When they finally came to Hollywood with a suitcase full of dreams and talent, they had

\$300 and one number. No, it wasn't Maverick A&R head Guy Oseary's cell phone.

"We wish. It was actually a friend of a friend of a friend kind of thing. The guy was an art dealer who picked us up at the corner of Hollywood and Vine in a Jag. He took us to a great rib joint and let us stay at his plush house," Norland says.

"It was after a week that we started to notice something was up," he continues. "He was becoming addict-

(Continued on page 14)



Luscious At Liliith. Luscious Jackson's Jill Cunniff, Gabby Glaser, and Kate Schellenbach take a break with Sarah McLachlan backstage at Los Angeles' Liliith Fair at the Rosebowl. The band played tunes from its current Grand Royal/Capitol release, "Electric Honey," and it was joined by McLachlan for a performance of its new single, "Ladyfingers." Shown, from left, are Capitol president/CEO Roy Lott, Cunniff, McLachlan, Glaser, and Schellenbach.

Mead Has The 'Luxury' To Go For Lush Sound On RCA Debut

BY LARRY FLICK

NEW YORK—David Mead is a rarity among troubadours. Given full creative reign on his RCA debut, "The Luxury Of Time," he didn't opt for the intimate, stripped-down sound traditionally associated with the singer/songwriter genre. He wanted the production to be as lush as his finely detailed tunes.

"I have a soft spot for large sound," Mead says, noting his decision to work with producers Peter Collins and Jason Lehning on the project, due Sept. 28. "In the end, we went for the effect of a really produced recording, done with more home-made sounds."

The result is an album that teeters between '80s-styled pop à la Squeeze and '90s alterna-rock—with an occasional nod to Mead's apparent ardor for early Beatles fare. Lyrically, the New York-based artist examines the rigors of romance but with a clever, urbane perspective.

"My album has a definite sense of time passing," Mead says. "It's about passing from one part of your life to another."

"The Luxury Of Time" ships to radio Aug. 23 with the infectious, uptempo single "World Of A

King," which will be worked to triple-A stations. About the same time, Mead will do a round of radio and retail visits throughout the U.S.

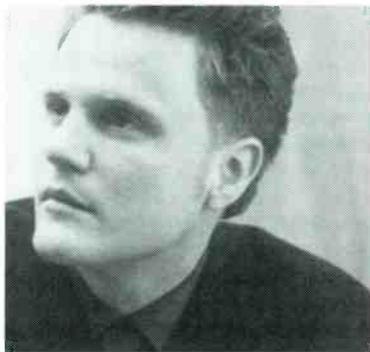
Although the label is following traditional promotion routes for the project, RCA marketing VP Nick Cucci says considerable emphasis will also be placed on lifestyle marketing.

"This is the kind of record with heavy female and college appeal," he says. "We're going to approach those audiences from every possible angle."

To that end, Cucci will be servicing the album to assorted restaurants, boutiques, and coffeehouses via Patio Music and the Cafe Network. He says the label will also target a wide range of female-oriented Internet Web sites.

Additionally, Mead will play showcases Aug. 23 at the Viper Room in Los Angeles and Sept. 15 at Shine in New York. Working with a band that includes Paul Deakin of the Mavericks, he's eyeing the prospect of a full tour in the late fall.

Mead's songs are published by Sony/ATV Songs, Da Wei Phonetec, and Swing Thoughts (BMI). He's managed by Kip Krones.



MEAD

The Gas Giants Are Web Label Atomic Pop's Big Rock Coup; New Joplin Tracks Released

ATOMIC POP HAS GAS: Close on the heels of signing **Public Enemy** and **Ice T**, online label Atomic Pop has signed former **Gin Blossoms** lead singer **Robin Wilson** and his new band, the **Gas Giants**. While the Internet company has also signed new rock band **Flashpoint**, the Gas Giants mark its first signing of an established rock act.

"As we said when we first launched, we're going after talented artists from a number of genres. We're appealing to that active music buyer," says Atomic Pop CEO **Al Teller**.

For Wilson, Atomic Pop's appeal lies in discovering uncharted territory. "I'm really interested in doing something new and in having more control over my career and my music," he says.

The Gas Giants' "Beyond The Back Burner" will be available for download or CD purchase Sept. 14 on Atomic Pop's site.

The album was recorded while the band was still signed to A&M. "The record was done since May 1998," says Wilson. "We turned it in and then Universal bought A&M. We had to sit on the record for eight months waiting for Interscope [which absorbed A&M] to call us and say they weren't interested. It was the suckiest eight months I can think of... We were very excited to be working with A&M, but if they're gone, there's no other major label I'm as interested in as Atomic Pop."

"I admit I had a very difficult time believing at first that it was possible to get the same marketing and coverage from Atomic Pop that a major label could provide," says Wilson. Ultimately, however, he was persuaded. While he acknowledges that promoting the first single, "Quitter," will mean taking a more grassroots approach, he says, "we're not only prepared, we're excited. It's so easy to go to a station and say hello to the DJ and perform acoustically. This will just mean more personal ass-kissing by the group."

As Teller promised two weeks ago (Billboard, Aug. 7), releases other than June's "one-time experiment—Public Enemy's 'There's A Poison Goin' On'"—will be available at the same time on other E-commerce sites as well as Atomic Pop. "When we released Public Enemy's record, we were launching the Atomic Pop site simultaneously, so it was a marketing gambit that we put in place for the record," says Teller. "But we always made it clear that our strategy was to be all-embracing. It will be on Amazon.com, Tower online, and other sites."

The price point for the album has not yet been set, says Teller. "There's A Poison Goin' On" cost \$8 to download and \$10 to pre-order the CD. After the project was available at brick-and-mortar outlets, the online prices became more competitive with tradition-

al retail prices. "Beyond The Back Burner" will be available at brick-and-mortar stores on Oct. 12. Atomic Pop's releases are distributed through Coral Springs, Fla.-based Innovative Distribution Network.

JANIS LIVES: It will be all **Janis Joplin** all the time on Aug. 31 when Legacy/Columbia reissues her five albums individually and presents a new five-CD boxed set.

Digitally remastered, the single CDs will each contain new liner notes and at least two bonus tracks, including never-before-released tracks from Joplin's performance at the 1969 Woodstock. The CDs comprise the majority of Joplin's recording output: "Big Brother & The Holding Company," available for the first time in the U.S. on CD; "Cheap Thrills"; "I Got Dem Ol' Kozmic Blues Again Mama!"; "Pearl"; and "Greatest Hits."

The boxed set, "Box Of Pearls," contains the four enhanced CDs (not including the "Greatest Hits") and a five-song bonus EP of previously unavailable recordings. The bonus EP will be available only in the boxed set, which has a suggested list price of \$44.98. The individual CDs will be priced at Sony's value line price of \$11.98 each.

All told, the projects offer 17 never-released tracks. "We're giving people a lot of new stuff, and it really sounds great," says **Mark Feldman**, senior director of marketing for Legacy. "There's a wealth of material that wasn't on 'Janis'" — a three-CD box set released by the label in 1993.

Feldman says from a marketing viewpoint, there was no choice but to put out the boxed set and the individual albums simultaneously. "You don't want to put these out separately," he says. "People could get upset if they don't have a choice to buy the package or each of the records individually."

The project is expected to get a boost from Joplin's landing the No. 3 spot in VH1's "The 100 Greatest Women In Rock 'N' Roll" this summer. Additionally, Feldman says the sets can benefit from "Love, Janis," a play about Joplin that started in Cleveland and opened Aug. 10 in Chicago. "We're doing special promotions in Chicago, such as giving away tickets at select record stores. We also did a special sampler called 'Love, Janis' as a radio giveaway." He says the show is expected to come to Broadway in 2000. "Once that happens," he says, "I think you'll really see the renaissance of Janis."

According to Feldman, there is still "significant" Joplin material left in Legacy's vaults. While he couldn't be specific about future plans, he says, "You can bet there will be more Janis stuff to come."



by Melinda Newman

Eatman Offers 'Candy & Dirt' On Her Own Impossible Records

BY CARRIE BELL

LOS ANGELES—By night, Heather Eatman is a graphic designer at New York's Daily News. By day, she is the one-woman army that makes Impossible Records run smoothly out of her Greenwich Village abode.

"I want to be a role model for other independent musicians. I want to help them realize that having a day job, or in my case a night job, is nothing to be ashamed of," says the spiky-haired, spunky singer/songwriter whose latest effort, "Candy & Dirt," will be released nationally Sept. 14.

"My career at the paper gives me

genres for that reason. There's probably some regional influence from the places I've lived in my life [Texas and Pennsylvania are on that list]. We use a lot of cool guitar stuff on this record. Good players [including Steuart Smith (Shawn Colvin), Dave Tronzo (John Hiatt), Mike Visceglia (Suzanne Vega), and Joe Bonadio

(Duncan Sheik)] add an extra something to the storytelling."

It was Eatman's talent that convinced Jack Hopke, an independent marketing and radio promotions consultant with Hopcom, to take on the task of spreading "Dirt."

"Heather was referred to me by a few people," Hopke says. "We start-

ed talking, and I found her to be very delightful, engaging, and charming, as was her disc. I thought it was a well-crafted, well-written, well-sung effort that should be heard.

"It is my job to help her generate airplay," Hopke continues. "We have cut out some niches in quality markets like Taos, N.M.; New York; and

New England, but it is destined to be a lengthy battle. It's a very crowded marketplace, especially for new artists. There was no summer slump this year. But we can take optimism from what other stations are telling us about their staff and audience reaction to Heather. They may not be
(Continued on page 15)



EATMAN

the resources to support my record-making habit," Eatman says. "It's a useful skill when it comes to making posters, designing cover art, or developing a Web site. And it pretty much funds my record label, which means I don't have to be indebted to someone else on their label."

Which, after her 1996 debut-album experience with Nashville's Oh Boy Records ("Mascara Falls" has sold 3,100 copies, according to SoundScan), is an extremely important goal for her.

"It was important for me to take over the wheel, because who can take your career more seriously than yourself?" she says. "I was inspired by people like Ani DiFranco and Jane Siberry. These are women who took life into their own hands and have been very successful with it. I didn't know anything about the business, so I learned a lot the last time around and had some good experiences, like touring with John Prine. But when I started to get an idea of what the job needed, I was ready to go it alone and focus on my individual strengths."

One of which is her penchant for creating memorable characters and telling a good story to the backdrop of folk-tinged rock. Elvis, vampy bar girls, drivers, hookers, and lost tourists run amuck in Eatman's "Candy & Dirt" world.

"My songs start with a person or a plot; that's the heart and soul of what I do. New York is good for inspiration. It is like the Olympics of weird any time when you meander around this city or any big city, for that matter. I also have a big stack of inspiration in the form of books by writers I admire, like Charles Bukowski and Raymond Chandler.

"I have such an appreciation for writing as an art form," she says of her technique. "Music, then, has to be an appropriate backdrop to the story. I draw on all kinds of music

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And The Nominees Are . . . Columbia artist Ricky Martin was on hand for the announcement of the nominees of the 1999 Video Music Awards at Lincoln Center in New York. Martin's clip for "Livin' La Vida Loca" garnered six nods. Also present was DreamWorks artist/comedian Chris Rock, who will host the Sept. 9 ceremony. Pictured, from left, are Van Toffler, GM of MTV; Martin; Carson Daly, MTV VJ; Rock; and Judy McGrath, president of MTV.



Celebrating Hart. David Foster and Larry Frazin, CEO and president, respectively, of 143 Records, recently hosted an open-house reception to celebrate the label's new office and studios in Santa Monica, Calif. The event was capped with a performance by label artist Beth Hart, whose album "Screaming For My Supper" is now in stores. Shown, from left, are Frazin, Hart, Foster, and David Wolff, Hart's manager.

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SOLAR TWINS POWER UP MAVERICK SET

(Continued from page 12)

ed to crack and took to things like carrying a gun around the house and forgetting who we were. He eventually hit rock bottom, lost everything, and is now a very dear friend and sober. It was a surreal introduction to the City of Angels."

But no more surreal than slowly watching their dreams become reality. They started work on the record and began playing regular shows at the Viper Room. After a couple of weeks, word spread, the lines went around the block, and the A&R men gathered like wolves. The Solar Twins really wanted to sign with Maverick, one of the last companies to bite but ultimately the victor. Maverick Publishing also signed up the act.

"We wanted to meet [Maverick partner] Madonna," Stevens says with a giggle. "And we admired their roster and thought they'd let us do our thing. They've worked with a lot of unique musicians and helped them sell. It all seems to be working so far. They let us make the record we wanted and never once breathed down our necks or made us explain ourselves."

The freedom shows in the collage of swirling beats, melancholy lyrics, experimental sounds, and seductive and enticing vocals.

It also presents itself in a creative cover of the Clash's "Rock The Casbah," which is the lead single. It is being worked to modern rock, dance, and some tastemaking triple-A stations like KCRW Los Angeles around the date of the album. In June, remixes were sent to record pools, trendy retailers, and VIP clubs and DJs. College stations were serviced with the entire album.

"This song is instantly recognizable because it is a cover, but it is also a fresh drum'n'bass look at a

'We didn't want to be one of those anonymous dance bands that just make studio albums'

- DAVID NORLAND -

classic punk anthem. It was a natural choice of single," says Fred Croshal, Maverick's head of sales and marketing, adding that a video for "Casbah" has been made and serviced to clubs and local music video shows.

"We feel the dance audiences are the first to hit," Croshal continues. "They already have a thirst for electronic music and are always looking for new stuff. Eventually our hopes are to go all the way to mainstream MTV and retail."

To achieve that goal, the label has had posters, flats, and postcard/stickers made for retail, and they will be handed out at like-minded shows. Full-fledged advertising, press, and street marketing will start in late August and get stronger

throughout September.

The duo will also be heard in "Brokedown Palace," the new Claire Danes thriller opening Aug. 13. The connection opened up the opportunity for them to play at the New

'They let us make the record we wanted'

- JOANNA STEVENS -

York premiere of the film mid-August. On Saturday (14), they are scheduled to play the regional WEA meeting in Chicago. There are rumors that the band may open this fall for Tricky in the U.S.

The World's End-managed, Creative Artists Agency-booked band

has also been busy promoting itself with its residency at the Viper Room. Every couple of weeks, it performs with local ads and banners at Tower on Sunset touting its return. The Aug. 3 show was taped for future Webcast on Maverick's site.

Norland put together a compelling visual show that plays in sync with the songs. "We didn't want to be one of those anonymous dance bands that just make studio albums," he says. "We have greater ambitions than that, so we adjusted songs to fit the live format and created the visuals."

"They take you on an imaginative mental journey with many places to stop along the way, which is the point of our music," Norland continues. "We looked to Pink Floyd as a guide to creating one unified statement. They fatten up the product for consumption."

amusement

business® TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB DYLAN & PAUL SIMON	Jones Beach Theatre Wantagh, N.Y.	July 30-31	\$2,117,320 \$125/\$75/\$45/\$25	26,924 28,220 two shows, one sellout	Delsener/Slater Enterprises
'N SYNC, JORDAN KNIGHT, 3RD STOREE	Pontiac Silverdome Pontiac, Mich.	July 31	\$1,528,735 \$32.50	48,163 55,626	SFX Entertainment, Cellar Door, Belkin Prods.
OZZFEST '99: BLACK SABBATH, ROB ZOMBIE, DEFTONES, SLAYER, PRIMUS, GODSMACK, SYSTEM OF A DOWN	Glen Helen Blockbuster Pavilion, Devore, Calif.	July 24	\$1,438,393 \$68/\$25	47,969 sellout	PACE Concerts, SFX Entertainment
JIMMY BUFFETT & THE CORAL REEFER BAND	Coca-Cola Lakewood Amphitheatre Atlanta	July 8-10	\$1,274,325 \$48.50/\$26.50	37,908 two sellouts	Universal Concerts
DAVE MATTHEWS BAND	Hersheypark Stadium Hershey, Pa.	Aug. 4	\$1,084,491 \$36.25	29,917 sellout	Electric Factory Concerts
BOB DYLAN & PAUL SIMON	PNC Bank Arts Center Holmdel, N.J.	July 28	\$1,007,500 \$125/\$35	16,476 17,076	PACE Concerts, SFX Entertainment
OZZFEST '99: BLACK SABBATH, ROB ZOMBIE, DEFTONES, SLAYER, PRIMUS, GODSMACK, SYSTEM OF A DOWN	Blockbuster Desert Sky Pavilion Phoenix	July 22	\$799,337 \$63/\$35	19,332 20,143	PACE Concerts, SFX Entertainment, Evening Star Prods.
LILITH FAIR '99: SARAH MCLACHLAN, SHERYL CROW, DIXIE CHICKS, THE PRETENDERS, M'SHELL NDEGOCHELLO	Merrifield Post Pavilion Columbia, Md.	July 28	\$786,133 \$76/\$31	18,441 sellout	SFX Entertainment, I.M.P.
CHER, CYNDI LAUPER, WILD ORCHID	Target Center Minneapolis	Aug. 4	\$721,656 \$74/\$49/\$34/\$24	13,138 sellout	Contemporary Prods., in-house
BOB DYLAN & PAUL SIMON	Coca-Cola Star Lake Amphitheatre Burgess, Pa.	July 18	\$679,403 \$100/\$27.50	17,469 23,152	PACE Concerts, SFX Entertainment

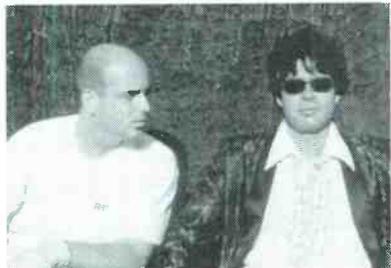
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UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

WRITER ROCKS: OK, it's time for the truth to be told. **David Lee Roth** was dead right when he once blasted music critics for being frustrated rock star wannabes—or at least that can be said for a lot of us. Heck, I'd gladly trade my gig at Billboard for the opportunity to strut across the stage at Madison Square Garden and be taken seriously. With that in mind, I investigated music journalist **Rob Tannenbaum's** recording venture, **White Courtesy Telephone**, with an admittedly friendly, if mildly envious, ear.



WHITE COURTESY TELEPHONE

We're pleased to report that the demo Tannenbaum and collaborator/guitarist **Mike Caffrey** are shopping is actually quite impressive. Produced by **Roger Greenawalt**, the material deftly darts back and forth between caustic electronica à la **Meat Beat Manifesto** and quirky funk/rock reminiscent of **Frank Zappa**. An added delight are lyrics that are, by turns, acerbic and intentionally amusing. Among the stronger cuts is "Killing Spree," a single-worthy angst-anthem that combines distorted vocal rants with frenetic beats and razor-sharp guitar/synth interplay.

Tannenbaum found himself jumping over to the other side of the industry fence after accepting a magazine assignment to front a rock band. The result was **White Courtesy Telephone**—a lark that took on serious life after the act won over New York clubgoers and gleaned a pile of positive press notices. Now, he's committed to making the transition, and it's easy to envision left-of-center rock fans digging this in a major way.

For further information, contact Tannenbaum at 212-727-7086.

MILLER MOVES: You may already know **Pamela Miller's** voice, even if her name doesn't ring a bell.

Recently transplanted from Austin, Texas, to New York, she's previously fronted two well-regarded bands, **Fabu** and **Hush**. She's also placed tunes on the soundtrack to the indie film "Road Home" and has lent her voice to recent television commercials for Xerox and Gatorade.

Now Miller's gunning for long-overdue recognition as a solo artist. She's making the label rounds with a potent demo that mines pop-inflected rock ground similar to **Sheryl Crow**. The best thing about tunes like "Reckoning" and "Tuesday Afternoon" is that they're equally smart and accessible. Miller has an apparent gift for crafting sticky hooks and memorable melodies, while keeping the lyrics remarkably literate. The final key element is her vocal delivery, which soars



MILLER

from a subtle whisper to a glass-shattering caterwaul.

Miller is setting up a series of showcases in New York while continually writing and recording new material. Check her out. She's definitely a woman on the verge.

For additional details, call **Tyler Sandler** at 212-645-4404.

SPINNING 'ROUND: The London punk club scene has given birth to a potential sales winner in the form of **Caffeine**.

The trio is promoting a self-made eponymous disc that features a kicky version of **Dead Or Alive's** "You Spin Me Round (Like A Record)." They're reporting sales of 8,000 for the CD via indie shops and gigs. They're also starting to get airplay on home-grown shows on Radio 1 and XFM. In short, **Caffeine** is so ripe for a state-side deal.

For further info, contact **David Bury** at 011-44-171-460-1867 or planet-e@dircon.co.uk.

EATMAN

(Continued from page 13)

playing it currently, but they like it and intend to keep it alive for discussion."

Triple-A programmers are slowly getting a taste for "Candy & Dirt" and the lead single, "Sympathy." One such supporter is music director **Rita Houston** at triple-A WFUV New York.

"It is a classic song with an intriguing New York edge. There are great pop melodies, but the lyrics go much deeper and introduce us to some whimsical people," Houston says. "She has already become a significant figure on the New York club scene, working hard and gaining a sizable fan base. I'm positive she is going to break, and I want to be one of the messengers."

Perhaps one of the best messengers is **Eatman** herself, according to **Hopke**. "It's a strong motivator to watch her work. This girl will drive her own car five hours to do a radio interview at an obscure station. She

'My songs start with a person or a plot; that's the heart and soul of what I do'

—HEATHER EATMAN—

does mailings by herself. She will spring for a T-shirt if I tell her I think it will help. It certainly inspires me to get my butt in gear. You want to see someone like her succeed. It becomes a personal goal as opposed to a job."

Eatman, who is also handling the distribution by herself, will sell the album through her Web site, at select nationwide stores, and through **Amazon.com's** Advantage program. Her E-mail and snail-mail lists notify the converted of release and tour dates, and she has hired **Tracy Mann** at the Press Network to help her with publicity. **Eatman** also does her best to play live as often as possible, although the tremendous expense of a full-blown national tour isn't something she can absorb currently. She will play a folk festival in **Jonestown, Pa.**, over Labor Day weekend, hit **Pittsburgh** in the process, and do an in-store at the **Borders** there.

"It's a priority for me to go out on the road, but I don't want to spend all the money and go out there cold," she says. "I'm going to try to make some buzz around here and work on national press first."

"Plus, when I toured with **John Prine**, I got spoiled. I got to play with his band, ride on a huge bus, and play at big, clean venues to full houses. The prospect of touring in a car, being in dirty clubs, and playing solo to five people in Iowa makes me feel less urgent about it. It is very clear to me that these are the first steps in a long career of making records. I visualize it like I do yoga—small steps and slow steady progress that eventually lead to big rewards."

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Top 10 Favorite Artist Picks

July 30, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Billy Hector	Blues, Rock	1
2	Morris Brothers Band	Rock, Pop	1
3	Robert Mainwaring	Rock	1
4	Wayne	Rock, Alternative	1
5	Lisa Christine	Pop, R'n B	4
6	Leonard Moss, Jr.	R'n B, Pop	2
7	Pat McGee Band	Rock, Acoustic	19
8	Ramon Bermudez, Jr.	Instrumental, Latin	4
9	Gemini	Pop	3
10	Q	Alternative, Electronic	7

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

Radio BTN Favorite Song Requests

July 30, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Yours Faithfully, Dian Diaz	Pop, R'n B	10
2	Love Of My Life, Leonard Moss, Jr.	R'n B, Pop	3
3	Dirty Child, Rosey	Urban, Rock	2
4	Rearview Mirror, 17 Reasons Why	Pop	1
5	Lovers On Earth, Crown Jewels	Rock, Pop	3
6	Billy's Thing, Jill Sobule	Pop	2
7	What's Wrong, Michael Brandmeier	Pop, Acoustic	1
8	She Comes And She Goes, Pulling Birds	Alternative, Contemp	1
9	Candelara Cadabra, Patti Rothberg	Alternative, Rock	1
10	Rise And Fall, The Black Brothers	Pop, Rock	6

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

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

ANTHONY HAMILTON

Anthony Hamilton's tone is pure and natural with the sound of southern upbringing. Many say he's a modern day **Bill Withers**, some say **Al Green**. He has toured with such groups as **Jodeci** and **Lost Boys**, and appeared on the **Busta Rhymes** album "When Disaster Strikes." He performed background for **D'Angelo** among others, and appeared on the 1st soundtrack to the hit series "New York Undercover." Born and raised in **Charlotte, N.C.**, he is a young man whom has the essence of freedom trapped within every word as he sings with such life.



Genre: R'n B From: New York Deals sought: Any

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

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

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

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan [®]				
AUGUST 21, 1999				
1	NEW		G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98)	PHILADELPHIC
2	1	16	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98)	FEBRUARY SON
3	9	2	MACY GRAY EPIC 69490* (11.98 EQ/16.98)	ON HOW LIFE IS
4	3	9	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
5	5	6	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
6	11	10	TAL BACHMAN COLUMBIA 67956/CRG (10.98/16.98)	TAL BACHMAN
7	13	20	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	TRAIN
8	2	6	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
9	8	19	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
10	4	9	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
11	12	10	MOBY V2 27049* (16.98 CD)	PLAY
12	6	8	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98)	THIS OR THAT
13	10	2	INTOCABLE EMI LATIN 21502 (7.98/12.98)	CONTIGO
14	NEW		GUIDED BY VOICES TVT 1980* (10.98/16.98)	DO THE COLLAPSE
15	16	18	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
16	14	18	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
17	15	12	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
18	18	18	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG (10.98/16.98)	SACRED LOVE SONGS
19	17	17	STAINED FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
20	21	22	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
21	19	7	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN
22	23	46	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
23	20	8	OUT OF EDEN GOTE 2806 (10.98/15.98)	NO TURNING BACK
24	7	2	FACE TO FACE LADYLUCK 78048/BEYOND (16.98 CD)	IGNORANCE IS BLISS
25	44	2	BOYZONE RAVENOUS/MERCURY 559171/DJMG (10.98/16.98)	WHERE WE BELONG

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

26	NEW		BASEMENT JAXX XL/ASTRALWERKS 6270*/CAROLINE (13.98/16.98)	REMEDY
27	32	4	RAZE FOREFRONT 25210 (15.98 CD)	POWER
28	22	9	DELIRIOUS? FURIOUS? 51677/SPARROW (11.98/16.98)	MEZZAMORPHIS
29	39	16	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR
30	24	9	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/CRG (10.98 EQ/16.98)	STREET CINEMA
31	31	48	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/DJMG (10.98/16.98)	JUST WON'T BURN
32	26	20	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
33	29	7	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98)	BLACK BUTTERFLY
34	28	3	INCOGNITO TALKIN' LOUD/BLUE THUMB 546371/AG (10.98/16.98)	NO TIME LIKE THE FUTURE
35	40	10	CHRISTIAN CASTRO ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
36	33	6	DRAIN STH THE ENCLAVE/MERCURY 546262/DJMG (10.98/16.98)	FREAKS OF NATURE
37	34	5	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
38	37	4	CHANTAY SAVAGE RCA 67607 (10.98/16.98)	THIS TIME
39	41	7	TWIZTID PSYCHOPATHIC/ISLAND 42099/DJMG (10.98/16.98)	MOSTASTELESS
40	30	4	LIL' KEKE JAMDOWN 1011 (10.98/15.98)	IT WAS ALL A DREAM
41	RE-ENTRY		BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?
42	42	8	GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE (10.98/15.98)	I CAN SEE CLEARLY NOW
43	27	4	MR. BUNGLE WARNER BROS. 47447 (10.98/16.98)	CALIFORNIA
44	38	16	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
45	RE-ENTRY		CHRIS RICE ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
46	RE-ENTRY		BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
47	43	13	FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98)	WE ROCK HARD
48	46	2	TANTO METRO & DEVONTE PENTHOUSE 1543*/VP (7.98/13.98)	EVERYONE FALLS IN LOVE
49	35	2	LAMB FONTANA/MERCURY 558821/DJMG (11.98/16.98)	FEAR OF FOURS
50	RE-ENTRY		ALEJANDRO FERNANDEZ SONY DISCOS 83182 (9.98 EQ/14.98)	MI VERDAD

POPULAR UPRIISINGS

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

PLANET OF THE APES: Guano Apes is a German hard-rock band that's already gone platinum in its homeland: the band's debut album, "Proud Like A God," has sold more than 600,000



Katies Rock. The Katies' self-titled album on Spongebath/Elektra Records has songs that bear influences ranging from Led Zeppelin and AC/DC. The Katies—lead vocalist/guitarist Jason Moore, drummer Josh Moore (Jason's brother), and bass guitarist/vocalist Gary Welch—hail from Murfreesboro, Tenn., and have been steadily gigging around the South. The group plans a more extensive U.S. tour later this year.

copies in Germany, according to RCA Records. The band is now aiming to find an American audience with the album, set for a U.S. release Sept. 28 on RCA.

Guano Apes were formed

in the German college town of Gottingen, and the band got its first big break when it won a local-artist contest on Viva, Germany's version of MTV.

The group did a select number of dates in the U.S. this past spring, including an opening-act stint for RCA labelmates Eve 6.

Guano Apes lead singer Sandra Nasic says, "When we were in America, we listened to the radio, and it seems like the Americans like rock music more than Germans, so maybe our music will have a chance to be heard."

Guano Apes' lineup is rounded out by guitarist **Henning Ruemenapp**, bass guitarist **Stefan Ude**, and drummer **Dennis Poschwatta**.

The first single from the album, "Open Your Eyes," has been released to U.S. rock radio. A video for the song is being serviced to TV and video outlets.

"Our music has many sides to it," says Nasic, who cites bands like **Faith No More**, **Korn**, **Deftones**, and **Tool** as those that have



Alexander Jazz. Eric Alexander's "Man With A Horn" (Milestone Records) is the jazz musician's latest solo album. A veteran session musician, Alexander has previously worked with notable artists like George Mraz, One For All, Cecil Payne, Kenny Barron, Kyle Eastwood, Steve Davis, and John Hicks.

inspired Guano Apes' music.

Having experienced platinum and gold success in Europe, the band members say that not everything has been rosy and wonderful. Ruemenapp notes, "I've found out that music business is mostly about money, and the music is secondary. Our goal for the next album is to relax and just have fun."

"But it's important not to be afraid of the business side of the industry," Nasic concludes.

song has been getting exposure on the Box. The next single to be released this month is "Spies Like Us."

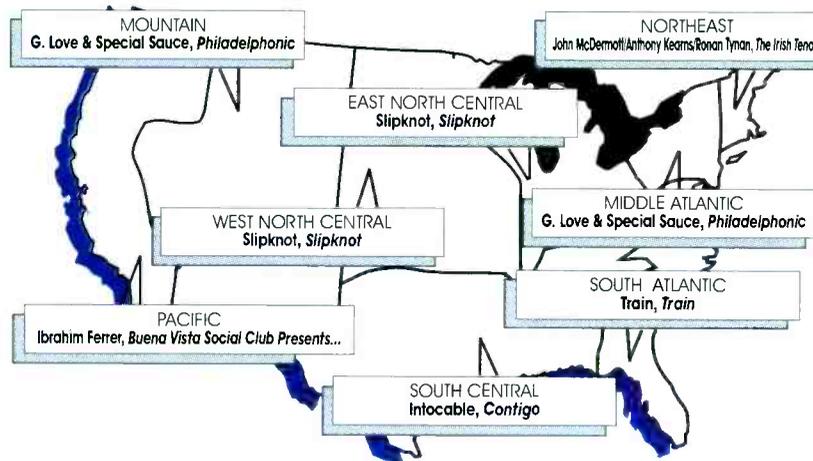
Styles Of Beyond—which recently completed a West



Jackson Gospel. Nancey Jackson's second Harmony Records album is "Relationship." The gospel/R&B artist from New Jersey says that the title of the album is "all about building and nurturing a relationship with Christ." The first single and video from the album is "Crazy Praise." Gospel star Fred Hammond produced and co-wrote album tracks "You Never Change" and "Nothing You Can Do." Michael J. Powell (Anita Baker, Aretha Franklin) produced the album track "Holy Is He."

Coast tour with the **Freestylers** and the **Jungle Brothers**—is expected to tour with **De La Soul** beginning in September.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Slipknot Slipknot	1. G. Love & Special Sauce Philadelphonic
2. Oleander February Son	2. Macy Gray On How Life Is
3. Static-X Wisconsin Death Trip	3. Ibrahim Ferrer Buena Vista Social Club Presents Ibrahim Ferrer
4. Tal Bachman Tal Bachman	4. John McDermott/Anthony Kearns/Ronan Tynan The Irish Tenors
5. G. Love & Special Sauce Philadelphonic	5. Tracie Spencer Tracie
6. Indigenous Things We Do	6. Moby Play
7. Chely Wright Single White Female	7. Train Train
8. John McDermott/Anthony Kearns/Ronan Tynan The Irish Tenors	8. DJ Scoble & Anthony Acid Music 4 Dance Music: 4 Altitude: MDMA Volume II
9. Guided By Voices Do The Collapse	9. Slipknot Slipknot
10. Montgomery Gentry Tattoos & Scars	10. George LaMond Entrega

OLD-SCHOOL STYLE: Styles Of Beyond is a hip-hop act that's helping bring back an old-school style with its album "2000 Fold," due Aug. 24 on Ideal/Mammoth Records. The set features contributions from notable hip-hop artists **Vin Skully**, **Divine Styler**, and **DJ Revolution**.

Styles Of Beyond—which consists of **Takbir Bashir** and **Ryu Maginn**—has already created a buzz, having been named best new group of 1997 by R&B station KKBTV Los Angeles.

"Easy Back It Up" is the second single from the album. The video for the

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

CPR

PRODUCERS: CPR, Dan Garcia

Samson Music/Gold Circle Entertainment 0145

On the surface, CPR is a good pop/rock band with foundations in jazz and folk and a propensity for complex, crystalline harmonies. Beyond that simple description is a fascinating tale that began when group member Jeff Raymond—a keyboardist/composer/arranger who was well-established on the L.A. scene—discovered, at age 30, that his biological father was none other than David Crosby, a founding member of both the Byrds and Crosby, Stills & Nash. Raymond tracked down Crosby when the latter was ailing from liver disease and waiting for the transplant that would save his life. From their meeting ensued a musical collaboration that went on to include session guitarist Jeff Pevar. The group's sound has traces of CSN and Steely Dan, plus distinct jazz elements that make for a pleasant blend. Highlights of material that features music and lyrics by various combinations of the group members (plus others) include the lilting "At The Edge," the groove-heavy "Somebody Else's Town," and Crosby's gorgeous, folksy "Rusty And Blue." Other noteworthy cuts include "Somehow She Knew" and "Little Blind Fish." Contact: samsonmusic.com.

R & B

IDEAL

PRODUCERS: various

Virgin 47822

If Ideal has its way, lightning will indeed strike twice. This young male quartet hails from Houston—home base to current chart-topping female quartet Destiny's Child. The group is already making noise with its debut album's lead single, "Get Gone," a mellow concoction whose soft guitar intro belies the song's frank message to women: If you can't treat your man with respect, then get to steppin'. The entire album presents the male POV on relationships through an old-school/new-school mix of uptempo tunes and romantic ballads that deftly showcases Ideal's sweet, four-part harmonies. Though comparisons to Jodeci and Boyz II Men will inevitably spring to mind, Ideal brings its own spin to the table, collaborating with such songwriters/producers as Bryan-Michael Cox (Jagged Edge), Teddy Bishop (Montell Jordan), Joe, and Babyface protégé Jon John.

JAZZ

BEN E. KING

Shades Of Blue

PRODUCERS: Tim Ouimette, Jim Clouse

Half Note 4203

Best-known as the velvety, smooth voice on the R&B/pop gems "Stand By Me" and "Spanish Harlem," former Drifters vocalist Ben E. King steps gracefully into jazz territory, accompanied by the Tim Ouimette Big Band. The good news is that King's voice has, if anything, grown even smoother and richer over the years. Intimacy is the key, as the singer's deep, warm tones bring each song to life, adding sincere joy to the uptempo material and a genuine sense of longing to the ballads. The band, featuring a rotating cast of musicians alongside trumpeter Ouimette, provides a lush backing that recalls the most beloved elements of the big-band era. Saxophonist David "Fathead" Newman guests, and Milt Jackson lends his

SPOTLIGHT

Mary



MARY J. BLIGE

Mary

PRODUCERS: various

MCA 11929

It's been two years since R&B/pop star Mary J. Blige's last studio album, the sublime "Share My World." In the months since, the soulful diva has collaborated with such diverse artists as Kirk Franklin, George Michael, Lauryn Hill, and George Benson and made a special guest appearance on VH1's "Divas Live '99." For her sixth album, "Mary," Blige continues to extend her gorgeous musical wings, working with the likes of Elton John ("Deep Inside"), Aretha Franklin ("Don't Waste Your Time"), K-Ci Hailey ("Not Lookin'"), and Hill ("All That I Can Say," the album's first single). The real surprise of this essential set, though, is the singer's faithful cover version of First Choice's '70s disco classic "Let No Man Put Asunder." Produced by Malik Pendleton, this uptempo, dancefloor-ready track has the potential to drastically alter the predominantly downtempo landscape of R&B radio—and if anyone's up for that challenge, it's Blige. A wide-ranging album with production contributions by Blige, Hill, Babyface, and Jimmy Jam and Terry Lewis, among many others.

legendary vibes to Gershwin's "They Can't Take That Away From Me." In short, a pleasure.

KEVIN TONEY

Extra Sensual Perception

PRODUCER: Kevin Toney

Shanachie 5059

Sometimes, all it takes to grab a listener's attention is a little something special. Pianist Kevin Toney clearly understands

SPOTLIGHT

kim richey * glimmer



KIM RICHEY

Glimmer

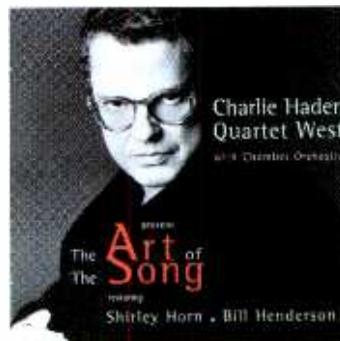
PRODUCER: Hugh Padgham

Mercury 314 538 888

The third album by Nashville-based singer/songwriter/performer Kim Richey is a departure for an artist best-known for releasing two critically acclaimed albums (Music to My Ears, Billboard, Dec. 28, 1996) and penning two country chart-toppers: "Nobody Wins" by Rodney Foster and "Believe Me Baby (I Lied)" by Trisha Yearwood. Brought into focus by British producer Hugh Padgham (XTC, Melissa Etheridge, Sting), the album is a gorgeous, sparkling piece of work that showcases not only Richey's delightful voice but also her well-honed songwriting chops. Not a country album by any stretch, "Glimmer" is a pop/rock work in the vein of Shawn Colvin's "A Few Small Repairs," with a keen melodic sensibility, folk touches, and a rock edge. Highlights include lead single "Come Around," which will be featured in the Kevin Costner film "For The Love Of The Game"; the uptempo track "The Way It Never Was"; the thought-provoking, introspective "So It Goes"; and the ballads "Didn't I" and "Good At Secrets." A bold change of direction by a promising artist.

the concept of going the extra mile. While this disc of smooth jazz instrumentals could have been just another slick, keyboard-oriented affair, Toney peppers his music with just enough unexpected elements to keep the listener involved, without detracting from the melodies and grooves that define his chosen genre. Witness the addition of the Indonesian suling flute on the album's opening track, the bottle played by original Headhunter percussionist Bill Summers on "Get Up On

SPOTLIGHT



CHARLIE HADEN QUARTET WEST WITH CHAMBER ORCHESTRA
The Art Of The Song, Featuring Shirley Horn And Bill Henderson

PRODUCERS: Charlie Haden, Ruth Cameron

Verve 314 547 403

A jazz bassist and composer who has distinguished himself for his poetic approach to the instrument, Charlie Haden has been active on many fronts lately, from his recordings with his Quartet West—featuring pianist/arranger Alan Broadbent, saxophonist Ernie Watts, and drummer Larance Marable—to his acclaimed collaboration with Pat Metheny, "Beyond The Missouri Sky." Haden's latest outing is this beautiful showcase for two gifted vocalists, Shirley Horn and Bill Henderson, that consists of pop and jazz standards ranging from Jerome Kern's "In Love In Vain" and Cy Coleman's "I'm Gonna Laugh You Right Out Of My Life" to Jimmy Van Heusen's "You My Love" and Leonard Bernstein's "Lonely Town." The album includes short pieces by Rachmaninoff and Ravel, a Broadbent composition, two tunes co-written by Haden and lyricist Arthur Hamilton, a piece given to Haden by Jeri Southern, and a rendition of the folk staple "Wayfaring Stranger" that marks Haden's vocal debut. A colorful recording that exudes a deep love of song and a magical touch for recasting older material in a new light.

It," or the classical flourishes that sweeten several compositions. These touches, combined with Toney's piano skills and ear for melody, set him apart from the pack and make for an enjoyable, engaging debut.

NEW AGE

★ UAKTI

Aguas Da Amazonia

PRODUCER: Michael Riesman

Point Music 289 464 064

The collaboration between composer Philip Glass and the Brazilian new-music group Uakti is a natural fit. Uakti plays instruments that are a cross between the PVC-pipe percussion of the Blue Man Group and the exotic sound sculptures of the late Harry Partch. The group plays PVC pipes covered with skins, a wooden box with latex strings, marimbas made from glass bars, and violins made from gourds. Marco Antônio Guimarães created these instruments and arranged Glass' charming compositions for them. Uakti brings out the innocence of Glass' music, that childlike joy in melody and rhythm that casts back to Carl Orff's "Schulwerk." Originally commissioned for a dance troupe and recorded six years ago, this piece revives many of the themes Glass has been using for the last 25 years: i.e., motorized rhythms and tuneful melodies. It's just that they've rarely sounded as organic and unaffected as they do played by Uakti.

GOSPEL

► BEN TANKARD

The Minstrel

PRODUCER: Ben Tankard

Verity 43137

On his tenth album in as many years, master keyboardist/composer/producer Ben Tankard—the undisputed pioneer of instrumental gospel/jazz—delivers the finest and most fully realized work of his already estimable career. With his talent, touch, and taste all richly seasoned over time, Tankard ebbs and flows through a mix that runs from gentle, ethereal balladry ("Eden") to cool, funky jams ("U Belong To Me") and dazzling displays of technical wizardry ("I Believe You Love Me Now")—giving gospel, jazz, and AC radio more than plenty to run with. Occasional vocal hooks serve as subtle signposts pointing to the gospel message but work just as effectively as additional colors in the artist's mesmerizing musical murals. Both Tankard's immense inspiration and its source pour forth clearly in every note he plays. No words necessary.

COUNTRY

★ JIM LAUDERDALE

Onward Through It All

PRODUCERS: Jim Lauderdale, Tim Coats

RCA 67822

Oblivious to trends and the ups and downs of country music, master songwriter Jim Lauderdale—as this title none-too-subtly suggests—forges ahead. The 16 songs here, totaling almost 50 minutes, show Lauderdale at the top of his form. He wrote seven of these tunes himself and collaborated on the others with such top-line writers as Kim Richey, Jamie Hartford, Aimee Mayo, Gary Nicholson, and Frank Dycus. Unexpected and interesting moments abound. Lauderdale's sly rendition of "We Really Shouldn't Be Doing This" is a dramatic counterpoint to the way the song sounded when George Strait made it a country radio hit and lets you know why one of country's greatest writers will never be a radio star. Lauderdale can slide easily and eloquently from a country shuffle like "As If We Would Never Love Again" to a rocker such as "Still Not Out Of The Woods" to a soul-baring ballad like "I Already Loved You" to a Western anthem like "Lost Sunset," all the while illuminating the many sides of country's possibilities.

LATIN

★ AMAURY GUTIÉRREZ

PRODUCER: Mazzola

Universal Latino 51952

Apart from Francisco Céspedes, U.S. Latino radio stations have largely ignored the Cuban artists who have recently invaded stateside venues and noncommercial radio outlets. Given ardent label support and the willingness of this good-looking singer with draping dreadlocks to hit the promo trail in the U.S. and Puerto Rico, that could change. This smooth label debut from Gutiérrez, whose husky, aching voice enriches the straight-ahead love songs that Latino PDs love to program, sports enough musical punch to garner airplay from tropical stations, as well as pop outlets. Famed Brazilian producer Mazzola keeps the proceedings eminently melodic and dramatic, as heard on perky, climactic thumper "Ella Prefiere," the emotive romantic ballad "Perdóname Todo," or the strong duet entries with Gutiérrez's good friend Céspedes ("Se Me Escapa El Alma") and Gutiérrez's talented *compatriota* David Torres ("La Soledad De Esa Mujer").

VITAL REISSUES

VARIOUS ARTISTS

From Spirituals To Swing—The Legendary 1938 & 1939 Carnegie Hall Concerts

ORIGINAL PRODUCER: John Hammond

REISSUE PRODUCER: Steve Buckingham

Vanguard 169, 170, 171

From a musical, cultural, and technical standpoint, the 1938 and 1939 "From Spirituals To Swing Concerts"—presented by pioneering talent scout John Hammond—were groundbreaking. To begin with, a concert of so-called Negro music in a venue such as Carnegie Hall was unheard of. Furthermore, to unite white and black performers on the same stage was a daring move at that time, and to capture the proceedings on acetate was a technical challenge that few, if any, had ever undertaken. The lineup of the two shows included the Count Basie Orchestra, Sanford "Sonny" Terry, Big Bill Broonzy, Sidney Bechet (with the New Orleans Feetwarmers), Sister Rosetta Tharpe, Ruby

Smith (niece of Bessie Smith, who had just passed away, and to whom the 1938 show was dedicated), Mitchell's Christian Singers, Meade Lux Lewis, Joe Turner, the Golden Gate Quartet, the Benny Goodman Sextet, Ida Cox, James P. Johnson, Helen Humes, Albert Ammons, and Lester Young. Although Vanguard had already released these recordings on vinyl and CD, enough additional material was unearthed in vaults to warrant this three-CD boxed set. It contains newly restored versions of the original releases, plus previously unreleased material. In addition, it contains studio recordings that were passed off in the vinyl issue as part of the live concert. Loaded with outstanding photographs, an essay by the late Hammond, technical notes by Buckingham, and recollections by some of the concert participants, this is a boxed set worthy of any music fan's collection.

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 Bambarger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **MARC ANTHONY** *I Need To Know* (3:14)
 PRODUCERS: Marc Anthony, Cary Rooney
 WRITERS: M. Anthony, C. Rooney
 PUBLISHERS: Sony/ATV Songs LLC, ASCAP, Cori Tiffani Publishing/Sony/ATV Songs LLC, BMI
Columbia 42471 (CD promo)
Salsero extraordinaire and Grammy winner Marc Anthony makes it perfectly clear why he is due to be the next big Latino thing. His reputation for having one of the world's finest voices, not to mention for being one of the nicest guys out there, is well-known. On this single, his first English-language recording, he remains true to his salsa roots with a sexy, swaying cha-cha number that will keep entrenched fans feeling well taken care of while enlisting a horde of new followers. The song is great fun—it opens with a playful violin and piano and quickly pops into a midtempo, beat-happy plea for the attention of a deeply longed-for woman. The chorus, with trumpets calling out in the background, is electric and will have you helplessly singing along. Smart programmers will quickly recognize that “I Need To Know,” co-written and co-produced by the artist, sounds like nothing else over the airwaves and that Anthony is a treasure who could develop into a major mainstream force. This song will penetrate rapidly, adding more firepower to the summer's wonderful Latin-U.S. explosion. Absolutely smashing. From his forthcoming self-titled album, due Sept. 14.

★ **NATALIE IMBRUGLIA** *Identify* (4:08)
 PRODUCERS: Henry Binns, Sam Hardaker
 WRITERS: M. Garson, B. Corgan
 PUBLISHERS: Echo Echo Tunes/Mike Garson Publishing, BMI
Virgin Records America 14350 (CD promo)
 Natalie Imbruglia has had a tough time with American radio since “Torn,” despite stellar follow-up singles “Smoke” and “Big Mistake.” Let's hope this moody, dream-like gem from the soundtrack to the upcoming “Stigmata” will return the distinctive singer/songwriter to glory. Written by Mike Garson and Smashing Pumpkins' Billy Corgan, this journey places the singer amid a jungle of minor chords and creepy guitars; her hypnotic vocals will immediately captivate listeners. Her performance here is stellar, almost droll at times, and it reaches an eerie peak as she sings the compelling chorus: “Identify/These tears of mine/Am I lonely or am I just alive.” There's a hint of Portishead here, an inkling of a James Bond theme, and a morsel showing Imbruglia's own creative growth, also evident on her song from the “Go” soundtrack, “Troubled By The Way We Came Together.” This is good stuff and far too credible for radio to dismiss. Get it together, top 40 adult and mainstream—this could be the sleeper hit of the season.

► **PROZZAC** *Sucks To Be You* (3:20)
 PRODUCERS: Jason Levine, Jame McCollum, Anna Goodman
 WRITERS: J. Levine, J. McCollum, L. De Rose
 PUBLISHER: not listed
Epic 42213 (CD promo)
 Looking for a good time? No need to search any further than this romp of a kitschy synth- and guitar-driven track. The simple main line, “Sucks to be you/I know it's true,” is followed by questionably related verses . . . Ah, but does it really matter when you're having this much fun? Prozzac is represented by two animated characters—the lovelorn, saucer-eyed, inexplicably Brit-accented Simon, and silent, lunky Milo—who in real life are Jason Levine and Jame McCollum of Toronto-based Philosopher Kings. The animated video clip that accompanies “Sucks To Be You” increases its appeal, making this a mad dash novelty

hit that could score at top 40, modern rock, dance, and who knows where else. A great time will be had by all.

VENICE *The Man You Think I Am* (4:28)
 PRODUCER: Michael Lennon
 WRITERS: K. Lennon, M. Lennon
 PUBLISHERS: Grampafrank Music/Kippiko Music, ASCAP
Vanguard 742 (CD single)
 In case you don't know, Venice has been on the scene for some 19 years. Comprising four Venice, Calif.-based brothers—Michael, Kipp, Pat, and Mark Lennon (the sons of the legendary Lennon sisters from the “Lawrence Welk Show”)—it's been heard on projects ranging from Jackson Browne, Stevie Nicks, David Crosby, Linda Ronstadt, Dolly Parton, Dave Koz, and many more. With this first outing from its fifth album and second on Vanguard, “Spin Art,” the quartet works its signature four-part harmonies into a rousing pop/rock number that could at last open the door to long-deserved wider mainstream success. This acoustic track opens with a spitfire of percussion and harmonica, followed by Kip's compelling lead vocal and a lyric about trying to meet the expectations of a lover who's already sold on him: “It was there on your face, you saw me not just as I am/But the way I've always wanted to be.” Hey, if Hootie could do it, these guys sure as hell should get a shot at adult top 40 and triple-A radio, particularly given how fulfilling “Spin Art” is as a whole. You've just got to hear those harmonies—yeah, boy. Contact 310-829-9355, ext. 27.

R & B

► **MINT CONDITION** *If You Love Me* (4:12)
 PRODUCER: Mint Condition
 WRITER: K. Lewis
 PUBLISHERS: not listed
Elektra 1349 (CD promo)
 After a three-year absence and a change of recording labels, Mint Condition returns to the spotlight with the classic ballad “If You Love Me.” From its Luther-like intro to the unique vocal styling of lead singer Stokley Williams, “If You Love Me” remains quiet throughout. But quiet doesn't mean it won't get heard. Like Mint Condition's past hits, “Breakin' My Heart (Pretty Brown Eyes)” and “What Kind Of Man Would I Be,” this latest single builds gradually and softly, pulling the listener in closer to hear every last word. The song proceeds with Williams' tenor growing stronger and more confident with every note. His riffs are not the usual gospel-inspired type, but they do send chills up your spine. While women are the main target, they're not the only ones checking out Mint Condition: The self-contained band (an endangered species in R&B music) has always had a loyal following among fans who simply love live music. In fact, all the band members play instruments. And on their soon-to-be-released album on Elektra, “Life's Aquarium,” you'll hear influences from various musical genres, including jazz, Latin, and even rock.

TRINA & TAMARA *Joanne* (3:50)
 PRODUCERS: Deric “D-Dot” Angelettie, Kanye West
 WRITERS: T. Powell, T. Powell, A. Slates, D. Angelettie, J. Phillips, M. Gilliam
 PUBLISHERS: Careers-BMG/Cat Pow Music/Tam Kat/Lean Slates/Deric Angelettie, BMI, MCA Music, ASCAP
C2 Records 42060 (CD promo)
 Joanne is pretending to be a friend, but she's also showing off her half shirts and miniskirts in an attempt to make a bid for Trina & Tamara's man—which just won't do. The latest single from this intriguing duo is all about telling off the woman in question here, over a funky, guitar-laced instrumental vibe, craftily lifted from George Benson's “California Dreaming.” The vocals here are layered with well-practiced harmonies and background cat-calls that raise this track above the level of many R&B bidders out there, offering a bit of class, a helping of attitude, and vocals that are worthy radio's highest compliment: airplay. Also included on the CD promo is a mix that includes an all-fed-up rap from Eve. From the album

“Trina & Tamara.”

SHANICE *You Need A Man* (3:52)
 PRODUCER: Jazz The Man
 WRITERS: M. Jordan, S. Wilson, D. Nixon
 PUBLISHERS: Montell Jordan Music/Famous Music Publishing/Shanice 4 You/EMI-April Music, ASCAP/Hudson-Jordan Music, ASCAP
LaFace 4423 (CD promo)
 “When I Close My Eyes,” Shanice Wilson's first single from her current album, “Shanice,” was a phenomenal reintroduction to this beautiful artist, full of drama and proof that this now-adult diva has all the goods to be a vital talent on the R&B landscape today. But this track, co-written by Wilson, Montell Jordan, and Danny Nixon, while richly produced and sung with conviction, thanks to Shanice's incredible range, doesn't seem to have as irresistible a melody line and chorus to push it over the top. It's a particular shame, given the depth of material on her current album, such as the cuts “Yesterday,” “A Reason,” and “Doin' My Thang,” all of which seem to more skillfully push buttons. We certainly hope there's more to come from Shanice, a highly deserving artist, but it may have to happen the next time around.

COUNTRY

► **DWIGHT YOAKAM** *Thinking About Leaving* (3:56)
 PRODUCER: Pete Anderson
 WRITERS: R. Crowell, D. Yoakam
 PUBLISHERS: Sony/ATV Tunes LLC, ASCAP, Coal Dust Music, BMI
Reprise 9758 (CD promo)
 The new single from Yoakam's current hits package, “Last Chance For A Thousand Years: Dwight Yoakam's Greatest Hits Of The '90s,” is another powerful offering that showcases Yoakam's personality-packed vocals and Anderson's continually impressive production skills. Penned by Yoakam and Rodney Crowell, the song boasts a solid lyric about a man torn between his pattern of wandering and his desire to finally settle down—maybe.

NEW & NOTEWORTHY

POCKET SIZE *Walking* (3:33)
 PRODUCERS: Darren Pearson, Liz Overs
 WRITERS: D. Pearson, L. Overs
 PUBLISHERS: Chrysalis Music Ltd./Pocket Size
 REMIXERS: Pull, Soul Solution
Atlantic 9021 (CD promo)
 Atlantic has one hot property on its hands with Pocket Size. Born in the same maternity ward in the same month and raised in the same small English seaside town, Darren Pearson and Liz Overs didn't meet until they were adults. It was then that they started making beautiful music together. “Walking” is the kind of tune that's as much at home on alternative and modern rock stations as it is on adult and mainstream top 40. Bright and confident, it features Pearson's wonderful hodgepodge of instrumental elements, which makes every moment a pleasant surprise, and Overs' delightfully spirited vocal. You'll hear bits of B-52's, Everything But The Girl, Stevie Nicks, and Voice Of The Beehive here, but overall this is a joyous original, hooky and spiked with lovely harmonies and a groovy beat that will leave you hungering for Pocket Size's current album, “100 Percent Human.” “Walking” is a great introduction to a band that could add a much-needed quirkiness to the airwaves—and with radio's support, it could be a hands-down hit. The CD promo includes a Pull edit that funks up the original and a Soul Solution edit that speeds up the tempo but strips the track of its originality. Nah, stick with the radio version, which does everything in the world you could want it to. Too much fun.

Yoakam delivers the words with a sense of restrained commitment that underscores his inner turmoil as eerily as the mournful steel guitar. It's a fine record, filled with musical and emotional resonances that will play well on country radio. Following Yoakam's hit cover of Queen's “Crazy Little Thing Called Love,” this should certainly keep the ball rolling.

► **PAM TILLIS** *After A Kiss* (3:39)
 PRODUCER: Bob DiPiero
 WRITERS: S.D. Jones, C.D. Johnson
 PUBLISHERS: EMI April Music/Sound Island Publishing/Windswept Music/Blakemore Avenue Music, ASCAP
Arista 3180 (CD promo)
 Pam Tillis' new single is a cut from the soundtrack of the upcoming film “Happy, Texas.” (The album hits the streets Sept. 14.) It's a strong ballad about diffusing an argument by backing up, starting over, and talking it over after a kiss. Penned by Steven Dale Jones and Carolyn Dawn Johnson, the lyric puts a positive spin on resolving a fight by remembering “We were laughing an hour ago/Can we back up and make up and let it go.” Tillis turns in a stunning performance with her big, expressive voice exploring every nuance of the kiss-and-make-up scenario. Country radio should find this a welcome addition to summertime playlists. With a relatable lyric and an ace performance by one of country's best female voices, this should be easy for programmers to pucker up to.

DANCE

★ **CECILIA GAYLE** *Guantanamera* (4:00)
 PRODUCER: Pippo Landro
 WRITER: J. Marti-Fernandez
 PUBLISHER: Pielie Edizioni Musicali S.R.I./S.A.I.A.E.
 REMIXER: Los Amigos
Pow/Time Zone/Sony Discos 83275 (12" single)
 Like the infectious and hook-laden “La Bamba,” “Guantanamera” has spanned decades and numerous cover versions. These days, as the country embraces most anything with spicy Latin beats, along comes this pulsating, horn-infused version of “Guantanamera.” Culled from the multi-artist compilation “World Beat Zone,” the song effortlessly bridges the gap between contemporary house music and carnival-hued percussion. Buoyed by the perky delivery of Costa Rican singer Cecilia Gayle, this Spanish-only vocal track will sound right at home alongside recent recordings by Ricky Martin, Enrique Iglesias, and Jennifer Lopez. While it seems like a no-brainer for top 40/rhythm stations, “Guantanamera” may have a more difficult time at the club level, due to its over-the-top commercial zest. Contact: 323-461-6300.

ROCK TRACKS

► **SPLENDER** *Yeah, Whatever* (3:30)
 PRODUCER: Todd Rundgren
 WRITER: W. Boone
 PUBLISHER: Hit & Run Music, ASCAP
C2 Records 42719 (CD promo)
 Splendor's latest track from its debut album, “Halfway Down The Sky,” is such a natural hit for rock and adult top 40 radio that it doesn't even take a full play to catch on to the skill and savvy behind the trunkful of catchy elements, from a roaring electric guitar and giddy percussion to a chorus that is like a deadbolt in your head. Fantastic stuff, with songwriter/lead singer Waymon Boone spreading his crisp vocals across the song like peanut butter. There's no doubt “Yeah, Whatever” will break this young, videogenic quartet into the big time. So what are you waiting for?

CINDY BULLENS *Better Than I've Ever Been* (4:10)
 PRODUCER: Cindy Bullens
 WRITER: C. Bullens
 PUBLISHER: Mommy's Geetar Music, BMI
Artemis Records 0100 (CD promo)
 Singer/songwriter Cindy Bullens has been around the block a couple of times and talks about a tough life lesson learned in this acoustically driven single from her upcoming “Somewhere Between Heaven And Earth.” Her own loss appears to have

been a profound one, and anyone who's had to pick up the pieces after life wrecks havoc will be able to relate: “I laugh louder/Cry harder/Take less time to make up my mind and I/Think smarter/Go slower/I know what I want/I'll be better than I've ever been.” Great lyric, supported by a pleasing, wholly accessible melody and persuasive vocal. This is good stuff from an artist triple-A radio should be proud to champion and a grand hint of good things to come around the musical bend.

COAL CHAMBER *Notion* (3:23)
 PRODUCER: Josh Abraham
 WRITERS: B. Dez Fafara, M. Rascon, R. Foss, M. Cox
 PUBLISHERS: Roadblock Music/Big Scary Tree, ASCAP
Roadrunner 426 (CD promo)
 Coal Chamber's got the big, bad guitars, the kinetic drums, and the sinister vocals that signify heavy metal (or, in the current vernacular, aggro-rock). But here they've got something more—musicality and dynamics that convey soul and emotion. Power chords and heavy bass are interwoven with a searing synthesizer drone, typical of Los Angeles' one-foot-in-industrial-metal scene. But the sudden, silent breaks and the tension-inducing vocal bridge bring a sexy intensity. The lyric, while fine, isn't this track's selling point—instead, it's the delivery, spiked with a glowering, direct approach that can't be ignored. The raging, improv-style jam that ends the song is an example of well-placed repetition and stylish percussion prowess, suggesting that if Coal Chamber plays its cards right, it could be the next hand riding the hard-rock resurgence.

FILTER *Welcome To The Fold* (4:40)
 PRODUCERS: Ben Grosse, Richard Patrick
 WRITER: R. Patrick
 PUBLISHERS: EMI April Music/Happy Ditties From Paradise, ASCAP
Reprise 9817 (CD promo)
 This song's radio edit has multiple personalities, and they're all very angry. Vocally, the track alternates between screamed verses and more pleasantly sung interludes. But throughout, the lyric is a bitter comment on shallow domestic life—“Just got to sit down/And contemplate/Get yourself a nice cold beer/And drink yourself away/You're celebrating nothing/And you feel A-OK.” The guitar solos are impressive, and the extended yells are a throwback to rock screamer Perry Farrell. Ultimately, however, the edit is like a piece of tracing paper held up to a classic Jane's Addiction song—the most blatant elements of J.A. shine through, but much of the subtlety is lost. Conversely, on the album version (which is almost twice the length of the radio edit) there's time for a haunting bridge, development of each vocal interlude, and fulfillment of the band's suddenly clear intentions. Too bad the cropped version doesn't live up.

RAP

K7 & TY BLESS *Voulez Vous* (3:33)
 PRODUCERS: Ty Bless, K7
 WRITERS: T. Furman, L. Sharpe, M. Niles
 PUBLISHERS: Park Jam Publishing/Black Waxx, ASCAP, Blue Ink, BMI
Select Records 25067 (CD single)
 This satisfying rap romp from K7 and Ty Bless takes us through a call to get it all on with the familiar phrase “Voulez Vous Coucher Avec Moi Ce Soir” in the forefront. The boys are looking for “Someone to love/Someone I can trust with a body I can lust,” and if the beat and rhyme are any indicator, the guys are likely to get lucky tonight. While there's talk of hanging on the corner, making money, and living jiggy, “Voulez Vous” is really pretty innocent stuff with potential to entertain R&B mainstream audiences. The We Could Make Love Mix slows down the drive, adding some romantic instrumental elements à la Kool & the Gang's “Cherish” that might help lure just the right lady. All in all, a creative effort that deserves an open-minded listen from rap radio and R&B outlets willing to take a chance on something a little more overtly sexual, a little more streety than the norm.

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



BAABA MAAL: LIVE AT THE ROYAL FESTIVAL HALL

Palm Pictures
77 minutes, \$24.95 DVD; \$19.95 VHS
 Fans of Senegalese pop phenom Baaba Maal are in for a real treat when they tune in to this hour-plus live concert, filmed, recorded, and mixed specifically for DVD. Delivered in either Dolby 5.1 or DTS 5.1, the show, in which Maal is backed by his extraordinary band Daande Lenol—which features among its instruments a talking drum, *hodu*, and *kora*—was recorded in July 1998 and is a dramatic calling to the senses in its blend of music, dance, vibrant colors, and, above all, passion. Both Maal's unique vocals and showmanship are at their peak as he delivers a range of songs. Content extras include a photo gallery, interview footage, song sampler, and a Web link.

THE JUDY GARLAND SHOW

Pioneer Entertainment
124 minutes, DVD, no price listed
 Garland certainly appeared to be at her physical and emotional prime when she hosted the CBS variety series that bore her name in 1963-64. This first volume of DVD programming from "The Judy Garland Show" comprises her first and third shows, plus a handful of deleted scenes and outtakes that previously have been unavailable. Garland's signature style and wit are on parade in a variety of sketches, complex musical numbers, and passionate solos. She clearly has her sentimental side on display as well. Among her first guests were then 17-year-old daughter Liza Minnelli and beloved friend Mickey Rooney. Garland and Minnelli's duet on "Together (Where Ever We Go)" is among many winning moments. While this program is not overflowing with digital extras, it's a full-bodied collection in its own right that's packaged with an essay by Garland historian Scott Scheeter.

THE TITANIC CHRONICLES

Bennu Multimedia
70 minutes, \$29.95
 Paramount Home Video's DVD and gift set aren't the only "Titanic" products hitting the street Aug. 31. To honor "T day," Bennu is bringing out the 1929 movie "Disaster In The Atlantic," with a new introduction by David McCallum, plus this chronicle of the U.S. Senate investigation of the 1912 ocean-liner disaster. Narrated by McCallum, the tape shadows the spoken-word testimony of the witnesses, who ranged from passengers to experts in various fields and the wireless communications staffer on board who claimed not to have received a signal from U.S. officials regarding the iceberg. Their words—which provided the fodder for many a Titanic movie and book—are accompanied by archival photos and film of the hearings and the ship, plus lots of telling newspaper headlines surrounding the tragedy. A solid chunk of unabridged Titanic history. Contact: 212-563-8020.

CANCER: INCREASING YOUR ODDS FOR SURVIVAL

New Way Productions
240 minutes, \$69.95
 Walter Cronkite hosts this four-part series created for public television; it holds a wealth of knowledge for cancer patients and their loved ones that can lead to better-informed decisions. While the medical field is advancing at a clip that makes it impossible for any stagnant program to be completely up to date, "Survival," which was produced in 1998, proves a variety of topics that remain very current. The tapes in turn discuss the basics

of cancer, including the initial diagnosis, second opinions, and survival statistics; conventional and alternative treatment options; the power of the mind over the body's immune system and the psychological dimensions the disease brings to bear; and the role of spirituality in coping and healing. While this tape may not provide all the answers an individual is looking for, it serves as a very strong platform of empowerment. Contact: 860-646-8778.

ANNA AND THE KING

Goldhil Home Media
50 minutes, \$19.95
 Goldhil takes a rare dip into the children's pool with this coattail; its retail debut is timed to take advantage of publicity generated from the Warner Home Video release based on the same classic story. In this rendition, the feisty widowed school-teacher travels to Siam with her 12-year-old son, Louis. She's counting on Louis to help her with her duties of teaching the king's children English and Western ways. The match appears to be ill-fated from the start, as Anna and the king clash immedi-

ately, and Louis and the king's eldest son form a mutual dislike. Through a set of unusual circumstances, the two boys become friends and not only save their school from being permanently shut down but save the king from being swindled by a bumbling art thief. Contact: 800-250-8760.

THE ULTIMATE SENIOR FITNESS PROGRAM

Anadela in Motion
70 minutes, \$19.95
 Based on the theory that safe and structured exercise regimens work just as well as high-intensity workouts, this tape aimed at the silver set unfolds in a relaxed, inviting manner. Certified leader Anadela Anderson provides a no-frills, well-rounded one-hour program that focuses on building cardiovascular and muscular strength, flexibility, and body composition. The message is on staying focused and empowered and on keeping within your given limitations. The workout is accompanied by lots of onscreen boxes that describe the various exercises, as well as ways to maintain an overall healthy lifestyle. Contact: 352-489-8311.

ENTER*ACTIVE BY CARRIE BELL

NFL XTREME 2

989 Sports
PlayStation
 Imagine what would happen if your favorite NFL players were allowed to ignore yellow flags, taunt opponents excessively, celebrate madly, flip over the defensive line, pass as often as they'd like behind the line of scrimmage, and sidestep the rules. It's precisely this sort of mayhem that's captured in "NFL Xtreme 2," the revamped version of 989 Sports' arcade-style five-on-five football. Up to eight people can play in this installment, which is twice as fast as the first one and includes real-player faces with mouths that move in sync with 125 remarks (from more than 20 NFL players known for attitude), alternative courses, sound effects, and dual shock compatibility. Moves include front flips, high-stepping, break-dancing, and the funky chicken. All players have exaggerated physiques, including the

ones you can create on your own. This type of game is more fun for the casual sports-game enthusiast or someone who has absolutely no grasp on the rules of football, because screwing up or calling the wrong play often leads to more thrilling ends. Plus, there's something truly amusing about playing with these players, whose heads look like giant balloons. The quick turnover takes some getting used to and can actually leave you a bit dizzy.

LINDZI'S PAGE OF INSANITY

www.lindzi.com
Think Bop or Tiger Beat, but online. Lindzi Scharf runs her ultra-hip, colorful page of all things teen entertainment and fashion out of Coral Springs, Fla. She recently added a new section, Music Mania, which covers the newest up-and-comers on the music scene with interviews, reviews, and gossip items. It joins pre-existing sections devoted to the hottest new fashion trends (clothes, catalogs, jewelry, and brands), makeup tips, established acts like Britney Spears and 'N Sync, and actors like Charisma Carpenter and Melissa Joan Hart. She features tons of photos, and, from the looks of the personalized autographed photos and the caliber of teen stars that are interviewed, this gal is pretty well-connected. And for the extremely eager reader, each interview gives an address to reach the celeb or his/her fan club. But this is definitely a kids-only site: The interviews hardly dig deeper than "What's your favorite snack food?" or "What is it like working with Buffy The Vampire Slayer?," and there's an abundance of slang and splashy graphics.

IN PRINT

THE LATE GREAT JOHNNY ACE AND THE TRANSITION FROM R&B TO ROCK'N'ROLL

By James M. Salem
 University of Illinois Press
\$29.95; 274 pages

Since his death by a self-inflicted gunshot wound backstage at a 1954 Christmas night show in Houston, Johnny Ace has been a mysterious and romantic figure, one central to the adoption of R&B by white teenagers and to the subsequent birth (and commercial success) of rock'n'roll.

"Pledging My Love," which would prove to be Ace's enduring hit, had just been released when he and Duke Records labelmate and touring partner Willie Mae "Big Mama" Thornton and various friends and hangers-on gathered in a dressing room during intermission at their show at Houston's City Auditorium.

Ace, with his girlfriend on his knee, was sipping vodka and playing with a .22-caliber revolver. According to Thornton's police deposition, his girlfriend told him to quit pointing it at people and clicking the trigger. In response, Ace first pulled the trigger with the gun pointed at his girlfriend's head. Then, said Thornton, "he held the pistol up and looked at it first and then put it to his head . . . I heard the pistol go off. I turned around and saw Johnny falling to the floor."

With that, John Marshall Alexander Jr., aka Johnny Ace, passed into rock'n'roll mythology at the age of 25. And despite the best efforts of this first serious biography of Ace, he may well remain embedded in that mythology. Biographer James Salem works at several themes here, but even with extensive research, not all of them shed much light on Ace the artist or Alexander the man.

The context: the bustling Memphis music scene of the late '40s/early '50s, with the birth of recording there and the jousting

between black and white interests; Ace's early work with B.B. King; the early R&B touring packages; the black/white tension throughout the Southern music industry; the inherent corruption and even criminality of the music scene; and, overwhelmingly, the overriding presence of Ace's final mentor, Houston music czar Don Robey.

Robey emerges as the man behind the curtain for much of the South's R&B history—he formed Peacock Records in Houston and took Duke Records from its founder in Memphis, among many other fascinating career achievements. Robey, who claimed co-authorship of "Pledging My Love," ran a tight ship, controlling his acts' songwriting, publishing, and booking. He was also known as a gun-on-the-desk record executive, according to anecdotes by the likes of Clarence "Gatemouth" Brown. The real Duke/Peacock story, as well as the whole Robey saga, has yet to be written.

At times, Ace's own life pales beside the other elements of this would-be big-screen epic: Consider that "Transition" is 275 pages long and the central character dies on page 133. Thus, long asides on the

history of the six-shooter, Russian roulette, and other such minutiae eat up space. Ace/Alexander—insofar as the vignettes Salem elicits from the musician's friends, family, and acquaintances convey—seemed not to be a very interesting person.

Son of a Memphis laborer turned lay preacher, young Alexander was a layabout turned musician who took the stage name Ace to avoid embarrassing his family. Salem claims Alexander enlisted in the U.S. Navy and was supposedly drummed out for reasons of racism, then admits that he did not find Navy records for Alexander.

Salem, out of character for a serious biographer, says Alexander "successfully evaded the massive bureaucracy of the United States Navy and its penchant for accurate record keeping. A military personnel record does not appear to exist for John Marshall Alexander Jr. in the Navy archives. As a measure of how free-spirited Ace was, it is also quite possible that he never had a Social Security number." Salem either couldn't find these records or didn't try to find them.

Ace/Alexander comes across as an easygoing pianist/singer who greatly enjoyed the touring life; he married and had children but then abandoned them. His last days, acquaintances say, were spent drinking, driving cars at high speeds, firing off guns, and flirting with Russian roulette. Brown, who apparently spent much time with him, describes Ace in this book as "very ignorant."

Musically, with the guidance of Duke Records' founder David James Mattis, Ace had begun a string of R&B hits—"My Song," "Cross My Heart," "The Clock," and "Saving My Love For You"—that the trades then called "heart ballads." Johnny Ace the legend endured. Ace the man apparently couldn't last. **CHET FLIPPO**



Jagged Edge Polishes Its Smooth Sound

So So Def Act Pays Homage To New Edition With 'JE Heartbreak'

BY GIL GRIFFIN

LOS ANGELES—The members of Jagged Edge pay homage to the R&B idols of their childhoods with the title of the group's second So So Def/Columbia album. Available Sept. 28, "JE Heartbreak" is a tribute to New Edition, which a decade ago recorded a hit called "N.E. Heartbreak."

"They were like our Beatles, our Jackson 5," says 22-year-old Jagged Edge member Brandon Casey. "I never saw a tighter group. I loved their stage presence and choreography."

Ironically, when Jagged Edge was first negotiating a recording contract, Casey says, the quartet thought it had a deal with former New Edition member Michael Bivins. However, the deal fell through. "But we kept in contact and told him the name of our album," Casey says. "He has shown us nothing but love."

As it turned out, Jagged Edge—whose members also include Brian Casey, Kyle Norman, and Richard Wingo—found itself a recording deal with prolific R&B songwriter/producer Jermaine Dupri, who signed the group to his So So Def label, distributed through Columbia. Dupri is largely responsible for some of this decade's best-selling R&B acts, including Kris Kross, Xscape, Da Brat, and Usher. Still, despite the gold status of the group's debut album, "A Jagged Era," both Dupri and the Decatur, Ga.-based group felt the disc suffered from underexposure and were unsatisfied with sales.

"It took our record a year to get played," Casey says. "It was a let-down, because you always dream of your first album doing well. The South embraced us from the first day, but not every other market did."

Even retailers were disappointed with the way the last album was marketed. "I had a problem with the setup times of the last album," says Tyrone Lyons, manager of Bates Records in New York. "They had a

song getting play about a month before the album was available. A lot of customers complained. Still, they did really well here. Customers have been asking about their album for the last month."

That's good feedback for all involved with "JE Heartbreak," who aim to elevate the group to much greater prominence. "Marketing Jagged Edge is easy," Dupri says. "The marketplace is open, because there's no dominant male group in R&B. My plan is to oversaturate radio with more than one single at a time. I'm hoping the records can speak for themselves. They've been doing some spot

dates, and we'll do an Atlanta in-store." Casey says even the group itself is involved with trying to gain more exposure. "We have extensive talks with our label reps in different cities," Casey explains. "We let them know that this is our life and that our records need to get played. There's so much more to this business than knowing how to sing and write."

The group—managed by Jeff Sharp for Artistic Control—has no firm tour plans. A first commercial single hasn't been chosen, but Dupri says the cuts "He Can't Love U" and "Promise" are contenders.

While "House, Money & Keys To The Range" from the Columbia "In Too Deep" soundtrack is getting rotation at radio stations across the country, Dupri and the group both say that "no matter what," the single they're banking on to sell the album is the ballad "Let's Get Married."

"That's my favorite song on the album," Casey says. "It's about something everybody wants to experience. And it's not too sappy, the way some other ballads are."

Dupri, who is the executive producer of "JE Heartbreak," says a video will be made for "Married." In addition to Dupri, other producers include Bryan-Michael Cox and Gary "Gizzo" Smith. And Jagged Edge,

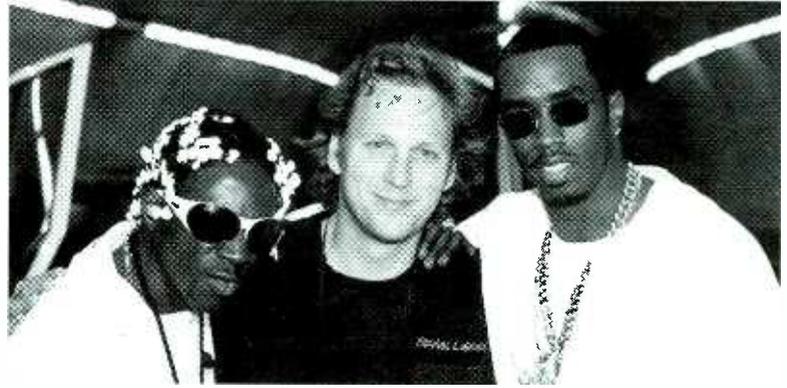
whose publishing company is BMI, wrote or co-wrote all the songs on the new album. It was a big step for the group.

"We got this one done fast," Casey says. "We came to Jermaine with eight songs, and he chose all eight. He respects our talent and knows we can write songs as good as he can."

Dupri, who has written and produced entire albums for other artists, such as Usher, says he gets a kick out of playing a new role with Jagged Edge. "It's different trying to root for records I didn't write," he says. "I'm on a different side of the table now."



JAGGED EDGE



Puffy's Triple Play. Sean "Puffy" Combs has filmed three different videos for "P.E. 2000," the lead single from his Bad Boy/Arista album "Forever," due Aug. 24. The song—a cover of Public Enemy's "Public Enemy No. 1"—is being released in three versions: hip-hop, featuring Public Enemy's Flava Flav; Latin, with female rapper Hurricane G. (with Combs rapping entirely in Spanish); and rock, featuring Public Enemy's Chuck D. Shown taking a break after completing the hip-hop version, from left, are Flava Flav, video director Martin Weisz, and Combs.

Coleman's Got More Ways To Run His Co.; Kool Vocalist Unveils 'Brand New' Set

THERE'S NO LIMIT: Hoops star and newly minted entrepreneur **Derrick Coleman** says his 3-month-old company 44 Ways "wants to get into everything from music and films to modeling"—and now concert promotion. The Charlotte (N.C.) Hornet's New Jersey-based firm is sponsoring its first major tour featuring **Master P, Silkk The Shocker, Mia X,** and the rest of the No Limit family. Kickoff was Aug. 12 in St. Louis; the tour wraps at the end of August. Subsequent stops include Detroit; Cleveland; Tampa, Fla.; Philadelphia; and Charlotte.

"This Master P project fell into my hands," says Coleman. "Another guy was going to put the show on but backed out. Through a mutual friend, I was able to come right in. I got the chance to develop a relationship with Master P when he tried out for the team."

CEO Coleman says 44 Ways' first announced project, the "World Of Madness" album by Detroit rap duo **Born Suspectious**, has suffered some distribution setbacks and will now be released in August. Future projects include a pre-Christmas compilation album spotlighting 44 Ways' further forays into rap, R&B, and gospel.

PUFFY PROMO PUSH: On behalf of his sophomore album, "Forever," **Sean "Puffy" Combs** has embarked on a 26-city promotional blitz (radio station/retail whistle-stops, autograph sessions), covering one to two cities a day, depending on the market size. Among the cities on the Aug. 5-Sept. 1 jaunt: New York; Los Angeles; Boston; Detroit; Chicago; Cleveland; San Francisco; Baltimore; Memphis; and Providence, R.I. The 16-track album hits stores Aug. 24.

BET GOES LIVE: Puffy Combs and Master P are booked as the first guests on the cable channel's new daily feature, "BET Live From LA," which bows Sept. 13 (10 p.m. EST; 7 p.m. PST). Comedian **Cedric the Entertainer** and BET's "Planet Groove" helmer **Rachel Baker** share hosting duties on the L.A.-based program, which will feature a live band.

A BRAND-NEW J.T.: Touting a new distribution deal with Tower subsidiary Bayside Entertainment and booking support through International Creative Management, former **Kool & the Gang** vocalist **J.T. Taylor** says his New Jersey-based Taylor Made Records is

ready to shift into overdrive (The Rhythm and the Blues, Billboard, April 24). His new set, "A Brand New Me," is out the second week of September; "All I Want"—the follow-up to first single "Sex On The Beach"—hits Aug. 31. Taylor Made has also signed several acts, including **Starleana** (formerly of **Slave**), **Shoshyn** (aka **Tony Gilmore**), and rappers **Chazzy** and **O.R.E.**

"When we released 'Sex,' there were a lot of resources we didn't have in line," recalls Taylor. "Now we have a great team." Working with him are partner/brother **Derrick**, A&R director **Billy Young**, and marketing/promotion head **Scott Manning**. Taylor's fall New Millennium tour will land in Chicago, Las Vegas, and Japan.

THE CHARITY BEAT: **Isaac Hayes'** third annual "Salute To Soul" birthday celebration, Thursday (19) at New York's Copacabana, benefits the Isaac Hayes Foundation and the World Literacy Crusade. **Dionne Warwick, Aretha Franklin,** and **702** were expected to attend. Through his

efforts, Hayes—crowned **Nene Katey Ocansey 1**, development chief of Ada, Africa—has nearly completed construction on Ada's new technology center, Neko Tech . . . Milwaukee Buck guard and Ray of Hope Foundation founder **Ray Allen** is staging his third annual celebrity weekend, Aug. 27-30 in Hartford, Conn. Announced participants include **Magic Johnson, Queen Latifah, Brian McKnight,** and **Kenny Lattimore**. Allen's foundation assists children and young adults via sports-related programs.

FYI: The next installments in Universal's "20th Century Masters/The Millennium Collection" are **Smokey Robinson & the Miracles** and **Martha Reeves & the Vandellas**, both Aug. 10, and the **Platters**, Tuesday (17) . . . Capitol's **Tracie Spencer** chats live, 7 p.m. EST, Wednesday (18), via America Online.

CONDOLENCES: To the family, friends, and industry colleagues of **Lesley Pitts**, the founder of New York-based independent publicity firm No Screaming Media. The 33-year-old Pitts died suddenly on Aug. 3; services were held Aug. 9 in Newark, N.J. Pitts began her career in 1989 at Columbia Records and later held posts at LaFace/Rowdy and Jive Records, working along the way with such artists as **Toni Braxton, R. Kelly, Jay-Z,** and **TLC.**



by Gail Mitchell



A Towering Presence. The Lords Of The Underground recently made a promotional pit stop at Tower Records in Philadelphia on behalf of their new album, "Resurrection" on K-tel/KTD. Shown flanking store manager Joe Pyle, from left, are Lords members Funk Man and Do-It-All (holding the CD) and K-tel/KTD Northeast sales representative Champé Simmons.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'SO ANXIOUS', 'BILLS, BILLS, BILLS', 'HAPPILY EVER AFTER', etc.

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', 'SWEET LADY', 'LOVE LIKE THIS'.

Recurrents 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, LABEL, WEEKS ON. Lists R&B singles alphabetically by title, including '1 * 2 * 3', 'ALL N MY GRILL', 'BACK THAT THANG UP'.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'BILLS, BILLS, BILLS', 'TELL ME IT'S REAL', 'IT'S ALL ABOUT YOU (NOT ABOUT ME)'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists singles with greatest sales gains, including 'PLAYERS HOLIDAY', 'THINK ABOUT YOU', 'TRU HOMIES'.

Billboard TOP R&B ALBUMS

AUGUST 21, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW	1	1	MEMPHIS BLEEK ROC-A-FELLA 538991*/DJMG (10.98/16.98) 1 week at No. 1	COMING OF AGE	1
2	1	—	2	HOT BOYS CASH MONEY 53264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	1
3	2	—	2	DESTINY'S CHILD COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
◀ GREATEST GAINER ▶						
4	3	7	40	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	3
5	5	6	21	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
6	4	1	5	TOO SHORT SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	1
7	6	4	16	VARIOUS ARTISTS RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
8	8	10	20	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	8
9	9	5	7	K-CI & JOJO MCA 11937* (10.98/17.98)	IT'S REAL	2
10	11	8	7	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
11	12	9	11	JA RULE MURDER INC./DEF JAM 538920*/DJMG (10.98/16.98) HS	VENNI VETTI VECCI	1
12	10	3	4	SOUNDTRACK JIVE 41686* (11.98/17.98)	THE WOOD	2
13	13	—	2	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
14	7	2	3	EPMD DEF JAM 558928*/DJMG (10.98/16.98)	OUT OF BUSINESS	2
15	15	13	16	CASE DEF SOUL 538871*/DJMG (8.98/12.98)	PERSONAL CONVERSATION	5
16	17	16	20	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
17	14	11	11	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
18	16	12	6	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	1
19	19	19	16	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
20	NEW	1	1	LIL ITALY NO LIMIT 50108*/PRIORITY (10.98/16.98)	ON TOP OF DA WORLD	20
21	21	22	15	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
22	22	18	11	SLICK RICK DEF JAM 558936*/DJMG (10.98/16.98)	THE ART OF STORYTELLING	1
23	28	29	24	TLC LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
24	27	30	38	WHITNEY HOUSTON ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
25	24	21	24	EMINEM WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
26	18	14	5	LIL' CEASE UNDEAS/ATLANTIC 92783*/AG (10.98/16.98)	THE WONDERFUL WORLD OF CEASE A LEO	3
27	20	15	8	SOUNDTRACK OVERBROOK 90344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
28	40	45	39	R. KELLY JIVE 41625* (19.98/24.98)	R.	1
29	26	23	10	JENNIFER LOPEZ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
30	29	26	13	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
31	31	27	6	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	19
32	30	24	8	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
33	23	17	7	GZA/GENIUS WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	1
34	25	20	4	GANG STARR NOO TRYBE 47279*/VIRGIN (19.98/22.98)	FULL CLIP: A DECADE OF GANG STARR	11
35	37	41	11	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047*/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
36	34	28	39	112 BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
37	32	25	4	CHRIS ROCK DREAMWORKS 50055*/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	23
38	35	48	41	98 DEGREES MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	34
39	38	40	50	LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
40	39	43	41	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
41	33	31	19	NAS COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
42	36	39	21	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
43	52	33	11	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	8
44	47	52	41	DRU HILL DEF SOUL 524542*/DJMG (10.98/17.98)	ENTER THE DRU	2
45	44	34	4	VARIOUS ARTISTS BLACK HAND 54329*/LIGHTYEAR (11.98/17.98)	BLACK GANGSTER — ORIGINAL SOUNDTRACK	34
46	45	42	46	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
47	42	38	12	EIGHTBALL & M.J.G. SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
48	43	37	6	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	12

49	46	46	7	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	20
50	48	51	34	DMX RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
51	61	76	45	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
52	49	47	6	KENNY G ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	27
53	51	35	9	MASE BAD BOY 73029*/ARISTA (11.98/17.98)	DOUBLE UP	2
54	53	44	11	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
55	55	55	15	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
56	50	50	3	SOUNDTRACK OFF LINE/TVT SOUNDTRAX 8310*/TVT (10.98/17.98)	WHITEBOYS	50
57	72	—	2	MACY GRAY EPIC 69989* (11.98 EQ/16.98) HS	ON HOW LIFE IS	57
◀ PACESETTER ▶						
58	77	—	2	SOUNDTRACK WARNER BROS. 47485 (11.98/17.98)	DEEP BLUE SEA	58
59	54	54	10	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
60	41	32	8	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	30
61	56	59	64	DMX RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
62	62	62	46	JAY-Z ROC-A-FELLA 558902*/DJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
63	58	36	9	MC EIHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	5
64	66	65	18	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY DECLARE WAR	45
65	63	66	51	THE TEMPTATIONS MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
66	60	53	24	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
67	65	61	45	TYRESE RCA 66901* (10.98/16.98) HS	TYRESE	6
68	57	58	7	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	33
69	68	56	61	BRANDY ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
70	71	71	46	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
71	73	64	37	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
72	75	72	37	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
73	67	49	8	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	10
74	80	78	14	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/VG (16.98 CD)	THE SONG LIVES ON	53
75	76	69	7	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98) HS	BLACK BUTTERFLY	49
76	81	75	58	MAXWELL COLUMBIA 68968*/CRG (10.98 EQ/16.98)	EMBRYA	2
77	69	57	16	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	41
78	70	67	4	LIL' KEKE JAMDOWN 1011 (10.98/15.98) HS	IT WAS ALL A DREAM	52
79	78	77	26	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	51
80	59	63	32	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25
81	92	86	52	KELLY PRICE T-NECK/DEF SOUL 524516*/DJMG (10.98/16.98)	SOUL OF A WOMAN	2
82	79	73	12	REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98) HS	BACK TO THE REAL	32
83	82	70	4	CHANTAY SAVAGE RCA 67607 (10.98/16.98) HS	THIS TIME	56
84	74	68	7	VARIOUS ARTISTS WU-TANG/RAZOR SHARP 69510*/EPIC (11.98 EQ/17.98)	THE RZA HITS	30
85	89	84	22	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
86	85	96	38	SOUNDTRACK DEF JAM 558925*/DJMG (11.98 EQ/17.98)	BELLY	2
87	87	95	7	NATALIE COLE ELEKTRA 62401/EEG (11.98/17.98)	SNOWFALL ON THE SAHARA	64
88	86	87	45	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
89	90	79	27	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
90	83	80	34	BUSTA RHYMES E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
91	100	89	14	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	3
92	95	92	18	KRAYZIE BONE MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	2
93	RE-ENTRY	27	27	FOXY BROWN VIOLATOR 558933*/DJMG (10.98/16.98)	CHYNA DOLL	1
94	88	81	56	MONICA ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
95	84	74	12	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	6
96	93	94	37	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
97	RE-ENTRY	15	15	MARVIN SEASE JIVE 41674 (10.98/16.98)	HOOCHIE MOMMA	75
98	91	88	19	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
99	NEW	1	1	TRINA & TAMARA C2/COLUMBIA 69034*/CRG (10.98 EQ/16.98)	TRINA & TAMARA	99
100	RE-ENTRY	34	34	MYSTIKAL NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1

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

WORDS & DEEDS

(Continued from page 21)

copies. Notes Fantacconi, "Public support of hip-hop artists is quite fickle, so getting good airplay has become fundamental."

Bands like WEA Italy's Sottotono and Ricordi/BMG Ricordi's Articolo 31 have gained multi-platinum album sales on the strength of radio-friendly singles. A single celebrating marijuana's virtues, "Maria, Maria" by Articolo 31, was an airplay breakthrough for the band and the genre in general. At the same

time, Jovanotti on Soleluna/PolyGram was transitioning from a light-weight hip-hop artist to one with street credibility and fans in continental Europe.

Despite the fickleness, new hip-hop signings are proliferating. Virgin Italy's Colle Der Fomento and Naples-based La Famiglia—signed to the local Best Sounds label—are joining other established acts, such as the verbally dexterous Frankie

Hi-Nrg and Italy's only female mike-rocker, La Pina. One of the most eagerly anticipated albums is Assalti Frontali's next set, due this summer and produced by Rome-based Ice One, who also produced Colle Der Fomento's hit debut set, "Scienza Doppio H" (Double H Science).

WEA Italy has young U.K. soul diva Shola Ama guesting on "Mai Piu" (Never Again), the second radio single from Sottotono's new album "Sotto Lo Stesso

Effetto" (Under The Same Effect). According to WEA Italy, the album has passed gold status, with 80,000 copies sold.

Fermento, Sottotono's MC, says Italian hip-hop is heavily influenced by new material from New York and the revival of '80s funk. "Our new album is harder," he says. "It respects the real formula of hip-hop: Give a big bang to those who want to get up and dance. Our '80s references are the Sugarhill Gang and Alex-

ander O'Neal, who, apart from hardcore aficionados, are relatively unknown here."

Adds Blackout/Mercury's Fantacconi: "Despite the highly critical nature and transient tastes of its fan base, Italy—along with France—has one of the most exciting hip-hop scenes outside the U.S."

Assistance in preparing this column was provided by Mark Dezani in Milan.

Staton's Back From The 'Outside'

STILL A THRILL: Devoted readers of this column know that we have a soft spot in our hearts for legendary disco singer **Candi Staton**, whom we finally had the pleasure and honor of meeting at last month's Billboard Dance Music Summit (Dance Trax, Billboard, July 31). Well, we're happy to report that her greatly anticipated new album, "Outside In" on React U.K., is confirmed for release Monday (16).



by Michael Paoletta

Adeva) and midtempo jams ("Love Yourself" and the title track), "Outside In," without question, brightly shines the spotlight on one of clubland's most soulful singers.

The set also includes recent club hits like "Love On Love" and "You Got The Love." Of course, Staton's current single, the newly recorded version of her '70s anthem "Young Hearts Run Free," is prominently featured. Aside from the inclusion of one too many covers, "Outside In" is a divine collection.

According to React U.K., licensing deals for "Outside In" have already been secured throughout Europe, Asia, and Australia; deals for South America and Japan are imminent. Unfortunately, the same can't be said for the U.S.—even though this album deserves to see the light of day here.

The sad reality is this: Unlike in other countries, the majority of A&R execs in the U.S. don't appear to be beating down the doors of artists past the age of 20. All it would take, though, is one savvy A&R type who isn't blinded by something so inconsequential as a two-digit number. Artists like **Aretha Franklin**, **Tina Turner**, and **Cher**—who, by the way, is signed to Warner Bros. U.K.—seem to be doing just fine!

TO THE BEAT Y'ALL: Fave British production/remix outfit **Full**

Intention—the duo of **Mike Gray** and **Jon Pearn**—has launched a new dance label: **Dtension Records**. According to the pair, the label will focus on established singers as well as newcomers. Additionally, it will provide a direct link for the duo's disco-infused house remixes.

The label will debut with **Full Intention Presents Hustle Espanol's** "(Do The) Spanish Hustle," which is Gray and Pearn's take on the **Fatback Band's** early-disco track of the same name. Thanks to test pressings that were mailed out the week of Aug. 2, globally revered DJs like **Tony Humphries**, **Pete Tong**, and **Danny Rampling** are already championing this sublime track.

MAKIN' SOME NOISE: At 1 month old, **Rampage Music** has reason to celebrate. With three singles under its belt—the **Peter Prestapenned/produced** "Turn The World On" by **Maytrix**, "Parts I & II" by **Strings Of Harmony**, and the **Denise LaSalle**-sampled "Problems" by **Harlem Dance Club**—the New York-based label is effortlessly injecting some much-needed sass into clubland. DJs and punters apparently agree.

This issue, "Turn The World On" debuts at No. 4 on the **Billboard Hot Dance Breakouts/Club Play** chart. No wonder the label's chief partners—CEO **Cees van Leeuwen**, VP **Kevin Doyle**, and director of promotions **Joe Berinato**—are smiling. And with an ambitious release schedule, the smiles should remain intact.

On Aug. 9, **Rampage** mailed promotional copies of **Miss Jane's** "It's



Latin Master. Miami-based producer/remixer **Pablo Flores** is one busy man. Over the past several weeks, he has re-tweaked **Shakira's** "Ojos Asi," **Marc Anthony's** "I Need To Know," **Jennifer Lopez's** "Waiting For Tonight," and **Ricky Martin** and **Madonna's** "Be Careful (Cuidado Con Mi Corazón)." Shown in the studio remixing **Martin's** "She's All I Ever Had," from left, are the singer and Flores.



STATON

Produced by **Paul Roberts** and **Andy Williams** (of **K-Klass**) and co-produced by **Paul Birchall**, the 13-track set finds the singer more than comfortable on her first mainstream album in more than 17 years. (In the years since recording such disco classics as "Victim" and "When You Wake Up Tomorrow," the singer has been a major force in the world of gospel music.)

Intertwining future club anthems (the appropriately titled "Bouncing Back," the **M People**-splashed "Reach," and an electrifying remake of "Whadda You Want?," originally recorded by **Frankie Knuckles** and

A **Fine Day**" to DJs. The single features fab remixes by **ATB**, **Jason Nevins**, and **Jonathan Peters**. On Aug. 23, the label is scheduled to issue test pressings of **Tiko Presents Dawn Tallman's** "Be Encouraged" and **Anne Curless's** "Latest Unreleased Dubs," which finds the former **Exposé** member injecting a new millennial flair into such gems as "Point Of No Return" and "Late-ly."

And in September, the label will release "Another Sleepless Night '99" by **Shawn Christopher**. With restructurings courtesy of **David Morales**, **E-Smoove**, and **D'n'D**, the classic recording is poised to happen all over again. This will be followed by "Planet Electrica: Protection," a two-CD compilation featuring such genre-expanding artists as **Massive Attack**, **Fatboy Slim**, **Underworld**, and **LTJ Bukem**.

DOIN' RIGHT: On Aug. 5, members of the dance music industry—calling themselves the **Anti-Piracy Coalition (APC)**—held their first official meeting to combat the widespread availability of bootleg prod-

uct. As previously reported (**Billboard Bulletin**, July 20), the original concept for the coalition was developed at the sixth annual **Billboard Dance Music Summit** during a July 16 panel titled "Ripped Off: The Reality Of Bootlegging" (**Billboard**, July 31).

Attending the meeting were label executives, club DJs, music publishing executives, and a representative from the **Recording Industry Assn. of America**. Spearheading the meeting were **Frank Ceraolo**, senior director of marketing/A&R at **Epic**, and **Vince Degiorgio**, VP of A&R at **RCA**.

"The most encouraging aspect about this meeting was that it actually took place," says **Degiorgio**. "What usually happens at music conferences is topics are discussed and then quickly forgotten. Follow-up is rarely a reality. But this has only snowballed. Everyone has had enough [of bootleg compilation CDs], and they're ready to take action. This is only the beginning."

Degiorgio confirms that the **APC** will hold a meeting in October in **Los Angeles**.

IT'S THAT TIME OF YEAR AGAIN! **Ellyn Harris**, president of the **Committee for the Advancement of Dance Music**, has informed us that the **Grammy Awards** process is in full effect. Dance music categories are best dance recording and remixer of the year.

To qualify for best dance recording, a single/album track must have been commercially released in the U.S. between Oct. 1, 1998, and Sept. 30, 1999. Equally important, its original version must have been targeted for the dance market. That said, uptempo remixes of down-tempo songs need not apply.

To qualify for remixer of the year, a remixer must have remix credits on six different singles/album tracks, released commercially or promotionally in the U.S. between Oct. 1, 1998, and Sept. 30, 1999.

For additional information, **Harris** suggests calling **Aida Scorza** at the **National Academy of Recording Arts and Sciences** at 310-392-3777.

Amber Takes Control On 2nd Tommy Boy Set

BY LARRY FLICK

NEW YORK—After three years of honing her skills as a performer and tunesmith, **Amber** is ready for her close-up. On her eponymous sophomore effort, due Sept. 21 on **Tommy Boy**, the pop/dance ingénue aims to prove that she's no longer the disembodied vocal tool of a production team.

Unlike her successful 1996 debut, "This Is Your Night," "Amber" is meticulously designed to showcase the artist as a pop-friendly figure who writes much of her own material. The **Berman Brothers**—who discovered **Amber** and brought her to **Tommy Boy**—remain a prominent production force in her music, but the shift in creative dominance is undeniable.

"I continue to have a positive working and personal relationship with the **Bermans**," **Amber** says. "I'll always be thankful for what they've done for me. But it was time to express myself as an artist."

She notes that there was a "considerable compromise" on her first



AMBER

album, which spawned the multi-format hits "This Is Your Night," "Colour Of Love," and "One More Night."

"I had no clue about anything back then, and everything was done in a rush," says the singer. "This time, we moved gradually through the writing and recording process. More thought went into each song, and I was present at all times. This album doesn't go the full distance in terms of revealing my creative vision, but it's a good start."

Perhaps most notable about

"Amber" is its well-measured balance of club-conscious anthems like the romantic "Above The Clouds" and sleek down-tempo ditties like the electro-funk shuffler "Spiritual Virginity." The album includes the singer's hit vocal collaboration with **Ultra Naté** and **Jocelyn Brown** on "If You Could Read My Mind," a revision of **Gordon Lightfoot's** pop chestnut issued last year under the group name **Stars On 54**, from the "Studio 54" soundtrack.

Another key difference between "This Is Your Night" and "Amber" is a shift in lyrical tone. The former set's "let's party" chants have been supplanted by more introspective themes—thanks to **Amber** writing with such heavy-hitting composers as **Billy Steinberg**, **Rick Nowels**, **Bernie Cosgrove**, and **Kevin Clark**. She also teamed up with newcomer **Wolfram Dettki** and her mother, **Anne-Mieke de Vroomen**.

"I firmly believe that dance music can and should touch the heart and mind as well as move the body," says
(Continued on next page)

Billboard HOT Dance Breakouts

AUGUST 21, 1999

CLUB PLAY

1. JINGO CANDIDO SALSOL
2. I NEED TO KNOW MARC ANTHONY COLUMBIA
3. LOVE STORY GEORGIE PORGIE MUSIC PLANT
4. TURN THE WORLD ON MAYTRIX RAMPAGE
5. BLAXXTRAXX 3 (FUNKY NASSAU) MR. SPRING TOMMY BOY SILVER LABEL

MAXI-SINGLES SALES

1. IT'S ALL ABOUT YOU (NOT ABOUT ME) TRACIE SPENCER CAPITOL
2. LA ISLA BONITA CORRINE RMM
3. ANYTHING FOR LOVE REINA GROOVILICIOUS
4. FOR REAL TRICKY ISLAND
5. RESCUE ME SUNKIDS YELLOWORANGE

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
▶ No. 1 ◀					
1	3	6	8	BAILAMOS OVERBROOK 97104/INTERSCOPE †	ENRIQUE IGLESIAS
2	5	8	5	MY LOVE IS YOUR LOVE ARISTA PROMO †	WHITNEY HOUSTON
3	4	5	7	BE YOURSELF TWISTED 55548/MCA	CELEDA
4	9	11	7	CANNED HEAT WORK 79162/EPIC †	JAMIROQUAI
5	6	7	7	IF YOU HAD MY LOVE WORK 79164/EPIC †	JENNIFER LOPEZ
6	1	2	10	RED ALERT XL 6273/ASTRALWERKS †	BASEMENT JAXX
7	11	13	6	NAKED WITHOUT YOU NEPTUNE PROMO/RIVER NORTH	TAYLOR DAYNE
8	2	1	10	I WILL GO WITH YOU (CON TE PARTIRO) EPIC 79202 †	DONNA SUMMER
9	10	12	7	FREAK IT NERVOUS 20371 †	STUDIO 45
10	12	14	6	A WOMAN'S GOT THE POWER UNIVERSAL 56313	JENNIFER HOLLIDAY
11	7	3	8	BEAUTIFUL STRANGER MAVERICK PROMO/WARNER BROS. †	MADONNA
12	8	4	10	SOMEDAY NERVOUS 20361	CHARLOTTE
13	13	21	6	VERY IMPORTANT PEOPLE 4AD PROMO/WARNER BROS.	GUSGUS
14	16	24	6	ALWAYS YOU EDEL AMERICA PROMO/HOLLYWOOD	JENNIFER PAIGE
15	15	27	6	LOOK AT ME CAPITOL IMPORT †	GERI HALLIWELL
16	19	28	6	DISCO INFERNO JELLYBEAN 2554	CYNDI LAUPER
17	24	30	5	LAST CHANCE FOR LOVE NO-MAD 1001	JOI CARDWELL
18	18	10	12	GOOD TO BE ALIVE HIGHER GROUND 79183/COLUMBIA	DJ RAP
19	27	38	4	BODY ROCK V2 27595 †	MOBY
20	26	33	4	FLOOR FILLER TUNE 4 PLAY 1025	DAVE AUDE
21	35	40	4	ALL OR NOTHING WARNER BROS. IMPORT †	CHER
▶ POWER PICK ◀					
22	39	—	2	WALKING ATLANTIC 84514 †	POCKET SIZE
23	36	44	3	THANK YOU ATLANTIC 84516	TRUE SOLACE
24	20	18	11	FEELING FOR YOU ASTRALWERKS 6263/CAROLINE	CASSIUS
25	17	15	9	FACEPLANT ELEMENTREE/F-111 44667/REPRISE	VIDEODRONE
26	30	32	5	ON THE DANCE FLOOR VINYL SOUL 103/MUSIC PLANT	RICHARD ROGERS
27	38	43	3	ANYTHING FOR LOVE GROOVILICIOUS 088/STRICTLY RHYTHM	REINA
28	22	17	9	MOMENTS GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEATURING MYNDY K.
29	32	34	6	EQUITOREAL JIVE ELECTRO 42603/JIVE	DUBTRIBE SOUND SYSTEM
30	14	9	11	WHAT YOU NEED STRICTLY RHYTHM 12570 †	POWERHOUSE FEATURING DUANE HARDEN
31	34	37	5	WE CAN GET THERE CURB 73082	MARY GRIFFIN
32	21	19	11	HOLD ON SUBLIMINAL 013/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
33	23	22	8	ANGRY INCH ATLANTIC 84513	HEDWIG & THE ANGRY INCH
34	48	—	2	YOU CONTAGIOUS 1006	JUDY ALBANESE
35	40	—	2	BILLS, BILLS, BILLS COLUMBIA 79176 †	DESTINY'S CHILD
36	42	46	3	DEEVA FEEVA PLAYLAND 53489/PRIORITY	GLASGOW FUNK TRACS
37	44	—	2	JUMBO JBO PROMO/V2 †	UNDERWORLD
38	31	29	7	JUST BECAUSE PLAYLAND 53464/PRIORITY	SHANNA
▶ HOT SHOT DEBUT ◀					
39	NEW ▶	1	1	RHYTHM IS MY BITCH WAVE 50046	KEVIN AVIANCE
40	28	26	11	BOOM, BOOM, BOOM!! GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
41	NEW ▶	1	1	WER*SHIP NERVOUS 20387	DJ ESCAPE
42	49	—	2	NIGHTS OVER EGYPT TALKIN' LOUD 562193/BLUE THUMB †	INCOGNITO FEAT. JOCELYN BROWN & MAYSA LEAK
43	29	16	13	SING IT BACK ECHO/F-111 44687/WARNER BROS. †	MOLOKO
44	47	45	3	LOVE NEVER CHANGES CONTAGIOUS 1002	WENDY PHILLIPS
45	NEW ▶	1	1	FIVE FATHOMS (LOVE MORE) ATLANTIC PROMO	EVERYTHING BUT THE GIRL
46	25	20	12	COME LOGIC 65679	MARTHA WASH
47	NEW ▶	1	1	CHANTE'S GOT A MAN SILAS PROMO/MCA †	CHANTE MOORE
48	NEW ▶	1	1	KICK YOUR LEGS HIGHER TOMMY BOY SILVER LABEL 2003/TOMMY BOY	P.I.M.P. PROJECT
49	41	35	7	NO ANGEL WHIRLING 0015	SUNSCREAM
50	37	25	12	9PM (TILL I COME) RADIKAL 99004 †	ATB

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	1	13	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
▶ GREATEST GAINER ◀					
2	4	6	4	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
3	2	2	8	BILLS, BILLS, BILLS (T) (X) COLUMBIA 79176/CRG †	DESTINY'S CHILD
4	3	3	6	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
5	5	5	12	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
6	7	8	39	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
7	9	9	27	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
8	6	4	10	IF YOU HAD MY LOVE (T) (X) WORK 79164/EPIC †	JENNIFER LOPEZ
9	8	7	36	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
▶ HOT SHOT DEBUT ◀					
10	NEW ▶	1	1	SOL, ARENA Y MAR (X) WEA LATINA 29289	LUIS MIGUEL
11	10	10	14	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
12	12	12	55	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
13	13	13	24	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
14	11	11	15	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
15	16	17	50	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
16	15	14	25	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
17	19	18	46	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
18	14	15	16	LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG †	RICKY MARTIN
19	17	16	16	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
20	NEW ▶	1	1	LET FOREVER BE (T) (X) FREESTYLE DUST 95999/ASTRALWERKS †	THE CHEMICAL BROTHERS
21	20	26	4	BODY ROCK (T) (X) V2 27595 †	MOBY
22	21	19	63	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
23	42	—	2	BAILAMOS (T) (X) OVERBROOK 97104/INTERSCOPE †	ENRIQUE IGLESIAS
24	18	—	2	A WOMAN'S GOT THE POWER (T) (X) UNIVERSAL 56313	JENNIFER HOLLIDAY
25	40	—	2	ALL STAR (X) UNDER THE COVER 0995	SMACK
26	22	21	33	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
27	25	37	5	SMILE (T) (X) ELEKTRA 63749/EEG †	VITAMIN C FEATURING LADY SAW
28	23	24	10	HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN	THE CHEMICAL BROTHERS
29	27	22	29	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
30	24	23	23	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
31	35	41	3	RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
32	31	20	8	AM I SEXY...? (T) (X) ANTLER SUBWAY 1037/NEVER	LORDS OF ACID
33	38	36	11	ROLLERCOASTER (T) (X) EPIC 79180 †	B*WITCHED
34	26	25	27	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
35	33	38	6	BETTER DAYS (AND THE BOTTOM DROPS OUT) (T) (X) WARNER BROS. 44697 †	CITIZEN KING
36	46	33	63	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515 †	BACKSTREET BOYS
37	32	50	3	DEEVA FEEVA (T) (X) PLAYLAND 53489/PRIORITY	GLASGOW FUNK TRACS
38	36	35	68	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
39	34	31	24	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
40	RE-ENTRY	63	63	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
41	28	30	10	CANNED HEAT (T) (X) WORK 79162/EPIC †	JAMIROQUAI
42	29	29	19	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
43	30	28	13	GEORGY PORGY (X) WARNER BROS. 44612 †	ERIC BENET FEATURING FAITH AVIANCE
44	NEW ▶	1	1	RHYTHM IS MY BITCH (T) WAVE 50046	KEVIN AVIANCE
45	NEW ▶	1	1	NO MORE PAIN AND LIES (M) (T) (X) JWP 8885/ICU †	CHRIS MOUTAS FEATURING MR. SOOP
46	RE-ENTRY	30	30	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
47	41	39	17	WINDOWLICKER (X) WARP 35007/SIRE †	APHEX TWIN
48	39	34	21	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
49	NEW ▶	1	1	DISCO INFERNO (T) (X) JELLYBEAN 2554	CYNDI LAUPER
50	45	45	29	TAINED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69

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

AMBER TAKES CONTROL ON 2ND TOMMY BOY SET

(Continued from preceding page)

Amber, whose songs are published by Shark Media (ASCAP).

That said, she has no qualms about crafting a carnal grinder like "Sexual (Li Da Di)," the set's first single. "I'm a woman who likes to think," explains the singer. "I'm not just body-centered. But sometimes you feel sexual. You don't want to talk about it. You just want to feel it. Just listen to the lyrics: 'Don't make this one-dimensional/It can't just be intellectual/The way I feel is sexual.' It's a nice way of

saying 'just screw me.' It's about getting aroused by simple things."

Apparently, Amber has struck a responsive chord with the tune. The track topped Billboard's Hot Dance Music/Club Play chart the week of June 5—a milestone with which Tommy Boy is building a solid bridge to crossover radio and other mainstream media. High-profile stations like WKTU New York have begun to air the disco-infused jam, while mass-appeal publications like Vibe

have slotted reviews of the album.

"This project is unfolding exactly as we'd hoped," says Martin Davies, head of marketing and promotion at the label. "Amber is developing a following beyond her club base, which is vital. Ultimately, we see her having a career like Madonna's—where in she makes provocative records that have a logical home in the clubs, but they also have a broader, more universal appeal."

To achieve this goal, Davies says

the label has spent considerable time collaborating with the artist to develop a marketable image—starting with the videoclip for "Sexual," which was directed by Ron Nodsworth. "We want everything you see connected to this project to feel intimate, like you're getting to know Amber personally," he explains.

While the label mulls its options for the follow-up single, Amber is actively touring the U.S. club circuit. "The truth is that she's rarely been

off the road since the first album was released," Davies says. "She's grown tremendously as a live performer as a result."

Amber, who is managed and booked by Ruben D. Martinez of New York-based Pyramid Entertainment Group, proudly agrees. "My audience has kept me happy and alive through the tough times, and I've worked hard to be better—for them and for myself. And I plan to keep moving forward for us both."

Virgin's Jerry Kilgore Aims To Start Long Journey With 'Love Trip'

BY CHET FLIPPO

NASHVILLE—He's spent years in Nashville toiling as a songwriter and waiting for the chance to make his record. Now, as the second artist on the new label Virgin Nashville, Jerry Kilgore is getting his opportunity with "Love Trip," to be released Sept. 21.

The native of Tillamook, Ore., a small timber and dairy town on the Pacific coast, grew up listening to country music and played clubs in Oregon and the Southwest and South before deciding to try his luck in Nashville in 1991. He first clicked as a songwriter with "Love Lessons" for Tracy Byrd in 1995 and was on his way. His publishing deal with Famous Music led to the recording contract with Virgin.

Label president/CEO Scott Hen-

dricks, who ending up co-producing the album with Steve Bogard and Jeff Stevens, says that signing Kilgore was a very easy decision. "He has that rare quality," says Hendricks. "He's a great writer, and he's a writer/artist who knows exactly who he is and what he wants to do. He is very focused. In a sea of a lot of pop-sounding music, I think Jerry Kilgore will be a breath of fresh air."

"I'll be selling this album during the Christmas season of the year 2000," says Virgin Nashville's executive VP/GM Van Fletcher: "I told the accounts, 'Mark me down, and slot me in.' This album will be around. These days, you can't sell a great many albums in a short amount of time by a new artist, but if you get the right album, it will endure."



KILGORE

The project, Fletcher says, "will get a good start in the Southeast and Southwest. Jerry has followings in Oregon and where he played in the Carolinas. So, we'll be taking a look at a number of markets and target several. We'll go in after his club dates, and we'll be looking at TV

spots, morning TV shows, the music press, and especially the Internet. We have an Internet campaign coming up that we really can't divulge the details on yet. In trying to break new artists, there really aren't any set precedents anymore, so we'll be looking at many unconventional areas." Virgin will also, says Fletcher, look very closely at using niche cable networks that traditionally haven't seen country music campaigns.

"This is a very strong album, very listenable," notes Fletcher, "and I want to call attention to it as an album and to show what Jerry and his music are about. Songs like 'Cactus In A Coffee Can' are going to get notice and attention on their own."

Virgin has been out visiting with key retailers, says Fletcher, playing the music and showing the video. At radio, Kilgore has been on a tour vis-
(Continued on page 29)

Newcomers As Well As Old-Timers Get Their Due In CMA Award Nominations

THE AWARDS, PLEASE: Overall, the Country Music Assn. (CMA) Award nominations are an interesting mix of old and new. Newcomers **Montgomery Gentry**, the **Warren Brothers**, the **Kinleys**, and the **Lynns**, for example, may finally offer some competition to **Brooks & Dunn** in the vocal duo category, and it's nice to see the **Wilkinsons**, **Lonestar**, **Diamond Rio**, and **Dixie Chicks** (who won the



award last year) offer a genuine threat to **Alabama's** recent domination in the vocal group category.

Even more noticeable were nominations of old-timers **George Jones** (for single with "Choices") and **Waylon Jennings**, **Bobby Bare**, **Mel Tillis**, and **Jerry Reed** (for vocal event with their **Shel Silverstein**-penned "Old Dogs" collaboration).

This is Jones' 35th nomination. He was last nominated as a solo artist in 1993 for the single "I Don't Need Your Rockin' Chair" and won his last award as a solo artist for male vocalist of the year in 1981. Last year, as "special guest," he shared **Patty Loveless'** vocal event award for the single "You Don't Seem To Miss Me."

Jennings, Bare, Reed, and Tillis among them have a total of 54 nominations and six awards. Jennings last won a CMA Award in 1991 (for vocal event with the **Highwaymen**), Tillis in '76 (for entertainer of the year), and Reed in '71 (for instrumentalist).

Vince Gill will host the CMA Awards show for the eighth consecutive year on Sept. 22. In the CMA's annual nod to pop music, 'N Sync will appear with Alabama to sing the pop/country hit "God Must Have Spent A Little More Time On You."

ON THE ROW: Gaylord Entertainment is enlarging its downtown footprint with a new \$80 million, 20-year partnership with the Nashville Arena. The 1-million-square-foot entertainment and sports facility will henceforth be named the Gaylord Entertainment Center. Signage goes on the roof and on staff uniforms and

event tickets. Since renovating and reopening the Ryman Auditorium downtown, Gaylord has also acquired the nearby Wildhorse Saloon and opened offices in the former Capitol building on Music Row. Gaylord will officially christen the arena on Sept. 29 with an evening of entertainment open to the public.

The Country Music Hall of Fame, which will soon be a neighbor to the Gaylord Entertainment Center, is producing a millennium country music calendar. "Country Music: The Official 2000 Calendar Of The Country Music Hall Of Fame And Museum" will retail at \$10.95.

PEOPLE: **Sons Of The Desert** leave Epic Records; RCA leaves the **Thompson Brothers**.

Dixie Chicks will be CMT's September Showcase Artist and on Nov. 14 will appear on "King Of The Hill."

CMT is also sponsoring the 1999 **Willie Nelson Family Picnic** tour, sending its promotional vehicles to gigs on Aug. 6 in Morrison, Colo.; Sept. 3 in Indianapolis; Sept. 4 in Kansas City, Kan.; and Sept. 5 in St. Louis, Mo. Opening acts include **Deana Carter**, **Marty Stuart**, the **Mavericks**, and **Dwight Yoakam**.

The **Derailers** have gone back into the studio to cut a song with **Buck Owens** that will be added to their Sept. 21 Sire release. The cut is "Play Me The Waltz Of The Angels," a 1956 hit by **Wynn Stewart**. Owens played guitar on the original recording.

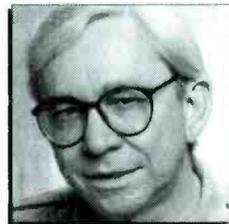
Our condolences go to **Garth Brooks** on the death of his mother, **Colleen Carroll Brooks**, who was herself a country singer of some note. She recorded for Capitol—Garth's label now—in the '50s.

Comedian **Barry Martin** signs with Platinum Nashville. **Don Kameron** is named director of national sales for Dreamcatcher Entertainment.

Two recent showcases by new country artists deserve plaudits. **Susan Ashton**, formerly a Christian singer, debuted her new Capitol country album with a powerhouse performance at Castle Door. And **Jerry Kilgore**, songwriter turned singer (see story, this page), won over a tough journalists' audience with a sterling acoustic appearance at Sasso's. Both Ashton and Kilgore have been around the block once or twice in Nashville, and their musical maturity is impressive.



by Chet Flippo



Multiple Nominees Battle For Bluegrass Entertainer Award

BY CHET FLIPPO

NASHVILLE—With a total of 11 nominations, the Del McCoury Band leads nominees for the 10th Anniversary International Bluegrass Music Awards (IBMA), to be held Oct. 21 at the Palace Theatre in Louisville, Ky.

The McCoury Band, current holder of the IBMA entertainer of the year award, was closely followed by Lonesome River Band with 10 nods and Ricky Skaggs & Kentucky Thunder, who received nine award nominations. IIIrd Time Out garnered six nominations, and Blue Highway received four. All five of the above-named groups are in contention for this year's entertainer of the year award.

Kenny Baker will be the 1999 inductee into the International Bluegrass Music Assn.'s Bluegrass Hall of Honor: Baker was four times a member of Bill Monroe's Blue Grass Boys and—as a member of that pioneering group—is widely credited with setting the standards for bluegrass fiddling.

The IBMA show, which will be broadcast on radio to some 300 U.S. outlets as well as 14 international links, is the centerpiece of the annual IBMA Trade Show and Bluegrass Fan Fest, held Oct. 18-24 in Louisville.

The nominees are as follows:

Entertainer of the year: Blue Highway, Lonesome River Band, the Del McCoury Band, Ricky Skaggs & Kentucky Thunder, IIIrd Tyme Out.

Instrumental group: Blue Highway, J.D. Crowe & the New South, Lonesome River Band, the Del McCoury Band, Ricky Skaggs & Kentucky Thunder.

Female vocalist: Alison Krauss, Laurie Lewis, Claire Lynch, Lynn Morris, Rhonda Vincent.

Male vocalist: Ronnie Bowman, Dudley Connell, James King, Del McCoury, Russell Moore, Ricky Skaggs.

Vocal group: Doyle Lawson & Quicksilver, Lonesome River Band, the Del McCoury Band, Nashville Bluegrass Band, IIIrd Tyme Out.

Song of the year: "Three Rusty

Nails," Ronnie Bowman (artist), R. Bowman, T. Campbell, J. Nettuno (writers); "Bed By The Window," James King (artist), Rob Crosby, Marine L. Wilson (writers); "Walls Of Time," Ricky Skaggs & Kentucky Thunder (artists), Bill Monroe, Peter Rowan (writers); "Red Clay Halo," Valerie Smith (artist), Gillian Welch, David Rawlings (writers); "What Was I Supposed To Do?," IIIrd Tyme Out (artists), Sam Humphrey, Paul Williams (writers).

Album of the year: "The Man I'm Trying To Be," Ronnie Bowman, Sugar Hill; "Finding The Way," Lonesome River Band, Sugar Hill; "The Family," the Del McCoury Band, Ceili Music; "Ancient Tones," Ricky Skaggs & Kentucky Thunder, Skaggs Family Records; "Climch Mountain Country," Ralph Stanley & Friends, Rebel Records.

Recorded event: "The Mountain," Steve Earle and the Del McCoury Band, E-Squared Records; "Climch Mountain Country," Ralph Stan-



THE DELL McCOURY BAND

ley & Friends, Rebel Records; "Dear Friends & Gentle Hearts," Suzanne Thomas and various artists, Rounder Records; "Home Sweet Home," Doc & Merle Watson, Sugar Hill Records; "Mac, Doc and Del," Del McCoury, Doc Watson, and Mac Wiseman, Sugar Hill Records.

Instrumental album: "Bluegrass '98, various artists, Pinecastle; "Howlin' At The Moon," Sam Bush, Sugar Hill; "Bound To Ride," Jim Mills, Sugar Hill; "My Place In The Sun," Missy Raines, M.R. Records; "Heroes," Don Wayne Reno, Pinecastle.

Gospel recorded performance: "Spirited," Eddie & Martha Adecock, Pinecastle; "Three Rusty Nails," Ronnie Bowman, Sugar Hill; "Increase My Faith," the Isaacs, Horizon; "Gospel Radio Gems," Doyle Lawson & Quicksilver, Sugar Hill; "New Highway," Larry Sparks, Mountain Home/Horizon.

Emerging artist: BlueRidge, Pam Gadd & the Long Road, Mountain Heart, Nickel Creek, Valerie Smith & Liberty Pike.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1 6 weeks at No. 1		
1	1	1	20	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	1
2	2	2	17	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
3	4	3	17	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (C. STURKEN, E. ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	3
4	3	4	26	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) LYRIC STREET 64025 †	3
5	5	7	24	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	5
6	7	8	19	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	6
7	9	9	16	THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	7
8	6	6	24	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	6
9	10	10	13	LITTLE MAN K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	9
10	11	15	7	READY TO RUN P. WORLEY, B. CHANCEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	10
11	8	5	24	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	1
12	12	12	28	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	12
13	17	24	9	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT	13
14	13	16	10	YOU'VE GOT A WAY R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	13
15	16	17	16	I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	15
16	18	19	12	(NOW YOU SEE ME) NOW YOU DON'T M. WRIGHT (T. LANE, D. LEE, J. BROWN)	LEE ANN WOMACK (V) MCA NASHVILLE 72111	16
17	19	18	18	THIS HEARTACHE NEVER SLEEPS M. WRIGHT (D. BURGESS, T. JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	17
18	15	13	23	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	1
19	14	11	25	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730 †	2
20	30	38	4	I LOVE YOU M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE RCA PROMO SINGLE †	20
21	24	26	10	SHE'S IN LOVE C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (V) MERCURY 566746 †	21
22	23	23	20	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	22
23	25	25	18	MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	23
24	21	21	37	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
25	26	29	8	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	25
26	27	28	12	LONELY AND GONE J. SCAIFE (G. CROWE, D. GIBSON, B. MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	26
27	34	41	6	WHAT DO YOU SAY TO THAT T. BROWN, G. STRAIT (J. LAUDERDALE, M. MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 72108	27
28	31	34	6	I'LL GO CRAZY D. MALLOY, J. G. SMITH (A. GRIGGS, L. WILSON, Z. TURNER)	ANDY GRIGGS RCA ALBUM CUT	28
29	37	37	6	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	29
30	35	36	7	YOU GO FIRST (DO YOU WANNA KISS) B. GALLIMORE (K. CHATER, L. G. CHATER, C. RAWSON)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	30
31	20	14	17	CRAZY LITTLE THING CALLED LOVE P. ANDERSON (F. MERCURY)	DWIGHT YOAKAM (V) REPRIS 16938 †	12
32	33	32	14	LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984 †	32
33	32	31	16	CHOICES K. STEGALL (B. YATES, M. CURTIS)	GEORGE JONES ASYLUM ALBUM CUT †	31
34	40	54	3	MISSING YOU B. GALLIMORE, R. DUNN, K. BROOKS (M. LEONARD, C. SANFORD, J. WAITE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	34
35	39	35	14	NEVER BEEN KISSED E. SEAY, W. RAMBEAUX (S. AUSTIN, G. BARNHILL, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	35
36	38	33	12	HER P. MCMAKIN, A. TIPPIN (J. STEELE, C. WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	33
37	29	27	13	MY KIND OF WOMAN/MY KIND OF MAN T. BROWN (V. GILL)	VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE/EPIC 72107 †	27
38	42	42	9	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY MONUMENT ALBUM CUT	38
39	36	30	19	THE GREATEST B. MAHER (D. SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	26

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	41	40	13	YOU'RE LUCKY I LOVE YOU E. GORDY, JR. (N. THRASHER, M. CANNON-GOODMAN)	SUSAN ASHTON CAPITOL ALBUM CUT †	40
41	44	46	5	ORDINARY LOVE D. HUFF (B. DIPIERO, D. TRUMAN, C. WISEMAN)	SHANE MINOR (V) MERCURY 562291 †	41
42	43	43	11	TROUBLE IS A WOMAN S. HENDRICKS (T. JOHNSON, D. MALLORY, K. WILLIAMS)	JULIE REEVES (C) (D) (V) VIRGIN 38661 †	42
43	45	47	9	SURE FEELS REAL GOOD R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	MICHAEL PETERSON (C) (D) (V) REPRIS 16933 †	43
44	49	51	6	START OVER GEORGIA P. WORLEY, B. J. WALKER, JR., C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT	44
45	50	49	6	ARE YOUR EYES STILL BLUE R. HERRING (S. MCANALLY, S. MANDLE, J. WOOD)	SHANE MCANALLY CURB ALBUM CUT	45
46	48	52	7	THE YODELIN' BLUES T. HASELDEN, R. ZAVITSON (S. EWING)	THE WILKINSONS GIANT ALBUM CUT/REPRIS	46
47	47	48	10	YOU'RE STILL BEAUTIFUL TO ME B. WHITE, D. GEORGE (R. J. LANGE, B. ADAMS)	BRYAN WHITE (C) (D) ASYLUM 64035 †	47
48	53	55	7	A MATTER OF TIME W. ALDRIDGE (J. SELLERS, A. ROBOFF, C. WISEMAN)	JASON SELLERS (C) (D) BNA 65784 †	48
49	67	—	2	WHEN YOU LOVE SOMEONE K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW MERCURY ALBUM CUT †	49
50	56	70	3	LIVE, LAUGH, LOVE D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT/REPRIS †	50
51	61	66	4	CRUSH M. SPIRO (C. MAJESKI, S. SMITH, S. RUSS)	LILA MCCANN ASYLUM ALBUM CUT †	51
52	57	71	3	LOVE TRIP S. BOGARD, J. STEVENS, S. HENDRICKS (J. KILGORE, G. GRAND, B. JONES)	JERRY KILGORE VIRGIN ALBUM CUT †	52
53	46	39	13	SHE WANTS TO ROCK C. FARREN (B. WARREN, B. WARREN, R. STONEY)	THE WARREN BROTHERS BNA ALBUM CUT †	37
54	68	—	2	A MAN AIN'T MADE OF STONE J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, R. LERNER, F. GOLDE)	RANDY TRAVIS DREAMWORKS ALBUM CUT	54
55	51	44	11	THE GIRLS OF SUMMER K. LEHNING (B. CARMICHAEL, R. BOUDREAUX)	NEAL MCCOY ATLANTIC ALBUM CUT	42
56	59	60	6	RUB IT IN B. J. WALKER, JR. (L. MARTINE, JR.)	MATT KING ATLANTIC ALBUM CUT	56
57	71	—	2	SMOKE RINGS IN THE DARK T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT)	GARY ALLAN MCA NASHVILLE ALBUM CUT †	57
58	54	53	9	LOVE IS FOR GIVING M. SPIRO (R. E. ORRALL, D. TYSON)	JOHN BERRY LYRIC STREET ALBUM CUT	53
59	52	45	11	THIS TIME P. WORLEY (G. KENNEDY, P. MADERIA, W. OWSLEY)	SHANA PETRONE (C) (D) EPIC 79122 †	45
60	58	57	5	SHE WON'T BE LONELY LONG E. CHERNEY (B. MCDILL)	LEE ROY PARNELL (V) ARISTA NASHVILLE 13175 †	57
61	60	58	9	ALBUQUERQUE J. SLATE (C. LINDSEY, S. SEEKEL)	SONS OF THE DESERT (C) (D) EPIC 79199	58
62	64	62	3	LOST IN YOU D. WAS (G. KENNEDY, W. KIRKPATRICK, T. SIMS)	GARTH BROOKS AS CHRIS GAINES CAPITOL ALBUM CUT	62
				Hot Shot Debut		
63	NEW	1	1	STEAM J. SCAIFE (L. ANDERSON, B. REGAN)	TY HERNDON EPIC ALBUM CUT	63
64	55	50	12	I'M IN LOVE WITH HER M. A. MILLER, M. MCANALLY (C. CANNON, A. SHAMBLIN)	SAWYER BROWN CURB ALBUM CUT	47
65	66	65	6	WHEN MY DREAMS COME TRUE M. WRIGHT, G. DROMAN (T. BRUCE, J. D. MARTIN)	REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 72120 †	65
66	73	69	4	FOR CRYING OUT LOUD J. E. NORMAN, A. COCHRAN (T. ROCCO, B. MCDILL)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 16939 †	66
67	65	—	2	BABY'S GOT MY NUMBER DELIOUS, A. SMITH (A. SMITH, R. COOK)	SOUTH SIXTY FIVE (C) (D) ATLANTIC 84531	65
68	NEW	1	1	HANDFUL OF WATER J. TAYLOR (A. MELLON, J. SELLERS, A. CUNNINGHAM)	CHALEE TENNISON ASYLUM ALBUM CUT	68
69	70	68	12	LET 'ER RIP P. WORLEY, B. CHANCEY (B. CRAIN, S. RAMOS)	DIXIE CHICKS MONUMENT ALBUM CUT	64
70	62	63	19	THAT'S THE TRUTH C. FARREN (P. BRANDT, C. FARREN)	PAUL BRANDT (C) (D) (V) REPRIS 16985 †	47
71	74	—	2	YOU CAN'T HURRY LOVE P. ASHER (B. HOLLAND, L. DOZIER, E. HOLLAND, JR.)	DIXIE CHICKS COLUMBIA SOUNDTRACK CUT	71
72	NEW	1	1	ALL I WANT IS EVERYTHING B. J. WALKER, JR. (M. BERG, M. CHAPMAN)	MINDY MCCREARY BNA ALBUM CUT	72
73	RE-ENTRY	3	3	ONCE IN A LIFETIME LOVE D. JOHNSON, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT/REPRIS	73
74	NEW	1	1	ON MY WAY TO YOU V. GILL (S. ISAACS, T. MENSY)	SONYA ISAACS LYRIC STREET ALBUM CUT	74
75	RE-ENTRY	20	20	FOOL, I'M A WOMAN N. WILSON, B. CANNON (S. EVANS, M. BERG)	SARA EVANS (V) RCA 65744 †	32

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 21, 1999

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

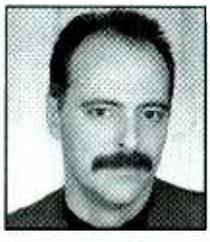


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1 2 weeks at No. 1	
1	1	2	13	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
2	2	1	20	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
3	3	3	13	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
4	4	4	18	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
5	6	6	6	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
6	7	9	21	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
7	5	5	12	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
8	9	10	11	LIGHTNING DOES THE WORK WARNER BROS. 16984	CHAD BROCK
9	8	8	19	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
10	12	12	7	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
11	11	11	23	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
12	10	7	25	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
13	13	14	114	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	14	13	17	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
15	15	17	4	WHEN MY DREAMS COME TRUE MCA NASHVILLE 72120	REBECCA LYNN HOWARD
16	16	15	21	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
17	20	19	31	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
18	18	18	42	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
19	19	20	36	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
20	17	16	26	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
21	23	22	15	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS
22	21	21	10	EVERYBODY'S FREE (TO GET SUNBURNED) RAZOR & TIE 80754	CLEDUS T. JUDD
23	22	24	3	TROUBLE IS A WOMAN VIRGIN 38661	JULIE REEVES
24	NEW	1	1	THIS TIME EPIC 79212/SONY	SHANA PETRONE
25	24	—	68	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA

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

COUNTRY CORNER



by Wade Jessen

NEW GRASS: With more than 23,000 scans, Alison Krauss posts her biggest opening week ever as "Forget About It" enters The Billboard 200 at No. 60, her highest debut on the big chart in her career. Krauss' set pops onto Top Country Albums at No. 5, tying her highest opener on that chart, "So Long So Wrong"—which also set Krauss' previous record for opening-week sales when it scanned more than 21,000 units in the April 12, 1997, issue. That set peaked at No. 4 on the country chart and rose to No. 45 on The Billboard 200.

"I must thank the Universal Music Group people for really getting the records out there," says Rounder chief Ken Irwin. "This is the best setup we've ever had in terms of [retail] visibility. We're seeing great [geographic] growth outside Alison's traditional regional strongholds, and the types of stores we're in are a bit different this time out. The chains have been very receptive, and we're doing better than ever in the suburbs and cities."

Irwin says he's expecting a long radio campaign aimed at a variety of formats, including country, AC, and triple-A stations.

The lead single from the new set had a brief chart run on Hot Country Singles & Tracks last month and peaked at No. 67.

THE BEAT GOES ON: Lonestar's "Amazed" scores a sixth consecutive week at No. 1 on Hot Country Singles & Tracks, making it two in a row for the RCA Label Group's BNA imprint. BNA also boasts Kenny Chesney's six week chart-topper, "How Forever Feels," which dominated during March and April.

Although the Lonestar track is a month away from matching a 10-week stay at the top by the Browns' 1959 crossover hit, "The Three Bells," the chart impact is highly significant in the modern era. Last issue, Lonestar's song surpassed Alabama's 1990 hit, "Jukebox In My Mind," as the most recent title by a group to spend more than four weeks at No. 1.

Meanwhile, Jo Dee Messina's "Lesson In Leavin'" continues its tenacious streak in the runner-up position, a slot that Messina has now held for five straight weeks. Lonestar's song dips 233 detections and Messina's finishes with a deficit of 53 plays. Nevertheless, Carson James, Curb promo VP, says the label has issued an acoustic version of "Lesson" by labelmate the Clark Family, a bluegrass/acoustic-based brother ensemble.

BOTH SIDES NOW: As country programmers grapple with the pros and cons of playing Garth Brooks As Chris Gaines' adult contemporary single, "Lost In You," Capitol has reversed its initial plan not to service country radio with songs from the upcoming pop album "In The Life Of Chris Gaines." On Aug. 9, the label delivered "It Don't Matter To The Sun" via Digital Generation Systems (DGS) to country stations.

"Lost In You" gains 15 detections to bullet at No. 62 on Hot Country Singles & Tracks. Watch for "It Don't Matter To The Sun" to bow on the radio chart next issue.

VIRGIN'S JERRY KILGORE AIMS TO START LONG JOURNEY WITH 'LOVE TRIP'

(Continued from page 27)

iting stations and playing showcases for more than three months.

"I'm very encouraged by the response," says Kilgore. "This is very exciting for me. I just wanted people to give me the chance to let them hear my music, and their really liking the CD is just icing on the cake for me. It's really awesome for people to respond to songs that I co-wrote."

Virgin Nashville VP/promotion Larry Hughes says he's seldom seen such immediate radio acceptance of a new artist. "We just saw a really tough station go on the single 'Love Trip' two weeks before the add date. They love the project. I've seen this sort of thing, this kind of overall response, only once before in my career, and I'm not going

to name the other artist."

In this current case, Hughes was referring to KASE Austin, Texas, which is, as a rule, a tough station to for new artists to crack. It embraced Kilgore from the first.

"KASE doesn't traditionally go out of the box on new artists," says KASE PD Michael Cruise. "But in listening to Jerry, we felt we had an obligation to step forward. It's not just a matter of the single. The CD is very deep. We feel the writing is incredible. The CD has a touch of the traditional sound, but it's merged with today's sound—which is very difficult to do. It sounds like nothing else on the radio right now."

The single, which is No. 52 on this

issue's Hot Country Singles & Tracks chart, is being joined at country dance clubs by another song from Kilgore's debut.

"We got with Wynn Jackson at Country Club Enterprises," says Hughes, "and picked a cut for dance clubs. Wynn has serviced the clubs with an extended version of 'All Hell's Breakin' Loose,' and it's gone to No. 6 on his chart."

Kilgore has been heartened by the reaction at dance clubs. "They would put that song on," he says. "I wrote that song by myself, and to see people react to as they do is awesome. In St. Louis, there were 2,700 people jamming the floor and singing the words."

In its first such promotion, the Grand Ole Opry is co-sponsoring, with Country Weekly Magazine, a contest for country fans to win a "Jerry Kilgore Love Trip" to Nashville. The winning couple gets a three-day, all-expenses-paid trip to Nashville to see Kilgore debut at the Opry on Dec. 3-4.

Hughes says the label will also hold "Love Trip" contests for radio stations on a regional basis.

As a promotional mailing tool, Virgin prepared oversized "Love Trip" airline boarding passes, which include a Kilgore bio, highlights of the promo campaign, and phone numbers for label and management staffers.

At the management firm Titley-Spalding and Associates, Mark Dottore says, "We realized we had a slot for a new artist in the latter part of last year, and I found myself listening to a lot of new artists and trying to convince myself I liked them. Jerry really stood out head and shoulders musically above everyone else. For me, I've heard a lot of impersonators in country music over the years, and Jerry is not one of them. He's the real deal. And that was the impetus for us."

Management, says Dottore, will follow up on the dance club success. "We're preparing a sampler to go to the dance club mailing list with several cuts on it. We've also got Jerry at several retail conventions," he says. "And we're doing a market-by-market campaign in conjunction with Virgin."

Kilgore is booked by the William Morris Agency.



A Country Serenade. Several country artists were among those serenading former President Bush at his "Milestones And Miracles" birthday celebration in Houston. Shown, from left, are John Berry, Larry Gatlin, Bruce Willis, Reba McEntire, George and Barbara Bush, and Michael W. Smith. The event benefited the George and Barbara Bush Fund for Innovative Cancer Research.



Capitol's Closer. Capitol Nashville artist Susan Ashton previewed songs from her forthcoming album, "Closer," at a Nashville showcase. Shown, from left, are the label's executive VP, Bill Catino; management associate Gary Voorhies of Bob Doyle & Associates; manager Kelly Brooks of Bob Doyle & Associates; Ashton; Capitol Nashville president/CEO Pat Quigley; Capitol Nashville VP of sales Bill Kennedy; manager Bob Doyle of Bob Doyle & Associates; and Capitol Nashville VP of A&R Larry Willoughby.

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

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

- 61 **ALBUQUERQUE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Windswept Pacific, BMI/Barney Building, BMI) CLM/WBM
- 72 **ALL I WANT IS EVERYTHING** (Hillbilly, BMI/Wedgewood Avenue, BMI/Windswept Pacific, BMI/Tall Girl, BMI/Bug, BMI) HL/WBM
- 38 **ALL THINGS CONSIDERED** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
- 22 **ALMOST HOME** (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) CLM/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
- 45 **ARE YOUR EYES STILL BLUE** (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC) HL/WBM
- 67 **BABY'S GOT MY NUMBER** (Nites To, ASCAP/Maverick, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Song Island, BMI/Golly Rogers, BMI) HL/WBM
- 33 **CHOICES** (Music Corporation Of America, BMI/So Bitty, BMI/Hillbilly, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL
- 31 **CRAZY LITTLE THING CALLED LOVE** (Queen, BMI/Beechwood, BMI) HL
- 51 **CRUSH** (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM
- 75 **FOOL, I'M A WOMAN** (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbilly, BMI) HL/WBM
- 66 **FOR CRYING OUT LOUD** (Milan, ASCAP/Universal-Poly-
- Gram International, ASCAP/Ranger Bob, ASCAP) HL
- 55 **THE GIRLS OF SUMMER** (Ocean Bound, BMI/Ensign, BMI/Mike Curb, BMI/That's A Smash, BMI) HL/WBM
- 3 **GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU** (Music Corporation Of America, BMI/Bayun, BMI) BMI HL
- 39 **THE GREATEST** (New Don, ASCAP/New Hayes, ASCAP) WBM
- 68 **HANDFUL OF WATER** (Bases Loaded, ASCAP/BMG, ASCAP/Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
- 36 **HER** (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 29 **HOMER TO YOU** (Arlos Smith, SESAC/Cowd Of Delta Boy, SESAC/Mamalama, ASCAP)
- 24 **HOW FOREVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
- 28 **I'LL GO CRAZY** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 15 **I'LL STILL LOVE YOU MORE** (Realsongs, ASCAP) WBM
- 20 **I LOVE YOU** (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) HL
- 25 **I'M ALREADY TAKEN** (Fleetside, BMI/BMI, BMI/Steve Warner, BMI) WBM
- 64 **I'M IN LOVE WITH HER** (Wacissa River, BMI/MRBI, BMI/Built On Rock, ASCAP/EMI, ASCAP)
- 2 **LESSON IN LEAVIN'** (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Ble & Quill, ASCAP) HL
- 69 **LET 'ER RIP** (Universal-Songs Of PolyGram International,

- BMI/Squirrelly Shirley, BMI/Suite Two O Five, BMI/Reyn-song, BMI/Lawyer's Wife, BMI) HL
- 32 **LIGHTNING DOES THE WORK** (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
- 4 **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
- 9 **LITTLE MAN** (WB, ASCAP/Yee Haw, ASCAP) WBM
- 50 **LIVE, LAUGH, LOVE** (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/EMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
- 26 **LONELY AND GONE** (House Of Integrity, BMI/Little Tomatoes, BMI/Nomad-Norman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
- 62 **LOST IN YOU** (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/BMG, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) HL/WBM
- 58 **LOVE IS FOR GIVING** (EMI April, ASCAP/JKids, ASCAP/Into Washin', ASCAP) HL
- 52 **LOVE TRIP** (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
- 23 **MAKE UP IN LOVE** (Universal, ASCAP/O-Tex, BMI) HL
- 54 **A MAN AIN'T MADE OF STONE** (Universal, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckalesta, BMI/Nomad-Norman, BMI/Franne Gee, BMI) WBM
- 48 **A MATTER OF TIME** (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 34 **MISSING YOU** (Markmeem, ASCAP/Paperwaite, BMI/Trio, BMI/Alley, BMI)
- 37 **MY KIND OF WOMAN/MY KIND OF MAN** (Vinnie Mae, BMI) WBM
- 35 **NEVER BEEN KISSED** (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis,

- ASCAP/Audacity, ASCAP) HL/WBM
- 8 **A NIGHT TO REMEMBER** (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Grampy, ASCAP) HL/WBM
- 16 **(NOW YOU SEE ME) NOW YOU DON'T** (Famous, ASCAP/Almo, ASCAP/Inn Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL/WBM
- 73 **ONCE IN A LIFETIME LOVE** (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)
- 74 **ON MY WAY TO YOU** (Miss Surratt, BMI/Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/Brensboy, ASCAP)
- 41 **ORDINARY LOVE** (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 18 **PLEASE REMEMBER ME** (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/T-ving, BMI) HL/WBM
- 10 **READY TO RUN** (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL
- 56 **RUB IT IN** (Ahab, BMI)
- 7 **THE SECRET OF LIFE** (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
- 21 **SHE'S IN LOVE** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
- 53 **SHE WANTS TO ROCK** (Sony/ATV Tree, BMI) HL
- 60 **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
- 57 **SMOKE RINGS IN THE DARK** (Universal, ASCAP/Bar R, SESAC)
- 13 **SOMETHING LIKE THAT** (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP)
- 44 **START OVER GEORGIA** (Bnstar, BMI)
- 63 **STEAM** (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL

- 43 **SURE FEELS REAL GOOD** (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM
- 70 **THAT'S THE TRUTH** (Polywog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM
- 17 **THIS HEARTACHE NEVER SLEEPS** (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL
- 59 **THIS TIME** (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/Mail Train, ASCAP/Fun Attic, ASCAP/Owley, ASCAP/Kevin Morns, ASCAP) HL
- 42 **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
- 27 **WHAT DO YOU SAY TO THAT** (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Carolac, BMI/EMI, BMI) HL
- 19 **WHATEVER YOU SAY** (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
- 65 **WHEN MY DREAMS COME TRUE** (WB, ASCAP/Big Tractor, ASCAP/Pop-A-Wheelie, ASCAP/Lillywhite, ASCAP) WBM
- 49 **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
- 11 **WRITE THIS DOWN** (Neon Sky, ASCAP/Arving, BMI/Cotter Bay, BMI) HL/WBM
- 46 **THE YODELIN' BLUES** (Acuff-Rose, BMI) HL/WBM
- 71 **YOU CAN'T HURRY LOVE** (Stone Agate, BMI/EMI Blackwood, BMI) HL
- 30 **YOU GO FIRST (DO YOU WANNA KISS)** (Chater, BMI/Paddy's Head, SOCAN) WBM
- 6 **YOU HAD ME FROM HELLO** (Acuff-Rose, BMI) HL/WBM
- 40 **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
- 14 **YOU'VE GOT A WAY** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM

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	1	1	92	SHANIA TWAIN ◆ ¹² MERCURY 536003 (10.98/16.98) 43 weeks at No. 1	COME ON OVER	1
2	2	2	80	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
3	3	3	10	LONESTAR ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
4	4	4	14	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
◀ Hot Shot Debut ▶						
5	NEW	1	1	ALISON KRAUSS ROUNDER 610465 (10.98/16.98)	FORGET ABOUT IT	5
6	5	5	73	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
7	7	8	13	SHEDAISSY LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	7
8	6	6	68	FAITH HILL ▲ ³ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
9	8	9	23	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
10	10	10	13	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
11	9	7	7	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
12	11	12	38	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
13	12	13	23	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
14	15	15	11	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
15	14	14	102	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
16	13	11	6	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	7
17	16	16	8	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
18	17	17	12	DWIGHT YOAKAM REPRISE 47389/WARNER BROS. LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S		10
19	18	18	20	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
20	20	22	49	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
21	19	20	66	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
22	21	19	9	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
23	25	26	18	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
24	26	25	14	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
25	22	24	12	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
26	24	23	99	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
27	23	21	64	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
28	27	30	11	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
29	28	32	56	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
30	29	27	52	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
31	30	34	102	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
32	32	31	18	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
33	33	28	50	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
34	31	29	20	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
35	35	35	20	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
36	36	33	10	JOE DIFFIE EPIC 69815 (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
37	38	36	52	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	37	38	24	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
39	40	40	17	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
40	44	56	15	CHAD BROCK WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	40
41	42	49	10	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	29
42	41	37	54	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
◀ Pacesetter ▶						
43	57	54	17	SAMMY KERSHAW MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
44	43	41	46	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
45	34	—	2	SUSAN ASHTON CAPITOL 97745 (10.98/16.98) HS	CLOSER	34
46	52	48	59	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
47	48	44	95	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
48	39	53	26	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
49	45	39	52	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
50	47	46	42	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
51	46	42	62	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
52	53	51	100	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
53	50	43	61	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
54	54	52	56	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
55	51	47	28	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
56	49	58	43	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
57	59	57	39	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
58	58	59	102	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
59	56	45	23	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
60	62	61	62	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
61	60	55	89	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
62	55	50	41	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
63	63	70	25	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
64	70	69	22	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	64
65	61	63	64	TERRI CLARK ● MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
66	68	67	68	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
67	65	65	93	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
68	67	66	66	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
69	64	64	68	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
70	73	68	68	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
71	69	71	13	VARIOUS ARTISTS MADACY 6808 (10.98/15.98)	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50
72	RE-ENTRY	6	6	OLD DOGS ATLANTIC 83156/AG (10.98/16.98)	OLD DOGS	61
73	74	—	17	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	44
74	66	60	4	DAVID BALL WARNER BROS. 47270 (10.98/16.98)	PLAY	60
75	RE-ENTRY	62	62	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1

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®

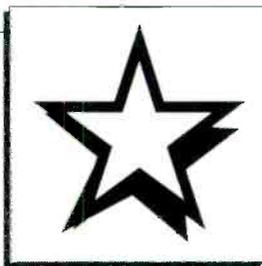
AUGUST 21, 1999

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) 4 weeks at No. 1	EVERYWHERE	114
2	2	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	235
3	3	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	207
4	4	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	198
5	5	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	270
6	9	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	646
7	7	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	238
8	8	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	280
9	6	SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	145
10	10	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	257
11	—	ROY ORBISON VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	17
12	12	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	95
13	16	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	34

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	DEANA CARTER ▲ ³ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	153
15	14	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	589
16	11	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	114
17	13	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	411
18	18	ALISON KRAUSS ▲ ² ROUNDER 610325/MERCURY (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	155
19	17	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	355
20	22	KENNY ROGERS ▲ ⁴ CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	205
21	20	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	196
22	23	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	228
23	19	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	85
24	24	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	176
25	25	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	260

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). Numeral 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.

Classical KEEPING SCORE



This week's column was written by guest columnist Fred Child.

ILLUMINATING FILM SCORE: William Bolcom is certainly not one of the usual suspects. Need an artful film score with classical underpinnings? The list of dependables is relatively brief: Bernard Herrmann, James Horner, Jerry Goldsmith, John Williams. But if you're John Turturro, directing your second feature film, your budget doesn't go there, and, frankly, neither does your taste.

Turturro had a sound in mind: classical roots, modern sensibility, not too sentimental. His movie "Illuminata" was nearly complete early this year, but the music was still missing, and the search seemed fruitless. Until Turturro hooked up with International Creative Management's Sam Cohn, who told him to check out Bolcom.

The name is familiar to classical fans but not yet in every producer's Palm Pilot in Los Angeles. The last film score Bolcom wrote was in 1974, for Joan Micklin Silver's "Hester Street." Bolcom's work got a rave in the Los Angeles Times, and the phone started ringing.



BOLCOM AND TURTURRO

"It was nice to hear from filmmakers, but I was just too darn busy with other projects, said no a few times, and just like that," Bolcom snaps his fingers and chortles, "my film career seemed over." He can afford the laugh. A hale and hearty 61 years old, Bolcom has had career enough without film to fill several robust résumés.

He studied with Darius Milhaud in California and Paris during the '50s and '60s, won a Pulitzer in 1988 for his "New Etudes For Piano," earned a pair each of Guggenheim Fellowships and Koussevitzky Foundation Awards, a trio of Grammy nominations, investiture in the Academy of Art and Letters, and commissions aplenty to keep him growing as a composer for the last four decades.

Many of his orchestral, chamber, solo compositions, and songs continue to be performed and recorded. His work can be found in catalogs from Deutsche Grammophon, RCA, Koch, Nonesuch, Vox, Newport Classics, Argo, CRI, Crystal, and more, keeping his publisher, Hal Leonard, busy.

Bolcom is making final revisions to his fourth opera, "A View From The Bridge" (based on the Arthur Miller play), set to open at the Chicago Lyric Opera Oct. 9.

Need another listing on the résumé? Bolcom is also a fine pianist. His 1973 album of the complete Gershwin collection won Stereo Review's record of the year honors and was a top seller. His longtime collaboration with mezzo-soprano Joan Morris (conveniently, his wife of 24 years) has generated 20 albums and count-

less performances. His deep fascination with American song and ragtime has kept him going, both as performer and composer, for decades.

So why do another film score now? "When John Turturro called," Bolcom says, "I told him the same thing I've always told film people. 'I'm playing, I'm busy, I've got this Arthur Miller opera to finish by the fall, I don't have time.' Pause. 'I'll do it!' Working with Turturro on this lovely movie, it just felt right."

Feeling right didn't make the process easy. Since Turturro had taken so long to find his man, Bolcom had only two weeks to write the entire score for "Illuminata." The task was made no simpler by what Bolcom calls his "Cro-Magnon" methods. Unlike many of today's film composers, he doesn't sit at a synced-up MIDI audio/video complex of computers and keyboards to do his writing.

"I've never been an electronic composer. I write with a pen in my left hand on manuscript paper," he says. His left hand wrote out more than an hour's worth of ideas, fully orchestrated, in his allotted two weeks. The sound Bolcom has conjured for "Illuminata" harks back to film scores by legit composers of an earlier era. There are very few closely timed hits to emphasize specific visuals or actions. There are no 10-second strands of limp connective material built to bolster flimsy fade-outs or transitions. Many of the pieces on the soundtrack album, out this month on Hybrid, with distribution by WEA, can stand alone as brief works (radio programmers take note!).

Each is accessibly melodic, often disarmingly simple in structure. But the shifting harmonies, ranging from waggish to poignant to subtly disconcerting, hint at a deeper emotional life for the characters and the film. The opening "Prologue And Overture" is a little orchestral gem morphing madly through grand Beethoven-esque chords, Mendelssohn-ian flights of fancy, and some distinctly Bolcom-ic susurrations in the low strings.

The "Rendezvous (Tango)" begins with a cartoonish battle between brass and winds that abruptly gives way to a winsome dance between piano and violin. In fact, this attempt to give each section its own musical integrity was a tack consciously taken by Bolcom. "The project called for an atmosphere like the score for 'A Tale Of Two Cities' by Arnold Bax or my teacher's [Milhaud's] score for Jean Renoir's 'Madame Bovary' [1933], orchestral music that's not just underscoring the action but self-contained, evocative music that complements the mood. Some day, if I ever get the time, I'd love to make an orchestral suite from this score."

Although Bolcom jokes that he is "a composer who's just slumming in this [film] business," he has plenty of relevant experience writing for dramatic works, including opera, musical theater, and stage scores. His early years included stage works for a variety of European theaters, followed by pieces for the Yale Repertory Theatre and New York's Lincoln Center, among others.

"Casino Paradise," his musical theater opera, has been recorded by Koch Classics. His opera "McTeague" was premiered at Chicago's Lyric Opera in 1992 with Ben Heppner and Catherine Malfitano in leading roles. He wrote stage music for Miller's "Broken Glass," a Tony nominee for best play in 1994.

"Funnily enough, film is not all that different from writing for stage," Bolcom says. "You write much more than you'll ever use, and when the director says, 'Give me another minute here,' you do it!"

Will he wait another 25 years to do another film score? "Well, as always, I've got 10 things going at once, but John Turturro is a wonderful man, and if he asked, I might bite."

"Illuminata" opened Aug. 6 in New York, Los Angeles, and San Francisco; opens Aug. 20 in Chicago, Atlanta, Philadelphia, and Washington, D.C.; and opens Aug. 27 around the country.

Fred Child is music director/director of cultural programming for WNYC New York.

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			NO. 1	
1	2	70	ANDREA BOCELLI ● PHILIPS 46203 (10.98/17.98)	ARIA — THE OPERA ALBUM 61 weeks at No. 1
2	4	90	ANDREA BOCELLI ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	1	2	VARIOUS ARTISTS CIRCA 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
4	3	18	VARIOUS ARTISTS VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
5	5	26	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
6	7	51	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
7	6	82	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
8	8	55	DON CAMPBELL SPRING HILL 6501 (10.98/15.98)	THE MOZART EFFECT: STRENGTHEN THE MIND
9	10	27	ANDRE RIEU PHILIPS 4557914 (10.98/17.98)	ROMANTIC MOMENTS
10	12	39	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
11	15	80	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
12	11	39	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
13	13	9	VARIOUS ARTISTS DECCA 460191 (10.98/17.98)	MOZART: ADAGIOS
14	9	32	DON CAMPBELL CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
15	14	17	SOUNDTRACK SONY CLASSICAL 60394 (10.98 EQ/16.98)	HILARY AND JACKIE

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			NO. 1	
1	1	21	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL 8 weeks at No. 1
2	2	14	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (10.98 EQ/16.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
3	3	9	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (10.98/16.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	16	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
5	5	98	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98)	TIME TO SAY GOODBYE
6	6	32	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEMMOM
7	8	12	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
8	10	2	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 60773 (10.98 EQ/16.98)	CINEMA SERENADE II: THE GOLDEN AGE
9	7	6	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63516 (10.98/16.98)	A SPLASH OF POPS
10	9	50	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
11	11	16	SOUNDTRACK DECCA 466098 (10.98 EQ/16.98)	A MIDSUMMER NIGHT'S DREAM
12	13	55	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
13	12	94	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
14	15	52	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98)	GOES CLASSIC
15	14	20	VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE

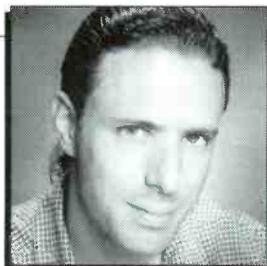
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical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

TOP CLASSICAL MIDLINE

- VARIOUS BUILD YOUR BABY'S BRAIN 2 SONY CLASSICAL
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
- VARIOUS THE GREATEST CLASSICAL SHOW ON EARTH DECCA
- VARIOUS MOZART FOR YOUR MORNING WORKOUT PHILIPS
- VARIOUS THE GREATEST CHORAL SHOW ON EARTH DECCA
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS
- VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- VARIOUS MOZART FOR MEDITATION PHILIPS
- VARIOUS THE GREATEST OPERA SHOW ON EARTH DECCA
- NEW YORK PHILHARMONIC (BERNSTEIN) GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS SONY CLASSICAL
- VARIOUS SOUSA FAVORITES STCLAIR
- VARIOUS MORE MOZART FOR YOUR MIND PHILIPS

TOP CLASSICAL BUDGET

- VARIOUS CLASSICAL MIX POINT CLASSICS
- VARIOUS CLASSICAL GREATNESS IN THE MAKING NARM
- VARIOUS MASTERPIECES OF THE MILLENNIUM LASERLIGHT
- JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS MOZART CLASSICS DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS BEETHOVEN CLASSICS DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS PIANO MUSICAL MASTERPIECES DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS PACHELBEL: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS MUSIC FROM THE AGES DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS MOZART: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS BACH: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS PIANO SERENADE DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS TCHAIKOVSKY CLASSICS DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS BEETHOVEN: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS



by Steve Graybow

IF YOU THINK YOU haven't heard Renee Rosnes, reconsider.

With more than a decade's worth of gigs under her belt alongside Joe Henderson, J.J. Johnson, and James Moody and as a member of the Carnegie Hall Jazz Orchestra, Rosnes has quietly become one of the most in-demand pianists around.

Add to that a substantial career as a leader, and it becomes obvious that most jazz fans have at some point seen Rosnes live, heard her music, and probably have more than a few recordings that she has graced in their collection.

"A large part of my early training has been being able to share the bandstand with some great masters, honing my craft," says Rosnes. "It's sad, because the opportunity to apprentice with these great musicians is slowly disappearing. I feel very fortunate to have had these experiences. That's the difference between me and the younger generation who are just coming up. Unfortunately, they just won't have these opportunities."

The fruits of Rosnes' apprenticeships are clearly in evidence on "Art & Soul," her sixth Blue Note set, slated for release Aug. 31. Unlike past outings, which focused on original material, "Art & Soul" finds the pianist

exploring the work of other composers, primarily in a trio setting. Two Rosnes originals, "Romp" and "Little Spirit" (written for son Dylan), round out the date. In addition to Rosnes' other trio members, husband/drummer Billy Drummond and bassist Scott Colley, "Art & Soul" features Dianne Reeves' stellar vocals on two tracks, including Wayne Shorter's "Footprints" (titled "Ancient Footprints," with the addition of Kitty Margolis' lyrics), and Richard Bona on kalimba and percussion.

That Rosnes chose to open "Art & Soul" with back-to-back readings of Ornette Coleman's "Blues Connotation" and the Beatles' "With A Little Help From My Friends" speaks volumes about her ability to integrate divergent influences, with arrangements that restructure familiar melodies into engaging, original statements.

"I've always been a lover of Ornette's writing, and 'Blues Connotation' is such a spirited piece," says Rosnes. "And 'With A Little Help From My Friends' has a beautiful melody. I slowed the tempo down and re-harmonized the changes, giving the piece a totally different mood. I hope my performance is different from any other that people might have heard, which for me is sort of a prerequisite to recording something. You have to be able to say something new or different with a piece of music."

The Canadian-born Rosnes started playing piano at age 3, studying classical music through her university studies. "I remember hearing Oscar Peterson while in my teens and listening to the notes flying by without being able to figure out what the parts were that made up the sum of what I was hearing. I don't think I even liked the music at the time so much as I was intrigued by it. The challenge of improvisation captivated me.

"Whenever I make music it will, hopefully, have a certain sincerity, a spirit, to it. I think that's what touches people in all forms of art. It's the soul of it, whether it's

(Continued on next page)



ROSNES

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			No. 1	
1	2	10	HARRY CONNICK, JR.	COLUMBIA 69618/CRG 9 weeks at No. 1 COME BY ME
2	1	9	DIANA KRALL	VERVE 304/VG WHEN I LOOK IN YOUR EYES
3	3	3	THE PHIL COLLINS BIG BAND	ATLANTIC 83198/AG A HOT NIGHT IN PARIS
4	4	7	VARIOUS ARTISTS	NARM 50003 JAZZ - DISCOVER AN AMERICAN ORIGINAL
5	5	102	DIANA KRALL	IMPULSE/GRP 233/VG HS LOVE SCENES
6	6	4	LISA STANSFIELD	RCA VICTOR 63541 SWING — ORIGINAL MOTION PICTURE SOUNDTRACK
7	10	27	MILES DAVIS	LEGACY/COLUMBIA 65853/CRG LOVE SONGS
8	8	20	CASSANDRA WILSON	BLUE NOTE 54123/CAPITOL HS TRAVELING MILES
9	7	12	VARIOUS ARTISTS	32 JAZZ 32130 JAZZ FOR A LAZY DAY
10	12	60	VARIOUS ARTISTS	32 JAZZ 32061 JAZZ FOR A RAINY AFTERNOON
11	9	27	VARIOUS ARTISTS	32 JAZZ 32106 JAZZ FOR WHEN YOU'RE ALONE
12	15	59	DIANA KRALL	IMPULSE/GRP 9825/VG STEPPIN' OUT - THE EARLY RECORDINGS
13	19	59	ELLA FITZGERALD & LOUIS ARMSTRONG	VERVE 53790/VG THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
14	11	15	JIM HALL & PAT METHENY	TELARC 83442 JIM HALL & PAT METHENY
15	13	2	CHARLIE HADEN QUARTET WEST	VERVE 547403/VG THE ART OF THE SONG
16	18	14	REGINA CARTER	VERVE 547177/VG RHYTHMS OF THE HEART
17	16	49	VARIOUS ARTISTS	32 JAZZ 32097 JAZZ FOR THE QUIET TIMES
18	17	4	VARIOUS ARTISTS	CONCORD JAZZ 5204/CONCORD JAZZ MOODS - JAZZ AND THE SUNDAY TIMES
19	23	12	CHUCK MANGIONE	CHESKY 184 THE FEELING'S BACK
20	21	14	DIANNE REEVES	BLUE NOTE 33060/CAPITOL BRIDGES
21	20	40	VARIOUS ARTISTS	32 JAZZ 32101 JAZZ FOR THE OPEN ROAD
22	14	4	WYNTON MARSALIS	SONY CLASSICAL/COLUMBIA 69860/CRG BIG TRAIN
23	RE-ENTRY		SOUNDTRACK	MALPASO 46829/WARNER BROS. MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
24	RE-ENTRY		JANIS SIEGEL	MONARCH 1021 THE TENDER TRAP
25	22	12	WYNTON MARSALIS	COLUMBIA 67403/CRG MARSALIS PLAYS MONK - STANDARD TIME VOLUME IV

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			No. 1	
1	1	6	KENNY G ●	ARISTA 19085 6 weeks at No. 1 CLASSICS IN THE KEY OF G
2	3	16	JOE SAMPLE FEATURING LALAH HATHAWAY	PRA/GRP 9956/VG THE SONG LIVES ON
3	2	24	BONEY JAMES	WARNER BROS. 47283 BODY LANGUAGE
4	6	90	KENNY G ▲ ²	ARISTA 18991 KENNY G GREATEST HITS
5	4	3	INCOGNITO	TALKIN' LOUD/BLUE THUMB 546371/VG HS NO TIME LIKE THE FUTURE
6	5	10	PAUL HARDCASTLE	TRIPPIN' N' RHYTHM/PUSH 90506/V2 THE JAZZMASTERS III
7	7	4	RICHARD ELLIOT	BLUE NOTE 57481/CAPITOL HS CHILL FACTOR
8	NEW ▶		TOWER OF POWER	LEGACY/550 MUSIC 69829/EPIC SOUL VACCINATION: TOWER OF POWER LIVE
9	10	6	DOWN TO THE BONE	INTERNAL BASS 2002 THE URBAN GROOVES - ALBUM II
10	9	6	CRAIG CHAQUICO	HIGHER OCTAVE 47498/VIRGIN FOUR CORNERS
11	8	12	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK/WINDHAM HILL JAZZ 11438/WINDHAM HILL TOPAZ
12	12	41	KIRK WHALUM	WARNER BROS. 47124 HS FOR YOU
13	11	10	SPYRO GYRA	WINDHAM HILL JAZZ 11439/WINDHAM HILL GOT THE MAGIC
14	13	7	BELA FLECK	WARNER BROS. 47332 THE BLUEGRASS SESSIONS - TALES FROM THE ACOUSTIC PLANET VOL. 2
15	14	10	MICHAEL FRANKS	WINDHAM HILL JAZZ 11443/WINDHAM HILL BAREFOOT ON THE BEACH
16	15	10	DAVID BENOIT	GRP 9942/VG PROFESSIONAL DREAMER
17	17	17	ROGER SMITH	MIRAMAR 23141 BOTH SIDES
18	16	2	EARL KLUGH	WINDHAM HILL JAZZ 11383/WINDHAM HILL PECULIAR SITUATION
19	21	27	QUINCY JONES	QWEST 46490/WARNER BROS. FROM Q WITH LOVE
20	20	45	WILL DOWNING & GERALD ALBRIGHT	VERVE FORECAST 557613/VG PLEASURES OF THE NIGHT
21	19	20	DAVID SANBORN	ELEKTRA 62346/EEG INSIDE
22	RE-ENTRY		DOWN TO THE BONE	INTERNAL BASS 2001 HS FROM MANHATTAN TO STATEN
23	25	3	CHUCK LOEB	SHANACHIE 5057 LISTEN
24	18	3	JAZZ IS DEAD	ZEBRA 44019 LAUGHING WATER
25	RE-ENTRY		CHRIS BOTTI	GRP 547301/VG SLOWING DOWN THE WORLD

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OCTOBER 7-9, 1999

Fontainebleau Hilton, Miami Beach

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- Our editors retain the right to investigate the validity of each ballot. Companies, stations or individuals found to have engaged in voting manipulation will be disqualified.
- Ballots must be mailed separately, with no more than one ballot per envelope.

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 WYSP Philadelphia
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 WNNX Atlanta
 XETRA-FM San Diego

MAJOR

WALK

- WALK** Long Island
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- KMXB** Las Vegas
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- WSIX** Nashville
 WSM-FM Nashville
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- WDVE** Pittsburgh
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- KNRK** Portland
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SECONDARY

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 WGCI-FM Chicago
 WUSL Philadelphia

ADULT R&B

- WALR-FM** Atlanta
 WDAS-FM Philadelphia
 WHUR Washington

MAINSTREAM TOP 40

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 KRBE Houston
 WHTZ New York

RHYTHMIC TOP 40

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 WBBM-FM Chicago
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 WXRT Chicago

MAJOR

SECONDARY

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 WQKQ Nashville
 WQUE New Orleans

WSOL-FM

- WSOL-FM** Jacksonville
 WWIN-FM Baltimore
 WYLD-FM New Orleans

KDWB

- KDWB** Minneapolis
 WFLZ Tampa
 WKSE Buffalo

KLUC

- KLUC** Las Vegas
 KQKS Denver
 WLLD Tampa

25	25	64	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
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Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past and present Heatseekers titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Ellington," a roundtable featuring producers George Avakian and Teo Macero along with journalist Nat Hentoff, was originally to have included Dance.

Otari RADAR II's Cook Up Business For Sound Kitchen

THE SOUND KITCHEN knows about expansion.

The Nashville studio, owned by brothers **Dino Elefante** and **John Elefante**, went from two rooms to six in the past year. At the same time, the facility has augmented its roster of Otari RADAR II HDR Series hard-disc recorders from two to eight.

Dino Elefante says, "We started

out with a pair of RADAR II's six months ago, and the demand for them increased so quickly, across the board, among our clients that we simply had to get more of them, as quickly as we could. We literally have more RADAR II's than rooms."

A producer whose clients include contemporary Christian act **Petra** says he works exclusively on the Otari format nowadays. "Let's put it

this way," he says, "I haven't produced a record in the last year that wasn't done on a RADAR II system."

Other projects done recently at

Sound Kitchen on RADAR II's include albums by **Avalon**, **Stephen Curtis Chapman**, and **Point Of Grace**—all produced by **Brown Bannister**—and a project by country star **Trace Adkins**.

While the RADAR II makes inroads at recording and mobile studios (New York's Effanel has two customized systems aboard its L7 truck), rental facilities are finding the format to be a hot commodity.

"The demand is real, and it's growing," says **Bill Tesar**, founder/president of New York rental firm **Toy Specialists**. "We've just acquired a second RADAR II system, and they're both pretty much flying out the door, as the New York area continues to move further into nonlinear digital recording for music. The feedback from our clients is that the sound is great, and the system is incredibly intuitive."

Other rental shops with RADAR II's in their inventory include Nashville's **Dreamhire** and Los Angeles' **Advanced Audio Rentals**.

RENOWNED MIXING engineer **Mick Guzauski** has installed a Sony OXF-R3 "Oxford" digital console at his Barking Doctor studio in Mount Kisco, N.Y. In addition, Guzauski has added a Sony PCM-3348HR 24-bit multitrack.

"When I first became aware of the Oxford, it wasn't entirely complete, yet even then it had the best A/D and D/A converters I'd ever heard," says Guzauski. "I've never heard a better-sounding console, analog or digital."

Guzauski tested the Oxford at Sony's East Coast demo facility and followed up with a real-life mix at the **Hit Factory** in New York.

"What impressed me was the fact that I became very comfortable with its operation within a few hours," says Guzauski of the Oxford. "The controls have been laid out so that the most commonly used ones are right in front of the engineer, and using the faders to operate the other clusters also works well."

Commenting on the 3348HR, Guzauski says, "I've been amazed at the dynamic range of 24-bit for recording acoustic instruments. As more producers record in 24-bit, then the 24-bit mix I complete will have a truly great sound. Having more tracks available, and having the ability to recall the mixes instantly, means that my studio will be able to produce better-sounding music with no downtime."



by Paul Verna

END OF AN ERA: The last run of Studer's industry-standard A827 analog 24-track recorder is under way at the manufacturer's facility in Regensdorf,

Switzerland, according to a statement from Studer North America.

To celebrate the milestone, Harman International-owned Studer is making the final production run a Gold Edition, which will include a numbered ID plate, a test generator, an RS232 card, an audio channel remote, and an auto locator with stand.

"The continued demand from our customers for the 827 surprised us, but it resulted in planning this final production run and the development of a special collector's edition of the 827," says **John Carey**, president of San Leandro, Calif.-based Studer North America.

The Studer statement says that some studios have already placed orders for multiple machines. "Once these machines are sold, we do not expect to have another run of the A827," Carey says.

PRO PEOPLE ON THE MOVE: **Jeff Laity** has been appointed to the newly established position of digital products manager at console manufacturer **Amek**, a Harman International company. Laity was most recently signal-processing marketing manager at **Alesis Studio Electronics** in Santa Monica, Calif. . . . **Jeff White** joins **Sadie Inc.** as Western regional sales manager, heading the L.A.-based West Coast sales office. White was most recently president of **White Noise Marketing** and, prior to that, regional sales manager of **AMH Sales Co.** . . . **AKG Acoustics** names **Douglas Little** technical services representative, based in the Austrian company's U.S. headquarters in Nashville. Lit-

tle was most recently lead technician at **Audio Video Environments** in Nashville.

RECORDING PIONEER Tom Dowd and **Sting** will be honored at **Mix** magazine's 15th Annual Technical Excellence and Creativity (TEC) Awards, scheduled for Sept. 25 at the **Marriott Marquis** in New York.

Dowd will be inducted into the TEC Awards Hall of Fame, an honor that recognizes his groundbreaking productions for such influential acts as **Ray Charles**, **Eric Clapton**, **Dusty Springfield**, the **Allman Brothers Band**, **Aretha Franklin**, **Lynyrd Skynyrd**, and **Rod Stewart**, among others. Dowd joins such other industry luminaries as **Ray Dolby**, **George Martin**, **Les Paul**, **Phil Ramone**, **Colin Sanders**, **Al Schmitt**, **Phil Spector**, **Willi Studer**, **Bruce Swedien**, **Rudy Van Gelder**, and **Frank Zappa**.

Sting will receive the **Les Paul Award**, which recognizes people or organizations that have set the highest standards in creative application of technology. Les Paul will present the award in person to Sting.

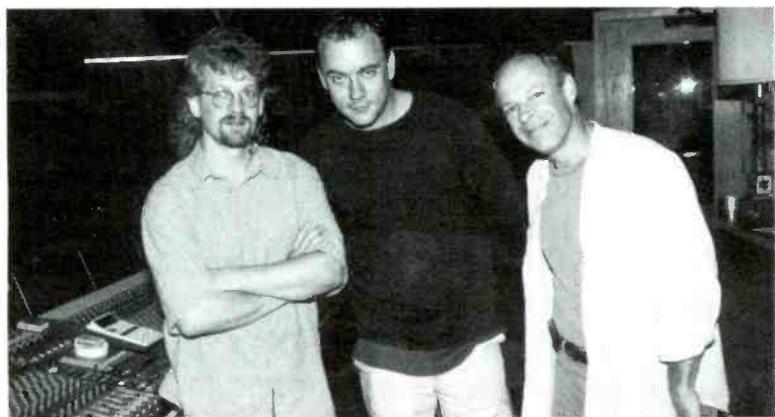
An immensely popular and boundary-stretching artist both as a member of **the Police** and on his own, Sting is also renowned for his philanthropy and his acting career.

SOLID STATE LOGIC (SSL) has improved its popular 9000J analog console with a new version of the software that controls many of the board's functions.

Version 4 software offers enhanced machine control features, with an optimized, 9-pin serial control that improves the integration of slave multitrack systems. In addition, Version 4 simplifies many of the SSL 9000J's project-management pages.

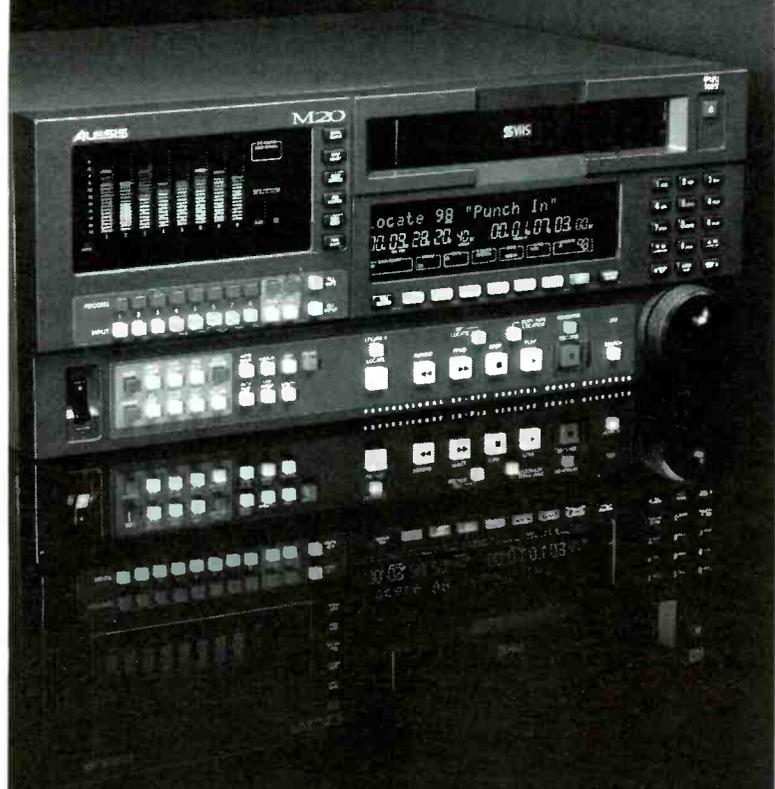
SSL marketing director **John Andrews** says in a statement, "A smooth-running session, be it a blockbuster feature film score or the next No. 1 hit, is as important as the great sound."

(Continued on next page)



'Satellite.' Dave Matthews performed a live-in-the-studio concert for WKQX Chicago contest winners at Chicago Recording Co. (CRC). Shown, from left, are mixing engineer Chris Shepard, Matthews, and CRC executive VP/GM Hank Neuberger.

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Cold Band, Warm Sound. Flip Records act Cold has been tracking its upcoming album at Music Box Studios in Los Angeles with producer Ross Robinson of Korn fame. Shown at the sessions, from left, are Robinson and group members Scooter Ward, Sam McCandless, Kelly Hayes, and Jeremy Marshall. In front is engineer Grant Conway. The album, tracked on 2-inch analog tape through the studio's Trident 80-B console, is due in the fall.

STUDIO MONITOR

(Continued from preceding page)

LANSLOWNE Recording Studios, one of London's longest-running independent facilities, has undergone a significant upgrade, with the installation of a customized, 72-channel AMS Neve VX-S mixing console and a 5.1/7.1-channel surround-sound monitoring system featuring ATC speakers. Among the console's specifications are Flying Faders, Recall, and a dedicated, 8-channel surround film panel. Other improvements at Lansdowne include the

acquisition of a Pro Tools 24 editing system.

Lansdowne's **Chris Dribble** says, "At Lansdowne and [affiliated facility] CTS, we are renowned for our work in the television and film sectors, and this desk has been specified to provide us with the flexibility we need. It also gives us an added advantage—we now have the benefits of a 72-channel console without the cost implications of a large room, making this the ideal combination for

top-line mixing projects as well. Time was very much of the essence. Our workload dictated the minimum possible downtime, and thanks to the efforts of the AMS Neve team and our own crew, we completed the refit in record time."

FOSTEX CORP has entered into a joint venture with online music distribution company NewTechMusic (NTM) whereby some Fostex digital recording products will be enhanced with access to software engines that allow users to create MP3 and Real Audio files. In addition, NTM's Smartpages Web-page software will be bundled with Fostex systems.

In an effort to help independent musicians market their music, NTM will host artist Web pages free of charge on its site and pay Fostex users a 50% royalty for album sales. Sales of individual songs will be paid at twice the statutory rate for singles, and all royalties will be paid on a quarterly basis, according to a statement from Norwalk, Calif.-based Fostex.

Fostex Corp. of America executive VP/COO **Dick Ravick** says, "Together with NTM, Fostex is providing artists with the tools they need for every stage of the Web-based music creation and publishing process, from laying down the first track to having the opportunity of getting paid for their music."

NTM was founded in August 1998 by former Intel executive **Pedro Vargas** to provide online distribution

and retail operations with recording artists. The start-up is based in Campbell, Calif.



Taking Sides On 5.1. More than 100 Music Producers Guild of the Americas (MPGA) members and other guests gathered at Ocean Way Nashville for a 5.1-channel mixing symposium. Conference leaders included Chuck Ainlay, Ed Chorney, and George Massenburg. Shown at Ocean Way Nashville's Oxford console, from left, are Ocean Way co-owner and independent producer/engineer Allen Sides and John Kellogg, GM of multichannel music for Dolby Laboratories.



Axiom Test Drive. Solid State Logic (SSL) hosted a reception in its New York office for its Axiom-MT digital console. Shown at the event, from left, are Sue McDonald, SSL's product manager for the Axiom-MT; Alex Abrash, studio manager at New York facility Kampo Cultural Center, which recently purchased an Axiom-MT; and Kampo technician Ryan Breen. (Photo: Dave King)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 14 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
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)	SCAR TISSUE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	SEXUAL (LA DA DI) Amber/ The Berman Brothers (Tommy Boy)
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	OCEANWAY (Los Angeles) Jim Scott	GALLERY (New York) Touch C. H. Berman
CONSOLE(S) / DAW(S)	Logic Audio Soundcraft Spirit	SSL 6000 E/G+	SSL 4000	custom Neve	SSL 6000
RECORDER(S)	Mac 9600, Logic Audio software Pro Tools	Tascam DA-88	Sony 3348/Pro Tools	Ampex ATR 124	Studer A827
MIX MEDIUM	none used	Sony D-113	Quantegy 467	Ampex 499	Ampex 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	THE VILLAGE (Los Angeles) Jim Scott	GALLERY (New York) Dr. Moe C. H. Berman
CONSOLE(S) / DAW(S)	SSL 9000	SSL 9000J	Neve V3 Legend	Neve 8048	SSL 6000
RECORDER(S)	Mac 9600, Pro Tools, Studer 827	Studer A827	Sony 3348	Studer A80	Studer A827
MASTER MEDIUM	Quantegy GP9	Quantegy 499	Quantegy 467	BASF 900	Ampex 499
MASTERING Engineer	OASIS Eddy Schreyer	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Ken Love	SONY MUSIC Vlado Meller	ABSOLUTE Leon Zervos
CD/CASSETTE MANUFACTURER	BMG	Sony	JVC	WEA	WEA

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ARTISTS & MUSIC

Pop Vets Join Forces As Hitmaking Duo

Frank, Kipner Bring Shared Concepts To 'Genie,' 'Hardest Thing'

BY DYLAN SIEGLER

NEW YORK—Two of today's hottest songwriter/producers, David Frank and Steve Kipner, reside a stone's throw from each other in the hilly California town of Topanga.

As a team, Frank and Kipner are behind ubiquitous pop numbers like Christina Aguilera's "Genie In A Bottle"—a No. 1 hit on The Billboard Hot 100 that the duo also produced—and "The Hardest Thing" from 98°. But while the two joke about establishing a "Topanga pop sound," they're too versatile to set their sights on predictability.

"We like to give each song an individual identity and character—we're not factory-oriented," explains Frank. "We don't dream of having a



KIPNER

number of programmers making new 'Frank and Kipner' tracks for us in the basement, and we're not looking at songwriting and producing as some sort of common denominator."

Adds Kipner, "Each song has to count and stand up for itself."

The two were introduced through the company that administers their individual work, EMI Music Publishing, where each is signed to a long-standing co-publishing deal.

"When I heard David's work, it struck me that it was a little left-of-center, unpredictable. And that was intriguing," says Kipner, who had his first No. 1 hit in 1981 with fellow Aus-

tralian Olivia Newton-John's "Physical." Frank got his start as half of the electronic/funk duo the System and as an instrumental arranger for such hits as Steve Winwood's 1986 No. 1 hit "Higher Love."

Changing their sound from track to track is one of the pair's secrets to enduring as pop songwriters; the other is staying up-to-date with what other artists are generating.

"I want to feel like the songs I hear on the radio are part of my life, and most importantly, part of the backdrop of what I'm writing," allows Frank.

"In order to actually be able to write the music, to keep up, it is necessary to make sure I'm not just thinking of some [song] that I knew a long time ago."



FRANK

Frank calls himself "the biggest Beatles fan there ever was" but says that incorporating R&B, hip-hop, and other influences has been integral to his success.

The duo says its most recent victories—Aguilera's "Genie In A Bottle" and 98°'s "The Hardest Thing"—were born in very different ways.

"With 'Genie,' David had got up at about 2 a.m. and gone to his studio—sometimes late at night he comes up with things, like a painter throwing colors. In the morning, he played me and [the song's third co-writer] Pam Sheyne the loop he'd written," says Kipner. "We each started singing stuff, saying, 'What about this? How

about this?' And before we knew it, we had an angle. That song came out of the instrumentals; they dictated where that song was going to go."

"The Hardest Thing," however, relies on its lyrics most of all. "They get better and better as they sink in," says Frank. Kipner marvels, "Those lyrics came right out of the blue. Sometimes you don't think of the words—they just come."

Both songs, however, were inspired by the same goal. "Our creative elements and aims are very basic: We're aiming to touch people emotionally with both the lyrics and the harmonic/melodic structure," says Frank. The two also know that "there are things you need to do to get a song on the radio," says Kipner. "And you get to know yourself and your partner, and you can tell when you're getting off the beaten path. The important thing, for us, is to make it a hit song first."

The songwriters are careful to note, however, that the character an artist brings to a song is what makes or breaks it. "The artist has to own the song in the end," says Kipner.

Paul Morgan, senior director of creative at EMI Music Publishing, says the writers are a publisher's dream.

"In today's marketplace, it's very important that a songwriter not only create demos that are marketable but that they have a sense who they're writing for and how it's going to get there," he says. "Steve Kipner and David Frank understand that writing the songs is part of it but that being able to open doors and create a situation to release that song is just as important."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"THE STROLL"

Written by Clyde Otis, Nancy Lee
Published by Songs of PolyGram International (BMI)

A blues/rock veteran who has toured relentlessly and contributed to numerous albums by Gregg Allman, Bonnie Bramlett, Percy Sledge, and others, Jimmy Nalls finally makes his solo recording debut this summer with "Ain't No Stranger" on Nashville-based MRL Records. A former member of Sea Level, which recorded five albums in the '70s, Nalls also served as lead guitarist for the Nighthawks and later was with country artist T. Graham Brown. Nalls' impressive résumé helped him craft an album that combines rock, blues, funk, and

swamp music into an intoxicating mix. In addition to writing or co-writing six tracks, Nalls includes a cover of "The Stroll." The song was a hit for the Diamonds (also known for "One Summer Night," "Little Darlin'," and "Why Do Fools Fall In Love"). It peaked at No. 4 on The Billboard Hot 100 in 1958.



"I'm a big fan of that particular song, having grown up in that time period," says Jimmy Nalls. "I remember [the Diamonds] doing it on 'American Bandstand.' I always thought it was a great song, and I'm surprised that up until now no one has covered it."

"When this record surfaced and we began putting together material, I began to think, 'Shoot, I should go ahead and cut it.' So we worked up an arrangement, and there it is. I think we were pretty true to the

rock roots of the song. It's pretty much the same feel as the original. We changed the vocal melody line a little bit and made it a little bluesier. And Wayne Jackson and Doug Moffet came in and put their horn stamp on it, that cool horn line.

"It's kind of a cross between what's on the original record and an updated Jimmy Reed-style version of it. There are several songs on the album [that] radio stations are picking up and playing. I know a lot of the blues stations gravitate toward that one. It's a cool arrangement, and I'm real proud of it."

"The song has that timeless feel, that bluesy shuffle kind of feel which is timeless. That song has a groove that is half a mile wide. It lends itself just as well in the '90s as it did in the late '50s or early '60s. It's a very cool, understated, shuffling kind of groove."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
GENIE IN A BOTTLE	Steve Kipner, David Frank, Pam Sheyne • Stephen A. Kipner/ASCAP, EMI April/ASCAP, Appletree/BMI, Griff Griff/ASCAP	
HOT COUNTRY SINGLES & TRACKS		
AMAZED	Marv Green, Aimee Mayo, Chris Lindsey • Warner-Tamerlane/BMI, Golden Wheat/BMI, Careers-BMG/BMI, Silverkiss/BMI, Songs Of Nashville Dreamworks/BMI Cherry River/BMI	
HOT R&B SINGLES		
BILLS, BILLS, BILLS	Kandi Burgess, Beyonce Knowles, Kelendria Rowland, Le Toya Luckett, Kevin Briggs • Shak'em Down/BMI, Hitco/BMI, Kandacy/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Beyonce/ASCAP, Le Toya/ASCAP, Kelendria/ASCAP	
HOT RAP SINGLES		
JAMBOREE	K. Gist, V. Brown, A. Criss, Benny Golson • Naughty/ASCAP, WB/ASCAP, Celedia/BMI	
HOT LATIN TRACKS		
LOCO	Massias • M.A.M.P./ASCAP	

Spirit Reports A Hefty Rise In Activity In Purchases, Administration Deals

MULTIPLE GROWTH PATHS: Spirit Music, the New York-based publishing operation formed in 1995 as a partnership between former BMI staffer Mark Fried and London's Mark Levinson, who operates Palan Music there, reports that the first six months of this year have been its most active yet.

Fried says that more recent deals in which he purchased or became administrator for songs and catalogs added another 2,000 songs to Spirit Music in a span of genres ranging from pop and rap to dance and jazz.

The company, for undisclosed sums, has bought the song catalog of the Marshall Tucker Band, with its '70s successes, and the

Pure Energy Music catalog, which includes several '80s hits such as "Holiday," "Anything For Money," and "Body Work."

Another purchase is the catalog of writer/artist Benny Mar-

dones, including "Into The Night." On the administration front, Spirit Music now represents the songs, both past and future, of Stephen Bishop, which includes his singles successes along with film themes he began to compose in the early '80s, including those for "Animal House" and "The China Syndrome," as well as the Oscar-nominated "Separate Lives" from the film "White Nights."

Spirit Music will also represent the catalog of British rock group Foghat in a deal with founding member Dave Peverett.

With an agreement with the estate of Carl Perkins, Spirit Music will administer the family's Brick Hit House Music, including the Dolly Parton hit "Silver And Gold" and the Judds' "Let's Talk About Love." In addition, there are songs written in collaboration with Perkins' children: Stan Perkins, Greg Perkins, and Debbie Swift, who has also made a co-publishing deal with Spirit Music.

Fried also reports that he's concluded administration deals with

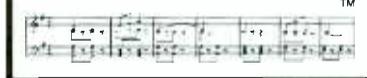
independent labels that have publishing units. They include the rap/hip-hop label Delicious Vinyl; the jazz label 32 Records, operated by veteran jazz producer Joel Dorn; and the dance music label Rampage.

For its own catalog, Spirit Music has added to its writer staff with the signings of songwriters Jeff Vincent, Jeff Elmassian, and Jimi Hazel.

The company says it has placed material in such films as Paramount's "The Wood"; New Line's "Drop Dead Gorgeous" and "Detroit Rock City"; and Universal's "Mystery Men." Also, there have been ad placements with such brands as Burger King, Budweiser, and Sony MiniDisc.

Fried's partnership with Levinson includes mutual subpublishing of the Spirit and Palan catalogs abroad and in the U.S., respectively.

Words & Music



by Irv Lichtman

MERCER FOUNDATION GETS DIRECTOR: George C. White has been named executive director of the Johnny Mercer Foundation, reports its president, singer Margaret Whiting. The foundation was established in 1982 in honor of the late lyricist to promote the standards of American popular song, help new songwriters, support children's musical education, and fight childhood disease.

White is associated with the Yale School of Drama. He's president/chairman of the Eugene O'Neill Theater Center and associated with the Sundance Institute and the National Council on the Arts, among other groups.

P RINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Backstreet Boys, "Millennium."
2. "N Sync."
3. Britney Spears, "... Baby One More Time."
4. "Star Wars: Episode 1—The Phantom Menace."
5. Shania Twain, "Come On Over."

Hot Latin Tracks™



There's No Need For Separate Latin Certs

COLLECTING HARDWARE: Although Latino acts recently have been scoring more and more certifications from the Recording Industry Assn. of America (RIAA), July turned out to be a record month for certs for Spanish-language product.

Eight Spanish-language albums earned certs from the RIAA, including a pair of albums that earned platinum discs for shipments exceeding 1 million units: **Alejandro Fernández's** "Me Estoy Enamorando" (Sony Discos) and **Elvis Crespo's** "Suavemente" (Sony Discos).

Also, Crespo earned a gold certification for 500,000 units shipped of his latest album, "Pintame."

On the eve of Fonovisa's expected sale, the Los Angeles indie earned gold certifications for five titles: "20 Aniversario" by **Marco Antonio Solís Y Los Bukis**; "Trozos De Mi Alma" by **Solís**; "Necesito Decirte" by **Conjunto Primavera**; "Así Como Tú" by **Los Tigres Del Norte**; and "Herencia De Familia" by **Los Tigres Del Norte**.

Artists of Latino heritage garnering certifications for English-language product were C2/Columbia heartthrob **Ricky Martin** and Work/Columbia diva **Jennifer Lopez**.

Martin's eponymous label bow has been certified for sales of 5 million units. Lopez has snared gold and platinum certifications for her maiden disc, "On The 6."

In August, two more titles have already been certified by the RIAA: "Inolvidables," a 1996 greatest-hits disc from Disa/EMI Latin Mexican *cumbia* act **Los Angeles Azules**, and "Tucanes De Oro," a 1997 greatest-hits album by EMI Latin's popular grupo **Los Tucanes De Tijuana**.

Twenty-four Latin albums have been certified, so far, this year. That tally is nearly as high as the number of combined total certifications (29) from 1997 and 1998. Eleven of the 50 titles appearing on The Billboard Latin 50 have been certified gold or platinum.

With so many Spanish-language titles earning gold and platinum certs, it doesn't seem worthwhile to create additional "Latin" certifications based on albums selling fewer units, as has been mentioned recently by several executives in the U.S. Latino industry.

Separate certifications based on language alone would set a dangerous precedent that could be followed by countries in Latin America where no



by John Lannert

such prejudice currently exists. In other words, gold and platinum certifications in Latin America are determined by quantity of sales, not by a specific language.

Would it make sense, for example, to hold **Andrea Bocelli's** Italian-language and Spanish-dominant albums to different sales standards based on language content alone? English-language artists compete head-to-head with home-grown Latin American acts, despite the fact that they record in a tongue not spoken by the majority of its potential fan base.

Likewise, Spanish-language artists duel with their English-language counterparts in the U.S. but with a decided language advantage, since about 30 million residents of the U.S. speak Spanish.

It certainly could be argued that since the stateside Latin market is much smaller than the general market—Spanish-language titles accounted for about 4% of the total market in 1998—the standards for certifications should be established at lower sales levels.

But for years, the domestic Hispanic industry has been trying to inform general-market labels, media, and retail that the Latin record business is a major player due to its ever-expanding growth.

The ongoing jockeying for additional Grammy categories for Latino artists and more appearances by Latino acts on the Grammy Awards is but one illustration of how the stateside Hispanic music industry raises its collective voice for mainstream recognition.

But what better way is there for the U.S. Latino record industry to secure mainstream acclaim than through certifications based on sales criteria that have been established by the RIAA's Anglo member labels? Any lesser criteria smacks of a double standard in which Latino labels strive for general-market attention while using sales standards not recognized by the general market.

Martin notwithstanding, part of the very reason why so much media atten-

tion has been thrust upon the domestic Hispanic music sector in the past four months is the rush on gold and platinum certs by Latino artists. Would additional beneficial attention have been lavished on a market whose albums also earn certs for just selling, say, 100,000 units and 250,000 units?

Some Latino imprints award their artists in-house gold and platinum awards based on the generally accepted "Latin gold" of 50,000 units shipped and "Latin platinum" of 100,000 units shipped.

This sort of promotional tool does no harm in and of itself. The words "gold" and "platinum" are banded about in such haphazard fashion in the Spanish-language markets that they've since lost much of their meaning.

But a Spanish-language title earning a gold or platinum certification from the RIAA is noteworthy and valuable, both as a viable promotional tool—and as a prestigious symbol that Hispanic artists have arrived.

ENIGMATIC MANZANERO: Only a few months after having signed a deal with Fonovisa, acclaimed singer/songwriter **Armando Manzanero** amicably split from the label and returned to Azteca Music, where he signed a five-year deal. He says he

(Continued on next page)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 5 DIAS (Wiz, BMI)
 - ATADO A TU AMOR (Not Listed)
 - BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)
 - BELLA (SHE'S ALL I EVER HAD) (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)
 - A CAMBIO DE QUE (Not Listed)
 - CUANDO LA BRISA LLEGA (Gran Carman Songs, BMI)
 - DE HOY EN ADELANTE (Rubet, ASCAP/Universal, ASCAP)
 - DEJATE QUERER (PSO, ASCAP)
 - DESHOJO LA MARGARITA (H.R.M., BMI)
 - EL NIAGARA EN BICICLETA (Redomi, BMI)
 - EL PEOR DE MIS FRACASOS (Crisma, SESAC)
 - EN LAS NUBES (Caribbean Waves, ASCAP)
 - EN MI CORAZON (YOU'LL BE IN MY HEART) (Edgar Rice Burroughs, ASCAP/Walt Disney, ASCAP)
 - ESTABA SOLO (ADG, SESAC)
 - ESTAS ENAMORADA (JKE, ASCAP)
 - IF YOU HAD MY LOVE (EMI Blackwood, BMI/Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/Coni Tiffani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI)
 - LAGRIMAS (TN Ediciones, BMI/Fonmusic, ASCAP)
 - LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
 - LLAMARADA (BMG, ASCAP)
 - LOCO (M.A.M.P., ASCAP)
 - ME ESTOY ACOSTUMBRANDO A TI (Rightsong, BMI)
 - ME HACES MUCHA FALTA (Flamingo, BMI)
 - ME VAS A RECORDAR (Not Listed)
 - MIL GRACIAS (Ernesto Musical, BMI)
 - MI VIDA SIN TU AMOR (F.I.P.P., BMI)
 - NECESITO DECIRTE (Seg Son, BMI)
 - NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)
 - OJOS ASI (F.I.P.P., BMI)
 - QUE TE VAS (Zomba Golden Sands, ASCAP/BMG Songs, ASCAP)
 - SANTO, SANTO (F.I.P.P., BMI)
 - SE ME OLVIDO OTRA VEZ (BMG, ASCAP)
 - SED DE CARINO (Not Listed)
 - SI TU ME FALTAS (Gemini Star, ASCAP/Peermusic, ASCAP)
 - SOL, ARENA Y MAR (Warner-Tamerlane, BMI)
 - SUBLIME MUJER (Peermusic, BMI/Promociones Musicales HR, S.A., BMI)
 - TIEMBLA (CD Elvis, BMI/Sony/ATV Latin, BMI)
 - TRAIGO UNA PENA (Warner/Chappell)
 - TU (World Deep Music, BMI)
 - TU SABES BIEN (Don Cat, ASCAP)
 - A VECES ME PREGUNTO (Milenio, ASCAP/Sir George, ASCAP/WB, ASCAP)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
				No. 1	
1	3	2	16	ALEJANDRO FERNANDEZ SONY DISCOS	LOCO PRAMIREZ (MASSIAS)
2	2	13	11	MILLIE EMI LATIN	DE HOY EN ADELANTE R. PEREZ (R. PEREZ)
3	1	1	15	JENNIFER LOPEZ WITH MARC ANTHONY SONY DISCOS	NO ME AMES D. SHEA, V. ZAMBRANO (G. BIGAZZI, A. CIVAI, BALDI, M. FAGLIANI)
4	6	9	7	GILBERTO SANTA ROSA SONY DISCOS	DEJATE QUERER J. LUGO (D. POVEDA)
5	9	7	12	MARCO ANTONIO SOLIS FONOVISA	EL PEOR DE MIS FRACASOS B. SILVETTI (M.A. SOLIS)
6	14	12	31	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE J. GUILLÉN (R. GONZÁLEZ MORA)
7	5	4	10	ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO	BAILAMOS THE GROOVE BROTHERS (P. BARRY, M. TAYLOR)
8	NEW		1	LUIS MIGUEL WEA LATINA	SOL, ARENA Y MAR L. MIGUEL, L. MIGUEL, A. PEREZ, FLOYO S. LOYO
9	7	6	7	RICKY MARTIN C2/SONY DISCOS	BELLA G. NORIEGA (J. SECADA, G. NORIEGA, R. ROSA, L. GÓMEZ ESCOLAR)
10	12	5	10	MANA WEA LATINA	SE ME OLVIDO OTRA VEZ FHER & ALEX (J. GABRIEL)
11	10	15	27	PEPE AGUILAR MUSART/BALBOA	ME ESTOY ACOSTUMBRANDO A TI PAGUILAR (R. CERATTO)
12	4	3	13	CHRISTIAN CASTRO ARIOLA/BMG LATIN	MI VIDA SIN TU AMOR K. SANTANDER (K. SANTANDER)
13	16	40	7	MANNY MANUEL MERENGAO/RMM	EN LAS NUBES L. MARTI (H. GARCIA)
14	8	8	10	LOS TIGRES DEL NORTE FONOVISA	LAGRIMAS LOS TIGRES DEL NORTE (R. RUBIO)
				GREATEST GAINER	
15	21	28	3	FRANCO DE VITA SONY DISCOS	TRAIGO UNA PENA F. DE VITA, A. CUCCO PENA (F. DE VITA)
16	17	18	25	NOELIA FONOVISA	TU M. AZEVEDO (ESTEFANO)
17	11	11	11	EDNITA NAZARIO EMI LATIN	TU SABES BIEN D. DEL INFANTE, E. NAZARIO (L. A. MARQUEZ)
18	13	10	12	LOS TUCANES DE TIJUANA EMI LATIN	ME HACES MUCHA FALTA G. FELIX (M. QUINTERO LARA)
19	25	27	5	TONNY TUN TUN CAIMAN	CUANDO LA BRISA LLEGA T. TUN TUN (T. TUN, J. A. CASTRO)
20	NEW		1	LIMITE 21 EMI LATIN	ESTAS ENAMORADA E. TORRES SERRANT (J. BERMUDEZ, E. TORRES SERRANT)
21	40	—	2	CHAYANNE SONY DISCOS	ATADO A TU AMOR NOT LISTED (NOT LISTED)
22	19	21	11	LOS TEMERARIOS FONOVISA	ESTABA SOLO A. A. ALBA (A. A. ALBA)
23	31	—	2	ELVIS CRESPO SONY DISCOS	TIEMBLA R. CORA (E. CRESPO)
24	23	25	3	RENE & RENNY ARIOLA/BMG LATIN	DESHOJO LA MARGARITA F. ROJO (R. MONTANER)
25	18	14	19	RICKY MARTIN C2/SONY DISCOS	LIVIN' LA VIDA LOCA R. ROSA, D. CHILD (R. ROSA, D. CHILD)
26	30	29	4	GRUPO INNOVACION GARMEX	SED DE CARINO NOT LISTED (NOT LISTED)
27	22	—	3	SHAKIRA SONY DISCOS	OJOS ASI S. MEBARAK R., P. FLORES J. GARZA (S. MEBARAK R., P. FLORES J. GARZA)
28	20	17	5	JERRY RIVERA SONY DISCOS	SI TU ME FALTAS R. SANCHEZ (M. LAURET)
29	28	32	5	BANDA MAGUEY RC/BMG LATIN	MIL GRACIAS E. SOLANO (E. SOLANO)
30	32	—	2	SO PRA CONTRARIAR & GLORIA ESTEFAN RC/BMG LATIN	SANTO SANTO E. ESTEFAN JR., R. BLADES (E. ESTEFAN JR., R. BLADES, A. CHIRINO)
31	NEW		1	CORVO SONY DISCOS	A CAMBIO DE QUE NOT LISTED (NOT LISTED)
32	36	37	4	JENNIFER LOPEZ WORK/SONY DISCOS	IF YOU HAD MY LOVE R. JERKINS (R. JERKINS, L. DANIELS, C. ROONEY, F. JERKINS III)
33	27	23	18	VICENTE FERNANDEZ SONY DISCOS	SUBLIME MUJER P. RAMIREZ (M. E. TOSCANO)
34	RE-ENTRY		4	GEORGE LAMOND PRESTIGIO/SONY DISCOS	QUE TE VAS M. BONILLA (J. GABRIEL)
35	29	16	7	AMANDA MIGUEL KAREN/CAIMAN	5 DIAS D. BASTONI (V. INCENZO, M. ZARRILLO, J. BALLESTEROS)
36	24	20	17	JUAN LUIS GUERRA 440 KAREN/CAIMAN	EL NIAGARA EN BICICLETA J. L. GUERRA (J. L. GUERRA)
37	NEW		1	DLG SONY DISCOS	A VECES ME PREGUNTO S. GEORGE (G. GARCIA, S. GEORGE)
38	NEW		1	LOS ANGELES DE CHARLY FONOVISA	ME VAS A RECORDAR NOT LISTED (NOT LISTED)
39	RE-ENTRY		3	PEPE AGUILAR MUSART/BALBOA	LLAMARADA PAGUILAR (J. VILLAMIL)
40	39	35	1	PHIL COLLINS WALT DISNEY/HOLLYWOOD LATIN	EN MI CORAZON R. CAVALLO, P. COLLINS, R. LOPEZ, J. PONTON (P. COLLINS)

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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Artists & Music

NOTAS

(Continued from preceding page)

had just put out the disc "Hoy No" on Azteca, and he wanted to promote it, even after he signed with Fonovisa.

Initially, Fonovisa went along with Manzanero's plan, but eventually the label wanted him to concentrate on his activities with Fonovisa. Manzanero balked, so the two parties parted.

Manzanero now wants to cut a duets album celebrating his 50 years in the music industry. He also wants to record discs with **Marco Antonio Solís** and **Los Temerarios**, each of whom record for . . . Fonovisa.

As if that weren't enough, the much-honored composer of "Esta Tarde Ví Llover," "Somos Novios," and "No Sé Tú" will embark on a Latin American tour Sept. 14 in Mexico City with **Marco Antonio Muñiz**, **José José**, and **Raúl Di Blasio**. Plans call for a Dec. 31 millennium concert at Chichen-Itzá, Mexico.

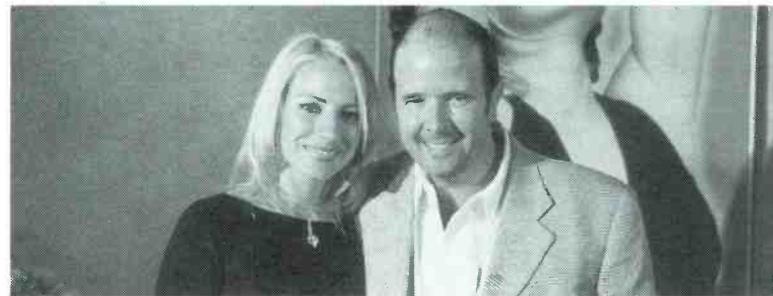
ACOUSTIC SHAKIRA: On Aug. 12, Sony Discos singer/songwriter **Shakira** taped an "MTV Unplugged" show at the Grand Ballroom in Manhattan Center Studios in New York. The performance was produced by **Sean Murphy** and directed by **Milton Lage**. Shakira, a Grammy nominee this year in the best Latin alternative/rock category, played songs from "Dónde Están Los Ladrones?" and "Pies Descalzos."

MEXICO NOTAS: On Aug. 8, the TV Azteca variety show "Domingo Azteca" made its debut as a three-hour program. Formerly a 90-minute show that followed the canceled 90-minute program "México Lindo Y Qué Ritmo," "Domingo Azteca" now features some stars and musical segments that previously were seen on "México Lindo Y Qué Ritmo."

Program producer **Alberto Del Bosque** explains that instead of broadcasting two shows on Sunday nights—"México Lindo Y Qué Ritmo," which featured Mexican-rooted musical act and comedians, and "Domingo Azteca"—it would be beneficial, ratings-wise, to produce one show that contained the best elements of both programs, each of which was garnering good ratings before the program change. "Domingo Azteca" airs on Telemundo in the U.S.

Toño Berumen, manager of the Sony Mexico act **Mercurio**, has revamped the lineup of the five-man vocal group by adding three new members: **Adrián Cuevas**, **Elías Chiprout**, and **Mike Biagi**. While the group cuts its new disc for Sony, the label continues to work "Tiempo De Vivir," a slow seller compared with **Mercurio's** previous discs.

Ranchera luminary **Lucha Villa**, who has spent the past two years in a difficult rehabilitation resulting from complications from an operation, is hoping to do a farewell concert sometime next year with an all-star array of her close friends, including **Juan Gabriel**, **Amalia Mendoza**, **Queta Jiménez**, **Juan Valentín**, **Ana Gabriel**, and **Marco Antonio Muñiz**. Villa, who wants to perform songs by **Juan Gabriel**, **José Alfredo Jiménez**, and **Tomás Méndez**, among others,



León, Sony Make Deal. Puerto Rican merengue artist Melina León, left, and Oscar Liord, president of Sony Discos, were both aglow recently after León signed a recording deal with Sony. León, whose album debut, "Con Los Pies Sobre La Tierra," was released Aug. 3, performed a showcase set in April at Billboard's 10th annual International Latin Music Conference.

has recorded 60 albums and has appeared in 40 films.

CHILE NOTAS: Sony Music Chile has signed a three-year distribution deal with Argentine tropical label Leader Music. According to Sony Chile GM **José Antonio Eboli**, Leader owns "7% to 8%" of the market share in Chile. **Ráfaga**, Leader's best-selling artist in Chile, routinely sells 50,000 units, good enough for double-platinum certification in Chile.

EMI Chile's **Tiro De Gracia** is in New York's Mirror Image studio mixing the follow-up to its successful 1997 debut "Ser Humano," which was recently dropped in the U.S. by EMI Latin. Group members are working on the mixing with **Iván "Doc" Rodríguez (KRS-One, Fugees)**.

EMI Chile will drop **Tiro De Gracia's** sophomore disc Sept. 20. "Ser Humano" has sold more than 60,000 units.

Acclaimed Harlem, N.Y.-based gospel outfit **Inspirational Ensemble** will play Aug. 26 at the Teatro Oriente in Santiago, Chile. The show was arranged by Chile-born **Arturo Carvajal**, a New York resident who is the lone white singer in the ensemble.

Slated to perform Nov. 26 at Santiago's Teatro Municipal is renowned roots/jazz crew the **Preservation Hall Jazz Band**.

CHART NOTES, RADIO: **Alejandro Fernández** scores his first chart-topper on Hot Latin Tracks in 13 months as "Loco" (Sony Discos) rises 3-1 on 15.7 million audience impressions—a gain of 900,000 audience. "Loco" is Fernández's fourth No. 1 single on the chart.

Though "Loco" features a more Mexican flavor than Fernández's previous chart-toppers, the audience numbers are nearly split among pop stations (7.3 million) and regional Mexican stations (8 million).

That split in audience count prevents "Loco" from topping either the pop or regional Mexican charts.

Ricky Martin's "Bella" (Sony Discos) returns to the apogee of the pop genre chart with 10 million audience impressions, down from 10.6 million last issue.

Returning to the top of the regional Mexican chart is **Conjunto Primavera's "Necesito Decirte"** (Fonovisa) with 10 million audience impressions, up from 8.5 million last issue.

Gilberto Santa Rosa's "Déjate Querer" (Sony Discos) stays at No. 1 on the tropical/salsa genre chart with 11.5 million audience impressions, compared with 11 million last issue.

Making a strong bow this issue at No. 8 on Hot Latin Tracks is **Luis Miguel's "Sol, Arena Y Mar"** (WEA Latina) with 10.3 million audience impressions. "Sol, Arena Y Mar" bows on Billboard's Hot Dance Singles/Maxi-Singles Sales chart at No. 10.

CHART NOTES, RETAIL: **Enrique Iglesias' "Bailamos"** (Fonovisa) blipped up 2% to 22,000 units this issue, as his smash greatest-hits package remains comfortably atop The Billboard Latin 50, which is unpublished this issue.

As "Bailamos" inches up 67-66 on The Billboard 200, it also holds down first place on the pop genre chart for the fifth week running.

The title track of "Bailamos" has climbed to the apex of Billboard's Hot Dance Music/Club Play chart—Iglesias' first No. 1 entry on that chart. "Bailamos" also jumps 42-23 on Billboard's Maxi-Singles Sales chart.

Sales of **Buena Vista Social Club's** eponymous hit on World Circuit/Nonesuch/AG slip 3% to 15,000 pieces, but the Grammy-winning disc stays atop the tropical/salsa genre chart for fifth straight week.

Moving back into the top rung on the regional Mexican genre chart is **Los Tigres Del Norte's "Herencia De Familia"** (Fonovisa). Sales of the Tigres' double-CD opus dropped 7% to 6,500 units.

SALES STATFILE: The Billboard Latin 50: this issue: 183,000 units; last issue: 179,000 units; similar issue last year: 91,500 units.

Pop genre chart: this issue: 74,500 units; last issue: 71,500 units; similar issue last year: 34,500 units.

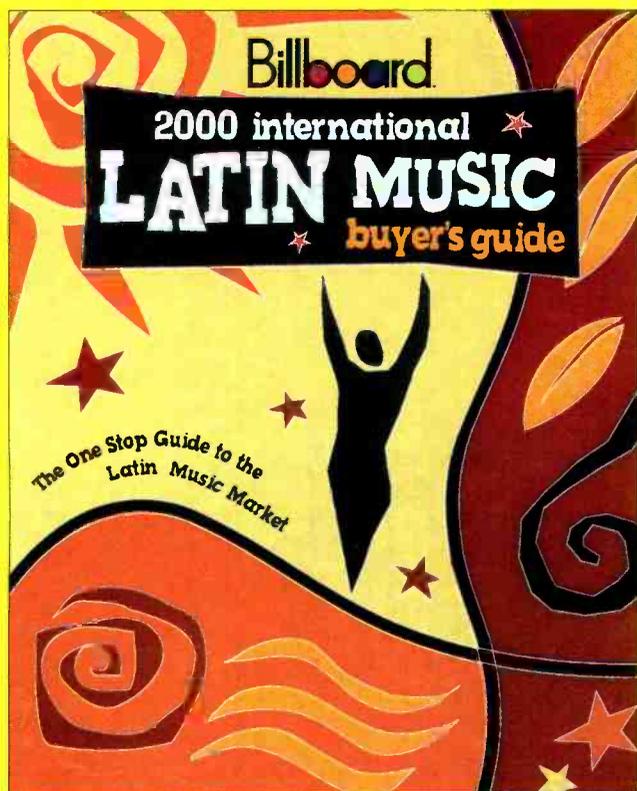
Tropical/salsa genre chart: this issue: 63,000 units; last issue: 60,000 units; similar issue last year: 27,000 units.

Regional Mexican genre chart: this issue: 39,500 units; last issue: 42,500 units; similar issue last year: 24,000 units.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City; **Sergio Fortuño** in Santiago, Chile; and **Karl Troller** in Bogotá, Colombia.

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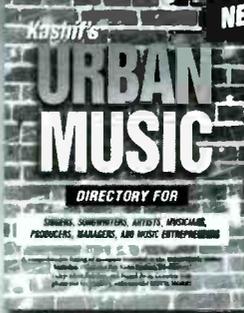
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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

New Award For Music On The Web Surfers Choose Their Favorite Australian Sites And Song

BY CHRISTIE ELIEZER

SYDNEY—The inaugural Australian Online Music Awards (Billboard, Aug. 14), held Aug. 7 at the ABC Radio Centre in Sydney, was conceived to “recognize and honor the pioneers,” according to Phil Tripp, managing director of awards organizer Immedia! Nevertheless, the event, which attracted 350 industry representatives, had more far-reaching results.

‘In two or three years’ time, the Onya! Awards will be a force to be reckoned with’

—SUE MCAULLAY—

The awards (dubbed the Onya! Awards—ony means “good for you” in Australian slang) have been hailed as a timely step in bringing the music, Internet, and technology industries closer together. The publicity surrounding the awards also brought a legitimacy to online players and their issues, according to participants.

It was significant that the awards took place at the finale of the two-day National Entertainment Industry Conference, also produced by Immedia! “As recent as six months ago, much of the music industry seemed fearful of the digital revolution,” says Victoria Doidge, VP of marketing for online retailer ChaosMusic, “but this year there has been a phenomenal burst of acceptance.”

Online CD, cassette, and DVD sales to Australians this calendar year are expected to reach \$22.5 million Australian (\$14.6 million), compared with \$12.5 million Australian (\$8 million) in 1998. Acts and labels, from rock veterans Cold Chisel to

new BMG imprint Elastic, are offering free downloads to fans.

Some 500 attendees (from as far afield as California, Hong Kong, and Bangkok) heard more than 50 international and local speakers address such issues as online retail, copyright, digital media, and technology advances at the conference.

Peter Brakatselos, business manager at Microsoft Australia, which co-sponsored the awards, says, “Getting involved gave us the opportunity to participate in an industry we have not had a direct relationship with, [an opportunity] we have not had before. From a technological standpoint, we had a vested interest in showing off our audio and video streaming and audio digital download.”

The sentiment is echoed by David Mahony, music entertainment and video segment manager at Apple Computer Australia, which donated two prizes. “We’re certainly planning to get more involved in the music industry,” he says. “Awards like these show the general consumer how much Apple technology the music industry uses. The computer industry has awards, but the entertainment element of the [Onya! Awards] gave it a media profile the others don’t have.”

The music industry is no less appreciative. Says Sue McAullay, GM of promotions and marketing at Mushroom Records, “For a first effort and despite some technical hitches, it was a great initiative. But in two or three years’ time, the [awards] will be a force to be reckoned with.”

Adds Craig Simmons, creative developer of Sony Music Online, “It’s great to be recognized by the public at this early and exciting stage. Winning awards like these gives you recognition within the company and allows you to do your job better. It also gives you the challenge to remain committed to winning.”

In May and June, more than 15,000 global Net users voted for their favorite Australian Web sites in various categories. Two associated with Murmur/Sony act Silverchair were among the winners—the band’s official home page and its fan site.

A list of the winners follows.

Australian artist site: Chairpage (Silverchair).

Australian-made music fan site: Llama Appreciation Society (Silverchair).

Site by a major label: Sony Music Australia.

Site by an indie label: Mushroom.

Site by a music association: Australian Record Industry Assn.

Music TV site: Channel V.

Radio site: Triple J.

Online music event: Big Day Out.

Australian online CD retailer: ChaosMusic.

Overseas online CD retailer: CDnow.

Print media: Beat magazine.

Online music magazine: Addicted to Noise Australia.

Most popular digitally downloaded Australian song of 1998-99: “Yakuza Girls,” Cold Chisel (Mushroom).

(Continued on next page)

Twain, Clark Among Canada’s Nominees In Country Awards

BY LARRY LeBLANC

TORONTO—With six nominations each, Shania Twain, Terri Clark, newcomer family trio the Wilkinsons, and veteran band Prairie Oyster lead the pack of nominees for the Canadian Country Music Awards, which were announced Aug. 4.

The awards show, hosted by Reprise Nashville artist Paul Brandt, who garnered five nominations, takes place Sept. 13 at the Ottawa Civic Centre and will be broadcast in Canada by CBC-TV and in the U.S. by TNN.

All but two of the 11 awards to be presented on the show will be chosen by the 1,700 members of the Canadian Country Music Assn. The exceptions are top-selling album, which is based on Canadian sales figures, and the Fans’ Choice Award, based on a telephone tally by fans. The five nominees in the latter category are Brandt, Clark, Julian Assin, Prairie Oyster, and Twain.

With nominations for female artist, top single, top video, and top song

(“That Don’t Impress Me Much,” co-written with her husband, Robert “Mutt” Lange), Mercury Nashville’s Twain, who was last year’s big winner with six trophies, also earned a nod in the vocal/instrumental collaboration category for her duet with Bryan White, “From This Moment On.”

The Wilkinsons earned nominations for top single, top song, and top video (for “26 Cents”). Their “Nothing But

Prairie Oyster won several of its nominations for ‘Canadian Sunrise’

Love” (Giant) earned a nomination as top album, and the trio was also nominated as top group or duo and for the Rising Star Award presented to new talent.

Clark’s hit “You’re Easy On The Eyes” was nominated as

top single and top video, while “How I Feel” was nominated as top album and top-selling album. Mercury Nashville artist Clark will also compete in the top female division.

“How I Feel” is the only Canadian nominee in the top-selling album category, where it competes against Garth Brooks’ “Double Live” (Capitol), Dixie Chicks’ “Wide Open Spaces” (Monument), Faith Hill’s “Faith” (Warner Bros.), and Brooks & Dunn’s “If You See Her” (Arista).

Vik Records act Prairie Oyster won several of its nominations for “Canadian Sunrise,” penned by group member Joan Besen, which will compete in the top song, top single, and top video categories. The act’s “What Is This Country?” was nominated as top album, and Prairie Oyster will also compete in the top group slot.

Brandt, Canada’s top country male vocalist for two years running, was again nominated in that category. His “That’s The Truth” was nominated for top album, and its title track, co-written by Chris Farren, was nominated as top single and top song.



Sign On. Sony Music U.K. chairman/CEO Paul Burger, left, introduces Blair McDonald to his new home at the Columbia U.K. label group, where he will be managing director. McDonald, who since 1994 has been managing director of Sony/ATV Music Publishing, will move to Columbia in October. In his new post, he reports directly to Burger.

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Spain's SGAE Explains It All In Two Guides To The Biz

BY HOWELL LLEWELLYN

MADRID—The best carpenters use the best tools available. With that simple premise in mind, Spanish authors' and publishers' society SGAE has undertaken a program to ensure that the domestic and international music industries have the appropriate implements at their disposal to make future business plans for Spanish music.

SGAE is underlining what the Spanish industry already knows: The 100-year-old SGAE is considerably more than just the world's fifth-largest royalty collection society.

In addition to acting as the Spanish industry umbrella organization at international music trade fairs, SGAE this summer has published two heavy-duty tomes on the music industry through its promotional arm, Fundación Autor, and its Cultural Market

Research Center, in collaboration with the government's Institute of Foreign Trade (ICEX).

The 865-page bilingual "Exportable Music Guide" and its corresponding CD-ROM will be available free around the world through the commercial offices of Spanish embassies. It will also be available through ICEX and SGAE at international cultural fairs/conventions and music trade fairs.

The Spanish/English guide is aimed at industry representatives outside Spain who want ready information on more than 2,500 artists, composers, labels, publishers, studios, sound carrier manufacturers, instrument manufacturers, lighting

and sound specialists, managers, producers, and concert promoters.

The 450-page Spanish-language "Annual Of Scenic, Musical, And Audiovisual Arts" is geared more to the home market. It contains information and analyses on the who, what, where, and when of the Spanish cultural scene.

"If you want to know what were the most listened-to songs on Spanish radio last year, you'll find out here," says Paco Galindo, SGAE director general of complementary activities and secretary general of Fundación.

The 3,000-print-run book is being sold for 15,000 pesetas (\$97) in leading Spanish bookstores. "We shall take it to all cultural fairs, and our aim is for it to penetrate Latin American markets," says Galindo. The book will be updated annually, he adds.



BAUTISTA

"The aim is to provide essential working tools to industry agents both inside and outside Spain," says SGAE executive president Teddy Bautista. He calls "Exportable Music Guide," which will also be updated annually, a "scientific and rigorous" work.

"Nobody can undertake a commercial venture without a prior busi-

ness plan, and this guide supplies all the necessary data," says Bautista. "The Spanish industry has learned how to sell," he adds, "but without being dynamic. That will now change. Until now, Latino music has been marginalized. Now, all our musicians are in the doorway of the house of Latino music."

London Snapper Eyes U.S. For New Acts

BY TOM FERGUSON

LONDON—U.K. indie label group Snapper Music is looking to the U.S. as a source of catalog repertoire and new signings, following a \$14 million management buyout (*Billboard Bulletin*, Aug. 9).

Snapper was founded in 1996 by former executives from catalog specialist Castle Communications, including managing director Jon Beecher, now Snapper CEO.

The founders have bought out the original backer, family-owned U.K. investment company Claridon Holdings Ltd., which owned 56% of the company; the remainder was held by management. Backing for the MBO comes from French venture capital company Credit Agricole Indosuez and Dublin-based ACT Venture Capital.

Claridon Holdings had a 56% share

in the company; Mark Levinson, a member of the family that owns Claridon, was until now a director of Snapper Music plc.

Cliff Dane, like Beecher a co-founder of Castle Communications, joins the Snapper board as finance director, alongside Beecher and directors Dougie Dudgeon (A&R) and Tony Harris (international).



the business to the next stage. We went the venture-capital rather than the industry route to refinance and redevelop the company."

Fleetwood Mac founder Peter Green, whose 1998 Snapper album, "The Robert Johnson Songbook," was a recent W.C. Handy Award winner; is one of the acts signed directly to the label. Green's latest album, "Destiny Road," is just out in the U.S., where Snapper has operated for a

year a label distributed by Distribution North America.

That label, Snapper Music Inc., is run from London, but with U.S. expansion high on the agenda, the company will shortly open an office in Los Angeles. The U.S. label had sales of \$1 million in its first year, says Beecher.

"Now is the time to go to the next stage, employ a couple of people over there, and move it on," he adds. "We see America as the way forward for us, and we'll be buying a lot more repertoire."

Also on the Snapper roster are '60s survivors the Pretty Things, Los Angeles heavy metal veterans W.A.S.P., and U.K. progressive rock act Porcupine Tree. The Pretty Things' catalog is available on Snapper, as is a broad range of licensed rock titles.

Says Beecher, "We're trying to build a roster of artists—not necessarily 'heritage acts' but with a fan base. They'll probably be from the rock and blues areas because we're set up to sell albums rather than promote pop singles."

MUSIC ON THE WEB

(Continued from preceding page)

Online music audio technology: MP3.

Live performances came from Vika & Linda Bull, Karma County, Diana Ah Naid (who brought the house down when she sang a cappella after breaking a guitar string), Iota, and Rumanastone. The Onya! Awards were Webcast on the Immedia! Web site and filmed by Channel V as part of a two-hour documentary about online music, set to be screened Aug. 12, 14, and 16 here.

Next year, in the first week of September, the Onya! Awards will shift to Melbourne as part of a Music on the Net conference Immedia! is organizing for the Victoria state government. Says Brakatselos, "It was a great forum to meet people in the music industry and get feedback from them. We'll definitely get involved with the awards once more."

Adds Mahony, "I'd like to see them held in a larger venue and with more artist involvement, but we're most interested in being part of it again."



Peer Group. Jean-Loup Tournier, president of French authors' rights body SACEM, joined academics meeting Ralph Peer, II, chairman/CEO of peermusic, at a recent ceremony conferring an honorary doctorate upon the publisher (*Billboard*, July 17). Those present heard Peer call on large music groups to help promote contemporary "classical" music composers by plowing profits from pop music directly into promoting CD releases of their music. Pictured, from left, are professor Elmar Lampson, dean of the Faculty of Fundamental Studies, University Witten, Herdecke, Germany; Tournier; Peer; composer Theo Loevendie; and Dr. Konrad Schily, president of University Witten, Herdecke.

newsline...

EMI MUSIC ITALY has revamped its A&R and marketing operations in a move that completes the restructuring company president Riccardo Clary initiated on his appointment 15 months ago. Beppe Ciraldi, formerly director of international repertoire, has been appointed director of both international repertoire marketing and local A&R. Pierluigi Raimondi, formerly director of local repertoire, becomes director of a new division to handle local stars Vasco Rossi, Litfiba, Roberto Vecchioni, and Amadeo Minghi. EMI has also hired Giampietro Paravella, former marketing manager at Warner Classics Italy, to head another new division, responsible for strategic marketing, jazz, and classical repertoire. In addition, the company has created a new-media/Internet division, headed by former EMI third-party sales manager Nando Mantovani. Clary says his plans include "the creation of online music sales for EMI Music's entire catalog in Italy."



CLARY

MARK DEZZANI

GUY BRULEZ, London-based VP of Sony's Dancepool division, will exit the post Sunday (15), according to the company. The executive, a former managing director of EMI Belgium, joined Sony in January 1995 as VP of its then European Repertoire Division. Brulez could not be reached; a Sony Music Europe spokesman says, "He just decided to reconvene his life." The spokesman adds that Brulez's departure "gives Sony an opportunity to take stock of where Dancepool is at the moment. There's a whole range of options." He would not comment on speculation that Dancepool—a centralized infrastructure to service dance repertoire internationally—might be absorbed into the company's Sony Independent Network Europe licensed repertoire unit.

MARK SOLOMONS

MEMEX 2001—described by its organizers as "the Middle East's first exhibition devoted to audio and visual media, recording, broadcasting, and receiving equipment and technology"—is set to take place Feb. 13-16, 2001, in Dubai, one of the United Arab Emirates. The event is supported by the emirates' Ministry of Information and organized by U.K.-based International Conferences & Exhibitions Ltd., whose managing director, David Domoney, says Dubai was chosen because it is a "major center for trade and distribution not only within the Arabian peninsula but also with neighboring countries." A four-day forum featuring discussions on issues within the regional and international film and entertainment businesses will run concurrent with the exhibition.

TOM FERGUSON

SAINT PROMOTION, Sweden's newest independent promotions company, launches Sept. 1 in Stockholm. The company has been set up as a joint venture between Sony Music Sweden promotions manager Sandra Nordin and former Diesel Music (Sweden) promotions executive Tanja Määttä. "We decided we wanted to keep on developing ourselves, so this is our ego trip," says Nordin. "Sony has already asked us whether we want to work on some of their projects, including Motorhomes [album due in September] and Sophie Zelmani [album due in October/November]."

KAIR LOFTHUS

TOWER RECORDS EUROPE has released a CD EP in the U.K. featuring three acts drawn from the ranks of its employees. "No Music, No Life EP" features R&B track "Say Yeah" by Serena, the indie rock "Tomorrow's Too Late" by Goldenhour, and a punk version of George Michael's "Careless Whisper" by Hatefax. The EP is available at the merchant's U.K. stores for 1.99 pounds (\$3.12). The inspiration for the recording came from realizing the number of successful musicians who had previously worked for Tower, according to Tower senior VP and director of European operations Andy Lown. He adds, "I have always been blown away by the amount of talented musicians we have among us [at Tower]. The EP is a way of allowing some of them to gain some well-deserved attention."

TOM FERGUSON



While Still Holding Day Job, Florian Runs Label, Issues 3rd Set

BY LARRY LeBLANC

TORONTO—Canadian singer/songwriter Andrea Florian has no difficulty pitching herself or the merits of her alternative-styled third album, "somehurrygood," released on her own Bathsbeba Records. "Obviously, I believe in what I'm doing," says the vibrant 24-year-old.

Florian, who plays guitar and piano, names Shawn Colvin, Annie Lennox, Peter Gabriel, and Radiohead as influences. However, she credits two trailblazing indie label owners/artists—Ani DeFranco in the U.S. and fellow Canadian Loreena McKennitt—for giving her the confidence to helm and operate her own label, named after



FLORIAN

the heroine of Thomas Hardy's novel "Far From The Mad-ding Crowd." "Their successes have been so encouraging," says Florian. "It's easier for an artist to put a recording out today, but it's also hard managing the business while being the artist. I have to know how to sell myself, and, at the same time, I have to be able to go home and write songs."

As with Florian's previous albums on Bathsbeba, "Truths" (1996) and "Only Human" (1997), "somehurrygood" is distributed nationally by Festival. The album was released in November, but Florian is only now gaining visibility via college radio airplay and underground press outside her hometown of Toronto. "I've sold 2,000 copies, and I've had to press up a couple thousand more," says Florian. "On my Web site [www.listento/andreaflorian], I've had orders from Scotland, Sweden, and Africa."

Florian, who graduated last year from York University here, works by day at Toronto-based Jessam Communications, which oversees national promotions for the MacDonald's hamburger chain. "To have a musician's lifestyle, balancing having a gig to 3 a.m. and being an office person at 8 a.m., is tough," she admits.

Florian's career, however, is heating up. Recently, she was in Vancouver filming her first video, for the album track "She Said." She returned to Toronto to rehearse for a showcase date Sept. 17 at New York's Bitter End club. "It's certainly going to be an intense few days in New York," she says. "We're soliciting film and TV supervisors as well as A&R reps, looking to secure a U.S. recording deal."

"Somehurrygood," produced by Tom Westin, features exquisitely etched songs by Florian and outstanding support from such players as Christopher Stott (drums), Sharon Tiessen (cello), Dan Friedman (soprano sax), and bassists Jason Gleed and Dylan Bell. While both of Florian's previous albums showed sizable promise, they seem flawed in comparison to the latest one.

She explains, "With my first album,

I hadn't done any recording at all. There was only so much [producer] Lisa Patterson could do with me. With the second album, I wanted to try everything, and it was bit unfocused."

The cornerstone of the third album is Florian's personalized lyrics. "Music allows me to have a voice and to speak what I feel or what I want to express," she says. "I love language. I love being able to say something and have it be so simple and still be gener-

ic. The problem with [writing] so personally is that you allow yourself to be pigeonholed. People assume you are this or that way and that they have the right to judge you."

One song on the album that many misunderstand, says Florian, is "Feminist." It contains the lyrics, "I am a feminist, and it doesn't mean I hate all men . . . Although I may be concerned about a few of them."

The song came about "after some-

body said something to me, and I caught myself saying, 'Well, I'm not a feminist or anything,'" says Florian. "Then I thought to myself, 'What did you just say?' It's poking fun at our belief systems."

Both of Florian's parents came to Toronto from Malta in the early '60s. "Dad used to play bass for a Shadows cover band back home. He loved the Shadows," recalls Florian.

When Florian was 6, she told her

mother she wanted to take piano lessons, even though she had never played an instrument. Nor did the family possess a piano. But her father purchased one, and Florian studied piano until she was 17.

It was at the university that Florian became fully convinced about a musical career. "Music was always something I could turn to no matter what," she says. "So I booked a show, and away I went."

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HITS OF THE WORLD



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JAPAN		(Dempa Publications Inc.) 08/16/99	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	URA BTB RYUICHI SAKAMOTO WARNER	KINKI KIDS C ALBUM JOHNNY'S ENTERTAINMENT
2	2	NAZE... HYSTERIC BLUE SONY	YOSUI INOUE GOLDEN BEST FOR LIFE
3	NEW	PLACE SOPHIA TOY'S FACTORY	DA PUMP HIGHER AND HIGHER! AVEV TRAX
4	NEW	SELFISH YAEN AVEV TRAX	RICKY MARTIN RICKY MARTIN EPIC
5	6	BOYS & GIRLS AYUMI HAMASAKI AVEV TRAX	MAYO OKAMOTO MAHOU NO RING NI KISS WO SHITE TOKUMA
6	8	AS A PERSON TOMOMI KAHALA WARNER	DRAGON ASH VIVA LA REVOLUTION VICTOR
7	5	BE TOGETHER AMI SUZUKI SONY	19 ONGAKU VICTOR
8	3	10 YEARS AFTER TM NETWORK SONY	MORNING MUSUME SECOND MORNING ZETIMA
9	4	DAYS/MY DIAMOND POCKET BISCUITS TOSHIBA-EMI	HIKARU UTADA FIRST LOVE TOSHIBA-EMI
10	9	HAPPY TOMORROW NINA SONY	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX
11	NEW	YUME NARA SAMETEYO MAKI OHGURO B-GRAM	THEE MICHELLE GUN ELEPHANT RUMBLE COLUMBIA
12	NEW	YHEE! TUBE SONY	VARIOUS ARTISTS SUPER EUROBEAT VOL. 100 AVEV TRAX
13	10	TAIYO NO ATARU BASYO V6 AVEV TRAX	B'Z BROTHERHOOD ROOMS
14	15	ANO KAMIHOKUKI KUMORIZORA WATTE 19 VICTOR	EIKICHI YAZAWA LOTTA GOOD TIME TOSHIBA-EMI
15	16	THE SOUND OF CARNIVAL TOSHINOBU KUBOTA SONY	L'ARC-EN-CIEL ARK KI/OON
16	7	GET WILD DECADE RUN TM NETWORK SONY	BIRD BIRD SONY
17	NEW	THERE IS... HITOMI AVEV TRAX	L'ARC-EN-CIEL RAY KI/OON
18	13	FLOWER KINKI KIDS JOHNNY'S ENTERTAINMENT	SMAP BIRDMAN SMAP 013 VICTOR
19	12	AINO UTA SOMETHING ELSE TOSHIBA-EMI	DIR EN GREY GAUE EASTWEST
20	17	FLY SMAP VICTOR	MASAHARU FUKUYAMA RENDEZVOUS 1 FUN HOUSE/BMG

GERMANY		(Media Control) 08/10/99	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	BLUE (DA BA DEE) EIFFEL 65 ARIOLA	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST
2	1	MAMBO NO. 5 LOU BEGA ARIOLA	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA
3	3	KING OF CASTLE WAMDUJE PROJECT STRICTLY RHYTHM/UNIVERSAL	SOUNDTRACK NOTTING HILL MERCURY
4	4	MY LOVE IS YOUR LOVE WHITNEY HOUSTON	LOU BEGA A LITTLE BIT OF MAMBO ARIOLA
5	8	2 TIMES ANN LEE ZYX	JENNIFER LOPEZ ON THE 6 COLUMBIA
6	5	MAMBOLEO LOONA UNIVERSAL	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/EASTWEST
7	6	ALONG COMES MARY BLOODHOUND GANG MOTOR/UNIVERSAL	DIE FANTASTISCHEN 4 4:99 COLUMBIA
8	7	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	SOUNDTRACK THE MATRIX WEA
9	11	WE'RE GOING TO IBIZA! VENGABOYS VIOLENT/UNIVERSAL	SHANIA TWAIN COME ON OVER MERCURY
10	10	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	FREUNDKREIS ESPERANTO COLUMBIA
11	9	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	RED HOT CHILI PEPPERS CALIFORNICATION WEA
12	14	MIT DIR FREUNDKREIS COLUMBIA	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE
13	12	THE RIGGA-DING-DONG-SONG PASSION FRUIT EPIC	RICKY MARTIN RICKY MARTIN COLUMBIA
14	20	KISS ME SIXPENCE NONE THE RICHER EAST WEST	JAMIROQUAI SYNCHRONIZED EPIC
15	13	I FEEL LONELY SASHA WEA	SASHA DEDICATED TO... WEA
16	15	O LA PALOMA O LA PALOMA BOYS EDEL	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC
17	17	FIESTA DE LA NOCHE YAMBOO POLYDOR	TOY-BOX FANTASTIC EDEL
18	16	SOMETIMES BRITNEY SPEARS JIVE/ROUGH TRADE	JENNIFER LOPEZ ON THE 6 COLUMBIA
19	19	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	VENGABOYS THE PARTY ALBUM! VIOLENT/UNIVERSAL
20	NEW	SALTWATER CHICANE EPIC	BLOODHOUND GANG ONE FIERCE BEER COASTER MOTOR/UNIVERSAL
1	1	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ROUGH TRADE
2	2	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	
3	3	SOUNDTRACK NOTTING HILL MERCURY	
4	3	LOU BEGA A LITTLE BIT OF MAMBO ARIOLA	
5	4	JENNIFER LOPEZ ON THE 6 COLUMBIA	
6	6	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/EASTWEST	
7	10	DIE FANTASTISCHEN 4 4:99 COLUMBIA	
8	9	SOUNDTRACK THE MATRIX WEA	
9	14	SHANIA TWAIN COME ON OVER MERCURY	
10	12	FREUNDKREIS ESPERANTO COLUMBIA	
11	13	RED HOT CHILI PEPPERS CALIFORNICATION WEA	
12	8	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE	
13	11	RICKY MARTIN RICKY MARTIN COLUMBIA	
14	15	JAMIROQUAI SYNCHRONIZED EPIC	
15	18	SASHA DEDICATED TO... WEA	
16	17	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	
17	7	TOY-BOX FANTASTIC EDEL	
18	NEW	JENNIFER LOPEZ ON THE 6 COLUMBIA	
19	19	VENGABOYS THE PARTY ALBUM! VIOLENT/UNIVERSAL	
20	16	BLOODHOUND GANG ONE FIERCE BEER COASTER MOTOR/UNIVERSAL	

U.K.		(Copyright CIN) 08/07/99	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR	BOYZONE BY REQUEST POLYDOR
2	3	BETTER OFF ALONE ALICE DEEJAY POSITIVA	RICKY MARTIN RICKY MARTIN COLUMBIA
3	2	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	SHANIA TWAIN COME ON OVER MERCURY
4	NEW	RENDEZ-VOU BASEMENT JAXX XL	ELVIS COSTELLO THE VERY BEST OF UNIVERSAL MUSIC TV
5	NEW	GUILTY CONSCIENCE EMINEM FEATURING DR. DRE INTERSCOPE/UNIVERSAL	TRAVIS THE MAN WHO INDEPENDIENTE
6	4	IF YA GETTIN' DOWN FIVE RCA	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA
7	NEW	FEEL GOOD PHATS & SMALL MULTIPLY	ABBA GOLD—GREATEST HITS POLYDOR
8	7	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	VENGABOYS THE PARTY ALBUM! POSITIVA
9	NEW	LET FOREVER BE THE CHEMICAL BROTHERS VIRGIN	TEXAS THE HUSH MERCURY
10	NEW	WHY DOES IT ALWAYS RAIN ON ME? TRAVIS INDEPENDIENTE	DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI
11	8	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA	THE CHEMICAL BROTHERS SURRENDER VIRGIN
12	6	9 P.M. (TILL I COME) ATB SOUND OF MINISTRY	STEREOPHONICS PERFORMANCE AND COCKTAILS V2
13	5	BOOM, BOOM, BOOM, BOOM! VENGABOYS POSITIVA	JAMIROQUAI SYNCHRONIZED SONY S2
14	10	SO LONG FIERCE WILDSTAR	BRITNEY SPEARS... BABY ONE MORE TIME JIVE
15	NEW	NOT OVER YET 99 PLANET PERFECTO FEATURING GRACE CODE BLUE	STEPS STEP ONE EBUL/JIVE
16	NEW	SOMETIMES BRITNEY SPEARS JIVE	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST
17	13	STRAIGHT FROM THE HEART DOOLALLY LOCKED DRUX	ABBA MORE ABBA GOLD POLYDOR
18	9	SYNTH & STRINGS YOMANDA MANIFESTO	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA
19	12	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA
20	17		BASEMENT JAXX REMEDY XL

FRANCE		(SNEP/IFOP/Tite-Live) 08/07/99	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
2	1	ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL	FRANCIS CABREL HORS SAISON COLUMBIA
3	3	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLYDAY MERCURY/UNIVERSAL	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
4	6	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	OFFSPRING AMERICANA COLUMBIA
5	4	JAMAIS LOIN DE TOI LAAM ODEON/EMI	ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL
6	5	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	MANU CHAO CLANDESTINO VIRGIN
7	8	I NEVER KNEW LOVE LIKE THIS ORGANIZ JAMS/SONY	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA/BMG
8	NEW	MAMBO NO. 5 LOU BEGA LAUAATSTAR/BMG	T'ES ZINZIN DJ XAM LA TRIBU/SONY
9	14	OFASIA SATE SAN UNE MUSIQUE/SONY	LA MANIVELLE WAZOO ONE MUSIQUE/SONY
10	7	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL	
11	13	ON NE S'AIMERA PLUS JAMAIS LARUSSO ODEON/EMI	
12	11	PAPA CHICO JAMALAK ALCHEMIS/SONY	
13	12	2 TIMES ANN LEE PANIC/UNIVERSAL	
14	16	VIVRE POUR LE MAILLEUR JOHNNY HALLYDAY MERCURY/UNIVERSAL	
15	9	TURN AROUND PHATS & SMALL SCORPIO/UNIVERSAL	
16	10	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN	
17	18	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER	
18	17	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA/BMG	
19	15	T'ES ZINZIN DJ XAM LA TRIBU/SONY	
20	NEW	LA MANIVELLE WAZOO ONE MUSIQUE/SONY	

CANADA		(SoundScan) 08/21/99	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	10	LAST KISS PEARL JAM EPIC/SONY	LIMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL
2	1	THE DAY THE WORLD WENT AWAY NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY
3	11	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA/BMG	BACKSTREET BOYS MILLENNIUM JIVE/BMG
4	3	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA	VARIOUS ARTISTS NOW! 4 UNIVERSAL
5	7	IT'S NOT RIGHT BUT IT'S OKAY (IMPORT) WHITNEY HOUSTON ARIOLA/BMG	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
6	2	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE OVERBROOK/COLUMBIA/SONY	JENNIFER LOPEZ ON THE 6 WORK/EPIC/SONY
7	9	SUMMER GIRLS LFO LOGIC/ARISTA/BMG	SARAH MCLACHLAN MIRRORBALL NETTWERK
8	6	EVERYONE FALLS IN LOVE TANTO METRO & DEVONTE PENTHOUSE/EP	VENGABOYS THE PARTY ALBUM! ISBA/DEP INTERNATIONAL
9	4	NO PIGEONS SPORXY THIEVZ FEATURING MR. WOODS RUFFHOUSE/COLUMBIA/SONY	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
10	5	I WANT IT THAT WAY BACKSTREET BOYS JIVE/BMG	VARIOUS ARTISTS PURE ENERGY VOL. 6 SPQ/UNIVERSAL
11	8	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/BMG
12	13	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA/SONY	SMASH MOUTH ASTRO LOUNGE INTERSCOPE/UNIVERSAL
13	12	LIVIN' LA VIDA LOCA RICKY MARTIN C2/SONY	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
14	14	YOU ARE EVERYTHING DRU HILL DEF SOUL/UNIVERSAL	SOUNDTRACK AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK/WARNER
15	18	STOP & PANIC CIRROS RONIC/KOCH	THE OFFSPRING AMERICANA COLUMBIA/SONY
16	20	DID YOU EVER THINK R. KELLY JIVE/BMG	BLINK 182 ENEMA OF THE STATE MCA/UNIVERSAL
17	16	GOODBYE SPICE GIRLS VIRGIN/EMI	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY
18	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ WORK/SONY	VARIOUS ARTISTS NO BOUNDARIES—A BENEFIT FOR THE KOSOVAR REFUGEES EPIC/SONY
19	RE	KISS ME SIXPENCE NONE THE RICHER SQUINT/COLUMBIA/SONY	GREAT BIG SEA TURN WARNER
20	17	BLUE MONDAY ORGY ELEMENTREE/REPRISE/WARNER	TLC FANMAIL LAFACE/ARISTA/BMG

NETHERLANDS		(Stichting Mega Top 100) 08/14/99	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	MAMBO NO. 5 LOU BEGA BMG	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA/BMG
2	2	BLUE (DA BA DEE) EIFFEL 65 BMG	ABBA 25 JAAR NA "WATERLOO" POLYDOR/UNIVERSAL
3	3	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA/BMG	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA
4	4	2 TIMES ANN LEE HIGH FASHION	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
5	7	THE ROAD AHEAD CITY TO CITY EMI	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
6	6	IF YA GETTIN' DOWN FIVE BMG	TOY-BOX FANTASTIC EDEL
7	5	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	JENNIFER LOPEZ ON THE 6 COLUMBIA
8	8	MIJN HOUTEN HART DE POEMA'S S.M.A.R.T.	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
9	10	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA	VENGABOYS GREATEST HITS ZOMBA
10	9	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA
11	17	BAILAMOS ENRIQUE IGLESIAS MERCURY/UNIVERSAL	DE KAST ONVOORSPELBAAR CNR
12	11	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
13	12	MAMMA MIA A*TEENS POLYDOR/UNIVERSAL	SOUNDTRACK NOTTING HILL MERCURY
14	13	TELL ME IF IT'S REAL K-CI & JOJO MERCURY/UNIVERSAL	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA
15	NEW	SUSPICIOUS MINDS ELVIS PRESLEY BMG	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA
16	NEW	MAMBO NO. 6 OME HENK CNR	ILSE DELANGE WORLD OF HURT WARNER
17	14	DANCEHALL QUEEN BEENIE MAN FEATURING CHEVYLLIE FRANKLYN MERCURY/UNIVERSAL	K-CI & JOJO IT'S REAL MERCURY/UNIVERSAL
18	19	WE DON'T LIVE TOO LONG DEANTE DINO	RICKY MARTIN RICKY MARTIN COLUMBIA
19	15	HATE ME NOW NAS FEATURING PUFF DADDY COLUMBIA	JAMIROQUAI SYNCHRONIZED EPIC
20	18	WE'RE GOING TO IBIZA! VENGABOYS ZOMBA	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/MUNICH

AUSTRALIA		(ARIA) 08/09/99	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	LAST KISS PEARL JAM EPIC	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
2	2	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA
3	3	BOOM, BOOM, BOOM, BOOM! VENGABOYS SHOCK	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA/SONY
4	NEW	IF YA GETTIN' DOWN FIVE BMG	RED HOT CHILI PEPPERS CALIFORNICATION WEA
5	4	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA/SONY	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
6	7	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL	RICKY MARTIN RICKY MARTIN COLUMBIA
7	5	KISS ME SIXPENCE NONE THE RICHER COLUMBIA	SOUNDTRACK AUSTIN POWERS: THE SPY WHO SHAGGED ME WEA
8	6	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL	SOUNDTRACK SOUTH PARK: BIGGER, LONGER, UNCUT WEA
9	9	SWEET LIKE CHOCOLATE SHANKS & BIGFOOT JIVE/ZOMBA/SONY	THE OFFSPRING AMERICANA COLUMBIA
10	8	SALE IT ONCE ULTRA EASTWEST	VENGABOYS THE PARTY ALBUM! SHOCK
11	13	SILENCE DELERIUUM FESTIVAL	POWDERFINGER INTERNATIONALIST POLYDOR/UNIVERSAL
12	10	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA
13	11	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
14	17	ALL STAR SMASH MOUTH INTERSCOPE/UNIVERSAL	LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL
15	15	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA/SONY
16	NEW	SHIMMER/SUNBURN FUEL EPIC	FUEL SUNBURN EPIC/SONY
17	RE	HAVE A LOOK VANESSA AMOROSI BMG	HUMAN NATURE COUNTING DOWN COLUMBIA
18	12	GET SET TAXIRIDE WEA/WARNER	KATE CEBERANO TRUE ROMANTIC—THE BEST OF MUSHROOM/FESTIVAL
19	14	WESTSIDE TQ EPIC	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
20	18	SWEAR IT AGAIN WESTLIFE BMG	JENNIFER LOPEZ ON THE 6 COLUMBIA

ITALY		(Musica e Dischi/FIMI) 08/04/99	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	IL MIO NOME E MAI PIU LIGA/JOVA/PELLU WEA	RED HOT CHILI PEPPERS CALIFORNICATION WEA
2	2	MAMBO NO. 5 LOU BEGA ARIOLA/BMG	MANGO VISTO COSI WEA
3	3	UNFORGIVABLE SINNER LENE MARLIN VIRGIN	VASCO ROSSI REWIND EMI
4	5	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	JOVANOTTI CAPO HORN MERCURY/UNIVERSAL
5	4	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/7RD
6	6	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	LITFIBA INFINITO IR/EMI
7	7	IF YOU BELIEVE SASHA WEA	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
8	20	IF YA GETTIN' DOWN FIVE BMG	RENATO ZERO AMORE DOPO AMORE, TOUR DOPO TOUR FONOPOL/SONY
9	NEW	TANZEN E.P. GIGI D'AGOSTINO MEDIA/W-BXR	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/RTI
10	10	GOODBYE ALEXIA SONY	RICKY MARTIN RICKY MARTIN COLUMBIA
11	17	OPEN YOUR EYES GUANO APES BMG	ANDREA BOCELLI SOGNO SUGAR/UNIVERSAL
12	8	UN RAGGIO DI SOLE JOVANOTTI MERCURY/UNIVERSAL	LENE MARLIN PLAYING MY GAME VIRGIN
13	12	VIAGGIO AL CENTRO DEL MONDO 883 DO IT YOUR-SELF/SONY	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
14	9	VAMOS A LA PLAYA MIRANDA DO IT YOURSELF/LEVEL ONE	PIOTTA COMUNQUE VADA SARA'UN SUCCESSO UNIVERSO/HITMAN/UNIVERSAL
15	NEW	ALLA CONSOLLE MIMMO AMERELLI DO IT YOUR-SELF/LEVEL ONE	JAMIROQUAI SYNCHRONIZED EPIC
16	13	ALL I REALLY WANT KIM LUKAS DB ONE/LEVEL ONE	ALEX BRITTI POP—SAN REMO EDITION UNIVERSAL
17	19	SCAR TISSUE RED HOT CHILI PEPPERS WEA	ANGGUN ANGGUN EPIC
18	18	MI PIACI ALEX BRITTI UNIVERSAL/LEVEL ONE	JENNIFER LOPEZ ON THE 6 WORK/COLUMBIA
19	14	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN	LOU BEGA A LITTLE BIT OF MAMBO ARIOLA/BMG
20	11	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN

Hits Of The World is compiled at Billboard/London by Linda Nash and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART (08/21/99) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG
2	2	BLUE EIFFEL 65 BLISS CO/SKOOPY
3	3	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA
4	4	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA
5	5	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
6	6	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
7	7	2 TIMES ANN LEE X-ENERGY
8	10	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR
9	9	SOMETIMES BRITNEY SPEARS JIVE
10	8	IF YA GETTIN' DOWN FIVE RCA
ALBUMS		
1	2	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
2	1	RICKY MARTIN RICKY MARTIN COLUMBIA
3	3	SHANIA TWAIN COME ON OVER MERCURY
4	4	RED HOT CHILI PEPPERS CALIFORNICATION WEA
5	5	BOYZONE BY REQUEST POLYDOR
6	7	LOU BEGA A LITTLE BIT OF MAMBO LAUTSTARK/BMG
7	6	BACKSTREET BOYS MILLENNIUM JIVE
8	9	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT
9	8	JENNIFER LOPEZ ON THE 6 WORK/COLUMBIA
10	10	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE

MALAYSIA (RIM) 08/10/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS MAX 5 SONY
2	2	SITI NURHALIZA PANCAWARNA SUWAH
3	5	SPRING GALERI GEMILANG SONY
4	4	BACKSTREET BOYS MILLENNIUM JIVE/FORM
5	8	VARIOUS ARTISTS BEST '99 MUSIC STREET
6	7	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/FORM
7	3	BEYOND THE BEST OF BEYOND WARNER
8	6	VARIOUS ARTISTS BASS ATTACK EMI
9	9	BOYZONE BY REQUEST UNIVERSAL
10	10	UTADA HIKARU FIRST LOVE EMI

IRELAND (IRMA/Chart-Track) 08/05/99

THIS WEEK	LAST WEEK	SINGLES
1	1	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR
2	2	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
3	7	BETTER OFF ALONE ALICE DEEJAY POSITIVA
4	3	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA
5	4	IF YA GETTIN' DOWN FIVE RCA
6	NEW	IRIS GOO GOO DOLLS HOLLYWOOD/EDL
7	8	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA
8	6	BRING IT ALL BACK S CLUB 7 POLYDOR
9	5	9 P.M. (TILL I COME) ATB SOUND OF MINISTRY
10	9	LOVE'S GOT A HOLD OF MY HEART STEPS JIVE
ALBUMS		
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 43 EMI/VIRGIN/UNIVERSAL
2	4	VENGABOYS THE PARTY ALBUM! POSITIVA
3	2	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA
4	3	BOYZONE BY REQUEST POLYDOR
5	5	RICKY MARTIN RICKY MARTIN COLUMBIA
6	7	ABBA GOLD—GREATEST HITS POLYDOR
7	8	SOUNDTRACK NOTTING HILL ISLAND
8	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
9	NEW	DEAN MARTIN THE CAPITOL AND REPRIS YEARS EMI
10	9	CORRS TALK ON CORNERS LAVA/142/ATLANTIC/EAST-WEST

AUSTRIA (Austrian IFPI/Austria Top 40) 08/05/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA BMG
2	4	BLUE (DA BA DEE) EIFFEL 65 BMG
3	2	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
4	3	2 TIMES ANN LEE ECHO-21X
5	6	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN UNIVERSAL
6	5	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE SONY
7	7	LOVE SONG X-TREME EMI
8	9	MAMBOLEO LOONA UNIVERSAL
9	NEW	THE RIGGA-DING-DONG-SONG PASSION FRUIT SONY
10	10	ALONG COMES MARY BLOODHOUND GANG UNIVERSAL
ALBUMS		
1	1	LOU BEGA A LITTLE BIT OF MAMBO BMG
2	6	SOUNDTRACK NOTTING HILL UNIVERSAL
3	3	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
4	2	SOUNDTRACK DAWSON'S CREEK SONY
5	4	SHANIA TWAIN COME ON OVER UNIVERSAL
6	5	SOUNDTRACK THE MATRIX WARNER
7	7	AL BANO/CARRISI VOLARE WARNER
8	NEW	JENNIFER LOPEZ ON THE 6 SONY
9	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	9	DIE LEGENDE VON CRODERES KASTELRUTHER SPATZEN KOCH

SPAIN (AFYVE/ALEF MB) 07/31/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA ARIOLA
2	2	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
3	3	SANTO SANTO SO PRA CONTRARIAR RCA
4	4	SALOME CHAYANNE COLUMBIA
5	6	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA
6	NEW	I DON'T KNOW WHAT YOU WANT, BUT I CAN'T GIVE IT ANYMORE PET SHOP BOYS EMI
7	5	BLUE (DA BA DEE) EIFFEL 65 BLANCO Y NEGRO
8	NEW	IF YA GETTIN' DOWN FIVE RCA
9	9	PINATAME (REMIX) ELVIS CRESPO EPIC
10	7	LIVIN' IN JAM BLUE 4 U VALE
ALBUMS		
1	1	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
2	5	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
3	2	CHAYANNE ATADO A TU AMOR COLUMBIA
4	4	BRITNEY SPEARS BRITNEY SPEARS JIVE/VIRGIN
5	3	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
6	6	RICKY MARTIN RICKY MARTIN COLUMBIA
7	7	MANA TODO MANA—GRANDES EXITOS WARNER
8	10	LOU BEGA A LITTLE BIT OF MAMBO ARIOLA
9	9	MAITA VENDE CA NO HAY LUZ SIN DIA HORUS
10	8	DOVER LATE AT NIGHT CHRYSALIS/EMI

HONG KONG (IFPI Hong Kong Group) 07/25/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	EKIN CHENG A MAN CALLED HERO SOUNDTRACK BMG
2	2	MIRIAM YEUNG A SUMMER'S TALE CAPITAL ARTISTS
3	7	ANDY HUI BEST OF THE CENTURY—ANDY HUI GO EAST
4	3	LEON LAI LEON NOW SONY
5	NEW	GIGI LEUNG FRESH EEI
6	4	GIGI LEUNG TODAY GIGI EEI
7	9	DAYO WONG MR KWAN DNA
8	NEW	VICKI ZHAO SWALLOW AVEX TRAX
9	NEW	SOUNDTRACK HUAN ZHU GE GE AVEX TRAX
10	8	LEON LAI LEON LAI COMPLETE COLLECTION UNIVERSAL

BELGIUM (Promuvi) 08/13/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA BMG
2	2	2 TIMES ANN LEE ZOMBA
3	NEW	BLUE (DA BA DEE) EIFFEL 65 LOGIC/BMG
4	4	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE SONY
5	5	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
6	3	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY
7	6	JAMAIS LOIN DE TOI LAAM D'AVEMI
8	10	IF YA GETTIN' DOWN FIVE RCA
9	NEW	KISS ME SIXPENCE NONE THE RICHER SQUINT/WARNER
10	7	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA
ALBUMS		
1	1	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA
2	2	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
3	7	JOHNNY HALLYDAY BALLADES MERCURY/UNIVERSAL
4	3	SAMSON & GERT SAMSON 9 STUDIO 100/UNIVERSAL
5	4	CHER BELIEVE WARNER
6	6	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
7	8	JENNIFER LOPEZ ON THE 6 SONY
8	5	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA
9	10	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
10	RE	FRANCIS CABREL HORS SAISON COLUMBIA

SWITZERLAND (Media Control Switzerland) 08/08/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA BMG
2	2	BLUE (DA BA DEE) EIFFEL 65 BMG
3	3	MY LOVE IS YOUR LOVE WHITNEY HOUSTON BMG
4	4	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE SONY
5	5	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY
6	6	MAMBOLEO LOONA UNIVERSAL
7	8	KING OF MY CASTLE WAMDUE PROJECT UNIVERSAL
8	9	WE'RE GOING TO IBIZA VENGABOYS UNIVERSAL
9	7	THE RIGGA-DING-DONG-SONG PASSION FRUIT SONY
10	10	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN UNIVERSAL
ALBUMS		
1	2	LOU BEGA A LITTLE BIT OF MAMBO BMG
2	1	GOLA WILDI ROSS SOUNDSERVICE/PHONAG
3	5	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
4	3	JENNIFER LOPEZ ON THE 6 SONY
5	6	SHANIA TWAIN COME ON OVER UNIVERSAL
6	4	RICKY MARTIN RICKY MARTIN SONY
7	10	SOUNDTRACK NOTTING HILL UNIVERSAL
8	7	JAMIROQUAI SYNCRONIZED SONY
9	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	8	BACKSTREET BOYS MILLENNIUM JIVE/MUSIKVER-TRIEB

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

IN A CULTURE where female pop performers are usually demure and passive, Rik's complicated music and screaming stage presence have shaken up the Thai rock



RIK

world. Local indie Bakery Music is claiming sales of more than 15,000 units to date for her debut album, "Prathom" (Beginning). With strong TV airplay of the clip "Devi" (Hindi for goddess), the album is likely to set new trends in the music business. Her music—a blend of rock, industrial, samples, and soundscapes—has been shaped by Bakery managing director Kamol "Suki" Sukosol Clapp, who has been working on the project for more than a year. "This is something of an 'image' record for us—it shows what we can do," says Clapp. "I know this record will make people feel something, good or bad, but not indifferent. We've had very strong reactions." JOHN CLEWLEY

lish, the U.S.-educated Erdoğan and Bozboğlu have a limited local following but enjoyed a place in the internationally dominated Istanbul Jazz Festival in July, in recognition of their international appeal. Their first release, "Swim With Me," on newly founded local indie label Aura Productions (distributed by EMI-Kent), is a mixture of styles from trip-hop to more classic drum'n'bass, united by Bozboğlu's lyrics and jazzy vocals. Musically, the album comes into its own in the latter half, with a seamless intertwining of traditional Turkish instruments like the *tulum* (whining bagpipes from the Black Sea region), *darbuka* (a type of drum), and *kaman* (a type of zither), used without affectation. ADRIAN HIGGS

A TRILINGUAL Web site for a multinational band is one of the novel promotional tools being used for 1st Avenue/Epic U.K.'s pop foursome Thunderbugs. Styled in the form of an airport lounge, the site reflects the origin of its band members, namely French bassist Stef, German guitarist Brigitte, and drummer Nicky and singer Jane, both Brits. The act's first single, "Friends Forever," gets a U.K.-only release Aug. 30.



THUNDERBUGS

SINGAPORE'S NEGLECTED gospel scene attracted a faithful following when the first National Gospel Talent Quest—Sing for Joy was staged July 24. Despite the absence of mainstream press coverage, more than 230 entries were received, and since the event was nondenominational, three Malay groups participated. The contest's organizer, Springroll Creative Entertainment Agency managing director Jimmy Wee, says, "It could be that the press perceived this as a religious event and so decided not to cover it." More than 1,000 fans attended the event with a cappella group Just Us winning in the vocal section and Mist winning as best group. "We hope to record the winners," says Wee, "but the event is really an attempt to promote gospel music that has been neglected by most record companies." PHILIP CHEAH

SIMON DAY, guitarist/singer with early-'90s band Ratcat, has set up the Satellite Recording Co. in Sydney. Says Day, "Basically, I'm throwing together groups of writers, musicians, and producers to see what comes out of it." Debut releases are by 51 Monday (an ad hoc outfit with Day and ex-Lemonheads bassist Nic Dalton) and the Charismatics, who mix softcore country/blues with electronica. Satellite has signed with Festival's independent distribution division, Festival Independent and Import Distribution Organization. Ratcat's album "Tingles" was a chart-topper in Australia and the Philippines and a hit throughout Southeast Asia, where the band toured several times. CHRISTIE ELIEZER

ISTANBUL'S ROCK and jazz circuit has been stirred up by the sound of Cold House, a project by Mehmet Can Erdoğan and Yasemin Bozboğlu. With lyrics in Eng-

Like 19 Records/EMI Chrysalis foursome 21st Century Girls, Thunderbugs are laying weight on their musical talent. "We do play our own instruments; please forgive us, we mean no harm," says Brigitte ironically. The foursome are currently doing U.K. TV shows, including kids' programs, and have the coveted slot on the ITV Network's "Des O' Connor Tonight" on Friday (20). DOMINIC PRIDE

SWISS RAVERS got their chance to show that they too can party when an estimated 600,000 visited the Streetparade Aug. 7 in Zurich. Techno, trance, and rave fans lined the route of the two-mile long procession, which had more than 30 love-mobiles featuring DJs and dancers. Along with local DJs, Sven Väth, Marusha, DJ Sakim & Family, Taucher, and Warmduscher were among those taking part in the parties, the largest of which was Energy '99 in the Hallenstadion. Local labels are supporting the parade by releasing compilations featuring local and internationally famous DJs. Best sellers are the official "Streetparade" compilation by TBA Records (double-platinum with 100,000 units sold, says the label) and the Warner Music Switzerland "Energy '99" set (33,000 copies sold, says Warner). K-tel has released "Unity," and EMI Switzerland has put out "Streetparadise." ALEXANDER NAEFFLIN



Uppity Blues. Bruce Iglauer, acting president of the Blues Music Assn. (BMA), and Gaye Adegbalola of recording group Saffire—The Uppity Blues Women address a crowd of blues professionals at the Center for Southern Folklore in Memphis. This event and an event in Chicago were part of the BMA's effort to expand the commerce of blues music. BMA representatives will make appearances at blues festivals throughout the U.S. during the summer and fall. Shown, from left, are Iglauer and Adegbalola.

GOOD WORKS

FORGET THEM NOT: Lynyrd Skynyrd and Nazareth will perform Aug. 10 at the Denver Fillmore Auditorium to benefit the Never Forgotten Fund, which was established to fund \$13,000 scholarships each year for 12 students and one teacher in the memory of those killed in the Columbine High School tragedy. All 13 recipients for '99 will be Columbine students. Next year, it will open up to any graduating senior in Colorado. Contact: **Laura Kaufman** at 818-501-8880.

WISHES DO COME TRUE: On Aug. 21 and 22, the John Lennon Songwriting Contest, Yamaha, and the Make-a-Wish Foundation will fulfill a wish of 16-year-old **Walter W.** He wanted to watch this year's Bayou Music Festival—which will include performances by **Joan Jett & the Blackhearts, Jimmy Cliff, Cowboy Mouth, and Robert Bradley's Blackwater Surprise**—from a recliner onstage. He'll also receive various gifts, including a Yamaha guitar. Contact: **Andrea Kramer** at 770-277-8186.

CDs FOR CHANGE: **Pete Townshend** plans to release "Pete Townshend Live: A Benefit For Maryville Academy" Sept. 21 on Platinum Entertainment. It was recorded at his 1997 and 1998 benefit concerts at Chicago's House of Blues; those shows raised \$600,000 for Maryville, a Chicago-based charity that provides structure and stability in the lives of the abused and neglected children entrusted to its care. He will also plan another benefit show this fall. **Eddie Vedder** appears as a guest singer on two songs. Contact: **Bill Paige** at 630-769-0033 ext. 236.

A SPECIAL, LIMITED-EDITION CD featuring a collection of recorded works by former **Beach Boys** member **Carl Wilson** can be purchased with a \$100 donation to the Central Los Angeles unit of the American

Cancer Society. It's the brainchild of **Billy Hinsche**. All proceeds will go to cancer research, patient services, and advocacy programs. Contact: **Nancy Steiner** at 213-736-5075.

CARING CONCERTS: Philadelphia artists (including **Tommy Conwell, Lauren Hart, Kevin Karg & Rich Kaufmann, Nancy Falkow, and the Soul Survivors**), police officers, and music students have come together to compile 69 60-second tracks for "Last Minute Jam, Volume 2: Minutes To Millennium." The compilation will raise money for the Juvenile Diabetes Foundation, Settlement Music School (the largest community arts school in the nation), and the Philadelphia branch of the National Academy of Recording Arts and Sciences. Contact: **George Manney** at 215-332-5759.

BIRTHS

Girl, **Justine Chase**, to **Dominique Durand** and **Andy Chase Goldberg**, July 23 in New York. Mother and father are members of Sony/550 Music recording act **Ivy**.

Boy, **Jared Martin**, to **Lori and Bruce Sullivan**, Aug. 5 in Milwaukee. Father is an artist development coordinator for Narada Productions Inc.

DEATHS

Johnny Ellis, 44, of unknown causes, July 30 at his home in New York. Ellis was a composer and drummer who appeared frequently on the New York and international jazz scene. He made several recordings with the Widespread Depression Orchestra, for whom he also arranged and composed material, and performed with **Cab Calloway, Steve Allen, and Doc Cheatham**, among many others. He is survived by his widow, **Ellen**

CALENDAR

AUGUST

Aug. 12-15, **Blues And Soul Summit '99**, Atlanta. 404-768-0488.

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. 21, **Los Angeles Women In Music Presents CD Manufacturing/Cinram Plant Tour**, Cinram International, Anaheim, Calif. 213-243-6440.

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 Convention**, Orange County Convention Center, Orlando, Fla. 202-775-3511.

SEPTEMBER

Sept. 2-5, **Audio Engineering Society International Conference**, Villa Castelletti, Signa, Italy. 49-9131-776-303.

Sept. 8, **Third Annual Fund-Raiser For The Joni Abbott Music Foundation**, Supper Club, New York. 212-846-2535.

Sept. 9, **1999 MTV Video Music Awards**, Metropolitan Opera House, New York. 212-258-8000.

Sept. 9-13, **Mixshow Power Summit '99**, South Beach, Fla. 212-340-4738.

Sept. 10-11, **50th Anniversary Michigan Assn. Of Broadcasters Annual Conference**, Grand Hotel, Mackinac Island, Mich. 800-968-7622. www.michmab.com.

Sept. 14, **Negotiating With Live Performance Presenters Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

Sept. 15, **Starting And Operating An Independent Record Label Workshop**, California Lawyers for the Arts Office, San Francisco. 415-775-7200.

Sept. 15-17, **National Assn. of Recording Merchandisers Fall Conference 1999**, Coronado Island Marriott Resort, Coronado, Calif. 609-596-2221. www.narm.com.

Sept. 16-17, **EntertainNet Marketing Convention**, Empire Hotel, New York. 888-670-8200. www.iir-ny.com.

Sept. 18, **Miracles Benefit**, for Childrens Hospital Los Angeles and the Retinoblastoma International, Beverly Hilton Hotel, Beverly Hills, Calif. 310-550-7776.

Sept. 20, **Songwriter Network Meeting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, ASCAP, New York. 212-957-9230.

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, Marriot 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. 28, **DTV Summit: Building The Business Of DTV**, Beverly Hilton Hotel, Los Angeles, Calif. 703-907-7600. www.CEMAcity.org.

Sept. 28, **Recording Academy Tribute Dinner And Concert Honoring Les Brown**, benefiting MusiCares Foundation, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 310-392-3777.

Sept. 29-Oct. 3, **Mixshow Power Summit**, the National Hotel, Miami Beach. 212-340-4738.

Sept. 29, **Assn. Of Independent Music Publishers Presents A Luncheon With U.K.'s Mechanical Copyright Protection Society/Performing Right Society CEO John Hutchinson**, New York. 212-758-6157.

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, **From Brooklyn To Burbank: The Spirit Of Life Award Dinner Honoring Philip Quarataro**, presented by City of Hope, Warner Bros. Studios, Burbank, Calif. 213-892-7268.

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.

NOVEMBER

Nov. 5-6, **Music In The Digital Millennium: A Legal And Business Affairs Forum And Technical Expo**, McAllister Auditorium, Tulane University Law School, New Orleans. 504-897-0886. www.digitalmusicforum.com.

Nov. 10-12, **Billboard Music Video Conference & Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

Nov. 10-12, **NewMedia INVISION '99: The Future Of Content On The Net Conference And Awards**, W Hotel, San Francisco. 650-573-5170, ext. 103. www.newmedia.com/invision.

Nov. 10-12, **REPLitech Asia**, Convention and Exhibition Centre, Hong Kong. 914-328-9157.

Nov. 13, **How To Get A Record Deal Seminar**, New Yorker Hotel, New York. 212-688-3504. www.outersound.com/revange.

Nov. 15-16, **Marketing To 50+ Americans: Making Your Mark In The Mature Market Conference**, Ritz-Carlton, Pentagon City, Arlington, Va. 212-661-3500, ext. 3163.

FOR THE RECORD

Kathy Coleman, VP of film/TV at Sony/ATV Music Publishing, is based in Santa Monica, Calif., contrary to the Aug. 14 issue's Executive Turntable. Also, **Laura Ziffren** is senior VP of creative for Fox Music at the film company's studio, contrary to the July 31 issue's Executive Turntable.

MANNHEIM STEAMROLLER

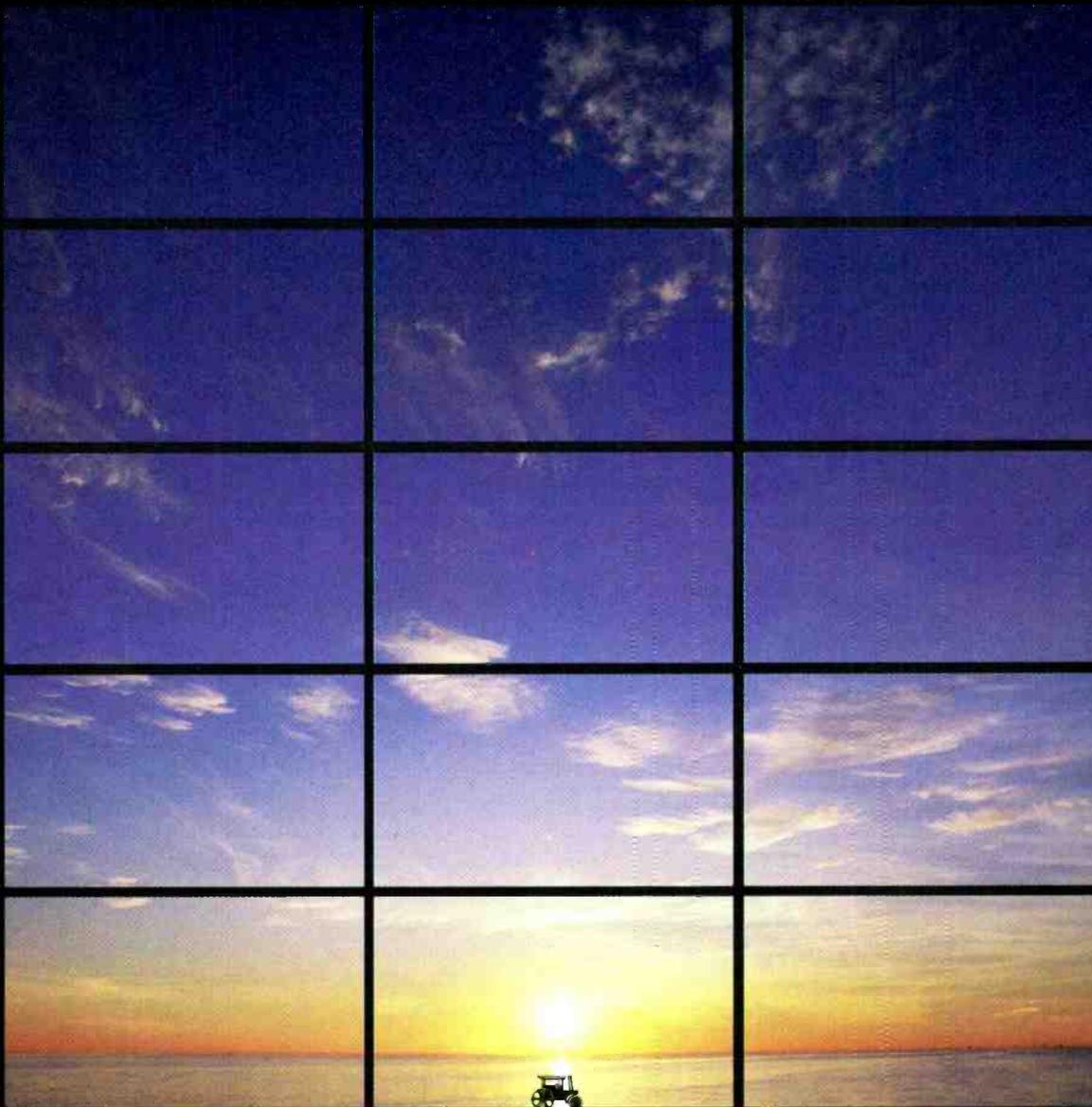
Stymied by major labels' lack of interest in his "18th-century instrumental rock" project, a former teacher, copywriter and dinner-theater conductor founded his own label to release Mannheim Steamroller records. Twenty-five years and 24 million albums later, Chip Davis and American Gramophone are an American institution. And where's C.W. McCall?

BY SAL MANNA

For 25 years, Chip Davis has been an innovator in music and the business of music. In 1974, the last thing mainstream record companies thought would succeed was an instrumental album its creator called "18th-century rock 'n' roll." Recalls Davis, "They said, 'We really like the music, but we can't sell it because it doesn't fit any category. And besides that, you don't have a group.'" So Davis founded his own record company, American Gramophone, and released "Fresh Aire" himself, calling his "band" Mannheim Steamroller. Exhibiting a marketing ingenuity that marks American Gramophone to this day, Davis sold the albums to stereo showrooms demonstrating home equipment rather than to record stores. Listeners liked the stereos, but they really wanted to know what they were playing.

Success? Each of his seven "Fresh Aire" albums has since been certified gold. In the end, he even created a new category: It can rightly be said that Davis pioneered what is now called Adult Contemporary or New Age music.

In 1984, his musical and entrepreneurial vision proved to be on target once again. Davis wanted to release a Christmas album, but industry skeptics warned that Christmas was a genre with limited upside, both commercially and artistically. But Davis followed his instincts, and "Mannheim Steamroller Christmas" infused a new electronic life into traditional Christmas music. Its "Deck The Halls" became an Adult Contemporary hit, and "Stille Nacht (Silent Night)" was Grammy-nominated for Best Instrumental Arrangement. The album also sold more than 4 million copies, unthinkable for a Christmas album. A fluke? Its follow-up, "A Fresh Aire Christmas" (1988), was also certified quintuple-platinum. In fact,



25 YEARS OF FRESH AIRE

THE BILLBOARD TRIBUTE

Mannheim Steamroller can claim the biggest-selling series of Christmas records in history, with subsequent albums "Christmas In The Aire" (1995) quadruple-platinum, "Christmas Live" (1997) gold and "The Christmas Angel" (1998) platinum.

UNWRAPPING THE ENIGMA

"There's no star name, people can't relate to the time period the music comes from, and it's instrumental," says Davis. "Most don't even know how to pronounce Mannheim. But we've captured the hearts of people who love Christmas."

Though the musician-arranger-composer-songwriter-producer behind Mannheim Steamroller has sold more than 24 million albums, Davis has remained largely an enigma. One explanation is that he, and American Gramophone, are based not on the coasts but rather in the middle, in Omaha, Neb. That down-to-earth Midwestern ethic, however, has also been a key to his ability to connect with his audience.

Louis Davis, Jr., "Chip," grew up in Sylvania, Ohio. After graduating in 1969 from the music school of the University of Michigan, where he played bassoon in the concert band, he toured (as a drummer, which he is in concert with Mannheim Steamroller) with the internationally renowned Norman Luboff Choir. After five years of travel, Davis exited to settle down, teaching junior high in Sylvania.

In class, he'd do anything to get the attention of the preteens, from turning music into a game to adapting classical standards to contemporary harmonies and rhythms. "I rewrote the music for their ear range and level of concentration," he says. "They'd never last through a 20-minute sonata, so I'd write a three-minute version." A year later, he left teaching to arrange and conduct an Omaha dinner-theater production of "Hair." Says Davis, "But I promised myself that I'd never live permanently in Nebraska. It was too flat—and that I'd try anything, but I'd never write country music." He ended up doing both.

DAVIS GOT HIMSELF A CONVOY

After the show's run was over, Davis worked as a jingle writer for a local advertising agency. One of the 2,000 musical snippets he wrote was for Old Home Bread with ad exec Bill Fries. The radio and TV com-

Continued on page M-2

Chip Davis

The Billboard Interview

The man behind the music remains focused, fan-friendly and unassuming. "My vision," he says, "as me and a couple guys were packing boxes of albums on a loading dock, was 'Someday, we'll get a forklift.' When we got one, I knew I had a record company."

BY SAL MANNA

In its 25 years, Mannheim Steamroller, the rock 'n' classical creation of Chip Davis, has sold more than 24 million albums—without the backing of a major label, significant radio air-play or, for the most part, vocals. Mannheim Steamroller's "Fresh Aire" series pioneered the New Age and Adult Contemporary genres, and its Christmas albums comprise the best-selling series in the genre. Its albums have consistently topped the Billboard New Age, Catalog and Christmas charts; three are multi-platinum, one platinum and 10 others gold. The cornerstone of Davis' Omaha, Neb.-based American Gramophone Records, Mannheim Steamroller has achieved remarkable success through innovation in marketing, as well as in music. Now, as it celebrates its silver anniversary, Mannheim Steamroller is about to embark on yet another musical revolution, with DVD audio. As we sat in his home studio on his expansive rural Omaha estate, Davis discussed the past, present and future of one of the most successful and entrepreneurial independent record labels in the industry.

So, who is Mannheim Steamroller?

That has always been the most-asked question. It's given us a bit of a mystique, and that's good. There's a core group of musicians, but every Mannheim Steamroller album says something like "composed by Chip Davis." At one time, there was a big tug of war whether to brand Mannheim Steamroller or Fresh Aire, because that was what some people called the music itself, or American Gramophone—because then anything on the label would be fair game for sales. It wasn't until the Christmas albums that Mannheim Steamroller was thrust to the front. Now we're making a serious branding effort, including a new logo and even a cartoon character called Steamy Steamroller.

Did you think Mannheim Steamroller would succeed from the start?

I never dreamed of getting gold or platinum albums. I thought "Fresh Aire" was a valiant effort at an interesting musical experiment. I was delighted it sold anything and I could afford to do another one.

How do you explain your success?

My generation, the baby-boom generation, was probably the first in history to take a more eclectic view of music. Records, movies, radio and TV exposed us to everything from classical to pop, from rock bands to symphony orchestras.

Earlier generations were limited by geography to what they listened to. So here I was composing an eclectic style of music which demanded an eclectic choice of instruments: classical instruments like harpsichords together with electric bass and drums. No one had done that before, but the audience was willing to accept it. Our ears had grown bigger.

Yet mainstream record companies turned you down back in 1974.

That's when we started selling in hi-fi stores, where cost wasn't important to the consumer but quality was. That gave the music a chance to live before we could get into record stores.

Would things have been different if a major had signed you?

We probably wouldn't be here now. We've sold millions over time, not immediately. The majors don't allow that time. There wouldn't have been enough peak financial energy to drive the overhead, and they probably would've axed us.

What was your vision for the company at the beginning?

My vision, as me and a couple guys were packing boxes of albums on a loading dock, was "Someday, we'll get a forklift." When we got one, I knew I had a record company.

Continued on page M-6

25 YEARS OF FRESH AIRE

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mercials revolved around fictional truckdriver C.W. McCall, his waitress girlfriend Mavis and the Old Home Filler Up And Keep On Truckin' Cafe. The ads were so popular that listeners called radio stations to request them as they would a pop song, and their TV broadcast times were even listed in local editions of *TV Guide*.

When MGM asked the group to cut a single, C.W. McCall and the Old Home Band debuted with "Old Home Filler Up And Keep On Truckin' Cafe." In late 1975, its second album, "Black Bear Road," spawned the single "Convoy," written by Fries and Davis. "Convoy," the anthem of the CB craze, went gold in two weeks and eventually sold 10 million copies.

But, while C.W. McCall recorded nine albums and sold 20 million records, Davis was still refining the classical pieces he'd written as a teacher. As music director at



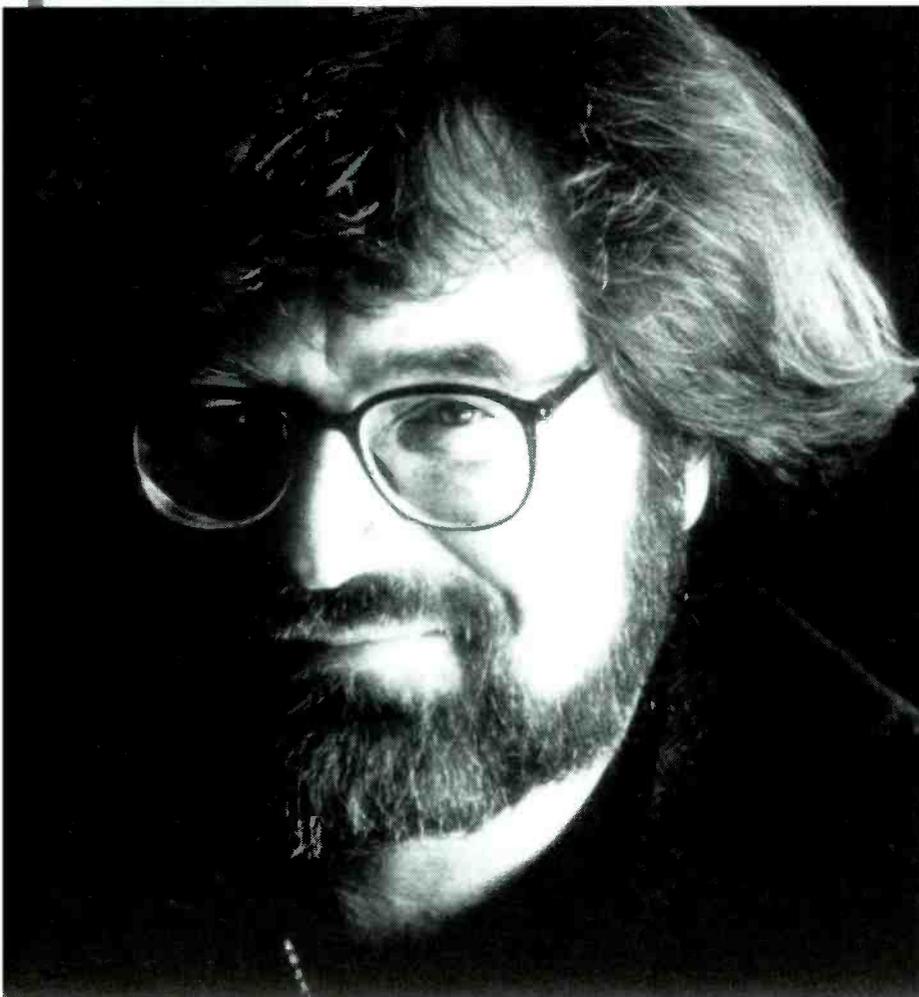
Left: Mason "Classical Gas" Williams
Center: The MS ensemble
Bottom: Davis at the controls



Sound Recorders, a studio owned by Don Sears, he'd trade his work hours for studio time and record music that combined classical composition with rock energy, harpsichords and recorders with electric bass and synthesizers. Thus was Mannheim Steamroller born.

The name was chosen because "it sounded modern, but it's a classical term." The Mannheim crescendo was named after an 18th-century orchestra known for building intensity by adding layers of sound, color, texture, other instruments and volume. Davis jokingly referred to it as "the steamroller." The name American Gramophone, initially co-founded with Sears, echoed the prestigious classical label Deutsche Grammophon.

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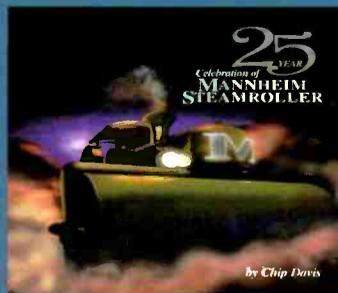


**THREE
MULTIPLATINUM
RECORDS**

**TWO PLATINUM
RECORDS**

**FOURTEEN GOLD
RECORDS**

Is there something in the *Aire* in Omaha?



American Gramophone congratulates
Chip Davis and Mannheim Steamroller
on 25 extraordinary years

25 Year Celebration of Mannheim Steamroller Street Date: August 24

Chip
Happy 25th
looks like the
start of a new
tradition
Hirsch

CHIP,
25 YEARS + YOU HAVEN'T
RUN OUT OF STEAM!
CONGRATULATIONS!
-CALEB

RING,
RING...

H.D.
THIS IS JEN.
CHIP CONGRATS!!

Wishing you
25 more years!
-Jesse (The Intern)

Keep looking to the stars
Shree

HAPPY 25th CHIP!
FROM: JEANNE JEANNE
THE ART MACHINE!
!!
~

Chip:
Congratulations,
Chip! Red or white?
Brenda

Chip-
Congrats on 25 good years-
wishing you plenty more!
Nicole

25 years!! How
do you carry all
that sheet music?
Congrats.
David
Stratton



WWW.HIRSCHDESIGN.COM



AMERICAN
GRAMMOPHON CineAir®
SOUNDTRAK™ AIRE PLEX

Hey Sandy,

Just A Short Note



Thanks for Being There for

me
Best always Chip

9136 Mormon Bridge Road, Omaha, Nebraska
Tel: 402.453.4400 Fax: 402.453

Sanford Brokaw

August 25, 1999

Dear Chip:

It's a pleasure to be there for you always.

You're the best!

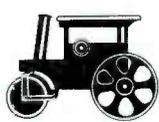
Congratulations on your 25th Anniversary.

Warmest regards,

Sandy - David

The Brokaw Company

9255 Sunset Boulevard, Suite 804 • Los Angeles, California 90069
(310)273-2060 • Fax (310)276-4037 • E-mail: brokawc@aol.com



MANNHEIM STEAMROLLER

I first heard Chip Davis' "Fresh Aire" on a flight to Los Angeles. A stewardess kept listening to music on a Walkman. I asked her why she was so engrossed, and she told me to listen. I fell in love with the music so much that she gave me her copy. They were hard to find then, so it was a very generous gesture. I soon was a collector. Not long after that, I suggested to Roger Goodman, who was our top director in sports as well as in news, that we start using Chip's music on our programs. He was as enthusiastic as I was, and Chip soon became a mainstay on ABC programs.

—Roone Arledge
chairman, ABC News

Chip has built Mannheim Steamroller on his own through great music, clever marketing and a close and direct relationship with retailers. He's a talented and fun guy who I have enjoyed spending time with.

—Jack Eugster
president/CEO, Musicland

Chip was such a pleasure to work with [on "The Christmas Angel"]. He is one of the most down-to-earth people I have ever worked with! He is a very kind and generous man. I was impressed with his facility in Omaha and how professional his entire organization is. Happy 25th anniversary!

—Olivia Newton-John

I have always admired Chip Davis for his innovative approach to music, his entrepreneurial spirit and business acumen. I feel Chip (as Mannheim Steamroller) has earned a place in the contemporary music world with his own unique brand of instrumental music. Upon my arrival at Walt Disney Records, you can imagine how thrilled I was to learn the label already had a work in progress with Mannheim Steamroller. The result, "Mannheim Steamroller Meets The Mouse," is an exciting musical collaboration that showcases Chip's unique interpretation of classic Disney songs. I am proud of the joint venture, and I congratulate Chip and Mannheim Steamroller on 25 years of success!

—Russ Bach
president, Walt Disney Records Worldwide

THE BILLBOARD INTERVIEW

Continued from page M-2

Have these last 25 years progressed as you expected?

There are always twists and turns you don't expect. I didn't know I'd get sidetracked into Christmas as intensely and as successfully as I have or that there'd be a "Day Parts" series. But I did say 25 years ago that there'd be only eight "Fresh Aire" albums.

Why is "Fresh Aire 8" the final one?

No composer who's written more than eight symphonies has lived. I want to look forward to the next 25 years of Mannheim Steamroller.

How did American Gramophone gain its reputation as an audiophile label?

One of the ingredients of our success has been a pure view of production. I can only describe it in terms of a camera taking a photograph: The goal is to take that perfectly clear and accurate shot of a subject, without using



Young Davis conducts (above); today, at work on the Disney "Mouse" album



a lot of filters on the lens and always allowing as much light in as possible. When it came to sound, we've always recorded in a big format. Now we're changing formats and further enhancing our status.

Why commit yourself to DVD Audio?

We go where technology is the hottest, newest and fastest-growing. We're not Sony. We have to be ahead of the curve, have to be smarter. The audio cutting-edge is where our roots are. We created our own niche 25 years ago, and going to 5.1 Surround really is bringing us full-circle. That same demographic that bought the first "Fresh Aire" and followed us into the compact disc is still with us, and cost still isn't as important to them as quality. We're identifying this format with what we do and who we are. It's a perfect match.

But is it a risk?

Sure. But, especially as an independent, I'm used to risks. I've dreamed of a time when I can take any audio environment—whether physical or surreal—and re-create it around a person, put them in a concert hall or under a waterfall. That will soon be possible in millions of homes that have DVD players. That dream has been in my imagination too long to not do it now. I'm convinced 5.1 res-

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25 YEARS OF FRESH AIRE

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TRUCKIN' TO "TOCCATA"

"Fresh Aire I" (1975), an instrumental exploration of spring, was followed by autumn-inspired "Fresh Aire II" (1977), the summer of "Fresh Aire III" (1979), the winter of "Fresh Aire IV" (1981) and "Fresh Aire V" (1983), a musical portrayal of Johannes Kepler's mythical trip to the moon in 1609. With the latter, Davis finally revealed to the legion of fans affectionately dubbed "Aireheads" that he was responsible for both "Convoy" and "Toccata," a track that, anecdotally, has blown out more speakers than any in recorded music. "I kept it hidden because I thought it'd screw things up," Davis explains. "But the reaction was great: 'You what? That's wild!'"

The "Fresh Aire" series continued with "Fresh Aire VI" (1986), inspired by Greek mythology, and "Fresh Aire 7" (1990), a musical study of the number 7, which was awarded a Grammy for Best New Age Recording. Davis also expanded American Gramophone's offerings to include "Classical Gas," a collaboration with Mason Williams, and two benefit projects: "Saving The Wildlife" (1986), the soundtrack to a PBS special, and "Yellow-

In 1984, Davis wanted to release a Christmas album, but industry skeptics warned that Christmas was a genre with limited upside. But Davis followed his instincts, and "Mannheim Steamroller Christmas" infused a new electronic life into traditional Christmas music.

stone: The Music Of Nature" (1989), a gold album that to date has contributed more than \$500,000 to the national park. In 1994, Davis was commissioned to write the broadcast theme and other music for the Goodwill Games in St. Petersburg, Russia, which resulted in the album "To Russia With Love."

EXTENDED-FAMILY MARKETING

The early '90s also brought a new continuing series called "Day Parts," designed to enrich the mood of daily activities. "Sunday Morning Coffee," "Romance," "Party" (each also with a sequel album) and "Dinner" embody what Davis terms "gourmet music for the four basic mood groups." The albums have sold more than 1 million copies—and more than 15 tons of coffee.

Mannheim Steamroller and American Gramophone don't just sell music; they sell a lifestyle. Largely through a catalog that emphasizes tradition, quality and the good life, fans can buy not only the videos and T-shirts but also barbecue sauce, hot chocolate, bubble bath and coffee. "We're selling family, warmth and caring," says baby-boomer Davis. "I call it connect-the-dots marketing: If I like it, then the fans, who already like the music I like, might like these other products too."

For Christmas 1998, Davis became a bit less of an enigma when he narrated (with Olivia Newton-John) "The Christmas Angel" TV-special broadcast on NBC. In early 1999, he also reached out to his adult and family audience in another way with "Mannheim Steamroller Meets The Mouse," an album of classic Disney songs done à la Mannheim Steamroller and distributed in conjunction with Walt Disney Records.

After this month's release of its first-ever career-length compilation, "25 Year Celebration Of Mannheim Steamroller," next spring will bring the final album in the groundbreaking "Fresh Aire" series. The theme is infinity, with the album's "8" placed sideways to depict the infinity symbol.

It's an appropriate motif for Chip Davis, a man who has helped bring music into the future by recapturing the timeless music of the past. ■

Congratulations Chip

25 Years, 30 Albums,
25 Million Sold



Steamrolling through 25 years, your signature sound and style has captivated all in its path.



NetRadio.com

Think Independently
NAVARRE
CORPORATION

Computer Chip

Davis' preoccupation with technology has proven to be a sound investment.

BY DEBBIE GALANTE BLOCK

What can be said about a guy who is determined to make a music listener's experience so real that he sets up a 1,000-foot wire holding strategically placed microphones across his 100-acre farm in order to record the sounds of nature? One can say he is Chip Davis, frontman for Mannheim Steamroller and founder of the 25-year-old record label American Gramophone.

"The mikes are 200 feet apart; 5.1 Surround configuration. I'm recording bluejays flying through the field as well as bugs, crickets, you name it. If you can hear these sounds on your home theater, you are there!" Davis exclaims.

That passion is what led to the start-up of American Gramophone. "One of the main goals of American Gramophone is to capture sound in its purest form," explains Davis, who compares sound to photography. The resolution and clarity gets better

REMASTERING THE 'ROLLER

Not surprisingly, Davis is excited about the new recording formats. In fact, Mannheim's whole catalog is being remastered for HDCD. And, beyond that, a demo DVD is expected out this fall. "Technology has always been a major concern for American Gramophone. Fortunately, I have a lot of the same engineering staff that I had back in the old days when we started the label.



Davis at the keys

"Technology has always been a major concern for American Gramophone. Fortunately, I have a lot of the same engineering staff that I had back in the old days when we started the label. So, we're now having our heyday taking the new formats and applying a lot of the technical knowledge we've always had but could not apply until now."

as the picture gets larger. "I want to get a clear, accurate picture of the sound at first. What we do with it then may not necessarily be a purist's view, but that is our eclectic mixture of classical music and rock."

MIKES AND MYTHOLOGY

Before American Gramophone was started, Davis took his album, which became "Fresh Aire," around to some other labels. They listened to it, they liked it, but they had no idea what to do with it. Davis couldn't get a record deal, but he laughingly explains that he'd sell his music to the label president and his secretaries because they were interested in the sound. Since he couldn't sell it to the majors, Davis, in partnership with producer Don Sears, started up American Gramophone in 1974. Ten years later, Sears sold his share to Davis.

American Gramophone's original sound stems from attention to detail, according to Davis—for example, technically choosing the right microphones and not putting a lot of effects on the sound initially. That detail is extended to another major element in Mannheim's music—the use of ancient instruments to create a mood; to have the listener feel he or she is really there. "My father is an instrument builder, so when I was doing my album about Greek Mythology ["Fresh Aire VI"], we built a replica of a 5th-century BC Greek kithra. As a result, we ended up using one ancient instrument per album. When we embark on an album, it is a journey, rather than just a matter of going into the studio and recording," he says.

So, we're now having our heyday taking the new format and applying a lot of the technical knowledge we've always had but could not apply until now. It's like back in the days when stereo equipment was new. We had one of the original PCM 1600s—before digital equipment. Now, we're back at that same point of experimentation," he enthusiastically reports.

"Fresh Aire 8" is expected to be released next spring. "It will be our first real step into full-motion video and DVD audio. I'm creating the musical aspects so that it pushes the limits of what that format can do sound-wise. The way I'm looking at it, you have the capability now to put the listener in the music," Davis says.

Davis sums up American Gramophone and Mannheim Steamroller this way: "I've always composed around the classical form. I think there is a teaching philosophy underneath all of my work. Although Mannheim Steamroller's music offers technical teaching from an architectural standpoint, I also want to awaken a range of emotion; to be able to touch different nerves and feelings and keep those emotions alive and awake." ■



THE BILLBOARD INTERVIEW

Continued from page M-6

onates back to early mankind; it has that deep of an impact. Our ears were made to hear ahead of us, but we can still hear behind us and off to the side. In other words, we can hear whether we are the hunter or the hunted. DVD allows me to look ahead and be the hunter again.

Besides the "Home Theater Demo" and next spring's "Fresh Aire 8," what other projects will you release in 5.1?

We're taking every "Fresh Aire" album, cleaning each track, redigitizing them to 24 bit/96k and then remixing and remastering them. We're bringing the whole series up to the highest technical excellence. We're six months into what is a two-year project. There will also be 5.1 releases of last year's "The Christmas Angel" and this year's "Mannheim Steamroller Meets The Mouse," which will be released by us rather than Disney. Also, one of the next Mannheim Steamroller albums will be "The Seven Wonders Of The World." It will be a sensory and musical experience of the seven natural wonders of the world, such as the Grand Canyon and Mt. McKinley, from the comfort of the listener's own armchair. It's exactly the type of project that ought to be in 5.1.

You don't have the typical ambivalence many musicians have about using technology.

Some musicians fear that the technology will write the music. But that's something the equipment can't do. Music begins with what you hear in your head, and that's organic. I don't believe in all-acoustic or all-electronic, all-digital or all-analog. My place is where they meet. But if it doesn't work in black and white, on a piano, it doesn't work. Technology hasn't changed that.

What's the main challenge facing Mannheim Steamroller for the near future?

The changing face of retail makes sales for us a continually moving target. As the business consolidates and the cost of operation rises, the need for driving shelf space grows. When you're catalog-oriented, as we are, it's difficult to maintain shelf space. We never know what we're shooting at. I believe going to 5.1 will make space for us.

Is being located in Omaha a challenge as well?

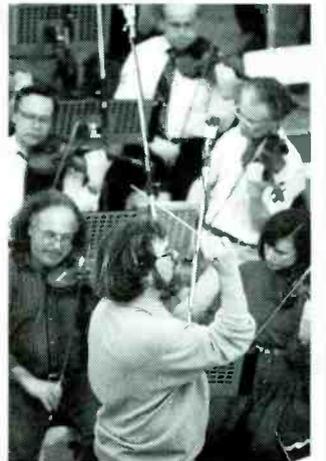
Not at all. It's an advantage. We're out of sight, out of mind. We're harder to copy. Also, being out of the mainstream, I don't copy anyone either, in business or in music. In New York or L.A., you can get caught up in what everyone else is doing and wonder, "Gee, maybe I should be doing that too." Is there any disadvantage to not being in a major city? Not with e-mail, fax, cell phone, my own airplane. Maybe we don't get as much recognition within the business, which is important, but fans pay the bills, not recognition.

How would you describe the Mannheim Steamroller fan base?

We're a coming-of-age product, music you buy when you abandon high school and are looking for something more sophisticated but not so much that you can't understand it. Synthesizers make it user-friendly, and the orchestral aspect gives it a sophistication upgrade. For older audiences, the orchestra makes it normal, while the rock aspect broadens their tastes. It's not fair to say it's just for the educated and upscale. I remember playing the Wiltern in L.A. and walking through the lobby; I saw guys in tuxes and bikers in jeans—and both groups were buying Mannheim Steamroller T-shirts and hats.

Speaking of ancillary products, your direct-mail catalog sells coffee, bubble bath, barbecue sauce, etc. How and why did you get into

Continued on page M-12



Davis with strings



CONGRATULATIONS ON 25 YEARS, CHIP.
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Chip is an incredible and gifted talent, and I'm proud of our years of association.

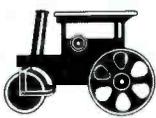
—Norman Brokaw
chairman, William Morris Agency

Congratulations to Chip Davis and the whole band. I have been fortunate to know them for nearly 10 years and consider my friendship with them to be one of the highlights of my broadcast career. Their Christmas music has always had a deep and profound meaning to me, reminding me of the absolute best of all the Christmases spent with my family; as one traverses life, the thing that you learn is that the truly meaningful aspects of life center around the relationships you have with the people you love. And most important is this: When you meet Chip and Jackson and Almeda and all the rest, they are all that you hoped they would be and more. They dig it as much as does their audience. You can't say that about too many artists and performers.

—Rush Limbaugh

Testimonial quotes compiled by
Debbie Galante Block

MANNHEIM STEAMROLLER



THE BILLBOARD INTERVIEW

Continued from page M-8

those areas?

Our first product was a T-shirt, and we saw the fan base, coming to concerts proud to wear the logo. That told me the logo might work on maybe a coffee cup. Then, if it works on a cup, what about what's in the cup? And on and on. We emphasize quality in whatever we sell, and we have over 600,000 people in our database to sell our products to directly.

How do you determine what products to offer?

The same process I use in choosing a musical idiom is applied to choosing a scent that goes with the bubble bath we're selling as part of a "Day Parts" package. From a marketing standpoint, it's all tied together. For example, smell is the longest-lasting sense. From now on, when you smell that scent, you will hear that music. From an artistic standpoint, it's all treated like the music is treated—I follow my nose and gut. They're subjective decisions, whether it's about how much, what color, how it sounds, what's its taste or smell like, or how loud the drums are. What that scent is, however, comes down to what moves me.

Has that changed over the years?

I've definitely become more family-oriented, because for eight years I've been a parent. I've grown up with my audience, and we're all having kids now. My two kids, I guess they'll be the "Aire apparents."

You said earlier that you didn't foresee how big a part of your business Christmas would become. How did it happen?

Again, I followed my instincts. I've always loved Christmas music, so I decided to do it Mannheim Steamroller style. The distributors wanted "Fresh Aire

V," but I told them it wasn't done yet. If they wanted "V," they'd have to take a Christmas album first. We didn't take returns on the Christmas albums either. I had a lot of confidence in the magic of Christmas.

Your Christmas tours have become a tradition, as well as the biggest-grossing tours of the holiday season. Will you tour again this year?

Unfortunately, no, because I'm having a hip replaced. It's an unfortunate result of being a drummer. At first, when the doctor said my hip had to be replaced, I thought he was talking about my musical style. But in 2000 we'll be back—for a "Fresh Aire 8" tour in the



At work on "Fresh Aire Christmas"

spring, then a Christmas tour, and we'll again do the skating tour we debuted last year, featuring recorded Mannheim Steamroller music. Touring is necessary; it keeps me in touch with how people feel about my music, and that's a guiding force in what I do.

You also have plans to build a concert venue, don't you?

It's an entertainment complex called AirePlex, a performing-arts park that will include an outdoor amphitheater, an indoor performance center, restaurants, a children's summer-arts camp and an astronomical observatory. It'll be located on a nearly 200-acre site between Omaha and Lincoln. The goal is for it to become a venue for major touring orchestras and pop artists plus

Continued on page M-14

WALT DISNEY RECORDS

Congratulates
Mannheim Steamroller
on their
Silver Anniversary



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we'd like to give our Dad a hand...

Love, Your Family
Trisha, Kelly, Elyse, Evan

celebrating manheim steamroller's 25th anniversary



MANNHEIM STEAMROLLER

THE BILLBOARD INTERVIEW

Continued from page M-12

a family weekend destination. The plans are already drawn up, and we're moving ahead, but that's all we can say right now.

Looking back on these 25 years, what makes you the most proud?

The perseverance of it. We've been pretty successful, even though most people don't know about us. In many

ways, this is still a little record company. We just happen to sell a couple of million albums a year. I'm proud that I've consistently produced as an individual composer and artist on my own label for a quarter-century.

Just as you've incorporated classical music from 100 or more years ago in your work, do you think Mannheim Steamroller will still be played 100 or more years from now?

I hope so, no matter how they play it or what it sounds like. ■

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Chip On The Charts: Mannheim's Statistical Success

BY GEOFF MAYFIELD

Just as ornaments and mistletoe are symbolic of Christmas, Mannheim Steamroller has become synonymous with the music of the season during the last decade and a half. Thus, it is no surprise that Christmas albums account for a lion's share of the success that Chip Davis' independent American Gramophone label has enjoyed on Billboard's charts.

From 1984 through the present, the Davis-led Mannheim ensemble has placed 10 albums on The Billboard 200. Half of those have been seasonal titles, with 1995's "Christmas In The Aire" rising as high as No. 3.

Among Mannheim's chart highlights:

★The Steamroller has been a juggernaut on Billboard's Top Christmas Albums chart. Since 1988, when its second holiday set debuted at No. 1 on the Christmas chart, 15 different titles have topped that list, with four of those belonging to Mannheim Steamroller. No other act has placed more than one No. 1 on this list in that span; the four Mannheim albums account for 14 weeks in the top slot.

★During the 1998 holiday season, American Gramophone placed five different titles on Top Christmas Albums, four by Mannheim, plus Davis' multi-artist project "Renaissance Holiday."

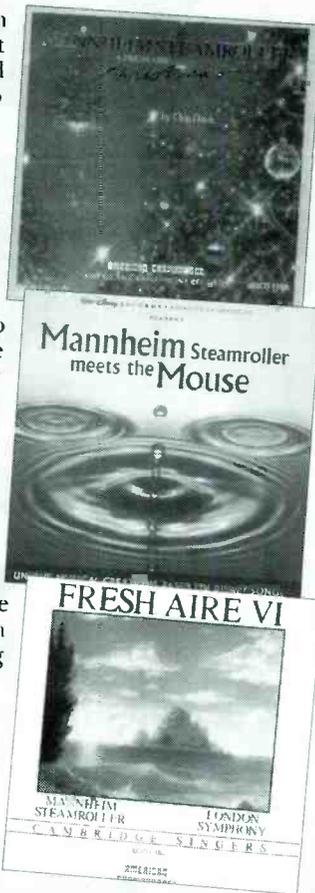
★Of the 10 Mannheim Steamroller titles that have hit The Billboard 200, five reached the top 50, with three of those rising into the top 25.

★Based primarily on the cumulative sales of "Christmas" and "A Fresh Aire Christmas," Mannheim Steamroller was the No. 1 Top Pop Catalog Artist in the 1995 Year In Music issue and has never ranked lower than sixth in that category. Combined, the two titles have been No. 1 for 21 weeks on Top Pop Catalog Albums since that chart bowed in 1991. "Christmas In The Aire" has charted as high as No. 2 on the catalog list.

★Since 1988, when Billboard's Top New Age Albums chart was launched, four different Mannheim albums have spent a combined 36 weeks at No. 1, including the current "Mannheim Steamroller Meets The Mouse," a collection of Walt Disney tunes that also topped the magazine's Top Kid Audio chart six of the first seven weeks it spent on that chart.

★Mannheim Steamroller has even managed to crack the Top Jazz Albums and Adult Contemporary charts. "Deck The Halls," first included on 1984's "Christmas," received enough airplay in 1995 to dent the AC list. Since Top Contemporary Jazz did not launch until 1987, and the New Age chart did not start until 1988, the only logical specialty chart for 1986's "Fresh Aire VI" was Top Jazz Albums, where it resided for seven weeks. ■

Assistance in preparing this article was provided by Keith Caulfield.



BATTLE ON
CHIP

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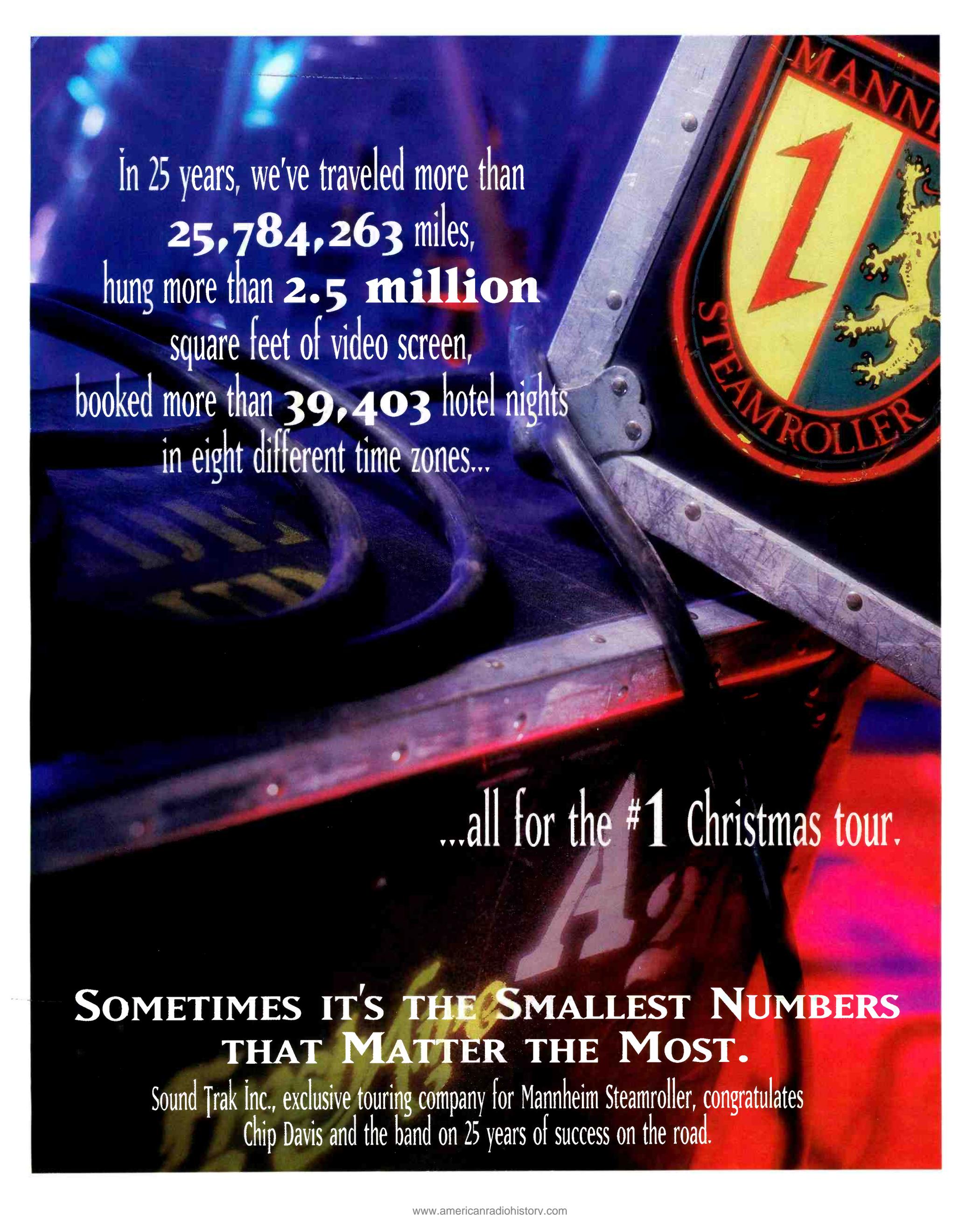
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Sound Trak Inc., exclusive touring company for Mannheim Steamroller, congratulates
Chip Davis and the band on 25 years of success on the road.

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Woody Guthrie Archives Yield Materials For Marketing

BY DON JEFFREY

NEW YORK—Last year one of the unexpected critical and popular successes in music was Billy Bragg and Wilco's album tribute to Woody Guthrie, "Mermaid Avenue."

But that was just the beginning. Tributes to Guthrie—bard of the Dust Bowl and the Depression, passionate supporter of left-wing causes, and profound musical influence on artists ranging from Bob Dylan and Bruce Springsteen to Ani DiFranco—keep coming like wind-blown dust off the Oklahoma prairie. They include a second tribute al-

bum by Bragg and Wilco of songs composed from unpublished Guthrie lyrics; a traveling exhibition of Guthrie's writings, drawings, and other memorabilia; a dance tribute to the artist based on traditional rural American dances performed with a band; and other album projects that explore his work in new ways.

All these projects represent the ingenious ways in which an artist's archives can be not only maintained and preserved for the use of scholars and writers but also marketed and brought to a larger audience.

The dance program is being pre-



GUTHRIE

sented Aug. 20 at the Mohonk Mountain House, a resort in New Paltz, N.Y., by the Vanaver Caravan. It is based on indigenous American dance forms like Appalachian-style clog dancing. "It's a work in progress that

we hope will eventually become a full evening of Woody's songs with dances," says Livia Vanaver, who co-founded the troupe with her husband Bill 25 years ago.

Nora Guthrie, the musician's daughter and curator of the Woody Guthrie Archives in midtown Manhattan, says there is a natural (as well as romantic) connection between dance and her late father's career. First off, he started out as a musician playing in dance bands in Texas in the 1920s. Later, in the 1940s, while living in New York, Guthrie recorded his "Dust Bowl Ballads," which became well-known

in the city's artistic circles.

Choreographers like the legendary Martha Graham were creating modern dances based on American roots



music. One of the dancers in Graham's troupe, Marjorie Mazia, took an intense interest in Guthrie's music, especially his ballad "Tom Joad."

(Continued on next page)

No. Of Digital Music Users Soars In Size After A Year

MEDIA METRIX, which measures Web site usage, estimates that there were 4 million users of digital music in June, about 20 times more than there were the year before.

Digital music users are those who download music in MP3 and other formats employing one of the various digital music players that are usually available free of charge online.

Bruce Ryon, senior VP and chief technology analyst for Media Metrix, says that in June 1998 there were only about 200,000 users of digital music.

About 100,000 of those people last year were using NullSoft's WinAmp player. The rest of the usage was divided among a number of software devices. But this year in June the

leading player of digital music online was Real Networks' RealJukebox, used by 2.2 million individuals. Next came WinAmp, with 1.8 million users.

"What's surprising," says Ryon, "is when we started we thought the average user would be in his early 20s and late teens. But it's fairly well-distributed from early 20s to early 40s. If you look at an average age, it's early 30s."

What's not surprising to Ryon is that the typical digital music user is male. While PC usage is roughly 50% male, 50% female, about two-thirds of digital music users are male.

"We also saw a higher usage in the technical and engineering disciplines," says Ryon. "And in

(Continued on page 54)

BUYING TRENDS



by Don Jeffrey

Retail 'Cannibalization' By Net Sales Seen

BY ED CHRISTMAN

NEW YORK—Jupiter Communications has issued a study suggesting that Internet sales are already cannibalizing business from traditional brick-and-mortar merchants.

The consumer survey found that only 6% of 1999 total online sales will be incremental sales, which means that 94% will be cannibalized from traditional retail channels. Moreover, the study further predicts that the Internet will grow incremental sales by only 6.5% by 2002.

Results for the music sector were similar, with the study finding that by 2002, only 6% of online sales would be incremental. It further forecast that by 2002 online music will account for 9.2% of all music sales.

However, it says, "as digital distribution becomes viable, products such as software and music will encounter incremental selling opportunities because shipment of physical product is not necessary."

According to the study, the product categories with the characteristics of a low price point, a high likelihood of impulse purchases, and a high discretionary reason for mak-

ing the purchase are more likely to drive incremental sales. While music has all three of those qualifications, the study notes that music is not a necessity. Therefore, it pointed out, people who suddenly lose their jobs are likely to cut back on purchases of CDs.

The study notes that a Jupiter consumer survey found that 52% of online shoppers have bought something online that they wouldn't have



otherwise purchased. Most of the incremental transactions took place with products that typically carry fairly low average prices, it says.

In order to prevent the cannibalization of sales by online merchants, the study says that traditional brick-and-mortar retailers must pursue an aggressive Internet strategy, even if it means that a company's E-stores will steal business from its own traditional stores, because "cannibal-

ized sales are better than lost sales."

The study says that since "less than 10% of 2002 online sales will be incremental, traditional merchants must build unified ventures that take advantage of their off-line assets—an existing customer base, a trusted brand name, customer data, and sales and distribution infrastructure—or they will suffer lost sales to Internet-only merchants."

The study notes that so far Tower Records/Video/Books, the Musicland Group, Trans World Entertainment Corp., and the Virgin Megastores, all of which have online stores, have failed to "cause so much as a ripple in the online CD market."

Among the reasons why traditional merchants fail to have an impact online is because they keep the two retail channels separate, failing to leverage one asset off the other.

Also, other internal issues, such as employee compensation, may be hurting the companies' E-commerce potential. For example, the study suggests that store managers must receive incentives in order to motivate them to help drive sales to the online stores.



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CDNOW reports that its net loss in the second fiscal quarter more than tripled to \$31.7 million from \$8.9 million in the same period a year ago. Included in the loss were charges totaling \$8.1 million for the acquisitions of online retailer N2K in March and online custom-compilation company superSonic Boom in June 1998 and \$720,000 for the pending merger with Warner Music Group and Sony Music Entertainment's Columbia House mail-order music and video unit. Without the charges, the net loss would have been \$22.9 million.

Revenue for the online retailer rose 198% to \$34.6 million in the three months that ended June 30, from \$11.6 million a year ago. The company says it added 332,000 new customers in the quarter for a total of 2.4 million unrepeatable online purchasers since CDnow and N2K began operations. International sales represented 20% of revenue.

MUSICLAND STORES has formed an alliance with digital music company amplified.com to offer downloads and custom CD compilations from Musicland's E-commerce sites, SamGoody.com, Suncoast.com, MediaPlay.com, and OnCue.com.

The company also announces that sales from stores open at least a year rose 2.4% in the four weeks that ended July 31. Same-store sales for the mall stores Sam Goody and Suncoast Motion Picture Company were up 2.8%; for the superstores Media Play and On Cue they rose 1.7%. As of June 30, Musicland operated 1,325 stores.

VIACOM says that it has received a ruling from the Internal Revenue Service that its proposed split-off of Blockbuster will be tax-free. After completion of an initial public offering of stock in Blockbuster, Viacom plans to distribute its remaining shares in the video retailer to Viacom shareholders in an exchange offer for Viacom stock. The offer will be made after Sept. 29, the five-year anniversary of Viacom's acquisition of Blockbuster. Viacom plans to sell 17.7% of the retailer in the IPO at an estimated price of \$16-\$18 a share.

LIQUID AUDIO says that revenue rose 49% in the second fiscal quarter to \$531,000 from \$500,000 a year earlier. The Redwood City, Calif., company's net loss was \$6.1 million, which included \$1.4 million in expenses for strategic marketing and equity to partners. In the same period a year ago, the net loss was \$2.1 million. The company, which provides software and services for digital delivery of music, made a public stock offering July 9.

HOLLYWOOD ENTERTAINMENT reports a net loss of \$8.3 million in the second fiscal quarter, compared with net income of \$5.7 million in the same period a year ago. The decline was due to \$20.6 million in operating losses at online video retailer reel.com. Total revenue rose 50% to \$250.4 million from \$166.7 million. The Portland, Ore.-based company says that net income from its Hollywood Video retail chain rose 66% to \$9.4 million on a 45% gain in net revenue to \$242 million. Sales from stores open at least a year were up 18%. The company added 81 new stores for a total of 1,403.

In other news, a county court in Oregon has denied Hollywood's motion to dismiss a lawsuit brought by revenue-sharing video distributor Rentrak and set Jan. 10 as the starting date for the jury trial.

KNITMEDIA, the parent of New York nightclub the Knitting Factory and record labels, says it has secured private equity investments, the amount of which it declines to disclose, from New York-based Argentum Group. Half the funds will be used for new-media activities, including downloads and digital archives, and half for opening new clubs in Hollywood, Berlin, and undisclosed sites.

METRO-GOLDWYN-MAYER reports a net loss of \$249.8 million in the second fiscal quarter, which ended June 30, compared with a loss of \$55 million in last year's quarter. The loss reflects \$225.2 million in restructuring and other charges, which included \$140 million in film write-downs and \$85.2 million in severance and other personnel costs. Revenue fell to \$212.3 million from \$281.2 million.

TICKETMASTER ONLINE-CITYSEARCH says that second-quarter revenue rose 185% to \$25.5 million from \$8.9 million. Cash flow, or earnings before interest, taxes, amortization, and depreciation, was a negative \$9.2 million from a negative \$5.7 million a year ago. Revenue from online ticketing increased 380% in the quarter to \$17.8 million.

EMUSIC.COM reports that its net loss in the fourth fiscal quarter more than quadrupled to \$10.8 million from \$2.29 million in the third quarter. Revenue for the quarter, which ended June 30, was \$51,000, 141% higher than in the third quarter. For the fiscal year, the company lost \$15.1 million on \$92,000 in revenue. The company, which operates a Web site for sampling and purchasing music, did not have significant operations in 1998.

WOODY GUTHRIE ARCHIVES YIELD MATERIALS FOR MARKETING

(Continued from preceding page)

With a choreographer, she approached Guthrie about performing his songs to dances created for them. He agreed. But the rehearsals with the dancers were chaotic, Nora Guthrie says, because "Woody couldn't play a song the same way twice." Mazia was put in charge of rehearsing him because she was "an organizer of eccentrics." They fell in love, and the dancer became Marjorie Guthrie.

Noting a further connection between her father's music and the dance tribute at Mohonk, Nora says, "I heard an early, 1937 recording of [Woody's] 'Do Re Mi,' and if you close your eyes it's the rhythm of the clog. It's exactly the kind of dance he would've done."

Another element in the Guthrie blitz is a traveling exhibition called "This Land Is Your Land: The Life And Legacy Of Woody Guthrie." The Guthrie Archives is in talks about bringing it to a New York museum next year. The exhibition is now at the Gene Autry Museum in Los Angeles. Other cities on the tour are Oakland, Calif.; Cleveland; Washington, D.C.; and, of course, Oklahoma City. (Guthrie was born in the farm town of Okemah, Okla., in 1912; he died in 1967 of Huntington's disease.)

The show is part of the Smithsonian Institution Traveling Exhibition Service. Nora Guthrie says she went to the Smithsonian with the idea of an exhibit several years ago, and a few short months later the museum told her it had the funding.

The next Bragg/Wilco album tribute is expected to come out on Elektra Records next year. It will include more of the 40 tracks that were recorded for the original album, which used only 15. It is tentatively titled "Mermaid Avenue 2," which refers to the street Guthrie and his family

lived on in Brooklyn's Coney Island section in the 1940s.

The project involved the composition of melodies to lyrics written by Guthrie that he never got around to putting to music. Nora Guthrie says she found these potential songs in the archives and tacked them on

'I felt Woody and Billy were just side by side'

-NORA GUTHRIE-

the walls of her office for inspiration. It was after she hatched the idea of having music composed for them that she heard a song by Bragg, a British folk/alternative rock artist, about AIDS. She says that was the kind of song Woody Guthrie would have written had he

been alive in recent years.

"I felt Woody and Billy were just side by side," she says. She contacted Bragg, and the rest is recorded-music history.

Another Guthrie tribute album set for release next year will be produced by DiFranco for her label, Righteous Babe. Nora Guthrie says the proceeds will benefit the Woody Guthrie Foundation, which is headed by music industry veteran Harold Leventhal. It will be a live album of a concert staged in 1996 at Severance Hall in Cleveland, at which DiFranco, Bragg, Indigo Girls, Dave Pirner, Ramblin' Jack Elliott, Woody's son Arlo, Pete Seeger, and Bruce Springsteen performed.

"The idea was for them to not do Woody's songs but their own material," says Nora Guthrie. "It was about how his spirit touched other people."



Still In Love With Al. The Rev. Al Green met with fans at his first-ever Tower Records signing, in Hollywood. The Right Stuff (TRS) label presented Green with an award for the platinum sales of "I'm Still In Love With You." Green capped off the week with a sold-out show at Hollywood's Greek Theatre. Pictured, from left, are Briggs Ferguson, senior VP of marketing, EMI Music Distribution (EMD); Opal Raymond, urban sales and marketing manager, EMD; Tom Cartwright, VP of product development, TRS; Green; and Charles Levan, marketing/promotions manager, TRS.

EXECUTIVE TURN TABLE



FISCHER



GENDIMENICO



STROOM



BTESH



MARGOLIS



DUNN

VIDEO. **Herbert M. Fischer** is named president/managing director of Rentrak International Corp. in Los Angeles. He was on the board of directors.

Nancy A. Gendimenico is appointed VP of licensing and merchandising at BBC Worldwide Americas in New York. She was VP of retail services at United Media.

Matt Johnston is named manager of home video planning and analysis for Playboy Entertainment Group in Beverly Hills, Calif. He was analyst, new business, for Playboy.

Bob Venetianer is appointed East Coast regional sales manager for Simitar Filmed Entertainment in

New York. He was East Coast regional sales manager for BMG Video.

DISTRIBUTION. Hot Records names **Matt Stroom** CEO and **Victor Btsh** president in New York. They were, respectively, VP of sales at SFX Alphabet City Records and VP of special products at SFX Alphabet City Records.

Rick Margolis is named VP of video and GM of Koch Vision in Port Washington, N.Y. He was a consultant to entertainment software companies.

Mark Paulson is promoted to retail marketing coordinator for Provident Music Distribution in

Franklin, Tenn. He was tele-sales representative team leader.

NEW MEDIA. **Michael Dunn** is appointed chief technology officer of Timer Warner Inc. in New York. He was chief technology officer of Dell's online unit.

Tom Ross is named president of CDKnet's Entertainment Group in New York. He was a former partner of Creative Arts Agency.

Gregg W. Schoeborn is appointed VP of business development at Tranz-Send Broadcasting Network in San Francisco. He was VP of business development at Universal Studios.

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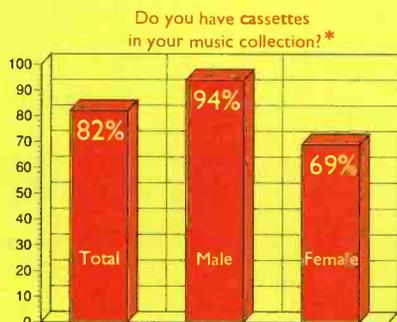


FACT: 97% of your customers own at least one cassette player.*

"I'm a consumer-driven retailer. If the consumer wants it, I'm going to sell it. And the consumer still wants the music cassette," says George Daniels, founder of this leading urban store. **"Industry and technology are moving quickly. It's too easy to get caught up in all the hype. No matter what — we better always listen to our customers."**

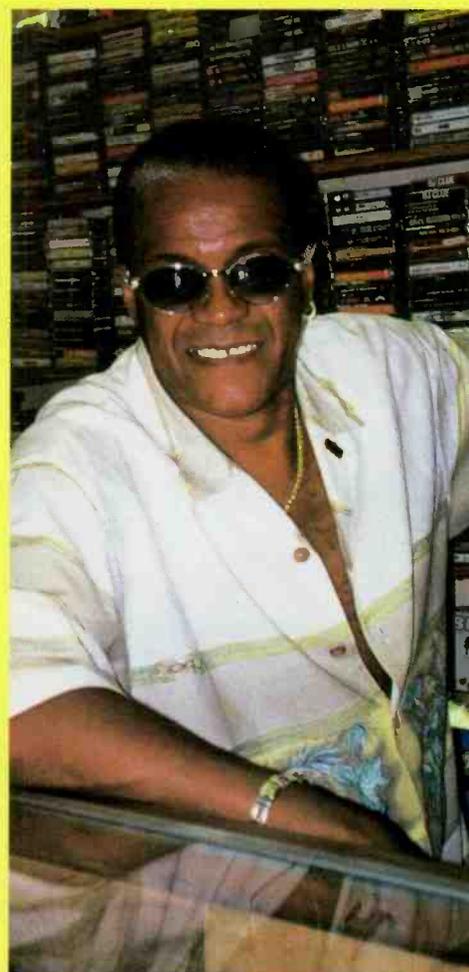
SoundScan supports Daniels' findings: 33% of all music consumers think it's a "terrible idea for record stores not to offer cassette albums." And 47% observe that it is getting more difficult to find cassettes in record stores.

"In my market, the urban market, our customers tend to be slow to adjust to new technology. Everyone doesn't adjust to buying new hardware right away. Sometimes they never change. Without cassettes, we'd be eliminating an entire segment of our customers."



That's right. 42% of all music consumers buy cassette albums. And last year over 16% of all album sales were on prerecorded cassettes.

Smart retailers know that it pays to carry cassettes.



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*Source: SoundScan

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MESHELL NDEGEOCELLO, Bitter	6.89	11.19
PUFF DADDY, Forever	6.29	10.59
SEVEN DUST, Home	6.29	10.59
CLAY WALKER, Live, Laugh, Love		

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Merchants Can Do More To Drive Their Web Site Sales

ON AUG. 5 and 6, *Billboard Bulletin* ran interesting items about online commerce, both filed by yours truly. Let's look at the second item first.

The Aug. 6 story was about a Jupiter Communications online study in which the research firm says that the online stores of Tower Records/Video/Books, the Musicland Group, Trans World Entertainment Corp., and Virgin have failed to "cause so much as a ripple in the online CD market."

That study (see story, page 49) says that the reason that brick-and-mortar-based merchants are ineffective on the Internet is because they view investments to E-commerce as wasteful since

online sales will simply cannibalize business that they would have captured at the store. But the study points out that by 2002, only 6% of all online music sales will be incremental, with the remainder cannibalizing sales from brick-and-mortar merchants. In other words, if brick-and-mortar merchants aren't more aggressive in their online presence, the cannibalization will be done anyway by the pure E-merchants.

Up until now, the Internet strategies of brick-and-mortar merchants have been paralyzed by indecision, allowing Web upstarts to seize the early momentum, according to the Jupiter study. It says that record-store chains have been inhibited by,

among other things, internal obstacles, competing capital demands, a lack of fulfillment expertise, and a lack of remote customer service.

Jupiter forgot to mention one other possible inhibitor—a lack of profit.

Pure online merchant CDnow lost \$31.7 million on sales of \$34.6 million in its most recent fiscal quarter, which ended June 3; Amazon.com lost \$138 million on sales of \$314.4 million in its most recent quarter.

Now this may sound weird to Wall Street and Internet proponents, but brick-and-mortar merchants like to make money.

But so far, the possibility of making money in E-commerce is precluded by the fact that in order to be successful

in generating sales on the Web, merchants must make huge outlays in dollars for advertising and to obtain traffic-driving links from portals and other appropriate Web sites.

Last year, the Musicland Group and Trans World Entertainment both had record-breaking years for profits and sales, and that trend continues this year. Yet both companies are trading at depressed stock prices because of the misguided belief among investors that online merchants will wipe stores off the face of the earth. While pure online merchants apparently can withstand hundreds of millions of dollars in losses and still be the darlings of Wall Street, can you imagine how

(Continued on page 55)

RETAIL TRACK
by Ed Christman




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Some Reissued Gems From Indie Labels' Catalogs

REVISITATIONS: While the indie-label community still racks up its share of hits, it also provides a valuable service by presenting music that lies at the margins of popular consciousness. Nowhere is this so true as in the catalog sector. Month in and month out, we receive reissues from indie imprints that offer surprising and scintillating collections of obscure music—stray sounds that somehow got lost in the shuffle of history. Here are a few of our current favorites.

Our hats are off to the redoubtable **Joe Boyd**, Rykodisc senior VP of A&R and founder of the Ryko imprint Hannibal Records, for pulling together a first collection of the work of the unique German vocal group **the Comedian Harmonists**, due Aug. 24.

Boyd has been contemplating a set devoted to this fascinating group since he founded Hannibal in 1980. The Berlin sextet, which was formed in 1928, sang a unique fusion of German cabaret and American jazz and pop.

Their repertoire, heard on the Hannibal package, included sweetly swinging English- and German-language versions of such tunes as "You're Driving Me Crazy," "Happy Days Are Here Again," "Tea For Two," "Night And Day," and (ride 'em, cowboy!) "The Last Roundup."

Sadly, this marvelous group was in the wrong place at the wrong time: After the rise of the Nazis, the Harmonists, which included three Jews among their membership, were ostracized for "Judeo-Marxist caterwauling," and the original lineup crumbled.

Their unusual tale was retold in the recent film "The Harmonists" and the adeptly titled Broadway musical "Band In Berlin." The group's style remains as dizzying as ever, and Boyd is to be thanked for unearthing its material for American ears. (More Harmonists volumes are planned.)

The city of Detroit is responsible for a couple of recent indie reissue gems. In July, the invaluable Norton Records released a fan-freakin'-tastic compilation, "Out Of This World," devoted to the coveted '60s singles of Motor City soul man **Gino Washington**.

Not to be confused with **Geno Washington**, whose work with the **Ram Jam Band** in England made him a cult star, *this* Washington cut a batch of tough R&B singles for Wand and a host of small indie labels; the *crème de la crème* of these are heard on the Norton set—"Out Of This World," "Gino Is A Coward," and the heart-searing ballad "Puppet On A String." Gino Washington answers the question posed on one of his singles—"Do You Have That Soul?"—with a resounding "'Deed, I do!"

Norton has three treats due on Aug. 24: "Ooh Wee Pretty Baby!," a collection of Texas blues legend **Long**

John Hunter's rare early singles on Yucca Records, and two new packages devoted to the wondrous Boston rock'n'roll band **the Real Kids**.

We worship at the temple of the **MC5**, so we were delighted when the Bomp Records empire sent along its new Total Energy comp of early Five material, "'66 Breakout!"

This decidedly lo-fi but still-sizzlin' set includes everything from live versions of the group's early concert staples "Looking At You" and "Black To Comm" to primitive studio sides and rehearsals recorded in the basement of guitarist **Wayne Kramer's** house. (Kramer himself penned the liner notes.)

This CD—which delineates the band's transition from white R&B/blues band to hard-rock behemoth—is a valuable adjunct to Total Energy's sets of MC5 concerts.

Touch & Go's Quarterstick subsidiary released the complete 1983-1990 recordings of Chicago punk-rock band **Naked Raygun** on Aug. 10.

This act, inspired by the same melodic muse as **the Buzzcocks** and **Hüsker Dü**, offered the first convincing proof that there was musical life in the Windy City after years of doldrums. (Take it from a native—that's the stone truth.)

'The fact that I'm a kind of working-class guy gives my music integrity and keeps it real'

-CHRIS CACAVAS-

While **Naked Raygun's** music is today seen as something of an anomaly in a scene that took a harder turn, the group was definitely a harbinger, as the five albums and lone EP reissued by Quarterstick prove.

Also from my fair hometown: Vanguard's three-CD reissue of the "Chicago/The Blues/Today!" series, due Aug. 24. First released in 1966, this classic three-LP set turned many a young blues hound on to such then-little-known acts as **Otis Rush**, **Junior Wells**, **J.B. Hutto**, **Johnny Shines**, and **Big Walter Horton**, among others. They were an essential part of Declarations of Independents' blues education; they should be part of yours.

FLAG WAVING: You could call **Chris Cacavas'** story "The Return Of The Native," except he's never really been away.

On Sept. 14, Innerstate Records in San Francisco (distributed by City Hall Records and Redeye Distribution, among others) will release "Dwarf Star," Cacavas' first U.S. album in seven years. "Good Times," the singer/guitarist/keyboardist's last American collection, was issued by Heyday Records, Innerstate partner **Pat Thomas'** former imprint.

So where has Cacavas—the former keyboardist for **Green On Red** and familiar of the **Dream Syndicate**, **Giant Sand**, and **Steve Wynn**—been hanging his shingle? In Germany, mostly.



by Chris Morris

"I've been going over there once a year, twice a year, since '92," Cacavas says. "I was doing tours for four, six weeks."

Though Cacavas has remained based in Southern California (he lives in Long Beach today), he has never pursued a full-time musical career like some of his peers.

"Part of it [is because] I've still had to keep working a day job," he confesses. "I have a higher overhead... The fact that I'm a kind of working-class guy gives my music integrity and keeps it real. But I do want to explore [playing on a more full-time basis]—I mean, what am I, nuts?"

Enter Thomas and old Cacavas cohort **Russ Tolman**, late of **True West** and **the Totem Polemen**, who offered to issue "Dwarf Star," one of several albums originally released in Germany, on their new label.

"I've been dying for this opportunity," Cacavas says. "I've felt in a way jilted, and that's kind of frustrating—[when] you can't even get the time of day in your own back yard."

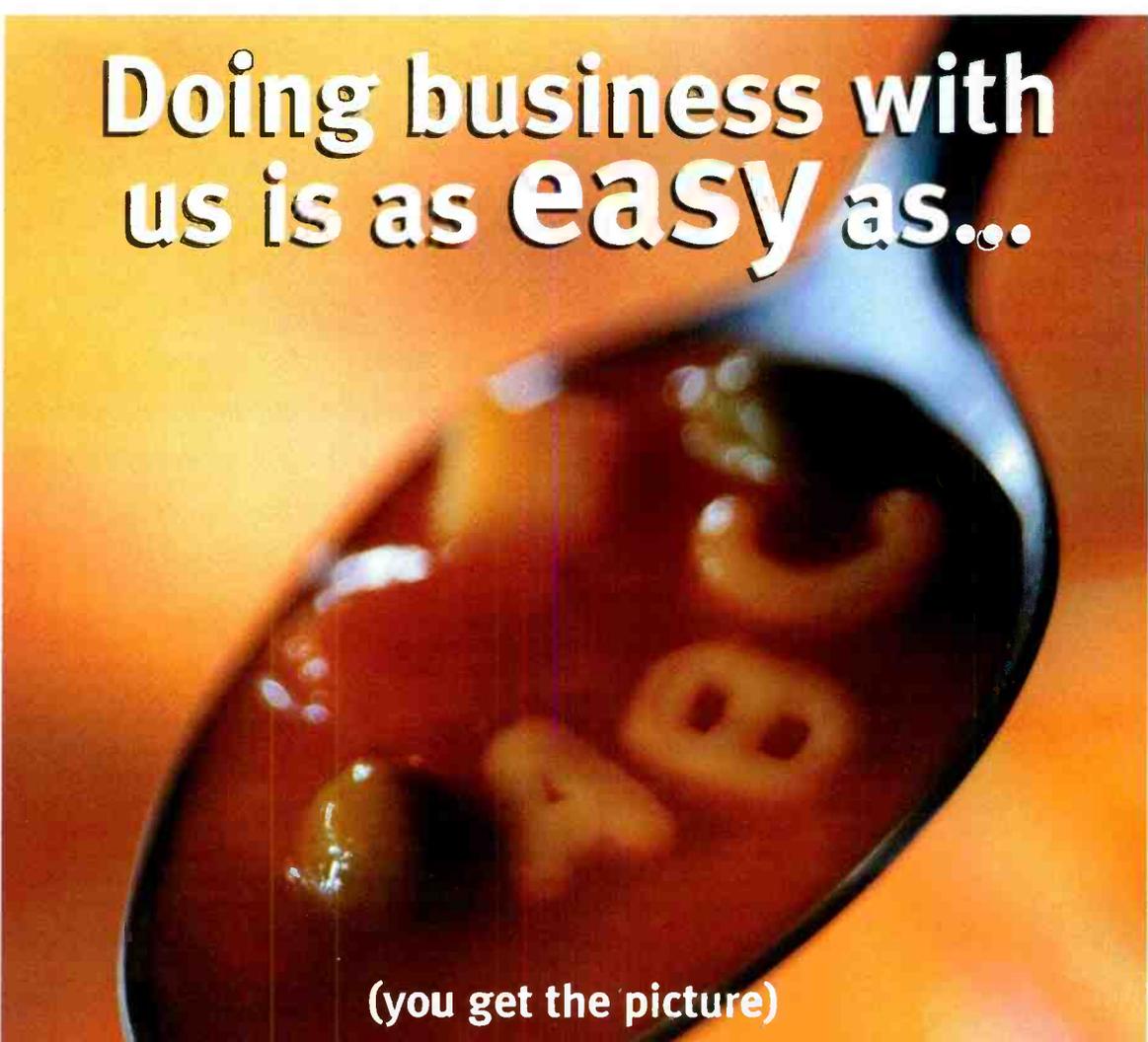
The album is less hard-rocking

than some of Cacavas' earlier stuff; he cleaves to an acoustic sound (in the manner of longtime inspiration **Neil Young's** "Harvest") to propel such dark-hued numbers as "Honking At Demons," "Dwarf Star," and a cover of **Matthew Sweet's** "Someone To Pull The Trigger."

Don't expect the same style on forthcoming records, though: Cacavas says he's been listening to a lot of electronic music, from **Aphex Twin** to **Kruder & Dorfmeister**. "I definitely want to integrate some of these fucked-up sounds I love so much, but I don't want it to seem contrived."

Cacavas is playing with a trio and appears regularly at the Kibitz Room at Canter's Deli, a musical hot spot in the Fairfax District of Los Angeles.

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In 'Play.' V2 recording artist Moby celebrated the release of his latest album, "Play," with an in-store performance at Virgin Union Square in New York. Accompanied by a five-piece band, Moby performed tracks from the new V2 release as well as from earlier works. The event helped launch the Virgin.mega.com Web site with a worldwide live cybercast. Pictured, from left, are Lara Price, Virgin Megastore buyer; Spencer Cohen, V2 Records Northeast regional sales rep; Edward Spalding, music manager, Virgin Megastore; Moby; Bob Cahill, V2 Records head of sales; and Andy Moreno and Tom Fornario, Virgin Megastore marketing.



Look Who's 'Back.' Chuck Mangione made an in-store appearance at House of Guitars in Rochester, N.Y., to promote his new CD and DVD, "The Feeling's Back," on Chesky Records/Telarc. Mangione, who grew up in Rochester, drew more than 200 fans. Pictured, from left, are Armand Schaubroeck, president, House of Guitars; Mangione; and Bruce Schaubroeck, VP, House of Guitars.



Tribute To Garland. To promote the release of "Judy," a boxed set from 32 Records featuring the music of Judy Garland, Garland's daughter Lorna Luft made a special appearance at Tower Records Lincoln Center in New York. The set includes four CDs, a video, and a 100-page book. Pictured, from left, are Ryko Distribution sales representative Rob Teft, Tower Records buyer Michael Tannen, Ryko Distribution sales representative Deb Cardenas, 32 Records co-president Robert Miller, Luft, 32 Records national sales manager Steven Shoen, Tower Records buyer Chris Osbourne, and 32 Records co-president and "Judy" producer Joel Dorn.

BUYING TRENDS

(Continued from page 49)

sales. These are probably recent grads."

Media Metrix tracks this activity through the use of software meters installed on about 14,000 PCs, representing about 28,000 individuals. Ryon says the measured population is demographically balanced to stand for PC-owning households.

He adds that the reports on digital music are expected to be released monthly.

ANOTHER Internet research firm has also come up with new findings. These have to do with E-commerce.

A report by Jupiter Communications (see story, page 49) indicates that the growth of incremental purchasing online may not be so great over the next few years.

By incremental buying, what Jupiter means is that a visitor to an online retail site purchases at least one item that he or she would not have otherwise bought.

Jupiter says that 52% of online shoppers have made an incremental buy—a reasonably high percentage.

But the bad news is that the researchers don't see the proportion

The bad news is that the researchers don't see the proportion of incremental buying to total purchasing changing much in the next few years

of incremental buying to total purchasing changing much in the next few years.

For 1999, incremental buying is projected at 6% of total online sales; in 2002, Jupiter figures, it will be just 6.5%.

What will drive incremental sales, says Jupiter, is products with low price points.

Video especially should do well, according to the research. Consumers will be able to click on a video Web site, see what's available, rent a video online, and then have it delivered to home or office or pick it up on the way home from work. Because the process should be easy and time-saving, there's a good likelihood the consumer will order a second and even third video.

In Jupiter's estimation, video will be the No. 2 incremental purchase category, at 8.3%. Gift items will be first. Music's share of incremental buying will be about 6%.

Looking at the big picture, Jupiter says that online sales of music represented 9.2% of total E-commerce sales through June of this year.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG 846210/DJMG (10.98/17.98)	NO. 1 LEGEND 70 weeks at No. 1	529
2	4	METALLICA ♦ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	417
3	3	JIMMY BUFFETT ▲ ⁵ MCA 5633* (6.98/11.98)	SONGS YOU KNOW BY HEART	442
4	5	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	127
5	6	GUNS N' ROSES ♦ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	427
6	2	BARRY WHITE ● Mercury 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	17
7	7	DAVE MATTHEWS BAND ▲ ¹ RCA 66904 (10.98/16.98)	CRASH	171
8	12	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 10813 (10.98/17.98)	GREATEST HITS	280
9	8	BARRY WHITE ▲ CASA/BLANCA 822782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	25
10	10	DEF LEPPARD ▲ Mercury 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	146
11	11	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	156
12	13	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ Capitol 30334* (10.98/15.98)	GREATEST HITS	250
13	9	POISON ● Capitol 53375 (7.98/11.98)	GREATEST HITS 1986-1996	21
14	14	PINK FLOYD ♦ ¹⁵ Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1168
15	15	STEVE MILLER BAND ▲ ⁸ Capitol 46101 (7.98/11.98)	GREATEST HITS 1974-78	395
16	18	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	114
17	19	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	458
18	17	KORN ▲ Immortal 66633/EPIC (10.98 EQ/16.98) HS	KORN	126
19	—	PINK FLOYD ♦ ¹⁵ Columbia 37580 (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	29
20	20	SHANIA TWAIN ♦ ¹¹ Mercury (Nashville) 522886 (10.98/17.98)	THE WOMAN IN ME	232
21	22	RAGE AGAINST THE MACHINE ▲ ² Epic 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	195
22	21	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ Fantasy 2* (12.98/17.98)	CHRONICLE VOL. 1	312
23	16	THE OFFSPRING ▲ ⁵ Epic 52959* (10.98 EQ/16.98) HS	SMASH	139
24	25	KORN ▲ Immortal 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	89
25	24	METALLICA ▲ ⁶ Elektra 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	487
26	28	PINK FLOYD ♦ ¹⁵ Columbia 36183*/CRG (15.98 EQ/31.98)	THE WALL	539
27	26	BEASTIE BOYS ▲ ⁸ Def Jam 527351/DJMG (10.98/16.98)	LICENSED TO ILL	410
28	23	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	198
29	32	CAROLE KING ♦ ¹⁰ Epic 65850 (5.98 EQ/11.98)	TAPESTRY	418
30	—	VARIOUS ARTISTS ● Big Idea/Everland 6936/WORD (6.98/10.98)	VEGGIE TUNES	18
31	39	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	12
32	29	QUEEN ▲ Hollywood 61265 (10.98/17.98)	GREATEST HITS	323
33	27	VAN MORRISON ▲ ³ Polydor 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	439
34	30	ABBA ▲ ³ Polydor 517007/UNIVERSAL (10.98/17.98)	GOLD	148
35	34	FLEETWOOD MAC ▲ ⁴ Warner Bros. 25801 (10.98/17.98)	GREATEST HITS	361
36	33	BRUCE SPRINGSTEEN ▲ ⁴ Columbia 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	68
37	35	ERIC CLAPTON ▲ Polydor 527116/UNIVERSAL (10.98/17.98)	THE CREAM OF ERIC CLAPTON	85
38	31	RAGE AGAINST THE MACHINE ▲ ² Epic 57523* (10.98 EQ/16.98)	EVIL EMPIRE	84
39	41	BARENAKED LADIES ▲ Reprise 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	71
40	44	GARTH BROOKS ♦ ¹⁰ Capitol (Nashville) 29689 (10.98/15.98)	THE HITS	196
41	—	CHRIS ISAAK ▲ Reprise 45845/WARNER BROS. (10.98/16.98)	FOREVER BLUE	42
42	—	AC/DC ▲ ⁷ EastWest 92215/EEG (11.98/17.98)	LIVE	88
43	—	MILES DAVIS ▲ ² Columbia 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	40
44	43	MADONNA ▲ ⁹ Sire 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	278
45	—	JEWEL ▲ ³ Atlantic 82700*/AG (10.98/17.98) HS	PIECES OF YOU	171
46	42	AC/DC ▲ ⁷ EastWest 92418/EEG (11.98/17.98)	BACK IN BLACK	273
47	37	THE BEACH BOYS ▲ ² 20 GOOD VIBRATIONS — THE GREATEST HITS Capitol 29418 (10.98/15.98)		18
48	40	AL GREEN ▲ Hi/The Right Stuff 30800/CAPITOL (10.98/16.98)	GREATEST HITS	61
49	36	THIRD EYE BLIND ▲ ⁴ Elektra 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	122
50	45	SUBLIME ▲ Gasoline Alley 11474/MCA (10.98/16.98) HS	40 OZ. TO FREEDOM	115

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.

RETAIL TRACK

(Continued from page 52)

Wall Street would react if either Musicland or Trans World started reporting \$30 million-a-quarter losses because of a more aggressive Internet strategy? Their shares would soon be penny stocks.

So while brick-and-mortar merchants are justifiably reluctant to embrace the money-losing marketing strategies of the pure E-commerce merchants, the Jupiter study hit the nail on the head in noting a big shortcoming in the brick-and-mortar merchants' Internet strategy. The study notes that such merchants are keeping their two retail channels separate and not effectively using their stores to drive sales to their Web sites.

So far, I have been underwhelmed by how music merchants are using their No. 1 asset—their stores—to promote their online presence. Trans World told me it has an aggressive strategy for in-store promotion, including bag stuffers and in-store signage. But that effort has been marred by execution; visits to three Trans World stores resulted in only one bag stuffer. And the in-store signage for the Web site is not a dominating presence.

However, Trans World has been the most aggressive traditional merchant in securing online alliances to drive traffic to its site. Also, the company has been very successful in programming online events.

The last time I was in Tower Records, I don't remember seeing a single reference to its online store. Subsequently, the chain started an in-store campaign for the site, but I have yet to revisit Tower. But Tower already has the longest online presence and probably the largest volume site among traditional merchants.

Similarly, when Virgin opened its latest Megastore in Columbus, Ohio, if you looked real hard, you could find a couple of signs touting its site, but a planned window display showcasing the site was missing in action. The company's Times Square store does a little better job in promoting Virgin's online presence.

Of record-store chains, Musicland—which many forget was the first merchant to try to sell music over the Web back in the early 1990s, when it had a store in the Prodigy shopping mall—gets the highest mark for in-store promotion. Its 60th Street store in Manhattan has a window with a banner for its online store. Also, there are numerous signs saying that "24-hour" shopping is available and carrying the company's launch logo, "We Got Dot." And the cash-register receipt offered the customer the chance to "win grand opening prizes at www.samgoody.com."

However, a promised bag-stuffer (Billboard, June 26), a bookmark, was never placed in my bag, and the custom bags promoting the site were nowhere to be seen. The bag my merchandise was put in did have what appeared to be an online address on the bottom, but the type was so small and blurry, I couldn't make out the location.

Ironically, the best in-store presence promoting an online site I found

in my shopping trips was at the Bay-side, N.Y., Barnes & Noble. As soon as I walked into the store, a huge banner hanging from the ceiling dominated my view, promising 24-hour shopping online. There were other large signs placed strategically around the store. I say "ironically" because the Jupiter study used Barnes & Noble as the example of a merchant failing to use its two retail channels to drive traffic to each other.

All of which brings me to the Aug. 5 item I wrote for *Billboard Bulletin*.

That item was on CheckOut.com using a cross-promotional deal with the Ralphs grocery chain to drive traffic to its Web site by offering a \$10 discount at the grocery chain for any purchase made on the Web site (for more details, see *Billboard*, Aug. 21). Who knows how successful or how expensive that promotion will be, but you have to admit, it's an intriguing strategy and one that shows there is so much more that merchants can do in using their stores to promote their Web sites.



Seaport Songs. For two nights in June on Pier 17 at New York's South Street Seaport, Sam Goody's "Home Before Midnight" free concert series celebrated Motown music. The Temptations performed along with new artists Profyle, Grenique, and India Arie. Pictured, from left, are Cheryl Robinson, VP of marketing, Motown Records; Chris Nadler, senior divisional advertising coordinator, the Musicland Group; Laurie Baker, marketing, South Street Seaport; Arie Grenique; Cherise Lambert, senior marketing coordinator, the Musicland Group; and Carolyn Robbins, VP of sales, Motown Records.



Towering Figure Of Folk Gets Award. Tower Records in Cambridge, Mass., honored local folk legend and Rounder Records recording artist Bill Morrissey with a lifetime achievement award for his contributions to the folk community. Morrissey was the Cambridge store's first recipient of this award. Shown on hand for the presentation, from left, are Paul Foley, VP of sales and marketing, Rounder Records; Frank Arigo, field marketing representative, Universal Music and Video Distribution (UMVD); Wes Bonner, sales representative, UMVD; Rich Grobecker, regional director, UMVD/Boston; Dennis Armstrong, GM, Tower Records Cambridge; Morrissey; Bill Nowlin, owner, Rounder Records; Ken Irwin, owner, Rounder Records; and John Virant, president/CEO, Rounder Records.



Beach Party. MCA Records artist Nadine Renee performed recently at the Bar Room club near South Beach in Miami. Pictured, from left, are Bill Richards, Southeast regional sales director, MCA Records; Ed Franke, national director of sales, MCA Records; Jim Weatherson, divisional VP, Universal Music and Video Distribution; Renee; and Paul Ignasinski, buyer, Handleman.



In The 'Race.' Refuge/MCA recording act Mulberry Lane performed acoustic versions of songs from its album "Run Your Own Race" at AEI Music Network, the producer of custom music programming for businesses, in Seattle. Shown, from left, are Mulberry Lane sisters Rachel, Heather, and Allie Rizzuto; Allyson Carter, MCA regional sales rep; Keith Chambers, AEI label relations manager; Mulberry Lane's Jaymie Rizzuto; and Rich Pastore, MCA regional promotion manager.

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Despite Precarious Business Environment, Tunes.com Is Set To Do IPO

This week's column was written by guest columnist Catherine Applefeld Olson.

TAKING STOCK: News that the Secure Digital Music Initiative (SDMI) is edging closer to providing copyright protection for digitally downloaded music (see story, page 1) did little to scrape the mud off Internet music stocks, which continue their collective slide on the heels of several strong initial public offerings.

Yet at press time, optimist Tunes.com, the next in line to take a walk down Wall Street, was on track to hold its IPO the week of Aug. 16.

As Sites + Sounds went to press, the valuations of CDnow, Emusic.com, K-tel, Liquid Audio, MP3.com, and Musicmaker.com, among others, remained down. MP3, which dumfounded analysts with its July IPO, during which prices soared as high as \$105 per share, was down to \$26¼ (Billboard, July 17).

All this makes for a precarious environment for a coming out for Tunes, which operates a network of music sites that include its own Tunes.com hub, Rollingstone.com, and thesource.com. "The main thing that's happening is they are 'dot.com' stocks, and whither goes the music stocks," says Jo Sager, Tunes.com VP of marketing.

"I also don't think a lot of the music companies have differentiated themselves well, and there are now a lot of them," she adds. "The whole 'Who's going to emerge as the big players in downloadable music, and with a business model that works?' is still to be determined."

Whether or not investors will be singing its praises, Tunes.com has generated a chorus of support from industry compatriots of late. On the heels of solidifying a five-year alliance with Musicmaker (Sites + Sounds, Billboard, Aug. 7), the company has received a \$15 million investment from Clear Channel Communications, an operator of television and radio stations and a large outdoor advertising business. Tunes.com will also issue a three-year warrant for Clear Channel to purchase up to an additional \$22.5 million of its stock.

Tunes.com also notched a deal with online service Road Runner to provide subscribers with Rollingstone.com content that is optimized for high-speed access via a co-branded site. Material heading to the Road Runner site includes on-demand video pool BigVideo and music news report Daily Video News.

While Sager says it is possible that content from Tunes' other sites may eventually be available, she says Rollingstone.com is the best place to start. "That's the site where we have content most suitable now for broadband. It is also



the site of ours that gets the most traffic."

Back in the world of checks and balances, issues regarding online companies' recent financial performance hang heavy. "All of these companies are very disappointed in the way we've performed over the past 30 days," says **Bob Bernardi**, founder/co-CEO of Musicmaker.com, which held its IPO July 7. "If investors valued companies 30 days ago at X and now value them at 50% X, it's hard to explain."

Reminiscing back a few years to the time when you could get a share of America Online for \$5, Bernardi says Internet music companies are experiencing typical growing pains. "People who invest in Internet stocks need to take a longer-term look . . . I think the fundamental thing that will happen in the music industry will be when major record companies complete their work on SDMI and feel comfortable allowing music to be downloaded in a secure format," he says. "At that point, the market is going to take

an upturn. Six months from now it will become clearer to everybody where the whole music downloading, custom, digital market is heading."

For its part, Musicmaker is gearing up for "a big downloading offering" in late August in conjunction with its 40% stakeholder, EMI Music, Bernardi says.

STAR GAZING: Untiring entrepreneur **Terry Ellis** is back in start-up mode again, this time with a company that seeks to provide an Internet outlet for the music of unsigned acts. StarGig.com, which Ellis is launching with partner **Damian Aspinall**, is slated not only to go online in the fall as a music portal site but to offer artists guidance in the areas of touring, marketing, and finance. Artists will receive income from sources such as publishing, fan clubs, merchandising, and touring, but not from album sales, according to Ellis.

The concept of using the Net to funnel music, particularly from acts with no traditional distribution, directly to fans is hardly revolutionary. StarGig already faces a host of competitors, including the formidable MP3.com, as well as the

(Continued on page 77)

Billboard

AUGUST 21, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
			NO. 1		
1	1	8	MIRRORBALL ▲ ARISTA 19049	SARAH MCLACHLAN	13
			5 weeks at No. 1		
2	2	7	SIGNIFICANT OTHER ▲ ³ FLIP 90335*/INTERSCOPE	LIMP BIZKIT	2
3	NEW		FORGET ABOUT IT ROUNDER 610465/MERCURY (NASHVILLE)	ALISON KRAUSS	60
4	8	8	SUPERNATURAL ● ARISTA 19080	SANTANA	15
5	3	9	CALIFORNICATION ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	11
6	6	8	ASTRO LOUNGE ● INTERSCOPE 90316	SMASH MOUTH	9
7	10	3	14:59 ▲ LAVA/ATLANTIC 83151*/AG	SUGAR RAY	37
8	5	13	RICKY MARTIN ▲ ⁵ C2/COLUMBIA 69891*/CRG	RICKY MARTIN	3
9	4	12	MILLENNIUM ▲ ⁶ JIVE 41672	BACKSTREET BOYS	1
10	16	2	BLUES POLYDOR 547178/UNIVERSAL	ERIC CLAPTON	71
11	7	5	RUNNING WITH SCISSORS ● WAY MOBY 32118/VOLCANO	WEIRD AL YANKOVIC	24
12	13	6	SURRENDER FREESTYLE DUST 47610*/ASTRALWERKS	THE CHEMICAL BROTHERS	92
13	9	2	NOW 2 UNIVERSAL-EMI-ZOMBA 47910/VIRGIN	VARIOUS ARTISTS	6
14	14	7	5 ▲ VIRGIN 47758	LENNY KRAVITZ	34
15	NEW		A HOT NIGHT IN PARIS ATLANTIC 83198/AG	THE PHIL COLLINS BIG BAND	—
16	15	3	DIZZY UP THE GIRL ▲ ² WARNER BROS. 47058	GOO GOO DOLLS	39
17	12	5	ENEMA OF THE STATE ● MCA 11950	BLINK 182	18
18	17	2	BEFORE THESE CROWDED STREETS ▲ ² RCA 67660*	DAVE MATTHEWS BAND	88
19	11	4	DEVIL WITHOUT A CAUSE ▲ ² LAVA/ATLANTIC 83119*/AG ES	KID ROCK	8
20	RE-ENTRY		LIVE IN TEXAS CURB 11964/MCA	LYLE LOVETT	153

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. **ES** Indicates past and present Heatsseekers titles © 1999, Billboard/BPI Communications and SoundScan, Inc.

GLOBAL DISTRIBUTION

IMPORTING & EXPORTING MUSIC

THE BILLBOARD SPOTLIGHT

LONDON—Volatile exchange rates, parallel imports and increasingly complex customer demands are redefining the U.K. distribution and import/export business.

However, one significant market development in the past year—the move toward consolidation among the majors exemplified by Universal's absorption of PolyGram—appears to hold few horrors for the U.K. independent distribution sector. In fact, it's just the opposite.

"As the majors try to get bolted onto one another, they will drop their third-party distribution operations," says Koch International managing director Rashmi Patani. "This has forced labels to look elsewhere—and the natural place to start is with the independents."

Tony Powell, managing director at the market-leading U.K. distributor Pinnacle, takes a similar line: "Much as [the consolidation] is worrying, in terms of power concentration across the music business as a whole," says Powell, "if the majors want to go down that route then it has to mean more on the table for me. More people who would have looked to a major will now be out on the market."



Rashmi Patani, Koch

ry Media. Over the past five years, says Patani, there's been concerted expansion away from the company's classical-music roots. "These days, we sell everything from early music to dance," he says. "The variety has given the ability to move with the trends." Current priorities include new albums from Styx, Kate Campbell and Dokken.

While parallel imports to Britain remain a blight on Koch's U.K. sales—eating up an estimated 10% of potential business—Patani says profits are up from one year ago.

"We're moving in the right direction," he says, "but the trend toward open borders is changing the nature of distribution across the world. We have to take a global view in order to keep on top of the business."

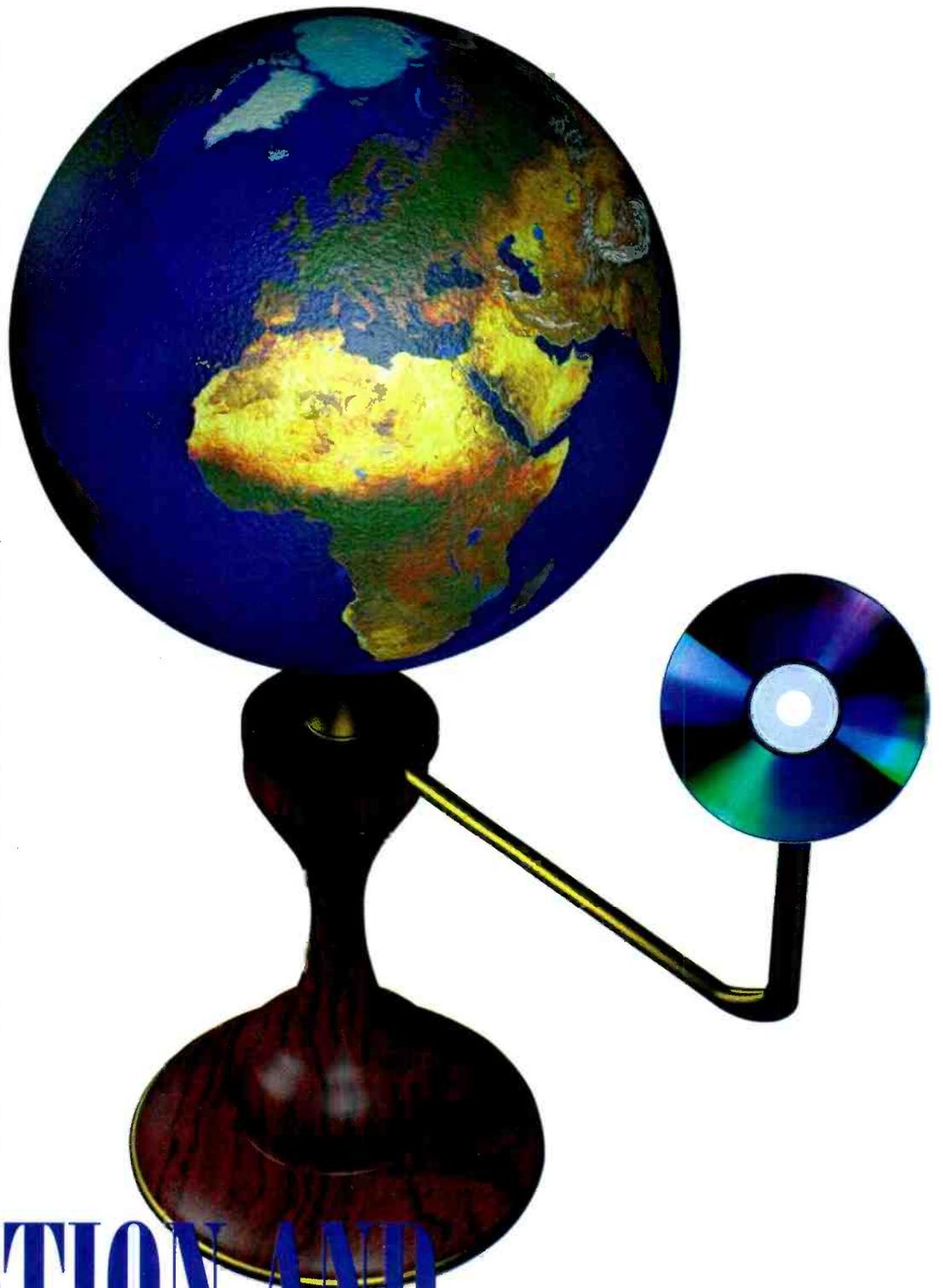
Pinnacle is part of the Zomba Group, which over 15 years has built a 100-strong label roster in the U.K., including Jive, One Little Indian, Echo, V2 and Mushroom. Pinnacle's Powell notes that the strong pound is helping accelerate the arrival of cheap parallel imports into the U.K.

"For independent dealers having to compete with multiple high-street chains, of course the price advantages offered by parallel imports are attractive," he says. "In response to their requests, we are trying to use our influence to get the majors to look at the U.K. pricing structure."

Powell notes that the move to force though workable legislation on parallels "is being driven by the indie sector."

According to Powell, Pinnacle has enjoyed an "extremely strong" first half of the year, highlighted by major U.K. chart success for Britney Spears, Steps,

Continued on page 64



U.K.: CONSOLIDATION AND INTEGRATION WIDEN WORLD VIEW

BY CHRIS FULLER



Latin America: U.S. LATIN DISTRIBUTORS FACE SHRINKING EXPORT MARKET

BY JOHN LANNERT

Latin America's up-and-down economies historically have made exporting recorded product from the U.S. to the region a hit-and-miss proposition, at best.

In the past several years, however, Latin America's worsening business climate has forced Stateside exporters to scale back their transactions with their southern neighbors.

Enrique Reyes, president of Reyes Records, a longtime exporter to Latin America, describes the region's current economic crisis as "the worst I have ever seen."

Reyes says he has not exported product in two years to distributors in Ecuador, previously one of the biggest markets. "There are lots of debts there, and they haven't paid me," states Reyes, whose company is based in Miami.

But not all Latin American countries are faring poorly, according to Reyes. "Nicaragua is holding up, and I still sell pretty well to Panama," he says.

Most of the product Reyes exports is by salsa and merengue artists.

LOOKING ABROAD

To offset his downturn in export sales, which at one time accounted for around 40% of all sales of his company, Reyes is attempting to sell more in the U.S. and Europe. "It's getting tougher and tougher for Latin distributors," declares Reyes, echoing a lament heard during a Latin-distributor panel that took place in April during Billboard's 10th Annual International Latin Music Conference.

Concurring with Reyes' dire assessment of the current export market is Abe Hernández Jr., president of Los Angeles-based A&A Music

Enterprises, which no longer exports product, and Hinsul Lazo, president of Miami-based H&L Distributors.

Says Lazo, "The market has been in decay in the past two years because of the deteriorating economics of the region and also because the majors have opened up their own distribution and licensing agreements in Latin America. A lot of [export] product is already available in these countries, and, as the distribution networks in those countries get better and better and the licensees get better and better, we exporters are going to be shrinking, because we are going to have less product to ship to these countries."

Reyes and Lazo point out, as well, that CD piracy also is hurting business. In some Latin American countries, CD piracy has eaten away 50% of the legitimate market.

EXPORTER TURNED IMPORTER

However, Lazo, who has been exporting to the region for 13 years, is combating the export crisis by flipping his role and becoming an active importer of Spanish- and English-language product to the U.S.

Lazo notes that, at the recent MIDEM Americas trade fair, "I didn't sell that much, but I bought a lot. Everybody came to me to sell me goods."

Lazo has used his extensive contacts with Latin America, Spain and the

Continued on page 66

U.S.:

Indie Importers Provide An Unending Supply Of Worthwhile Product

BY ED CHRISTMAN

NEW YORK—The ebb and flow of imports into the U.S. is still largely dependent on the status of currency exchange rates at any given point in time, but there are a couple of new factors also playing into the equation.

Online merchants are allowing U.S. consumers to order titles unavailable in this country, which has boosted sales for import wholesalers here. On the other hand, the U.S. chains have been getting more selective about what they stock in the way of imports, so foreign labels are shifting to signing deals with independent distributors in order to make their product available here.

"There just seems to be an unending supply of great product all around the world that deserves to be distributed here," says Rick Lawler, import-product manager for Woodland, Calif.-based DNA, which serves as exclusive distributor for about 35 foreign music companies.

In days gone by, import distributors could be the bane of major labels, bringing in parallel imports on hit product at lower prices when currency rates are favorable to that strategy, or bringing in early copies of big-hit overseas titles when there isn't a single worldwide streetdate and the U.S. market's date is a couple of months behind. But those days, for the most part, are gone, say industry observers.

"Every three or four years, some import wholesaler comes along and gets aggressive in bringing in parallel imports, without the majors' permission and often without paying mechanical royalties to the Harry Fox Agency [the publishing group responsible for such collections]," says one wholesaler, who says he doesn't engage in the practice. "That business is fine as long as you stay below the radar," he explains. "But when you get big in that area, then Harry Fox and the majors move in, often curtailing such activities one way or another."

Musicrama in Long Island City, N.Y., works hard to be in compliance with Harry Fox requirements, making sure it pays the required fees for mechanical rights of imported titles, says Charles Jarzabek, owner of the company. Moreover, he points out that his company acts as the exclusive distributor for Sony Music International, making that company's world-beat titles available to U.S. music merchants.

Similarly, Ben Colonomos, president of MSI in Miami, says his company carefully does its "due diligence," with regard to the parallel-import issue and Harry Fox requirements.

MSI, which is building a name for itself in Internet fulfillment, also specializes in selling import product to ethnic merchants in the U.S.

He says the majors have changed their view on importers, due to the fact that importers tend to be sensitive about the importation issue.

Colonomos says his company provides both labels and consumers with a "wonderful service." For the

He says that Tower tries to accede to the labels' wishes regarding parallel imports wherever possible, but the U.S. major labels' "systematic decimation of product under \$5 is indefensible."

THE WORLD BEAT

"The whole world-beat scene is growing tremendously here," says Jarzabek. "People just love the music." Musicrama, a 20-year-old company, specializes in selling world-beat music to domestic U.S. chains. Currently, the wholesaler carries about 5,000 titles, mainly from France, Italy, Greece, Spain



Joe Micallef, Allegro



Charles Jarzabek, Musicrama

major labels, "if something breaks overseas, we can help the label gauge how it will sell over here. For the consumers, we provide them access to product that is not released here by the majors or independents." For instance, says Colonomos, "We are talking to one of the majors about bringing in their product from India and the Arabic [countries]. Stuff like that does great on the Internet."

George Scarlett, VP and director of vendor management at Tower Records/Video in West Sacramento, Calif., says import titles are "an important part of the product mix for us. It's crucial to what we do to keep us abreast of the cool niche shops down the street from us."

But he says that it's tough to eke out a profit because of the lack of returns terms offered by wholesalers. The import business can result in retailers paying prices between \$11.50 and \$15.50 per CD title. Since it is more expensive, the market tends to be collector-based, Colonomos says.

"The biggest avenue of change for [Tower] is that we are doing a huge amount of business in [import] singles as a direct result of the [U.S.] labels getting out of the U.S. singles market," says Tower's Scarlett.

and the Far East. Musicrama works both sides of the business, in some instances functioning as an import one-stop, bringing in titles regardless of labels, and as an independent distributor, as it does for Sony International and some independent Italian labels.

"You have to have a lot of knowledge to know which titles will be accepted by the American public," Jarzabek says. "Then you have to do a lot of marketing. Every month, we market four priority releases." In addition to world-beat titles, Musicrama imports some classic pop and rock titles that are out of print in this country, including albums by Nat King Cole, Jethro Tull, Peggy Lee and Shirley Bassey. Importing "is a very steady business, especially now with the Internet, with people looking for out-of-print titles," he adds.

While catalog titles make up the majority of the company's business, Musicrama also carries new titles that can generate anywhere from 5,000 to 20,000 units. Those titles include the latest albums from Anna Vissi of Greece and Francis Cabrel and Patricia Kaas, both of France. Indeed, for Kaas, Musicrama hopes to move 20,000 units here.

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Australia:

OZ audience creates high demand for international music

BY CHRISTIE ELIEZER

MELBOURNE—Despite its small size, Australia is a key trader in the global music-distribution game. Local record labels and music publishers have a reputation for aggressive marketing and early success. A buoyant touring market and the influence of the Triple J youth-radio network see young international acts break simultaneously with their home markets. Despite the problems that came with parallel importing, licensing remains a healthy activity for three of the country's major licensors.

"Consumers have never been more educated about music," says Warren Fahey, co-managing director of Festival Records. "The demand for non-pop styles keeps growing, and we're adapting our company to this." The explosion of dance has led to spirited bidding wars for tracks and labels from the genre.

Suggests Janet Dawes, GM at Mushroom Records, "The merging of majors puts independent companies who are good at licensing in the best position we've ever been. The future is really bright."



The Goo Goo Dolls

GOVERNMENTAL GAFFE

In July 1998, the government's ill-considered relaxation of parallel-import regulations as a means of bringing down CD prices made this market—with annual sales of \$430 million (Aus \$650 million)—vulnerable to cheap Asian imports and piracy. Global partners were naturally concerned about copyright protection, but long-term relationships held firm. If anything, the alliances grew stronger. "Most of our label partners were flabbergasted by what the government had done to a healthy market," says Charles Caldas, CEO of the Shock Group. "But they have shown strong commitment to help us protect our interests by offering bonus tracks, CD-ROM components, early releases and other value-added schemes."

Dawes admits Mushroom worked quickly to assuage any fears of partners. "We have to work faster to get releases out earlier," she admits. However, some U.S. labels are reluctant to send out albums early. Mushroom also deals directly with artists (Billy Bragg, Sixpence None The Richer, Vast, Violent Femmes), which can sometimes be a slow-moving process.

Shock was lucky because much of its licensed product has little relevance to the Asian region. But when it became the first record company in the world to send Jennifer Paige's "Crush" (through edel) to No. 1 and sold 150,000 copies of the single (double-platinum here), Aussie discount stores stocked Paige's album from cheaper imports. "If it had not been for parallel importing, that



Jennifer Paige

album would have long gone gold," says Caldas.

Aside from Paige, Shock's licensing successes this year include high chart debuts for Pennywise and Tom Waits (both through Epitaph). Licensing and distributing helped Shock move from being a three-person operation 11 years ago to its current \$26.4 million (Australian \$40 million) annual sales. It represents more than 130 labels, including 4AD, Beggars Banquet, Alternative Tentacles, Creation, On-U-Sound, Demon, Metal Blade, Touch & Go and Velvel. Adds Caldas, "What helped Shock grow was making deals with labels that gave us access to their videos and point-of-sale merchandise. You worked hard to recoup advances. You gained a reputation for aggressively working your deals in your market."

LONGTIME LICENSING

According to Dawes, licensing provides an average of 25% of Mushroom's business. New labels are picked up all the time (including Red Ant and ZTT, recently). Longtime deals are still bringing success. Mute gained its first top-40 placing for Moby in Australia. Mushroom also had success with Everlast (Tommy Boy) and Feeder (Echo).

Festival, for much of its 47-year history, licensed some of the biggest global independents, including Island, A&M, Chrysalis and Virgin. But, last year, in the wake of parallel imports, it scrapped deals with up to 200 labels and retained eight. This coincided with a restructuring of the company. Explains Fahey, "Our new policy was, we were only interested in strategic relationships with overseas labels that would take our material. We're about taking Australian music to the world."

The number of licensed labels has now increased to 30, organized under a catalog division set up in July 1999. This year's licensing has gained platinum or gold sales for Goo Goo Dolls (Hollywood), Faithless (General Overseas) and Jimmy Somerville (Gut). A 30-year alliance with Fantasy Records is still providing dividends: the Creedence Clearwater Revival catalog sold its 2 millionth unit in Australia in July 1999.

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GLOBAL DISTRIBUTION

Germany:

International Repertoire Is Both Imported And Exported

BY WOLFGANG SPAHR

HAMBURG—The distribution of international repertoire in Germany has been very strong over the past few years, through activity by independent companies such as Zomba, Koch, EFA Medien and edel contraire. Markets that account for the largest percentage of imported repertoire include the U.S., the U.K. and France, while German-language exports are particularly strong to countries including Switzerland, Austria, Holland, France, Denmark and Luxembourg.

INDIES PROFIT

Edel contraire managing director Rolf Baehnck, who has been in charge of edel's import business for the past five years, says his company posts annual revenues of DM 15 million (\$8.2 million) with 15 different labels from all around the world. "The consolidation of the majors has had a positive effect for indies like us, as many labels are leaving [distribution deals with] the majors for different reasons to handle their own distribution and to market their products more effectively," he says. "This particularly applies to jazz products, as well as peripheral areas outside the charts."

Baehnck says that, if anything, the introduction earlier this year of the Euro has played a negative role, as it is sagging against the U.S. dollar and British sterling. "We are paying more for imports than we did last year," he says, "and this is exerting pressure on retail prices for CDs. The EU and the single market have only a minor impact on import business."

At edel contraire, the top-selling imported titles are Michel Petrucciani's "Solo Live In Germany" from Dreyfus France, with sales of approximately 25,000 units; Clannad's "An Diolaim" from MCI in the U.K., with sales of some 20,000 units; and Burton/Corea/Metheny's "Like Minds" from Concord in the U.S., with sales of about 10,000 units.

Andreas Rath, international marketing manager at edel, says that the number of countries to which edel exports product is declining all the time. "We are exporting virtually only to Southeast European countries, such as Bulgaria and Romania, as well as the CIS Republics," he says, adding that exports are important to counter increasing piracy. Edel does not export to other EU countries since it has partners or subsidiaries in those markets.

KEY MARKETS

EFA Medien, established in 1981, with offices in Hamburg, Frankfurt, Berlin and Friedland, has interna-

tional revenues of approximately \$20 million and growing, thanks to trade with the three key markets of the U.S., Japan and the U.K.

Like many independent companies, EFA Medien is both an import/export operation and a distributor within Germany of domestic and international repertoire. EFA Medien ("EFA" stands for "Energy For All") distributes approximately 100 national and international labels, ranging from world music to reggae and dance.



Gary Burton

EFA cooperates with long-term and new partners, including some of the most successful European and American independent labels: City Slang, On-U Sound, Crippled Dick Hot Wax, Moll, Bungalow, Skingraft, Musical Tragedies, Kitty Yo, Chrom, Crammed, Touch & Go, Piranha, Vielklang, Sub Rosa, Alternative Tentacles, Heartbeat, MZEE, Lipstick, Mr. Bongo and Apocalyptic Vision, just to name a few.

With ESC Records (Maceo Parker, Jungle Funk, Jazz Award/Grammy nomination for Joe Zawinul, Jazz Award for Bill Evans) and clearspot (22 Pistepirkko, plexiq, Silverbullet, Umajets, Confusions), EFA has launched two in-house labels with imported repertoire.

Joerg Heidemann, head of the export department, says, "We are also proud of the chart success of such artists as Tortoise, Deine Lakaien, Hole, J.B.O. and Roger Hodgson, and especially of our leading position in the innovative dance and electronica sectors. Working together with such creative cells as Tresor, Disko B, ESL, Superstition, Mille Plateaux, Force Inc., Chain Reaction, Gigolo, Basic Channel, Blue Room, Spirit Zone, SSR, Kurbel, Good Looking, Moving Shadow, Pharma and WordSound, our E:motion dance department is continuing an EFA tradition: spearhead, forum and distributor for new sounds!"

"We are the only independent company in Germany with a distinctly international outlook," declares Heidemann. "We see our-



Bill Evans

selves as a forum for labels that want to get distributed across Europe and worldwide."

With the advent of the Euro, it has become much easier to sell European products across Europe, says Heidemann. On the other hand, he agrees with edel's Rolf Baehnck that U.S. and U.K. products are having a more difficult time, since they have become more expensive due to exchange rates.

"Our goal is to offer all products at domestic rates; every record is to be offered at the same price in every country, as the product produced in the originating country," says Heidemann.

One of the main difficulties for the distributors and import/exporters here over the past two years, according to Heidemann, has been the flat German record market, although this has caused the company to turn to the international market as the greatest source of potential.

Consolidation among the majors has had only a positive impact on EFA Medien as well. "Many small products are in search of honest distribution aimed at building up an act slowly but consistently," says the export manager. "We have carved out a niche here."

At the turn of the century in Europe, independently produced and distributed music has secured a permanent place on the market and functions as a creative motor and trend-setter for the entire music industry, Heidemann says.

"Although the pioneer feeling, spontaneity and improvisation of the early years have given way to professionalism, service and clever marketing strategies," says Heidemann, "our passion has remained the same: for the music and the people behind it." ■

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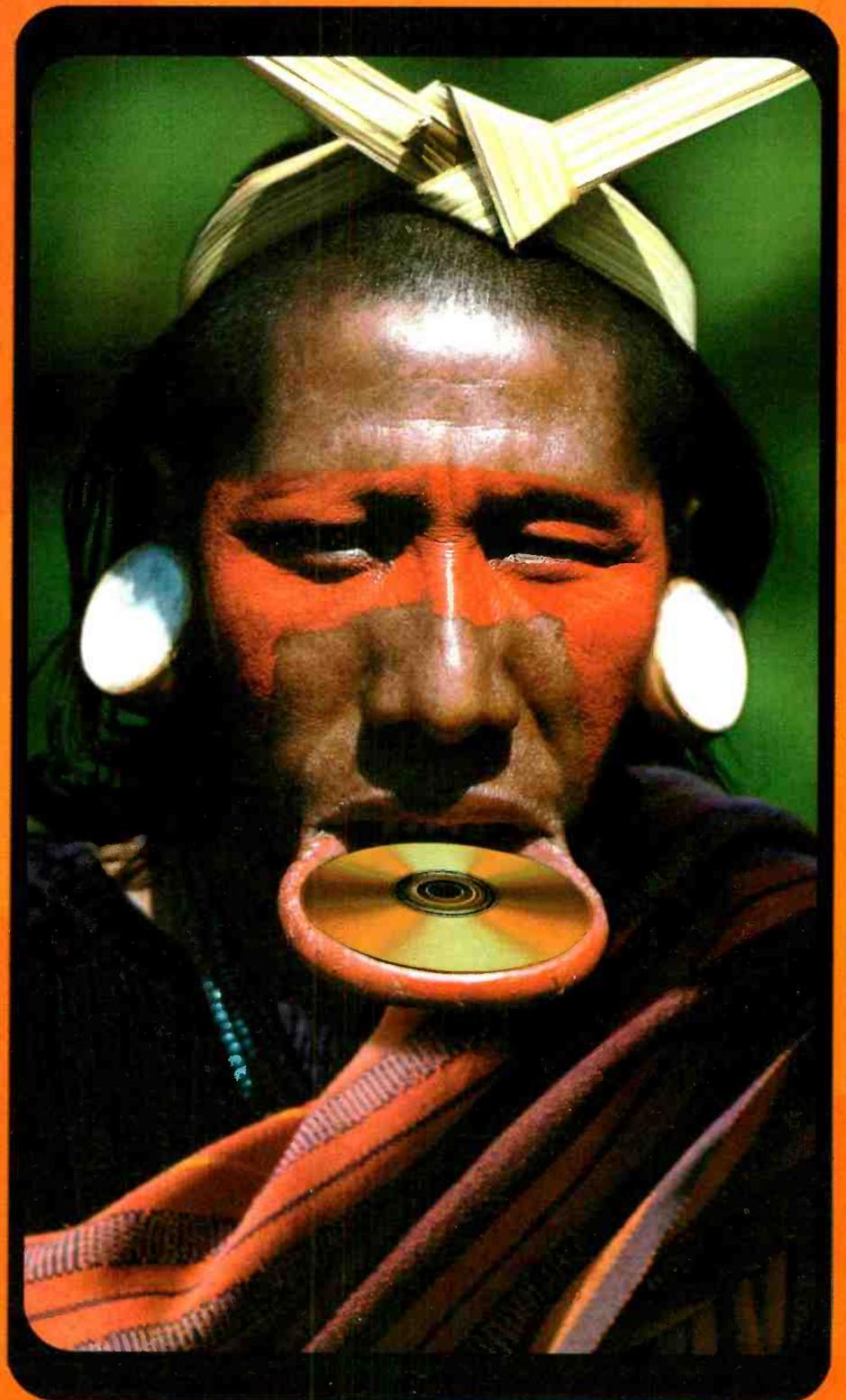
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U.K.

Continued from page 57

Backstreet Boys, Stereophonics and Fatboy Slim. This said, the U.K. market remains "particularly tough," says Powell. "Our success is the culmination of a lot of work over a very long period of time. It's hard for everyone, but independent labels are particularly disadvantaged against the majors in terms of marketing. Dance is offering them

the best opportunities at present."

CURRENCY EVENTS

In the U.K. export business, Telstar Entertainment subsidiary Lightning retains its place as Europe's largest exporter of audio-visual products, around 95% of which is audio CDs. Company sales director Manfred Schmitz says that, while currency volatility is an important issue, particularly in Europe, "given that we are involved in exporting



Manfred Schmitz, Lightning Export

non-parallel products—that is, titles not available in any other country—and are dealing directly with retailers, we are less reliant on currencies than is widely believed."

The U.S. currently is a notably strong market, says Schmitz, and, while Lightning has certainly felt the effects of the Asian economic slump, "there are now signs of recovery for us there." The U.K. distribution side of the business is handled by Telstar Distribution.

For Schmitz, while sales have remained stable in recent years, "market forces have required us to increase the number of lines. In trying to compete with Internet companies, for example, our retailer clients had to expand back catalog."

While he says he is "generally optimistic" for the future, Schmitz notes the development in countries like Japan and Germany toward homegrown-dominated music industries. "In these countries, there are simply no U.K. acts in the charts," he notes. "Virtually all the hit acts are domestic." While the U.K. remains a "strong source of talent," says Schmitz, "this kind of trend is difficult to combat."

That view is echoed by Peter Lassman, chief executive of Lasgo Exports, a division of the Chrysalis Group. "Domestic repertoire has become far more saleable than a piece of imported product," Lassman says. This development has combined with the strength of British sterling and the economic malaise in Japan, other Asian markets and South American territories, including Brazil and Argentina, to buffet exporters. "You try to reduce overhead and increase margins," says Lassman. "If you go for volume, it's a no-win situation. It does mean that one concentrates on every single release," he adds.

Yet there are bright spots, says Lassman, such as Lasgo's export of the new Moloko hit "Sing It Back" from Chrysalis' Echo label, which has already gone top 10 on the Billboard Hot Dance Music Club Play chart and enjoyed strong sales in numerous international markets.

CORPORATE SYNERGY

For Caroline International, an impending merger with fellow Virgin Group company Sound And Media, the U.K.'s largest distributor of major-company overstocks and deletions, will change the focus of future operations. At present, "we

don't distribute in the U.K.," says Caroline general manager Nik Podgorski, "but we are hoping to develop distribution in the medium term as part of the partnership with Sound And Media. This corporate synergy is very important. This is the beginning of a potentially very strong group."

Currently "90% export-driven," Caroline's business has been largely affected by the exchange rate in recent years, says Podgorski, "meaning we have had to work much harder to keep ahead. We are slightly up on 1998, but that reflects internal cost-cutting of 50%. We are also about to relocate to a new building, which will further increase efficiency."

Primarily targeting the U.S., the Far East and Europe, Caroline's strength "is in our great range," says Podgorski. "We have something like 300 U.K. suppliers, from individuals to multinationals, with strengths in rock, indie, dance and reggae. Dance music just gets stronger and stronger, particularly on vinyl. The U.K. is certainly maintaining its status as a creative hub in this area."

Another kind of merger is now happening at U.K. exporter Wind-song, where recently installed chief David Pegg is overseeing an integration with another arm of the Zomba Group, Pinnacle Imports. "In combining both sides of the busi-

ness, the integration will make us stronger," says Pegg. "We are hoping that two plus two will equal five."

Exporting a wide range of product all over the world, Pegg sees Caroline as well-placed to take advantage "of a business that's becoming more and more global. The Euro, for example, is likely to create greater transparency in price differences and help the drive toward more standard pricing. In other words, it will narrow the gaps. We certainly feel we can be a strong player in this kind of market."

Oliver Combetti, managing director of Beehive International, another global distributor of U.K.-originated product, reports a current sales breakdown of around 40% to Europe, 20% to the U.S. and 20% to South America, with the remainder across the rest of the world. Spanning all genres and from super-budget to full price, Beehive works either directly or via local distributors, with retailers, mail-order companies and supermarkets.

With so many variables involved, says Combetti, it remains "a tough business to keep on top of, and one which is getting tougher. Around 20 years ago, you could sell almost anything to anybody, but now buyers are more fickle and tend to favor local distributors. That's why we

Continued on page 67

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LATIN AMERICA

Continued from page 58

Caribbean to deliver product from there to specialized record retailers in the U.S., many of whom cater to aficionados of various Latin and Caribbean music idioms, ranging from Afro-Cuban roots music to Colombian vallenato to reggae.

When it comes to securing product for his diminishing export side, Lazo says it often boils down to

pure hustle.

"I'll get a fax from a customer from, say, Colombia who is looking for a title I don't know," says Lazo. "I will call five countries, and I will track it down; then I'll contact the customer and get the product to him."

Among the labels whose product H&L imports are Codiscos, Discos Fuentes and FM in Colombia; Azteca and Pentagrama in Mexico; Leader, DBN, Epsa and Magenta in

Argentina; Blanco y Negro in Spain; and EGREM and Artex in Cuba.

While saying the imported product has more than made up for his lessening export sales, Lazo adds that "the profit margin I make on this product is double what I make on sales of export product, because you can't get the imported product."

In the coming years, Lazo is expecting a 10% growth rate in sales of imported product, which has attracted attention from other U.S. exporters.

While he is bracing for increased competition from other U.S. distributors looking to snag a piece of the import pie, Lazo is confident of maintaining his sales level because of his experience and contacts in Latin America.

"I have created something my competition is not going to be able to create," states Lazo, "because it has taken me many years to get to this level."

Some of Lazo's top-selling import artists in 1999 are reggae act Sizzla, a reggae compilation called "Green Sleeves Sampler Vol. 19," Cuba's much-hailed pianist Rubén González and numerous rock en español artists.

Lazo is looking to expand his growing import business to U.S. chain stores, such as Tower and Vir-

gin, which have been resistant to taking on import product from H&L.

"A lot of the chains have told me that they are in the middle of updating their files and programs," says Lazo. "In the meantime, all of the mom-and-pops that I am selling to are doing double or triple the amount of business that they were doing a year ago, because the major chains are procrastinating in doing

business with a Latin distributor. They don't know that what I've got is what they need, and they don't know how well they could be doing with the product I've got."

Though Lazo comments that H&L puts out an annual catalog containing import product, he adds, "Now I am going to try to put a catalog out every six to eight months or when my titles from the previous catalog run out." ■

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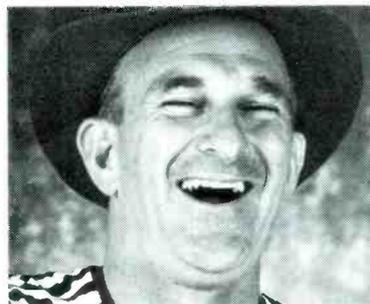
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OZ

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Warren Fahey, Festival

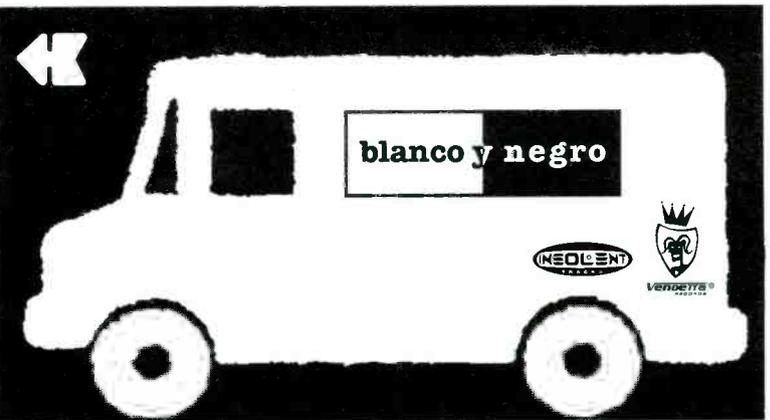
and Festival is compiling a set of Creedence tracks used in soundtracks. Other partners, such as Rykodisc, 32, Disney and Almo, distribute Aussie music abroad.

In the last year, the Aussie dollar has dropped from 72 cents to the U.S. dollar to a low of 55 cents. By July it was 66 cents.

"I'd prefer licensing deals to be done in Australian dollars rather than American dollars, but they're not, so they clearly have an impact," says Daves.

Adds Caldas, "It was certainly good for our export division. It meant that the record company had to run a tighter ship, and it also protected us to some degree from imports."

According to Fahey, "Our partners are sympathetic to our currency-exchange dilemmas. Your reputation for honesty and accounting accuracy helps you through these times. It also means you limit your number of releases and size of advances and work out which product will sell in your market at that certain time." ■



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GLOBAL DISTRIBUTION

U.S.

Continued from page 58

Another company engaging in the import business is Phantom, based in Costa Mesa, Calif. According to sources, the wholesaler is the most aggressive in bringing in rock, pop and dance titles, particularly from the U.K. to this country. Phantom executives didn't return calls seeking comment.

On the other end from importers acting as one-stops for international product are those companies that specialize in distributing import product, acting as the exclusive distributor. Among those companies are Caïman Distribution, the Miami-based company formed by the recent merger of World Music and Viking Distribution; Allegro in Portland, Ore.; DNA; and VP Records in Jamaica, N.Y. A key ingredient in this segment of the business is allowing accounts to make returns.

The recently merged Caïman now has the expertise of World, which, as its name denotes, specialized in world music and sold mainly to "Anglo" accounts, while the Viking component previously specialized in Latino music and sold mainly to ethnic accounts, reports Caïman president Didier Pilon.

Pilon says that the import business has been "changing a lot" in recent years because retailers are getting "more choosy" about what titles they carry. As a result of that, about three years ago, the Viking component of the company switched from being an import one-stop in the U.S. to being an independent distributor. The company currently distributes about 45 labels and about 2,700 titles on an import basis, including Karen, Caïman, Tenderi, Quality Latino and Prime. Also, if Caïman thinks it can sell more than 1,000 pieces of a title, it presses the title here for the label, thus eliminating the need to pay trade tariffs and reducing the cost for shipping.

Similarly, Allegro acts as an exclusive distributor for about 30 foreign labels that don't have offices or staff here, reports Joe Micallef, president of the company. The labels include Black Saint, Soul Note, UK Classical, Apaloosa, Lympitt, Jazz Classics, Playasound, EPM and Buda World Label.

A key ingredient in serving as an exclusive distributor here for foreign labels is the ability to manufacture product domestically when circumstances warrant it, says DNA's Lawler. DNA, a unit of Valley Media, imports a lot of product from the U.K.-based Castle Communications and has begun to manufacture some of the label's better-selling titles.

For another label, Snapper, it manufactured the latest Pretty Things album, "Rage Before Beauty," here, but for a release that came out a few months earlier; for the limited edition of the live performance of S.F. Sorrow, titled "Resurrection," DNA chose to bring it in as an import.

Since the labels are based overseas, the logistics of dealing with a U.S. manufacturer can be difficult, "so we can help them with the details," Lawler reports. ■

U.K.

Continued from page 64

deal with local distributors when we can."

Meanwhile, the future of distribution and import/export from Britain is represented by the e-commerce company Global Fulfillment (www.globalfulfillment.com), the U.K. arm of Global New Media, a U.S. corporation. In operation for the past 18 months, Global Fulfill-

ment provides complete Internet fulfillment services for retailing partners, such as Tower Records Europe, Trans World Entertainment and other companies, including radio stations and Internet service providers (ISPs).

"That's not just putting things in envelopes," says managing director Jimmy Devlin, formerly an executive with Polydor Records U.K. and manager for Simple Minds. "We offer outsourcing and a complete

'branded' global operation. We supply our clients with the world's largest database of entertainment-based products and look after the entire 'back-end.' As a result of our locations around the globe, we can provide 24-hour customer service in five languages. The client list is growing every day. In fact, it really has exploded over the past year. It will keep on growing now that the free ISPs coming online are realizing the value of having an Internet

music store on their portal."

While it does not retain its own warehouse, Global Fulfillment is allied with other companies serving as "dispatch points" across its core territories, including Total Home Entertainment in the U.K. "Looking to the future," says Devlin, "we are now working closely with people like Liquid Audio in the provision of music downloads, which I think will come to form a significant part of the business." ■

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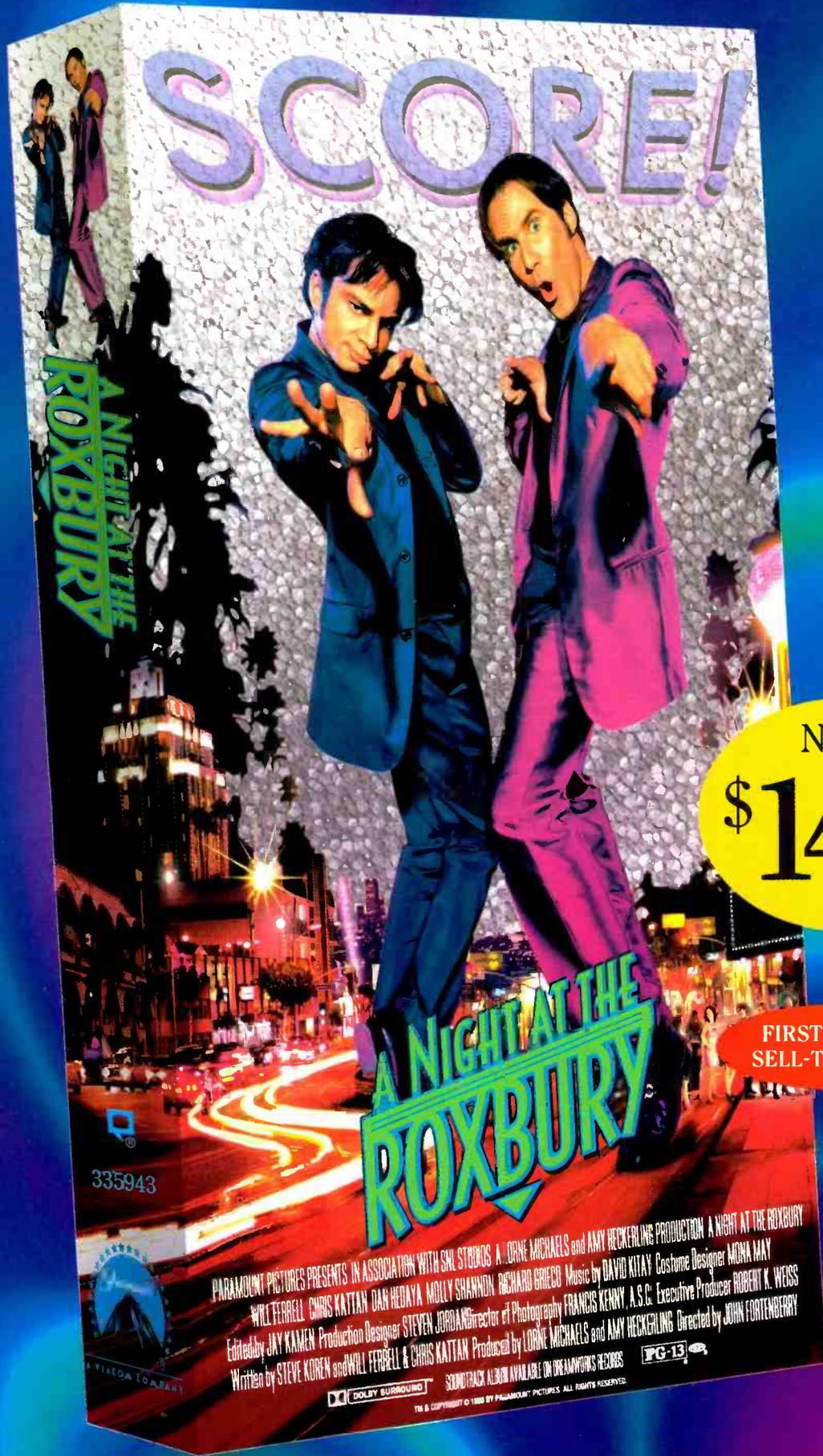
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MERCHANTS & MARKETING

Asia Pulp's Got Japanese Live Action

BY JIM BESSMAN

NEW YORK—Banking on its success in marketing Japanese animation, New York-based vendor Central Park Media is branching out into live-action titles under its new label, Asia Pulp Cinema.

As the banner suggests, the first series of 19 releases, which launches Aug. 24 with "Weather Woman" and continues through next year, focuses on the martial arts, hard-boiled action, erotica, and horror genres, "bridging the gap between live action and Japanese animation," says Central Park.

There is a connection. Titles include features by Japanimation creators

such as Go Nagai, director of the Asia Pulp title "The Ninja Dragon." He created such anime classics as "Devilman," "Cutey Honey," "Grandizer," and "Tranzor Z." Other key Asia Pulp releases, all of which are sale-priced at \$29.95, are based on popular Japanese manga, or comic books, and include "Big Boobs Buster," "Weather Woman," and "Baptism Of Blood."

"We want to do with live action what we've done with anime," says John O'Donnell, managing director of Central Park Media, which supplies titles domestically on several labels.

"Certainly, this isn't high-end foreign film product but mass entertainment that the average American video

buff can sit down with a few guys, drink a few beers, and have fun watching," O'Donnell says. "It's not aimed at the cineaste looking for the latest Ingmar Bergman movie."

Asia Pulp Cinema does lay claim to some artistic merit. "Weather Woman," which also spawned the anime series "Weather Report Girl," was one of the top 10 Japanese films of 1996 and was honored that year at the Stockholm and Oslo film festivals.

The star, Kei Mizutani, who also appears in Asia Pulp's "The Ladies' Phone Sex Club" and "Tokyo Decameron: Three Tales Of Madness & Sensuality," won the best actress award at the 1997 Italy Satire and



Central Park Media's "Weather Woman" is one of more than a dozen Japanese imports arriving this month to introduce the Asia Pulp Cinema label.

Despite Big Sales, DVD Could Use Boost In Awareness; Gibson Strikes Warner Deal

YAWNING ALL THE WAY TO THE BANK: Barely 2 years old, DVD has quickly become part of the home entertainment landscape—maybe too quickly. Whereas for long after their introduction, VCRs fed off the fascination of the media and a public dazzled by the ability to record TV for future viewing, DVD has already lapsed into the ordinary. And the ordinary regarding DVD was all last month's Video Software Dealers Assn. Convention in Los Angeles had on display.

DVD, a retail success by any measure, seems to have become part of the warp and woof of the industry at warp speed. It's hard to imagine that Time magazine would grant the format the cover treatment it gave the VCR in the early '80s. Legitimacy on that scale probably sold a few freight-car loads of hardware.

DVD isn't lacking for sales, as many as 4 million machines this year. But a Time cover would certainly end its continuing anonymity. The latest Consumer Electronics Manufacturers Assn. surveys indicate 40% of the public still doesn't know you can get a movie on a CD. Maybe the answer is fewer sell-through VHS titles this fall. More hit movies are slotted for rental copy-depth programs, suggesting to mass merchants that DVDs—generally under \$20—deserve greater attention. Awareness would follow.

DVD International is trying to boost awareness in other ways. Its gambit: Packing 20 hours of imagery and sound on a single \$24.98 disc. The company is among the first to take advantage of DVD-18, which has dual layers on both sides. "Aquaria"—described as "video wallpaper" of tropical fish—is "highly appropriate for home theaters," says DVD International president David Goodman. Cushioned by four contemplative audio tracks, including fish-tank bubbles, "it's unobtrusive. It's like a beautiful painting on your wall." He thinks he can sell 50,000 worldwide in the first year.

MEL TO THE RESCUE: Warner Home Video is extending its DVD reach overseas. Regular Billboard contributor Sam Andrews reports from London:

Mel Gibson's Icon Film Distribution has signed a cassette and DVD distribution agreement with Warner Home Video U.K. in Great Britain and Ireland giving Warner sole rights for five years to Icon movies released through the end of 2000. The deal is in the nature of a reintroduction: Gibson's Icon Productions

previously operated from Warner's Hollywood lot before moving to Paramount in an output arrangement that runs through 2001.

Icon Film Distributors, which operates only in the U.K. and Ireland, was set up in October 1998 by Gibson, his partner Bruce Davey, and former Pathe Film Distribution U.K. boss Nick Hill. Warner Home Video U.K. managing director Ron Sanders says the previous close relationship was an advantage. "We're really familiar working with them."

Hill, Icon's U.K.-based CEO, agrees that Davey's relationship with Warner Home Video president Warren Lieberfarb was a positive factor, but he chose the studio because "Warner struck me as the most aggressive. They wanted to do the deal more than the others."

The arrangement follows Warner's recent loss of distribution rights to the lucrative MGM Home Entertainment line. MGM, on its own in the U.S., now goes through 20th Century Fox Home Entertainment in Great Britain. Icon's first title under the Warner banner is "Drop Dead Gorgeous," starring Kirstie Alley and Ellen Barkin. Others slated for release over the next 12 months include "Felicia's Journey," "Ordinary Decent Criminal," "Million Dollar Hotel," "Bless The Child," "The Legend Of Bagger Vance," and "The Magic Pudding."

ON THE MOVE: Industry veteran Cathy Scott has resigned as VP of marketing and communications for the Video Software Dealers Assn. Scott, who joined the trade group in 1996 after five years with New Line Home Video, will seek new opportunities in the entertainment business.

Herbert Fischer has given up his seat on the Rentrak board of directors to join the company as president and managing director of a new venture, Rentrak International Corp. (RIC). RIC, a partnership of Rentrak and affiliate Rentrak Japan, was formed to develop and manage worldwide expansion of Rentrak's pay-per-transaction (PPT) system. PPT has a spotty record overseas; it's been successful in Japan but a flop in Germany. Fischer most recently served in the office of the chairman of Mediacy after a stint as president. Previously, he was sales and marketing VP of MGM/UA Home Video and had worked for CBS/Fox Video and distributor Sound Video Unlimited.

PICTURE THIS



by Seth Goldstein

Humor Festival.

"It's the story about a stand-in TV weather reporter who flashes her panties and creates a national sensation," says O'Donnell of the comedy directed by Tomoaki Hosoyama, Japan's self-proclaimed John Waters and director of "Cocaine Yakuza" and "Lesbian Colony."

O'Donnell adds, "It's a good example of our cult movie thrust."

Another example is "Blowback: Love And Death," a John Woo-style actioner, which expended more than 300,000 bullets. "Blowback" used production veterans of "Platoon" and "Apocalypse Now."

O'Donnell also cites "Close Your Eyes And Hold Me"—a Japanese version of "The Crying Game" from the makers of the critically lauded "Shall We Dance?"—and the less artsy "Big Boobs Buster." The latter features Japanese adult movie stars and parodies superhero plots with its story of a high school girl who evens the score by making wax casts of her fuller-figured classmates' chests.

"We reject 10 titles for every one we pick up," says O'Donnell, who shies away from "talky dramas" in favor of content that "moves quickly. From a

'Siskel & Ebert' perspective, they're B-movies appealing not because of the script or the acting but a gun that shoots 2,000 bullets at once without having to reload."

According to O'Donnell, many Asia Pulp Cinema titles are direct-to-video releases that previously succeeded in the Japanese rental trade. "There isn't a direct-to-video stigma in Japan, unlike here, where those movies generally aren't any good," he says.

Central Park Media is promoting the line with giveaway logo magnets and posters and is advertising in the Asian-American lifestyle magazine Giant Robo. There will be extensive co-op promotions at retail plus a new Asia Pulp Cinema Web site offering trailers and text.

O'Donnell considers the titles, which are subtitled, reasonably priced for sell-through considering that comparable Hong Kong action features go for \$30-\$50. Central Park also has DVD rights.

Right now, everything is from Japan. But O'Donnell emphasizes that the company is not "locked in" to Japanese output and has been looking at other "good stuff" from South Korea and even North Korea.

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	75	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
2	2	9	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
3	3	7	RUSH HOUR	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	1998	R	14.98
4	5	16	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
5	8	4	THE KING AND I	Warner Home Video 17468	Animated	1998	G	22.95
6	11	5	A CLOCKWORK ORANGE	Warner Home Video 1031	Malcolm McDowell	1971	R	19.98
7	4	14	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO▲	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
8	9	14	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
9	10	30	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
10	12	3	PLAYBOY'S CELEBRITIES	Playboy Home Video Universal Music Video Dist. PBV0846	Pamela Lee Dian Parkinson	1999	NR	19.98
11	6	31	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
12	7	5	THE TRUMAN SHOW	Universal Studios Home Video 33597	Jim Carrey Laura Linney	1998	PG	19.98
13	26	13	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
14	13	11	RADIOHEAD: MEETING PEOPLE IS EASY	Capitol Video 77860	Radiohead	1999	NR	19.95
15	21	13	PLAYBOY'S HOT CITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.98
16	18	4	THE SHINING	Warner Home Video 17369	Jack Nicholson Shelley Duvall	1980	R	19.98
17	14	10	HOW STELLA GOT HER GROOVE BACK	FoxVideo 2767	Angela Bassett Whoopi Goldberg	1998	R	19.98
18	27	17	FAMILY VALUES TOUR '98▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
19	20	3	PENTHOUSE: SUN, SURF AND CENTERFOLDS	Penthouse Video WarnerVision Entertainment 57040	Various Artists	1999	NR	19.98
20	RE-ENTRY		SOUTH PARK 3 PACK: VOLUME 3	Rhino Home Video Warner Home Video 36685	Animated	1999	NR	39.98
21	15	9	ALIEN RESURRECTION	FoxVideo 0032530	Sigourney Weaver Winona Ryder	1997	R	14.98
22	16	15	JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
23	NEW▶		THERE'S SOMETHING ABOUT MARY	Columbia TriStar Home Video 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
24	30	9	OUT OF SIGHT	Universal Studios Home Video 83408	George Clooney Jennifer Lopez	1998	R	19.98
25	17	21	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
26	34	6	FEAR AND LOATHING IN LAS VEGAS	Universal Studios Home Video 83657	Johnny Depp	1998	R	14.98
27	22	14	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
28	24	11	DEEP IMPACT	Paramount Home Video 330827	Morgan Freeman Robert Duvall	1998	PG-13	14.95
29	RE-ENTRY		POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
30	40	11	SHANIA TWAIN: LIVE▲	USA Home Entertainment 45059935	Shania Twain	1999	NR	19.95
31	NEW▶		PLAYBOY'S NAUGHTY AMATEUR HOME VIDEOS	Playboy Home Video Universal Music Video Dist. PBV0844	Various Artists	1999	NR	19.98
32	29	37	'N THE MIX WITH 'N SYNC▲	BMG Video 65000	'N Sync	1998	NR	19.95
33	NEW▶		BABY GENIUSES	Columbia TriStar Home Video 21723	Kathleen Turner Christopher Lloyd	1998	PG	23.95
34	19	9	LETHAL WEAPON 4	Warner Home Video 16075	Mel Gibson Danny Glover	1998	R	19.98
35	28	10	ALICE IN WONDERLAND	Hallmark Home Entertainment Family Home Entertainment 91015	Tina Majorino Whoopi Goldberg	1999	NR	19.98
36	32	81	ALIEN: 20TH ANNIV. ED.	FoxVideo 0109030	Sigourney Weaver Tom Skerritt	1979	R	14.98
37	NEW▶		RICKY MARTIN: UNAUTHORIZED	Trinity Home Video T0001	Ricky Martin	1999	NR	14.98
38	37	3	PENTHOUSE: GIRLS OF THE ZODIAC	Penthouse Video WarnerVision Entertainment 57040	Various Artists	1999	NR	19.98
39	23	5	BLACK SABBATH: THE LAST SUPPER	Epic Music Video Sony Music Video 50187	Black Sabbath	1999	NR	24.98
40	25	63	GHOSTBUSTERS	Columbia TriStar Home Video 6-20413	Bill Murray Sigourney Weaver	1984	PG	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

DVD Audio Won't Have Much V

SEPARATING DVD AUDIO: With the launch of DVD Audio hardware and software slated for the fourth quarter, music industry executives are trying to decide how to make the product different from DVD Video.

"The audio and visual enhancements for this format are not just a little better, they're a lot better," said Warner Music Group chief technologist **Jac Holzman**. He spoke on a panel discussing various DVD Audio content options at the International Recording Media Assn.'s DVD '99 conference, held Aug. 4-5 in Los Angeles.

The panel floated various content balloons filled with such features as extended bios, liner notes, and E-commerce elements. But they doubted audio titles will contain much video content.

"When audio becomes a video product, then it becomes a rental product, and that's not a good thing," said Warner Records VP of technology **Al McPherson**. Hol-

man agreed, adding that DVD Audio titles "probably won't see more than 10 minutes worth of video."

The panel, which also included BMG VP of sales **Lou Vaccarelli**, Warner Music Group senior VP of new technology **Jordan Rost**, and

Universal Music Group format launch director **Paul Bishow**, agreed that content will showcase the superior multi-channel sound quality.

"The real emphasis will be on sound reproduction," said Rost. "The DVD format on the market today is for video."

The launch will be dramatically different, as well. Panelists forecast that DVD Audio hardware won't be marketed as a replacement technology but as a feature that will be available when consumers want to upgrade their current CD or DVD player.

"With DVD Audio, consumers won't have to decide, 'Do I have to switch the way I collect audio product?'" said Rost. "The newer play-

SHELF TALK



by Eileen Fitzpatrick

(Continued on page 72)

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW▶		THERE'S SOMETHING ABOUT MARY (R) (34.95)	FoxVideo 4112263	Ben Stiller Cameron Diaz
2	1	2	PAYBACK (R) (22.99)	Paramount Home Video 336323	Mel Gibson
3	NEW▶		CRUEL INTENTIONS (R) (24.95)	Columbia TriStar Home Video 03827	Reese Witherspoon Ryan Phillippe
4	NEW▶		MESSAGE IN A BOTTLE (PG-13) (24.98)	Warner Home Video 16989	Kevin Costner Robin Wright Penn
5	3	3	8MM (R) (24.95)	Columbia TriStar Home Video 02854	Nicolas Cage
6	5	8	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman
7	2	2	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
8	6	2	OCTOBER SKY (PG) (29.98)	Universal Studios Home Video 20557	Jake Gyllenhaal Chris Cooper
9	4	2	BLAST FROM THE PAST (PG-13) (24.98)	New Line Home Video/Warner Home Video N4751	Brendan Fraser Alicia Silverstone
10	7	4	A CIVIL ACTION (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 16790	John Travolta Robert Duvall
11	9	6	GHOSTBUSTERS (PG) (NL)	Columbia TriStar Home Video 4139	Bill Murray Sigourney Weaver
12	8	3	VIRUS (R) (29.98)	Universal Studios Home Video 20431	Jamie Lee Curtis William Baldwin
13	10	6	VARSITY BLUES (R) (29.99)	Paramount Home Video 336437	James Van Der Beek
14	NEW▶		ABSOLUTE POWER (R) (24.98)	Warner Home Video 2508	Clint Eastwood Gene Hackman
15	13	31	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
16	11	4	SHE'S ALL THAT (PG-13) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17489	Freddie Prinze, Jr. Rachael Leigh Cook
17	20	32	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
18	16	13	STAR TREK: INSURRECTION (PG) (29.99)	Paramount Home Video 335887	Patrick Stewart Jonathan Frakes
19	14	5	FULL METAL JACKET (R) (24.98)	Warner Home Video 17371	Matthew Modine Adam Baldwin
20	18	3	MALLRATS COLLECTOR'S EDITION (R) (34.98)	Universal Studios Home Video 20019	Shannen Doherty Jeremy London

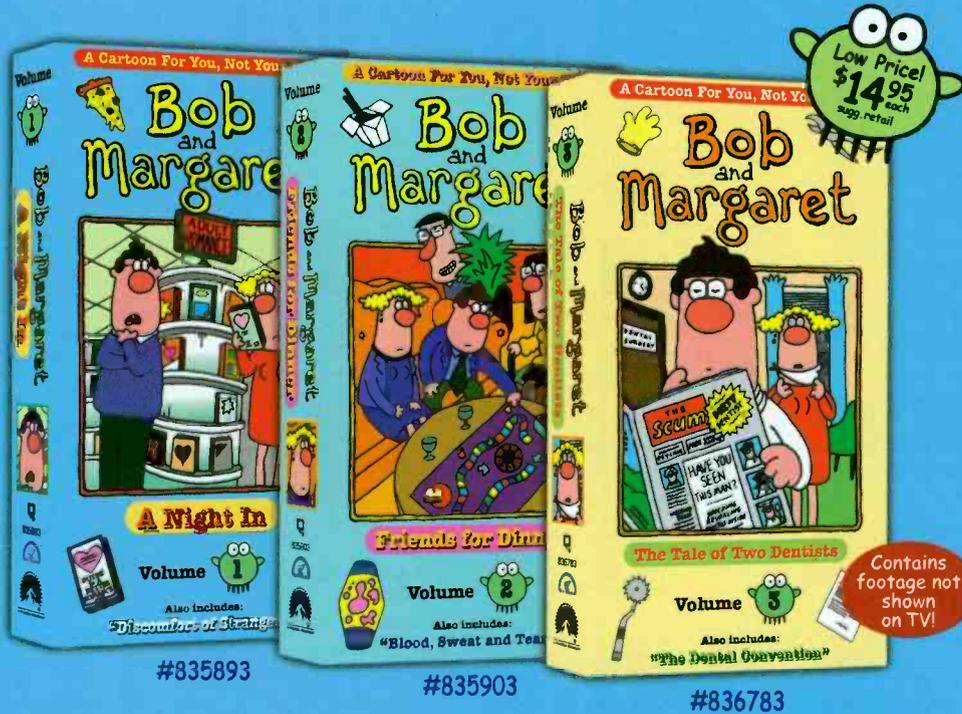
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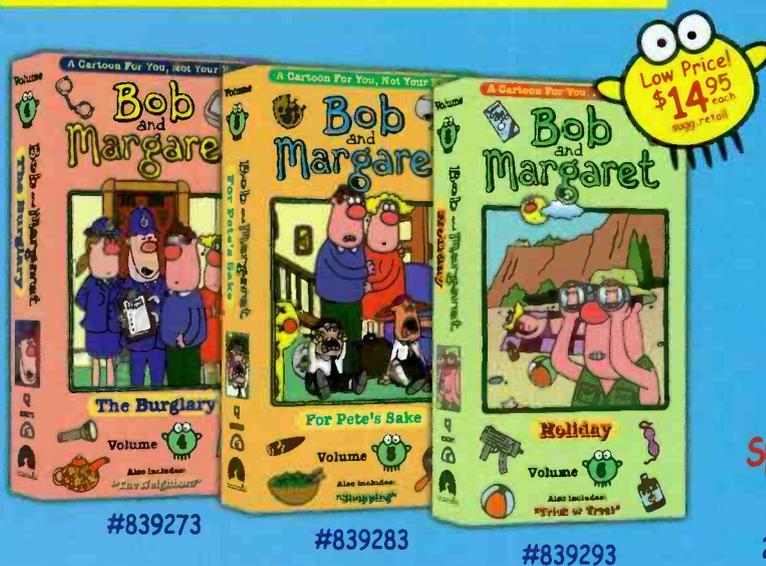
Spectacular Prepack Attracts Sales!

24-piece display shown. #155383

12-, 18- and 48-piece displays also available.

Order Cut-Off: July 13, 1999 Street Date: August 17, 1999

Special Collector's set #155380 **LOW PRICE \$38.85** Volumes 4-6



Spectacular Prepack Attracts Sales!

24-piece display shown. #155180

12-, 18- and 48-piece displays also available.

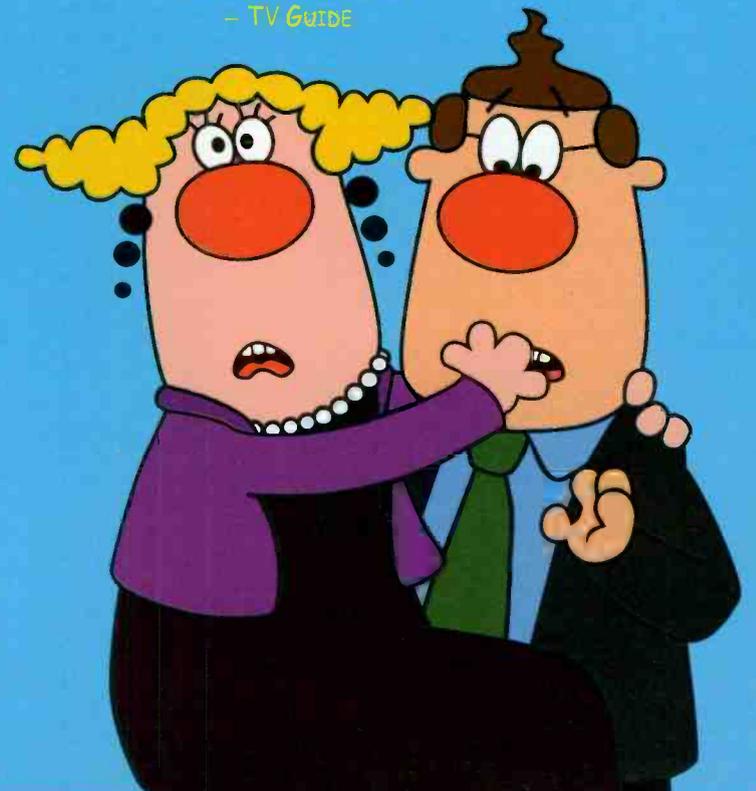
Order Cut-Off: September 7, 1999 Street Date: October 12, 1999

"Seinfeldesque."

— THE WALL STREET JOURNAL

"Bob and Margaret Is A Hit..."

— TV GUIDE



Each volume: 44 min./1999/Color/Stereo/Not Rated/cc

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Anchor Bay, Others Ring In 10 Years Of Thomas The Tank Engine

PEEP PEEP: Hard to believe, but it's already been 10 years since Thomas the Tank Engine was introduced to American preschool audiences via the PBS series "Shining Time Station."

Since then, the plucky English toy locomotive has earned a niche as a classic entertainment character, with more than 20 videos plus books, apparel, and toys—in all, 2,000 licensed products. And there are the "Day Out With Thomas" events held at railway museums around the country, the Thomas hot-air balloon that shows up at festivals worldwide, and a feature film, "Thomas And The Magic Railroad," filming on the Isle of Man under the direction of series creator **Britt Allcroft**.

Anchor Bay Entertainment marks the first decade on video with a new release, "10 Years Of Thomas The Tank Engine & Friends," chugging into stores Sept. 14. It's drawn from 10 episodes, each featuring at least one of the series' favorite characters, voted on by kids visiting the Thomas Web site. These characters

include fellow trains James, Gordon, Mavis, Percy, and Henry, as well as Terence the Tractor and Bertie the Bus.

Between the episodes are live-action interviews with Thomas fans taped at a "Day Out" at the Strasburg Railroad in Lancaster County, Pa. (A highlight of the event is the "real" Thomas, a 55-ton working replica of the toy steam engine.)

"10 Years Of Thomas" runs 63 minutes and is priced at \$12.98. A special limited-edition version is packaged within a book-shaped, colorful coin bank, priced at \$19.99.

Actor **Alec Baldwin** recently signed on as the Thomas stories' narrator. His predecessors were **Ringo Starr** and **George Carlin**, whose voice is heard on all of the "10 Years" episodes. **David Jacobs**, VP/group head of Britt Allcroft Co., says that Baldwin will appear in the movie as Mr. Conductor. Also starring are **Peter Fonda** and **Mara Wilson**.

Jacobs says the Thomas coin bank as video package is "a step in a new direction for us." It's not the



by *Moira McCormick*

series' first unusual promo; a past promotion involved value-added wooden train whistles packed with the videos. But the bank is a considerably higher-end item. "Everyone had brainstormed, 'How can we make this more special?'" Jacobs recalls. He cautions: "You have to be careful. You want to add value without pricing yourself out of [your audience]."

With such a wide variety of licensed Thomas products available, including a CD-ROM from Hasbro International, Jacobs says there are myriad cross-promotional opportunities, many in the planning stage. One involves multiple licensees.

"This November, in Parents and Child magazines, several million readers will see our eight-page insert, 'The Gift-Giving Guide To Thomas,'" he notes. "One page will be the Anchor Bay videos, another will show Random House books, another Tomy toy products, etc. The licensees are working together to cross-promote Thomas."

Jacobs says, "There's a market trend of consumers returning to classic properties, and there's a movement toward getting kids to foster imaginative play. We think

we have an edge there."

Another important aspect of the property that has helped foster its success, according to Jacobs, is its ability to be marketed at both high-end and mass-market toy stores. In addition, Jacobs notes that the company has "a tie-in with eToys on our Web site. The videos are available through our link in our Sodor Store location on the Thomas site."

DOWN BY THE BAY: Anchor Bay is celebrating another anniversary: the 15th of the holiday feature "One Magic Christmas," starring master character actor **Harry Dean Stanton** as an offbeat guardian angel and **Mary Steenburgen** as the dis-

illusioned young mother he helps.

The release date is Aug. 31, and the price is \$14.98. Two versions are offered: a widescreen collectors' edition containing the original theatrical poster art on the inside cover and a full-frame anniversary edition. Both are packaged in a metallic blue clamshell.

Anchor Bay also just released two **Hap Palmer** toddler videos: "Baby Songs—ABC, 123, Colors & Shapes" and "Baby Songs—Baby's Busy Day." The former is a brand-new title in the ever-popular "Baby Songs" series. The latter is a rerelease of a Palmer '80s title, "Even More Baby Songs." The suggested retail price of each is \$12.98.

Billboard®

AUGUST 21, 1999

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
▶ No. 1 ◀					
1	1	7	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman
2	2	5	THE THIN RED LINE (R)	FoxVideo 142550	Sean Penn
3	3	3	A CIVIL ACTION (PG-13)	Touchstone Home Video Buena Vista Home Entertainment	John Travolta Robert Duvall
4	6	10	SAVING PRIVATE RYAN (R)	DreamWorks Home Entertainment 83735	Tom Hanks Matt Damon
5	8	5	RUSHMORE (R)	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray
6	11	2	8MM (R)	Columbia TriStar Home Video 02709	Nicolas Cage
7	4	6	A SIMPLE PLAN (R)	Paramount Home Video 333763	Bill Paxton Billy Bob Thornton
8	5	5	VARSITY BLUES (R)	Paramount Home Video 336433	James Van Der Beek Jon Voight
9	10	3	SHE'S ALL THAT (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment	Freddie Prinze, Jr. Rachael Leigh Cook
10	7	6	PATCH ADAMS (PG-13)	Universal Studios Home Video 83660	Robin Williams
11	NEW▶		PAYBACK (R)	Paramount Home Video 336323	Mei Gibson
12	12	14	ELIZABETH (R)	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush
13	17	2	VIRUS (R)	Universal Studios Home Video 20431	Jamie Lee Curtis William Baldwin
14	9	8	GODS AND MONSTERS (NR)	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser
15	13	9	WAKING NED DEVINE (PG)	FoxVideo 0389	Ian Bannen David Kelley
16	14	13	YOU'VE GOT MAIL (PG)	Warner Home Video 16954	Tom Hanks Meg Ryan
17	16	14	STEPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon
18	RE-ENTRY		AFFLICTION (R)	Universal Studios Home Video 84143	Nick Nolte Sissy Spacek
19	NEW▶		OCTOBER SKY (PG)	Universal Studios Home Video 83750	Jake Gyllenhaal Chris Cooper
20	15	7	THE FACULTY (R)	Dimension Home Video Buena Vista Home Entertainment 1597203	Josh Hartnett Elijah Wood

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Billboard®

AUGUST 21, 1999

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
▶ No. 1 ◀					
1	7	3	THE KING AND I Warner Home Video 17468	1998	22.95
2	2	27	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
3	3	9	BATMAN BEYOND Warner Family Entertainment/Warner Home Video 17252	1999	14.95
4	5	5	POKEMON: POKEY FRIENDS Viz Video/Pioneer Entertainment 0004D	1999	14.98
5	6	11	TELETUBBIES FAVORITE THINGS PBS Home Video/Warner Home Video B3884	1999	14.95
6	15	13	CATDOG: TOGETHER FOREVER Paramount Home Video 83580	1998	12.95
7	13	39	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
8	12	192	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
9	1	7	THE ADVENTURES OF ICHABOD AND MR. TOAD Walt Disney Home Video/Buena Vista Home Entertainment 15659	1949	22.99
10	4	19	THE RUGRATS MOVIE Nickelodeon Video/Paramount Home Video 33399	1998	26.95
11	11	3	RUGRATS: PHIL & LIL-DOUBLE TROUBLE Nickelodeon Video/Paramount Home Video 836833	1998	12.95
12	9	161	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
13	16	39	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
14	RE-ENTRY		TELETUBBIES: DANCE WITH THE TELETUBBIES PBS Home Video/Warner Home Video B3748	1998	14.95
15	24	197	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
16	RE-ENTRY		POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999	14.98
17	18	29	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
18	20	15	THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999	24.98
19	RE-ENTRY		THE RESCUERS Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977	26.99
20	23	17	CATDOG VS. THE GREASERS Paramount Home Video 83581	1998	12.95
21	10	35	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
22	17	11	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95
23	8	19	BLUE'S CLUES: RHYTHM AND BLUE Nickelodeon Video/Paramount Home Video 835753	1998	9.95
24	RE-ENTRY		SESAME STREET: BEST OF ELMO ◇ Sesame Street Home Video/Sony Wonder 51229	1996	9.98
25	19	3	ARTHUR'S COMPUTER ADVENTURE Random House Home Video/Sony Wonder 51677	1998	12.98

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

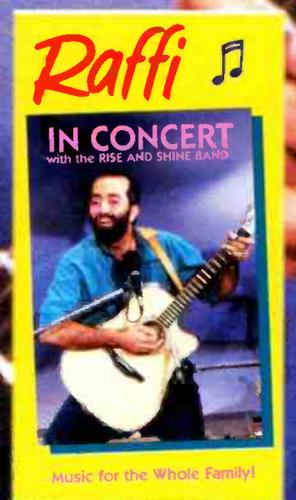
VIDEOS COMING ON SEPTEMBER 14TH: The Raffi Concert Series!

Raffi

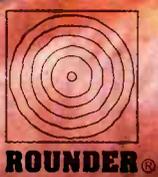
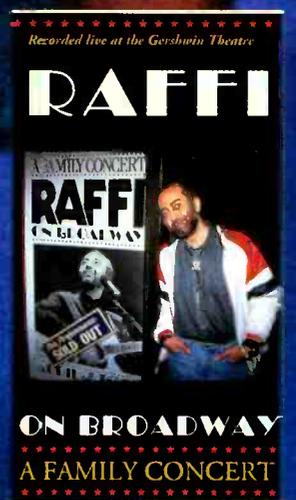
"The most popular children's singer in the English-speaking world" – *The Washington Post*

Over 10 million albums sold!

Raffi's audio and video recordings are available on Rounder Records.



New
reduced
video price -
\$12.95!



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X'ed Out. Rock act Godsmack is in the midst of the requisite radio tour and recently stopped by KXXR (93X) Minneapolis during Ozfest. Pictured with the band, from left, are 93X PD Wade Linder (in glasses) and, in the front center, music director Ryan Castle. Universal's Jodi Ryan is in the back center.

True Tales Of Promotion Horror

When Promos Go Bad: These Stations Suffered So You Don't Have To

This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor, with R&B Airplay Monitor managing editor Dana Hall, Rock Airplay Monitor managing editor Marc Schiffman, and Country Airplay Monitor managing editor Phyllis Stark.

This . . . is the radio business: promotions, hit-music radio, America. Each week, we hear about scores of fine, upstanding promotions that generate cume, build time-spent-listening, and improve a station's image in the community. Promotions that make one proud to be in radio.

Unfortunately, every so often, an event, a stunt, or a simple giveaway can go horribly wrong. The following promotions you are about to read are true. The names and the call letters have been omitted to protect the incoherent.

First, a while ago, a local top 40 ran the old Treasure Hunt contest around the city. "You have to pick up your list of clues at the station or participating locations, then on a certain day and time, the treasure hunting begins," the promotion director says. "The station doesn't think that more than a couple of people would get the 'one really difficult item,' so they don't provide for the possibility of multiple winners in their rules."

Think again. Or, in this case, think in the first place: More than 20 people found that allegedly rare, one-of-a-kind object. "A court ruling determines that the 20-odd winners have to each be awarded the grand prize, \$10,000 in cash," says the promotion director.

UNATHLETIC SUPPORTERS

A sporting-goods company had items to give away in conjunction with a buy. Joking around in the sales meeting, the AC PD said the

station could donate jockstraps to the town's upcoming Fourth of July parade for the color guards to use to hold up their flags as they marched.

One salesman, blessed with an innate lack of humor and even less common sense, took the PD seriously and had 10 jockstraps delivered to the parade. Must have gotten a great package deal.

"I told him he should paint the jocks red, white, and blue and give them away as 'All-American' slingshots," the crotchety PD says. The salesman in question is not available for comment. He's still looking for blue paint.

Another one: It was your standard-issue car giveaway, where each qualifier gets a key. The actual ignition key is dropped in a jar, with the remaining number of keys being duds. All told, the jar should hold just enough keys for each qualifier. In this case, 100.

It's the big day. The qualifiers pick keys out of the jar and try to start the car. The first 25, no go. The next 25, too bad. Third batch: "Sorry, thanks for playing, here's some lovely parting gifts."

The last batch of 25. One after the other, the qualifiers pick a key but fail to start the car. The tension
(Continued on next page)

newsline...

CIVIL RIGHTS GROUPS ADVOCATE LOW-POWER FM. Nearly two dozen civil rights groups backing the Federal Communications Commission's (FCC) low-power FM (LPMF) proposal are calling on the FCC to give priority for the new stations to historically black colleges, Hispanic-serving institutions, and American Indian training centers, as well as minority broadcast schools. They suggest commercial stations place ads on school stations and, in exchange, the stations teach students about broadcast sales. Former pirates could also apply for an LPMF "if they had broadcast out of good-faith civil disobedience, in the tradition of Thoreau, Gandhi, and [Martin Luther] King." Among the groups that have signed on are the NAACP, the National Bar Assn., and the Hispanic Media Coalition.

CASINO ADS GET GREEN LIGHT. In light of the recent Supreme Court decision declaring that a ban on casino advertising is unconstitutional, the Department of Justice and the FCC are abandoning all such restrictions. The National Assn. of Broadcasters hails the move as a First Amendment victory.

RADIO NET NEWS. Clear Channel Communications is investing \$15 million in Tunes.com, an Internet music site set to go public shortly. The deal gives Clear Channel a stake of less than 20% after the initial public offering, but it has an option to buy up to \$22.5 million in additional stock. Tunes.com includes song clips, album reviews, and artist profiles. Meanwhile, CBS has signed deals with five Web sites this year, ranging from medical to home-grocery-shopping sites. CEO Mel Karmazin says the company will announce a CEO of its Net division by Labor Day. Karmazin says CBS is billing more Internet advertising than any other media company.

FCC Relaxes Its Rules For TV/Radio Station Ownership

BY BILL HOLLAND

WASHINGTON, D.C.—The Federal Communications Commission (FCC) relaxed its longstanding radio/television cross-ownership rules for broadcast owners Aug. 5 by voting 4-1 to allow a broadcast owner to own up to six radio stations and up to two television stations in the same market.

Current, so-called duopoly rules allow only one TV station to be held by an owner in a market.

The commission attached a proviso to the new rule, however. The change can only apply if the market in question has at least 20 other "independent voices" in radio, TV, cable, and newspapers remaining after mergers.

In markets where there are at least 10 separately owned outlets remaining, the FCC will allow owners to hold up to four radio stations.

In markets where the revised rule will allow parties to own eight outlets—six radio and two TV—an owner can opt to own seven radio stations and one TV station.

Owners who have gotten prior waivers from the FCC to own up to eight radio stations and a TV station in a market will have their prior deals "grandfathered." They will be subject to a case-by-case commission review in 2004.

The TV rule change also has two provisions: Owners can own two TV stations only if one of them is either financially strapped or is not among the top-rated four stations in the market or if the market in question already has eight other separately owned TV stations.

Changes to radio local marketing agreements were not addressed in the new rules.

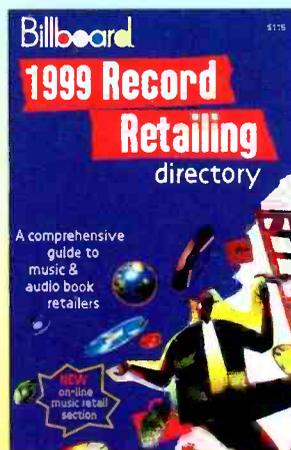


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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	18	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS 12 weeks at No. 1
2	2	2	15	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
3	3	3	16	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
4	5	5	16	THE HARDEST THING UNIVERSAL 56246 †	98 DEGREES
5	4	4	22	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
6	7	9	9	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
7	6	6	34	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
8	8	7	40	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
9	10	12	50	FROM THIS MOMENT ON MERCURY 566450/IDJMG †	SHANIA TWAIN
10	9	8	26	BELIEVE WARNER BROS. 17119 †	CHER
11	14	16	7	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
12	11	11	84	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
13	12	10	13	DESTINY JIM BRICKMAN WITH JORDAN HILL & BILLY PORTER WINDHAM HILL ALBUM CUT	
14	16	22	7	NO MATTER WHAT RAVENOUS/MERCURY ALBUM CUT/IDJMG †	BOYZONE
◀ AIRPOWER ▶					
15	19	23	4	YOU'VE GOT A WAY MERCURY ALBUM CUT/IDJMG †	SHANIA TWAIN
16	17	14	80	YOU'RE STILL THE ONE MERCURY 568452/IDJMG †	SHANIA TWAIN
17	13	13	19	THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG †	SHANIA TWAIN
18	15	17	30	ANGEL OF MINE ARISTA 13590 †	MONICA
19	20	20	48	I'LL BE LAVA 84191/ATLANTIC †	EDWIN MCCAIN
20	18	15	21	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
21	29	—	2	LOST IN YOU CAPITOL SOUNDTRACK CUT	GARTH BROOKS AS CHRIS GAINES
22	22	21	14	BABY, DON'T YOU BREAK MY HEART SLOW JACKET ALBUM CUT †	VONDA SHEPARD WITH EMILY SALIERS
23	21	18	11	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
◀ HOT SHOT DEBUT ▶					
24	NEW ▶	1	1	MUSIC OF MY HEART MIRAMAX SOUNDTRACK CUT/EPIC †	'N SYNC & GLORIA ESTEFAN
25	NEW ▶	1	1	BLUE EYES BLUE COLUMBIA SOUNDTRACK CUT/REPRISE	ERIC CLAPTON

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	14	ALL STAR INTERSCOPE ALBUM CUT †	SMASH MOUTH 4 weeks at No. 1
2	2	3	16	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
3	3	2	15	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
4	4	7	19	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
5	5	4	42	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
6	6	6	11	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
7	8	13	10	LAST KISS EPIC 79197	PEARL JAM
8	7	8	47	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
9	12	14	9	SOMEDAY LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
10	11	15	16	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
11	9	10	11	BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
12	13	11	45	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
13	17	18	9	BLACK BALLOON WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
14	16	17	14	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
15	15	9	35	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY
16	20	22	7	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
17	19	20	13	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/V2 †	BLESSID UNION OF SOULS
18	14	12	21	THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG †	SHANIA TWAIN
19	10	5	18	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
20	18	16	27	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
21	21	21	15	CALL AND ANSWER REPRISE ALBUM CUT †	BARENAKED LADIES
22	23	24	8	SCAR TISSUE WARNER BROS. ALBUM CUT †	RED HOT CHILI PEPPERS
23	22	23	14	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS
24	25	35	4	STEAL MY SUNSHINE WORK SOUNDTRACK CUT/ERG †	LEN
25	26	31	4	SO PURE MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 70 adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications.

TRUE TALES OF PROMOTION HORROR

(Continued from preceding page)

builds. "It gets down to the last three qualifiers," says the top 40 promo director. "Except there are five keys in the jar! There's a 40% chance that none of the last three qualifiers would get the real key, because of the extras."

The promotion director considers her options. Like a career in phone sales. "As fate would have it, qualifier No. 98 drew the winning key," she says.

GETTING A COLD RECEPTION

Arizona stations are thought to bake year-round in hot, desert-like conditions. However, locals note that during the winter, it can get more than a bit nippy. Which brings us to the country radio sales whiz who sold a program to Nestea Iced Tea, whereby the station's sports director would go out three times a week in the early-morning hours to do samplings at van stops during the morning show. The promo director asserts that sampling iced tea in the dead of winter—even in Arizona—may not be everyone's cup of, well, you know. Of course, such irrefutable logic loses out to the all-important buy.

It's tea time! The sports geek heads to his first van stop. Weath-

er? A cold front has sent the mercury to the high 30s. He's giving away iced tea. Or trying to. Really, really trying to. Sympathetic passersby return the favor by bringing the jock and promotion crew hot coffee.

'My suggestion is to keep a promotion like this in the city you live in. Or, better yet, take it out to a nice, grassy field. And shoot it'

CRUISIN' FOR A LOSIN'

A station stages a call-in cruise giveaway. But the person who types up the winner sheet transposes a name and a number. The result: "While we call the correct number, on-air the jock is announcing the wrong name as the winner," says the promo director. "So, the person

we call is awarded the prize, but the other listener, who heard his name announced, calls in for the prize, too. We ended up giving away a second cruise—on our tab."

It seemed like a great idea at the time. This promotion director thought a novel way to get free publicity would be to offer a nice prize to listeners who display the call letters while vacationing during the summer, from Memorial Day through Labor Day. "All they had to do was take a photo and send it to us," he says of the Show Us Our Calls While on Vacation stunt. "We received a grand total of four entries. The best was from one couple who had a banner professionally made and displayed it from the Eiffel Tower."

One little question pops up. Who was there to see it? "My suggestion is to keep a promotion like this in the city you live in," he mutters. "Or, better yet, take it out to a nice, grassy field. And shoot it."

PUTTING IT ON ICE

Also getting an Eiffel is the top 40 station that staged a French-themed festival. "We decide to have someone carve an ice sculpture of the Eiffel Tower, and inside it is a gift certificate for two round-trip airline tickets to Paris," says the promotion director. "The idea is to guess what time the tickets would fall out of the ice. Whoever guesses right wins the trip."

Problem? The promo ace never "thaw" it coming. "Three days before the event, I call the restaurant to make sure the ice would be ready," he says. "The manager said the chef who was supposed to carve the ice was fired over the weekend, and they had no idea about the sculpture. Fortunately, we found someone else to do the job."

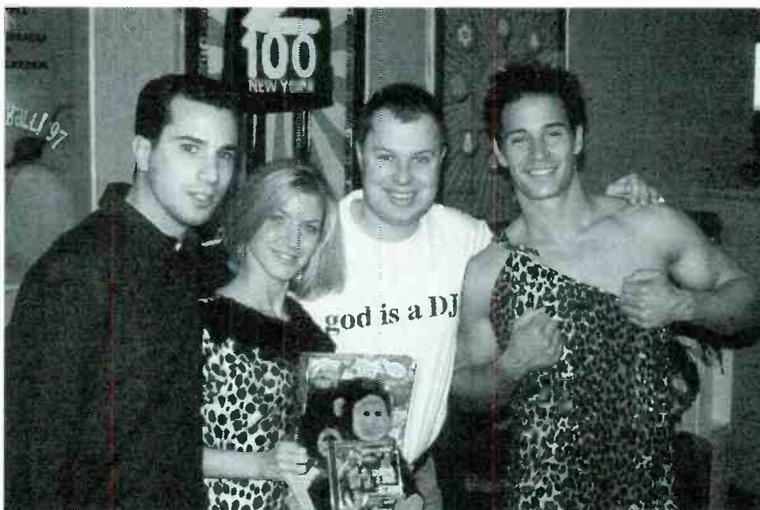
Like ringworms burrowed deep in the underbelly of station promotions are a virulent species of swine known as the "prize pig." "By now, we personally know all the prize pigs in town," says a modern rock promotion ace. "In fact, they even rate our jocks, usually based on how many prizes they take home after a remote. One such 'winner' brings his own raw garlic to put on the pizza slices we give away, which created a lovely ambience at a recent remote in a bridal salon."

"Another comp cow is about 50 years old but looks not a day older than 70," he adds. "He thinks he knows more about the station than we do and goes so far as to try to sell our listeners his products—right now, he's hawking digital phones. In other words, he uses our remotes to find his clientele. On the good side, he does wear our T-shirt everywhere he goes. There's a stack of them nicely folded in the back of his car."

Finally, we leave you with this last promotion: A soft AC station did a remote from a funeral home. Despite the potential for huge TSE numbers (time spent embalming), when the PD heard about it, he blew a casket.



If You Want My Wild Wild West. Will Smith and Jennifer Lopez, at left, recently made a stop by top 40 KIIS-FM Los Angeles' studios to visit with morning hosts Ellen K. and Rick Dees.



Ape, Man. Taking a hands-on approach to promoting the current single "Tarzan & Jane" from Swedish duo Toy Box, Edel America Records' Peter Weinstock, left, brought the song's namesakes to visit with WHTZ (Z100) New York assistant PD/music director Paul "Cubby" Bryant, third from left.

Finding His Own Voice Yields A 'High' Hit For Rock Star Son Tal Bachman

ON TOP: While critics have tagged **Tal Bachman** an intellectual word-smith for the lyric behind his smash "She's So High," it's just not all that deep, the singer/songwriter admits with a sly laugh.

In the song, he bellows the chorus "She's so high, high above me/She's so lovely/She's so high, like Cleopatra, Joan of Arc, or Aphrodite."

"I've had journalists trying to read all sorts of deep serious things into that," Bachman says. "Like, 'Oh, you obviously chose Joan of Arc because she represents spiritual and emotional strength, and Aphrodite because she's the goddess of love and the essence of physical beauty.'"

"Actually, they were just the first three I could think of," he says. "None of that really even occurred to me."

That's not to say there isn't an essence of truth surrounding the track about being intimidated by a girl who seems too good for him. But it certainly has nothing to do with female deities of the fabled kind.

"It's like this," Bachman says. "What was running through my mind when I wrote the song was when my stepbrother asked me to bribe this girl to go out with him in high school. She was talking to me and being so nice, and it kept running through my mind, 'She's so cool. Maybe she likes me. No, of course she doesn't.'"

"In general, it's not really even about that moment, but just that feeling of being awkward around somebody," he says.

Obviously, whichever theme people have chosen to embrace, the Columbia Records song has connected in a big way with audiences at a number of radio formats. Perhaps it's "She's So High's" simple, memorable chorus, which mounts from a mellow musing into a drum-rumbling peak, with Bachman launching into a falsetto on the third word.

The track is currently at No. 2 on Billboard's sister publication Airplay Monitor's top 40 adult and modern adult singles charts and No. 9 on Billboard's Top 40 Tracks list this issue. On The Billboard Hot 100, it is No. 17, up from 19 in the last issue. Bachman's self-titled album hit No. 9 on Billboard's Heatseekers albums chart Aug. 7.

For Columbia, organic growth was the key to breaking "She's So High." "We started working this record in February, station by station, format by format. Our approach has been slow but steady," says **Charlie Walk**, senior VP of national pop promotion at Columbia. "There's nothing else like it on the radio, and we feel by growing this strategically, with no hype, we've built a credible artist at radio."

"I think 'She's So High' has got a great hook, simply enough," says **Ann DeLissi**, music director of modern rock **WPLT** Detroit. "You find yourself humming that hook later in the day or in the shower. It's just a well-crafted pop song."

"The hook is so obvious on this one," adds **Greg Strassell**, PD of modern adult **WBMX** (Mix 98) Boston. "It has a good summertime feel and fits the future of this format. We've experienced some growing pains, and one of the issues is making



by Chuck Taylor

sure we don't get too earthy and too laid back. It's important to find some tempo records like this."

The Canadian-born Bachman is more than familiar with what it takes to craft a hit. As the son of **Randy Bachman** of the **Guess Who** and **Bachman-Turner Overdrive** (who co-wrote the former's "These Eyes" and wrote the latter's "Takin' Care Of Business"), Tal grew up in a household filled with musical influences that would pilot his own passions.

"I grew up with instruments always laying around, with music being played all the time," he says. "My dad was always referring to songs on the radio that were hits and those that weren't going to be and pointing out the differences."

But there was also a downside to growing up in a rock'n'roll family:



Bachman says from his earliest years, it was a given that he would follow in Pop's footsteps. "I stood on the brink of adulthood, and all I was hearing was that I had to be a musician. But did I? Maybe there's something else I can do," he recalls thinking.

He took refuge at a small university in northern Utah, where he spent some time away from expectations and his lifelong connection with music. "I just stopped loving those bands I had as a teenager. I had kind of a crisis."

But then came that moment of clarity, thanks to a passage in Plato's "Republic" that stated that all are here with a predestined purpose. "I began to have these ideas that I had to express through music. I had all kinds of ideas and snatches of music, but I hadn't really focused intently on getting a complete song and making it as good as I could."

Bachman returned to British Columbia to tinker in his dad's studio with the goal of succeeding in the biz. "I just listened to all of my favorite records again and tried to get a feel for the craft of songwriting, hoping that the magic might strike."

His goal was less about composing a series of deeply textured metaphors or a thematic hodgepodge. "I was trying to come up with the big hook," he says. "I wanted to make it compelling and had to be sure that there was something there to make you listen to it."

"I think people who wander around talking about how hooky music lacks artistic merit are idiots, basically," he adds. "It's the easiest thing in the world to write an eight-minute, totally tuneless, self-indulgent song with 18 verses. The real challenge is to make every word mean something that grabs you from the beginning, that you follow through to its climax and to the end. I appreciate the catchy pop song. I put on [Abba's] 'The Winner Takes It All,' and I'm lunging for a box of Kleenex."

Given that ideal, Bachman shrugs when asked how he might define his music, given its widespread format success at radio. "Pop or rock, I have no idea. I don't mind when someone calls it rock'n'roll, and I'm not embarrassed to have my music called pop," he says. "I want as many people as possible to hear my music, and I'm not worried about the categories."

And he wants his music noticed on its own merits, which appears to be radio's aim, as well.

"The whole concept that he's Randy Bachman's son seems to add some sort of fascination with this whole concept of sons and daughters of rock stars. There have been a lot of models of success with children of rock stars, and he fits in that mold," says **Dennis Constantine**, PD of triple-A **KINK-FM** Portland, Ore.

"But he's also come up with a good summertime feel-good song, which has an adult sound while coming across as youthful in its execution as well. It sounds good on the radio station," Constantine says.

Adds **DeLissi** at **WPLT**, "We have talked about who he is on the air, but we don't make a big deal of the fact that his father was in another successful band. We take the song at face value, with no influence from who his relatives are."

For the future, Bachman's goals remain simple and focused. "Songwriting for me is instinct. It popped up relatively late and all of a sudden. But I must write music, I must make music," he says. "My goal is to be the best I can be at what I do. I don't think that's going to change."

And what does Dad think about his record?

"He seems to like it," Bachman says. "I think he's most excited because it looks like I'm going to be able to pay him back all the money I borrowed from him."

Top 40 Tracks™

T. WK.	L. WK.	2 WK.	WKS. ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	2	13	ALL STAR INTERSCOPE	SMASH MOUTH
◀ No. 1 ▶ 2 weeks at No. 1					
2	3	4	4	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
3	2	1	14	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
4	4	3	18	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
5	5	5	8	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
6	6	13	7	LAST KISS EPIC	PEARL JAM
7	9	14	12	WHERE MY GIRLS AT? MOTOWN	702
8	8	11	8	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
9	7	10	11	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
10	13	17	11	OUT OF MY HEAD HOLLYWOOD	FASTBALL
11	11	7	13	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
12	10	8	11	BEAUTIFUL STRANGER MAVERICK/WARNER BROS.	MADONNA
13	19	27	4	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
14	15	18	13	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/V2	BLESSID UNION OF SOULS
15	18	19	13	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
16	20	21	11	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS.	CITIZEN KING
17	27	28	6	BILLS, BILLS, BILLS COLUMBIA	DESTINY'S CHILD
18	14	12	15	SOMETIMES JIVE	BRITNEY SPEARS
19	16	16	26	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
20	12	6	20	LIVIN' LA VIDA LOCA C2	RICKY MARTIN
21	25	26	7	BLACK BALLOON WARNER BROS.	GOO GOO DOLLS
22	24	30	4	SHE'S ALL I EVER HAD C2	RICKY MARTIN
23	17	15	10	THE CUP OF LIFE COLUMBIA	RICKY MARTIN
24	22	24	9	UNPRETTY LAFACE/ARISTA	TLC
25	26	25	10	I COULD NOT ASK FOR MORE LAVA/ATLANTIC	EDWIN MCCAIN
26	23	20	26	NO SCRUBS LAFACE/ARISTA	TLC
27	21	9	14	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
28	28	23	11	TELL ME IT'S REAL MCA	K-CI & JOJO
29	34	38	4	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
30	32	33	16	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
31	33	36	6	SUMMER GIRLS LOGIC/ARISTA	LFO
32	29	22	19	THAT DON'T IMPRESS ME MUCH MERCURY/IDJMG	SHANIA TWAIN
33	30	31	16	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
34	38	—	2	STEAL MY SUNSHINE WORK/ERG	LEN
35	31	29	23	WHAT IT'S LIKE TOMMY BOY	EVERLAST
36	36	35	8	808 TRACK MASTERS/COLUMBIA	BLAQUE
37	37	37	4	SMILE ELEKTRA/EEG	VITAMIN C FEATURING LADY SAW
38	40	—	2	SCAR TISSUE WARNER BROS.	RED HOT CHILI PEPPERS
39	NEW ▶	1	1	MAMBO NO. 5 RCA	LOU BEGA
40	NEW ▶	1	1	I NEED TO KNOW COLUMBIA	MARC ANTHONY

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. 217 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.

New York DJ Moby only watches three TV shows: "Cops," "The Simpsons," and "Family Guy."

"I'm not an ivory-tower guy who claims TV is bad for you or rotting the minds of society. I have one. I just rarely have time to watch it," he says.

Which explains why he has never seen "Dharma & Greg," even though the ABC series recently started using his single "Body Rock" on promos for its new season.

"I'm sure I would love the show if I sat down and watched it once. I heard good things about it," Moby says. "And I definitely think it's cool that they wanted to use my song. I appreciate anyone and anything that helps me reach a wider audience."

This sweeping gratitude would include radio programmers these days, as "Body Rock" is also No. 27 on this issue's Modern Rock Tracks.

"I was very pleased with how the song and my



'I wouldn't suggest putting my album on at a party, although "Body Rock" could get people moving'
—Moby

new album turned out," he says. "It has a fascinating ebb and flow. Sure, there are always things you would like to go back and change, small tech things. But that's just the perfectionist side talk-

ing. I am glad people are responding to it. I am a bit surprised that radio is catching on, because I don't exactly fit in with the current climate of loud, A&R-driven testosterone rock. Everything is so cynical."

Not "Body Rock," according to Moby. "All of my songs have a different genesis. Some start with me at piano; some on a guitar. This one began when I sampled an old hip-hop loop. I added drums and called on a Chicago rapper friend of mine. Of all the songs on the album, it's the closest thing to a stereotypical dance song, and 'Body Rock' is the least introspective one on it. I wouldn't suggest putting my album on at a party, although 'Body Rock' could get people moving."

SITES + SOUNDS

(Continued from page 56)

issue of how to truly get an unknown voice heard when it is one of hundreds of thousands. To get a foothold in the market, StarGig has digested a 50% stake in the Band Register (www.bandreg.com), a registration site for unsigned artists that has a directory of 225,000 acts.

RANDOM BITS: MTV is giving visitors to its Web site something new to groove on. The pop culture magnet has developed an online music soundtrack, a different song from which plays in each area of the site. The "MTV S-track," the inaugural production of MTV Networks Online Creative Labs, will feature music produced by EPMD's DJ Scratch, Dame Grease, Shawn J. Period, and Juxtapose Featuring Tricky & DJ Muggs. The music is being broadcast throughout the site via a technology developed exclusively for MTV by Thomas Dolby's Beatnik Inc.

David Bowie fans who haven't checked out BowieNet recently have reason to get reconnected. Bowie's new album "hours" is not due from Virgin until Oct. 5. But beginning in mid-August, each week he will preview 45 seconds of one new song from the album on the "building hours" page of the site. The clips can be downloaded via a RealAudio player. Bowie is also reconstructing the "hours" cover online, revealing a new piece each week.

Billboard®

AUGUST 21, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	12	No. 1 SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	2	2	12	PROMISES EUPHORIA	DEF LEPPARD MERCURY/DJMG †
3	3	3	14	AMERICAN WOMAN "AUSTIN POWERS THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN †
4	4	5	8	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
5	11	26	3	ENEMY DAYS OF THE NEW II	DAYS OF THE NEW OUTPOST/INTERSCOPE
6	5	4	11	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA †
7	6	9	7	CRUSH 'EM "UNIVERSAL SOLDIER: THE RETURN" SOUNDTRACK & RISK	MEGADETH TRAUMA/CAPITOL †
8	7	8	10	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
9	14	12	7	ROLLIN' STONED CAN'T GET THERE FROM HERE	GREAT WHITE PORTRAIT/COLUMBIA
10	13	17	16	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
11	15	13	21	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
12	12	10	27	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
13	9	6	22	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
14	8	7	13	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
15	16	14	36	ONE MY OWN PRISON	CREED WIND-UP
16	10	11	10	NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL ATLANTIC
17	18	18	11	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
18	17	16	31	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
19	20	22	4	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE †
20	19	15	44	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
21	23	25	4	WORKIN' EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
22	24	24	7	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
23	21	19	13	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
24	26	30	4	SWINGIN' ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
25	22	20	22	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
26	27	28	7	MYSTERIOUS EYE II EYE	SCORPIONS KOCH
27	29	31	7	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
28	32	32	6	BLACK BALLOON DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
29	31	29	6	ANA'S SONG (OPEN FIRE) NEON BALLROOM	SILVERCHAIR EPIC †
30	33	38	3	SUPERBEAST HELLBILLY DELUXE	ROB ZOMBIE Geffen/INTERSCOPE
31	34	39	3	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG
32	35	—	2	DENIAL HOME	SEVENDUST TVT
33	28	23	9	SHAG RED VOODOO	SAMMY HAGAR MCA
34	30	27	11	HAMMER OF LOVE THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/EEG
35	NEW ▶	1	1	FOR THE MOVIES BUCKCHERRY	BUCKCHERRY DREAMWORKS
36	36	34	7	SLIDER JUMP START	SIMON SAYS HOLLYWOOD †
37	RE-ENTRY	2	2	ENTER MY MIND FREAKS OF NATURE	DRAIN STH THE ENCLAVE/MERCURY/IDJMG
38	37	33	12	DIE, DIE MY DARLING GARAGE INC.	METALLICA ELEKTRA/EEG
39	38	—	2	TEASER SUPERSONIC AND DEMONIC RELICS	MOTLEY CRUE MOTLEY/BEYOND
40	NEW ▶	1	1	THE BOYS ARE BACK IN TOWN "DETROIT ROCK CITY" SOUNDTRACK	EVERCLEAR MERCURY/IDJMG †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 mainstream rock stations and 67 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 21, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	12	No. 1 SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	2	2	16	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
3	3	3	16	ALL STAR ASTRO LOUNGE	SMASH MOUTH INTERSCOPE †
4	4	4	11	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
5	5	5	28	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
6	8	7	19	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS FEAT. PIGEONHED SKINT/SUB POP/COLUMBIA †
7	9	8	10	SOMEDAY 14.59	SUGAR RAY LAVA/ATLANTIC †
8	6	6	17	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
9	7	9	13	AMERICAN WOMAN "AUSTIN POWERS THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN †
10	11	11	13	STEAL MY SUNSHINE YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG †
11	10	10	13	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
12	12	14	8	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
13	13	13	8	ANA'S SONG (OPEN FIRE) NEON BALLROOM	SILVERCHAIR EPIC †
14	14	12	20	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
15	15	16	13	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
16	16	15	9	BLACK BALLOON DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
17	17	19	7	HERO THE VERVE PIPE	THE VERVE PIPE RCA †
18	18	18	8	STITCHES CANDYASS	ORGY ELEMENTREE/REPRISE †
19	20	20	4	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE †
20	19	17	27	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
21	25	27	5	BEAUTIFUL METASEXUAL	JOYDROP TOMMY BOY †
22	21	24	7	WE ARE EVERYTHING YOU WANT	VERTICAL HORIZON RCA
23	22	22	20	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
24	24	25	6	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
25	30	38	3	FOR THE MOVIES BUCKCHERRY	BUCKCHERRY DREAMWORKS
26	27	26	11	YEAH, WHATEVER HALFWAY DOWN THE SKY	SPLENDER C2
27	26	31	5	BODYROCK PLAY	MOBY V2 †
28	23	21	25	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
29	31	28	6	LET ME GO PROLONGING THE MAGIC	CAKE CAPRICORN/DJMG
30	35	—	2	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE
31	40	—	2	ZIP-LOCK A PLACE IN THE SUN	LIT RCA †
32	29	29	7	LET FOREVER BE SURRENDER	THE CHEMICAL BROTHERS ASTRALWERKS/VIRGIN †
33	28	23	11	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA †
34	32	30	12	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
35	33	34	7	NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL ATLANTIC
36	38	—	2	FALLING STAR SHOWOFF	SHOWOFF MAVERICK
37	NEW ▶	1	1	BUMP ROYAL HIGHNESS	KOTTONMOUTH KINGS CAPITOL
38	36	33	10	LADYFINGERS ELECTRIC HONEY	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL †
39	34	32	21	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
40	37	36	4	ALIEN STRAIGHT AHEAD	PENNYWISE EPITAPH

TRAFFIC TICKER
Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS

1. mtv.com 2,052
2. mp3.com 1,661
3. ubl.com 1,285
4. Launch 1,152
5. SonicNet Music Services ... 822
6. rollingstone.com 667
7. country.com 553
8. peeps.com 526
9. pollstar.com 476
10. imusic.com 425

AT-HOME VISITORS

1. mtv.com 1,608
2. mp3.com 1,207
3. ubl.com 939
4. Launch 747
5. SonicNet Music Services ... 608
6. rollingstone.com 523
7. peeps.com 448
8. country.com 439
9. nsync.com 336
10. imusic.com 335

AT-WORK VISITORS

1. mp3.com 541
2. mtv.com 453
3. Launch 435
4. ubl.com 347
5. SonicNet Music Services ... 214
6. rollingstone.com 204
7. billboard.com 154
8. pollstar.com 153
9. bmg.com 141
10. vh1.com 132

Source: Media Metrix, June 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.



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	Call	Format	Sp '98	Su '98	Fa '98	W '98	Sp '99	
SAN ANTONIO, TEXAS—(32)																												
KTFM	top 40/rhythm	10.0	10.3	9.2	9.4	11.3	KTQR	country	11.1	10.1	9.5	9.4	9.3	WPEK	N/T	2.2	1.8	2.7	2.0	1.8	WGNA-AM-FM	country	11.1	11.9	9.0	9.8	9.7	
KCKM	top 40	4.4	0.7	7.4	8.4	7.6	WJMH	R&B	9.2	9.2	9.7	7.3	8.6	WPIJ	gospel	1.2	0.8	1.7	1.2	1.5	WGY	N/T	9.4	9.4	8.5	10.2	8.1	
KISS-FM	album	6.2	6.1	5.2	5.8	7.5	WKRR	cls rock	4.9	6.4	6.3	5.4	6.2	WPEG	R&B	1.9	1.7	1.3	1.6	1.2	WYJB	AC	7.5	7.3	7.4	7.1	7.9	
KXTN-FM	Spanish	5.2	5.5	5.3	4.7	6.4	WMAG	AC	6.9	6.5	6.6	7.1	6.1	WQCR	religious	1.1	1.2	0.7	0.9	1.0	WFLY	top 40	9.7	9.2	9.9	7.9	7.4	
KZEP-FM	cls rock	7.7	7.4	7.4	7.0	6.3	WMQX	oldies	5.7	6.3	5.0	6.0	6.1	WQJY	album	5.7	5.0	8.1	6.6	7.1	WQYX	album	7.1	7.7	7.0	6.7	6.1	
KONO-AM-FM	oldies	5.5	4.9	5.3	6.3	5.4	WQSL	country	4.8	5.1	5.2	5.1	5.8	WQBF-FM	modern	5.2	5.6	5.8	4.2	4.2	WQYB	WQBF-FM	AC	5.2	5.6	5.8	4.2	4.2
KSMG	AC	6.5	7.5	5.5	4.3	4.6	WQMG-FM	R&B adult	6.1	7.0	6.6	7.4	5.5	WTRY-AM-FM	oldies	5.0	4.4	4.8	4.7	4.1	WRVE	cls rock	5.0	5.9	4.5	5.6	3.5	
KCFY	country	4.9	4.8	4.0	4.0	4.4	WQSI	AC	4.1	4.4	4.3	4.1	5.2	WVAZ	R&B	1.3	0.9	1.0	2.8	3.1	WVAZ	R&B	1.3	0.9	1.0	2.8	3.1	
KAJA	country	5.0	5.1	5.3	4.2	3.9	WQSI	N/T	4.7	4.5	4.0	5.5	4.8	WHRL	jazz	2.5	2.8	3.2	2.8	3.1	WHRL	jazz	2.5	2.8	3.2	2.8	3.1	
WQAI	N/T	3.8	2.5	2.7	3.4	3.9	WQSL	AC	4.3	4.9	5.0	4.0	3.9	WROW	N/T	1.9	2.2	2.1	2.6	2.9	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
KTSA	N/T	3.8	5.9	4.7	5.7	3.7	WQXA	album	2.7	2.8	3.8	3.5	3.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
KQXT	AC	4.7	4.5	3.5	4.2	3.2	WEAL	religious	1.7	1.4	1.5	1.8	2.1	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
KXOM	Spanish	4.0	3.9	2.7	4.0	2.8	WQXU/WKIX	country	1.9	2.3	1.8	1.5	1.7	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
KLUP	adult std	2.4	2.2	2.2	2.1	2.6	WEND	modern	1.6	1.2	1.1	1.1	1.5	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
KLEY	Spanish	1.0	1.9	3.2	3.5	2.5	WFMX	country	1.3	0.9	1.3	0.9	1.5	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
KCJZ	jazz	2.7	2.9	3.1	2.6	2.2	WVFM	adult std	0.8	0.9	1.2	1.2	1.5	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
KSJL-AM-FM	R&B adult	—	3.4	2.7	1.7	2.1	WVFR	N/T	0.9	0.9	1.2	1.2	1.4	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
KKYX	country	2.2	1.5	2.0	1.8	1.6	WDCC	top 40	1.3	1.3	1.3	1.9	1.3	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
KEDA	Spanish	0.8	0.7	1.9	0.8	1.5	WWGL	religious	0.7	0.9	1.1	1.0	1.1	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
KSAH	Spanish	0.8	0.8	0.6	0.8	1.1	WNRQ	cls rock	9.4	7.6	8.2	7.8	9.0	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
KZDC	Spanish	0.5	1.0	0.7	1.0	1.0	WSIX	country	10.2	12.3	8.1	8.7	8.9	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
INDIANAPOLIS—(38)																												
WFMS	country	11.4	13.6	12.8	10.5	12.7	WQOK	R&B	9.2	10.2	9.8	8.5	7.7	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WIBC	N/T	9.0	7.1	7.8	9.3	9.1	WSM-FM	country	7.6	8.2	8.5	6.9	6.5	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WFBQ	album	10.7	10.3	9.8	10.6	8.5	WRVW	top 40	4.9	4.5	5.7	6.4	5.9	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WHHH	top 40/rhythm	4.9	5.4	5.4	4.6	6.1	WRMX	oldies	5.1	6.5	4.7	6.3	5.7	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WRZX	modern	5.2	5.0	5.4	5.2	6.1	WJXA	AC	5.2	6.0	5.4	6.5	5.4	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WZPL	top 40	5.9	6.0	5.0	5.2	5.9	WZPC	modern	1.1	1.1	1.3	1.0	4.0	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WENS	AC	6.0	5.5	4.9	5.8	5.2	WKDF	country	4.0	4.2	3.4	3.9	3.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WGLD	oldies	5.0	6.0	5.6	5.2	5.0	WWTN	N/T	3.2	4.1	4.8	4.7	3.2	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WTLC-FM	R&B	6.5	6.2	6.0	4.6	4.9	WZQZ	top 40	2.8	2.7	2.4	2.7	3.0	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WNAP	cls rock	3.4	3.3	3.3	3.7	4.3	WSM-AM	country	3.4	2.8	3.7	2.9	2.7	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WTPI	AC	6.0	4.9	5.0	5.9	4.3	WVOL	religious	1.0	1.9	1.8	2.2	2.7	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WMYS	adult std	3.8	3.3	2.3	4.1	2.7	WNPL	R&B oldies	0.8	0.7	0.9	2.7	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WTTS	triple-A	2.7	2.8	2.8	2.7	2.5	WGFJ	R&B oldies	4.3	3.6	3.6	3.3	2.5	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WYJZ	jazz	0.3	1.8	1.7	1.5	2.5	WLAC-AM	N/T	3.2	3.4	4.5	3.9	2.5	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WBKS	R&B oldies	2.0	1.9	2.7	1.7	2.0	WJZC	jazz	3.4	2.9	3.3	1.8	2.3	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WGRL	country	1.6	1.1	1.6	1.6	1.5	WAMB-AM-FM	adult std	1.2	0.5	1.0	0.8	2.0	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WVDE	N/T	1.4	1.5	1.2	2.0	1.4	WRLT/WRLG	triple-A	0.9	1.3	0.8	1.7	1.5	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WXIR	religious	1.4	1.2	1.7	1.0	1.4	WHRK	R&B	9.1	6.6	9.3	7.9	8.8	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WTLC-AM	religious	0.9	0.7	0.9	0.8	1.1	WVIA	R&B adult	8.3	6.6	8.5	6.2	7.2	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
ORLANDO, FLA.—(39)																												
WWKA	country	8.2	7.7	9.4	6.5	7.1	WVVR	AC	5.8	6.6	5.8	5.4	6.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WTKS	N/T	6.2	6.9	6.0	7.0	6.7	WVGR	album	4.8	5.8	5.4	4.8	6.5	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WDBO	N/T	7.6	6.0	7.5	6.3	6.4	WXHT	R&B	5.2	4.4	6.0	5.9	6.1	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WOMX-FM	AC	5.9	7.0	5.6	5.5	6.0	WGXG	country	5.8	6.0	6.6	5.6	5.9	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WSHE	oldies	3.3	4.4	3.5	3.6	5.7	KJMS	R&B adult	6.6	3.7	4.5	6.6	5.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	WVAB	R&B oldies	1.9	2.7	2.5	2.3	2.6	
WXLL	top 40	7.1	7.3	7.1	7.6	5.6	WRBO	R&B oldies																				

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Two Big Vid Directors Get The Coffee-Table Book Treatment

MUSIC VIDEO DIRECTORS AS CELEBRITY ARTISTS: You know it's a sign that music video directors are starting to become more famous when books start getting published about them and their body of work. That's exactly the case with notable directors **Hype Williams** and **Mark Romanek**, whose work is the focus of two respective coffee-table photography books.

Williams' book, "Follow The Leader," due to be published later this year by powerHouse, is aptly titled since Williams' use of the fisheye lens technique in videos—most notably in **Missy "Misdemeanor" Elliott's** 1997 clip "The Rain (Supa Dupa Fly)"—has spawned a host of imitators.

Having specialized in R&B and hip-hop videos, Williams will probably be the name most mentioned when people talk about R&B/hip-hop clips' '90s transition into big-budget, over-the-top territory. Some of the more famous videos Williams has recently directed include most of the latest clips by Elliott and **Busta Rhymes**, TLC's "No Scrubs," and **Will Smith's** "Gettin' Jiggy Wit It."



by Carla Hay

Romanek's book, simply titled "Mark Romanek" (published by Tondo Books) is a fitting tribute to his videos, which have a distinct, highly stylized look. The award-winning Romanek's directorial credits include **Lenny Kravitz's** "Are You Gonna Go My Way," **Nine Inch Nails' "Closer,"** and **Michael Jackson & Janet Jackson's "Scream."**

So what's behind this growing interest in music video directors as celebrity artists? Part of the reason is that most music video networks—in addition to listing the director's name on a video—are now starting to mention directors' names more often in news items about music videoclips.

Veteran music video director **Wayne Isham** is one such director who has become recognizable as much for his signature style as he is for his noticeable media presence whenever a TV show takes a behind-the-scenes look at one of his videos.

Isham—whose long blond hair and ever-present shades make him look as famous as the stars whose videos he directs—has a slew of notable directorial credits going back to the '80s. His most recent credits include **Ricky Martin's "Livin' La Vida Loca"** and **Backstreet Boys' "I Want It That Way."**

"I think a lot of [non-industry] people who watch videos pay

attention to the names of directors," Isham says. "I've had people tell me that they look for the name of the video director and that they have their favorites. Just like **Steven Spielberg** fans can't wait for his latest movie, there are people who look forward to seeing new videos from their favorite video directors."

Meanwhile, video directors have been enjoying a higher profile than ever before, thanks to recent shows that focus on the process of making videos and include interviews with the video directors. MTV has "Making The Video," VH1 has "Behind The Music Video," and CMT is working on a new program called "Face The Music," which will take a behind-the-scenes look at making videos and is expected to debut later this year.

THIS & THAT: VH1 has promoted **Jane Lipsitz** to VP of series development. She is based in Santa Monica, Calif., and was previously director of development.

MTV.com has added an interactive gallery for "digital shorts" by acclaimed music video directors. The "digital shorts" are short pre-ludes that introduce cat-

egories for the MTV Video Music Awards. Directors whose work can be found in the gallery include **Paul Hunter**, **Hype Williams**, **Todd McFarlane**, **Wayne Isham**, and the directorial team of **Jonathan Dayton** and **Valerie Faris**.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on R&B/hip-hop show "Local Beat," based in Ellicott City, Md. Within the next few weeks, the show will expand to 60 minutes and change its name to "Beat 2000."

TV affiliate: WUSA-TV Washington, D.C.

Program length: 30 minutes.
Time slot: 1 a.m. Saturdays.

Key staffers: **Jay Benjamin**, executive producer; **Kirk Frasier**, executive producer; **the International Shaq Nd Pack**, host.

E-mail address: rocksoul@earthlink.net.

Following are the top five videos for the episode that aired July 31.

1. **Versatile Featuring Don Chamillion**, "No More" (Midas Touch).
2. **Mase Featuring BLACKstreet**, "Get Ready" (Bad Boy/Arista).
3. **Dave Hollister**, "My Favorite Girl" (DreamWorks).
4. **Dave Hollister**, "Baby Mama Drama" (DreamWorks).
5. **Made Men & the Lox**, "Tommy's Theme" (Def Jam).



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Q-Tip, Vivrant Thing
- 2 Mary J. Blige, All That I Can Say
- 3 Juvenile, Back That Thang Up
- 4 Puff Daddy, P.E. 2000
- 5 Slick Rick, Street Talkin'
- 6 Lauryn Hill, Everything Is Everything
- 7 Naughty By Nature, Jamboree
- 8 Eve & Nokie, What Ya Want
- 9 Tru, Hoody Hoo
- 10 Ginuwine, So Anxious
- 11 TLC, Unpretty
- 12 Eric Benet, Spend My Life With You
- 13 Destiny's Child, Bills, Bills, Bills
- 14 R. Kelly, If I Could Turn Back The Hands
- 15 K-Ci & JoJo, Tell Me It's Real
- 16 Whitney Houston, My Love Is Your Love
- 17 JT Money, Alright
- 18 Case, Happily Ever After
- 19 Faith Evans, Never Gonna Let You Go
- 20 Mystikal & Outkast, Neck Uv Da Woods
- 21 Maxwell, Fortunate
- 22 Deborah Cox, We Can't Be Friends
- 23 Tracie Spencer, It's All About You
- 24 Gina Thompson, Ya Di Ya
- 25 Silk, Meeting In My Bedroom
- 26 Ideal, Get The Hell On
- 27 Dave Hollister, Baby Mama Drama
- 28 Blackstreet, Think About You
- 29 Lil' Troy, Wanna Be A Baller
- 30 Monica, Street Symphony

NEW ONS

- Brian McKnight, Back At One
Jay-Z, Girls' Best Friend
Imx, Stay The Night
Snoop Dogg, B-Please
Method Man & Redman, Tear The Roof Off



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Dixie Chicks, Ready To Run
- 2 Lonestar, Amazed
- 3 Alabama, God Must Have Spent A Little M
- 4 Trisha Yearwood, I'll Still Love You More
- 5 John Michael Montgomery, Home To You *
- 6 Chely Wright, Single White Female
- 7 Faith Hill, The Secret Of Life
- 8 Joe Diffie, Night To Remember
- 9 Kenny Rogers, The Greatest
- 10 George Strait, Write This Down
- 11 Shedaisy, Little Good-Byes
- 12 Dwight Yoakam, Crazy Little Thing Called
- 13 Shania Twain, You've Got A Way
- 14 Tim McGraw, Please Remember Me
- 15 Alan Jackson, Little Man
- 16 Martina McBride, I Love You
- 17 Clay Walker, Live, Laugh, Love
- 18 Shanae Petrone, This Time *
- 19 Bryan White, You're Still Beautiful To Me *
- 20 Mandy Barnett, The Whispering Wind *
- 21 Brad Paisley, Who Needs Pictures *
- 22 Shane Minor, Ordinary Love *
- 23 Lila McCann, Crush *
- 24 Gary Allan, Smoke Rings In The Dark *
- 25 Lisa Angelle, I Wear Your Love *
- 26 Anita Cochran, For Crying Out Loud *
- 27 Chad Brock, Lightning Does The Work
- 28 Jerry Kilgore, Love Trip *
- 29 Trio, After The Gold Rush
- 30 Sherrie Austin, Never Been Kissed
- 31 Mark Willis, She's In Love
- 32 Claudia Church, Home In My Heart
- 33 Mary Chapin Carpenter, Almost Home
- 34 Kelly Willis, Not Forgotten You
- 35 Rebecca Lynn Howard, When My Dreams Come
- 36 Stacy Dean Campbell, Makin' Good Time
- 37 Jessica Andrews, So Pure
- 38 Montgomery Gentry, Lonely & Gone
- 39 Michael Peterson, Sure Feels Real Good
- 40 Martina McBride, Whatever You Say
- 41 Vince Gill & Patty Loveless, My Kind Of...
- 42 Warren Brothers, She Wants To Rock
- 43 Yankee Grey, All Things Considered
- 44 Brooks & Dunn, South Of Santa Fe
- 45 Susan Ashton, You're Lucky I Love You
- 46 Sara Evans, Fool, I'm A Woman
- 47 Deana Carter, Angels Working Overtime
- 48 Chris Ledoux, Life Is A Highway
- 49 Julie Reeves, Trouble Is A Woman
- 50 Sammy Kershaw, When You Love Someone

NEW ONS

- Bruce Robison, The Good Life
Jason Sellers, A Matter Of Time
Lace, I Want A Man
Lee Roy Parnell, She Won't Be Lonely Long



Continuous programming
1515 Broadway, NY, NY 10036

- 1 TLC, Unpretty
- 2 Blink 182, What's My Age Again?
- 3 Christina Aguilera, Genie In A Bottle
- 4 Kid Rock, Cowboy
- 5 98 Degrees, I Do (Cherish You)
- 6 Chris Rock, No Sex
- 7 Destiny's Child, Bills, Bills, Bills
- 8 Smash Mouth, All Star
- 9 Eminem, Guilty Conscience
- 10 702, Where My Girls At?
- 11 Enrique Iglesias, Bailamos
- 12 Limp Bizkit, Nookie
- 13 Ja Rule, Holla Holla
- 14 Lauryn Hill, Everything Is Everything
- 15 Lenny Kravitz, American Woman
- 16 Orgy, Stitches
- 17 Jewel, Jupiter
- 18 Puff Daddy, P.E. 2000
- 19 Macy Gray, Do Something
- 20 The Offspring, The Kids Aren't Alright
- 21 Len, Steal My Sunshine
- 22 Q-Tip, Vivrant Thing
- 23 Red Hot Chili Peppers, Scar Tissue
- 24 Sugar Ray, Someday
- 25 Juvenile, Back That Thang Up
- 26 Silverchair, Ana's Song
- 27 Ginuwine, So Anxious
- 28 Eve & Nokie, What Ya Want
- 29 Backstreet Boys, I Want It That Way
- 30 Blur, Coffee & TV
- 31 Britney Spears, Sometimes
- 32 Naughty By Nature, Jamboree
- 33 Vitamin C, Smile
- 34 Filter, Welcome To The Fold
- 35 Jordan Knight, I Could Never Take The Place...
- 36 Goo Goo Dolls, Black Balloon
- 37 Tonic, You Wanted More
- 38 Sporty Thieft. Feat. Mr. Woods, No Pigeons
- 39 LL Cool J, Deepest Blue
- 40 Alanis Morissette, So Pure
- 41 Alice In Chains, Get Born Again
- 42 Monica, Street Symphony
- 43 Chemical Brothers, Let Forever Be
- 44 Britney Spears, (You Drive Me) Crazy
- 45 Weir Al Yankovic, It's All About The Pentiums
- 46 Santana Feat. Rob Thomas, Smooth
- 47 K-Ci & JoJo, Tell Me It's Real
- 48 The Verve Pipe, Hero
- 49 Everclear, The Boys Are Back In Town
- 50 Tal Bachman, She's So High

NEW ONS

- Method Man & Redman, Tear It Off
Mariah Carey, Heartbreaker
Snoop Dogg, B-Please
Brian McKnight, Back At One
Eve 6, Tongue Tied
Marc Anthony, I Need To Know
Hot Boys, We On Fire
Jimmie's Chicken Shack, Do Right
Bif Naked, Moment Of Weakness



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Madonna, Beautiful Stranger
- 2 Smash Mouth, All Star
- 3 Jennifer Lopez, If You Had My Love
- 4 Ricky Martin, Livin' La Vida Loca
- 5 Lenny Kravitz, Fly Away
- 6 Backstreet Boys, I Want It That Way
- 7 Sugar Ray, Every Morning
- 8 Goo Goo Dolls, Black Balloon
- 9 Santana Feat. Rob Thomas, Smooth
- 10 Sarah McLachlan, I Will Remember You
- 11 Jewel, Jupiter
- 12 Tal Bachman, She's So High
- 13 Tom Petty & The Heartbreakers, Swingin'
- 14 Alanis Morissette, So Pure
- 15 Sixpence None The Richer, Kiss Me
- 16 Sugar Ray, Someday
- 17 Len, Steal My Sunshine
- 18 Lenny Kravitz, American Woman
- 19 Red Hot Chili Peppers, Scar Tissue
- 20 Chris Gaines, Lost In You
- 21 TLC, Unpretty
- 22 Fastball, Out Of My Head
- 23 Enrique Iglesias, Bailamos
- 24 Goo Goo Dolls, Slide
- 25 Edwin McCain, I Could Not Ask For More
- 26 Eric Clapton, Blue Eyes Blue
- 27 Train, Meet Virginia
- 28 Shania Twain, That Don't Impress Me Much
- 29 Ricky Martin, The Cup Of Life
- 30 Ricky Martin, She's All I Ever Had
- 31 Sheryl Crow, The Difficult Kind
- 32 Blessid Union Of Souls, Hey Leonardo
- 33 Chris Isaak, Baby Did A Bad Bad Thing
- 34 Phil Collins, You'll Be In My Heart
- 35 Shania Twain, You've Got A Way
- 36 Lauryn Hill, Everything Is Everything
- 37 Weir Al Yankovic, The Saga Begins
- 38 Everlast, What It's Like
- 39 Cher, Believe
- 40 Weir Al Yankovic, You Don't Love Me...
- 41 Weir Al Yankovic, Eat It
- 42 Weir Al Yankovic, Jurassic Park
- 43 Weir Al Yankovic, Bedrock Anthem
- 44 Weir Al Yankovic, Fat
- 45 Weir Al Yankovic, Amish Paradise
- 46 Weir Al Yankovic, Gump
- 47 TLC, No Scrubs
- 48 Weir Al Yankovic, Smells Like Nirvana
- 49 Sheryl Crow, My Favorite Mistake
- 50 Eagle-Eye Cherry, Save Tonight

NEW ONS

- Marc Anthony, I Need To Know
Melissa Etheridge, Angels Would Fall
Weir Al Yankovic, It's All About The Pentiums
Buckcherry, For The Movies
'N Sync & Gloria Estefan, Music Of My Heart
The Chemical Brothers, Let Forever Be

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 21, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- Whitney Houston, My Love Is Your Love
Puff Daddy, P.E. 2000
Juvenile, Back That Thang Up
LFO, Summer Girls
Destiny's Child, Bills, Bills, Bills
Christine Aguilera, Genie In A Bottle
Backstreet Boys, I Want It That Way
Ginuwine, So Anxious
Vitamin C, Smile
TLC, Unpretty
Weir Al Yankovic, The Saga Begins
Limp Bizkit, Nookie
R. Kelly, If I Could Turn Back The Hands...
Toy Box, Tarzan & Jane
K-Ci & JoJo, Tell Me It's Real
Will Smith, Wild Wild West
Macy Gray, Do Something
Britney Spears, Sometimes
Dru Hill, You Are My Everything
Eminem Feat. Dr. Dre, Guilty Conscience
'N Sync, I Drive Myself Crazy

NEW

- Barry White, Stayin' Power
Brent Jones, Goodtime
Caffeine, Ride With Me
Chris Gaines, Lost In You
Eve, Gotta Man
'N Sync & Gloria Estefan, Music Of My Heart
Hono Rebel, Who Dat
Jagged Edge, Keys To The Range
Jimmie's Chicken Shack, Do Right
Lil' Rachet, What G's Do For Money
Missy Elliott, All In My Grill
Project Pat, Ballers
Ricky Martin, She's All I Ever Had
Shoestring, Twist Up & Roll
Terror Squad, Watcha Gon Do
Trina & Tamara, Joanne
Weir Al Yankovic, All About The Pentiums



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Missy Elliott, All 'N My Grill
Sick Of It All, Potential For A Fall
Jimmie's Chicken Shack, Do Right
Styles Of Beyond, Easy Back It Up
New Radicals, Someday We'll Know
Eve 6, Tongue Tied
Lit, Ziplock
Moby, Bodyrock
Jewel, Jupiter (Swallow The Moon)



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Kid Rock, Cowboy (new)
Bif Naked, Moment Of Weakness (new)
Cooldown, True Form (new)
Everclear, The Boys Are Back In Town (new)
Lord Have Mercy, Say What Say What (new)
Missy Elliott, All 'N My Grill (new)
Tracie Spencer, It's All About You (new)
Tricky Woo, Let The Good Times Roll (new)
Ricky Martin, She's All I Ever Had
Smash Mouth, All Star
Red Hot Chili Peppers, Scar Tissue
Moist, Breathe
The Tea Party, Heaven Coming Down
Sarah McLachlan, I Will Remember You
Limp Bizkit, Nookie
The Chemical Brothers, Let Forever Be
I Mother Earth, Summertime In The Void
Len, Steal My Sunshine
Lauryn Hill, Everything Is Everything
Christine Aguilera, Genie In A Bottle



Continuous programming
Hawley Crescent
London NW18TT

- Whitney Houston, My Love Is Your Love
Jennifer Lopez, If You Had My Love
Lou Bega, Mambo No. 5
Destiny's Child, Bills, Bills, Bills
Sixpence None The Richer, Kiss Me
ATB, Don't Stop
Enrique Iglesias, Bailamos
Madonna, Beautiful Stranger
Will Smith, Wild Wild West
Red Hot Chili Peppers, Scar Tissue
Ronan Keating, When You Say Nothing At All
Bloodhound Gang, Along Comes Mary
Texas, Summer Son
Lene Marlin, Sitting Down Here
Freundeskreis, Mit Dir
Alex Britti, Mi Piaci
Lauryn Hill, Everything Is Everything
Wambdue Project, King Of My Castle
Ricky Martin, Livin' La Vida Loca
702, Where My Girls At



24 hours daily
32 E 57th Street
New York, NY 10022

NEW

- Sixpence None The Richer, There She Goes
Everclear, The Boys Are Back In Town
Luscious Jackson, Lady Fingers
Macy Gray, Do Something
Smash Mouth, All Star
Alanis Morissette, So Pure
Alice In Chains, Get Born Again
Ben Lee, Nothing Much Happens
Blur, Coffee & TV
Fear Factory, Cars
Godsmack, Keep Away
Lauryn Hill, Everything Is Everything
Mary J. Blige, All That I Can Say
Powerman 5000, When Worlds Collide
Santana Feat. Rob Thomas, Smooth



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Bif Naked, Moment Of Weakness
Moby, Bodyrock
Kristin Hersh, Echo
The Verve Pipe, Hero
Sixpence None The Richer, There She Goes
Everclear, The Boys Are Back In Town
Jewel, Jupiter (Swallow The Moon)
Alice In Chains, Get Born Again
Atari Teenage Riot, Revolution Action
Powerman 5000, When Worlds Collide
Filter, Welcome To The Fold
Mustard Plug, Pray For Mojo
Sugar Ray, Someday
The Offspring, The Kids Aren't Alright
Hono Rebel, Who Dat



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

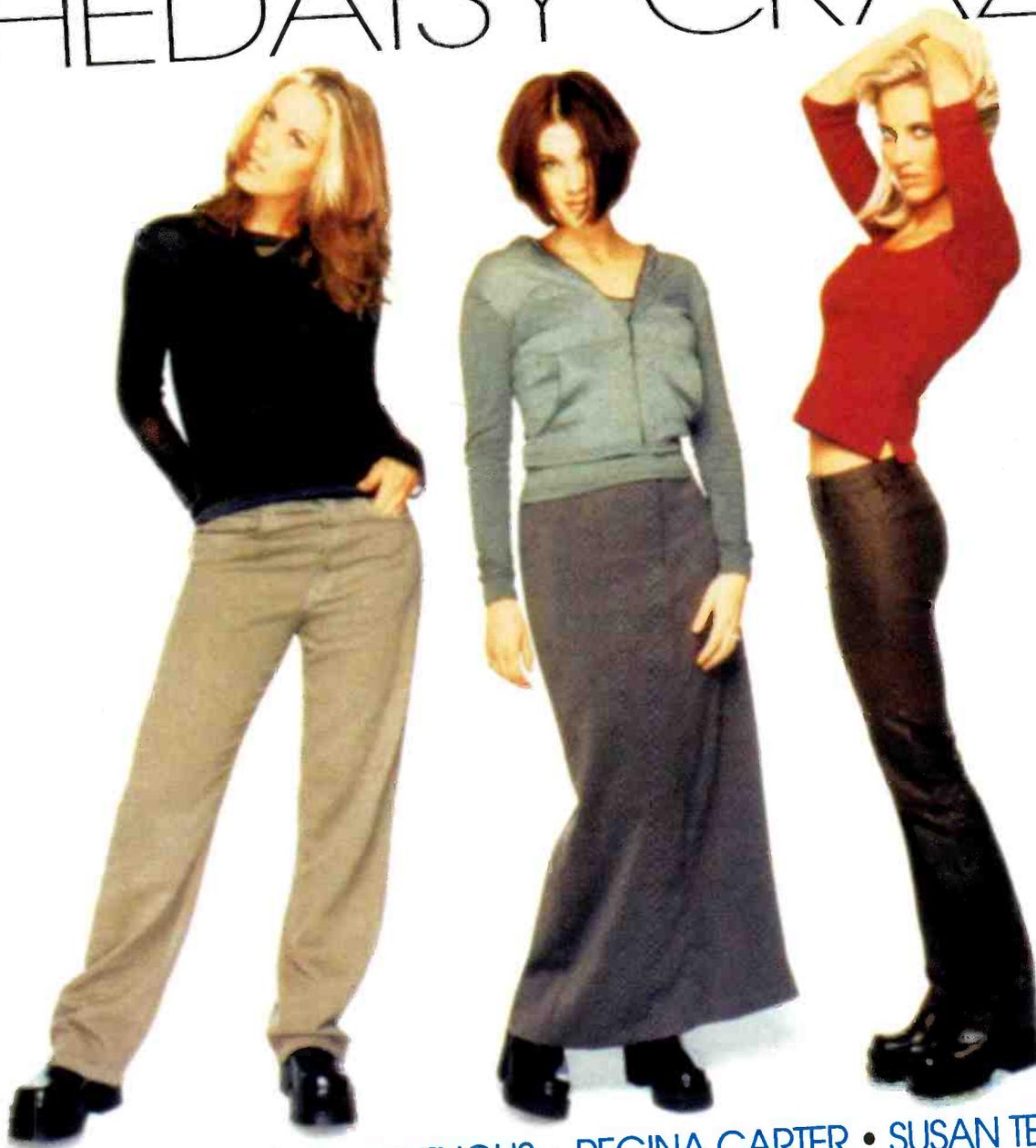
- Powerman 5000, When Worlds Collide
Cycle Fly, Violet High
The London Suede, Electricity
Smash Mouth, All Star
Bolt Upright, Longevity
Luscious Jackson, Lady Fingers
Jewel, Jupiter (Swallow The Moon)
Fear Factory, Cars
Godsmack, Keep Away
Limp Bizkit, Nookie
The Chemical Brothers, Let Forever Be

The Billboard WEATHER BUREAU

AUTUMN, 1999

BILLBOARD'S QUARTERLY FORECAST FOR DEVELOPING ARTISTS AND THE NEW MUSIC CLIMATE

SHEDAISY CRAZY!



TAL BACHMAN • INDIGENOUS • REGINA CARTER • SUSAN TEDESCHI
PLUS NEWS, REVIEWS & TOP-5 'RADAR' RANKINGS OF REGIONAL ARTISTS

*"A bolder, brighter look
and an even bigger
commitment to taking
our 'Regional Radar'
Heatseeker artists to
gold record status -
that's the forecast for
the Autumn & Winter
'99 editions of Billboard
WeatherBureau!"*

Timothy White
Editorial Director

ISSUE DATE: OCTOBER 23

AD CLOSE: SEPTEMBER 20

New York 212.536.5004

Los Angeles 323.525.2307

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London 44.171.323.6686

RONSTADT AND HARRIS DO DUETS; WILL EMBARK ON 'WESTERN' TOUR FOR ASYLUM SET

(Continued from page 11)

last fall in Arizona. "We were indulged by Glyn," says Ronstadt. "He brought some equipment to a house that we were able to rent in Tucson, and I sat in a chair all day long and read or sang, the two favorite things I love to do."

Recorded with only a handful of musicians besides Ronstadt and Harris, the album has an organic feel. "People just brought in instruments," says Harris. "The house looked like heaven's music store. Most of the songs were cut on all these old instruments, vintage mandocellos, you name it. We were able to use a real repertoire of instruments because these guys are so versatile."

Harris, this year's recipient of Billboard's Century Award—the magazine's highest creative honor—picked most of the songs for the project. "Emmy has the best collection of material always. I've never known her to have less than 20 new songs that I've never heard before," says Ronstadt. "I always just figured she stayed up later than I did."

FOR ABSENT FRIENDS

Many of the tunes are remakes, including Jackson Browne's "For A Dancer," Leonard Cohen's "Sisters Of Mercy," and Andy Prieboy's "Loving The Highway Man," a song Harris says she and Ronstadt had wanted to record with Dolly Parton, but it didn't fit into either of their two Trio projects.

"For A Dancer" was specifically chosen as a tribute to a fallen friend.

"A year ago February, there was a concert to honor Nicolette Larson [who died in December 1997]. Jackson performed that song with just a keyboard, and it had a chilling effect on me," says Harris. "I immediately heard Linda's voice on that song. We had every intention of dedicating that song to Nicolette on the credits, but I made a mistake, so we will on the second printing."

Like "For A Dancer," much of the material was picked for its haunting feel. "Ultimately, you're going for a song that you really love," says Harris. "It's always been a mysterious project for me, an interpreter of song: What is this album? What is the story this record is going to tell? You don't really know what that's going to be, but there are major themes that Linda and I have always gone for—love and loss and yearning. They're always the best songs."

The first single, "Sweet Spot," is a new tune written by Harris and Luscious Jackson's Jill Cunniff. The track, which is being worked to radio by Asylum sister label Elektra Entertainment, is already gaining fans at triple-A radio.

"We love Emmylou, but we haven't heard much from Linda in a while," says Laura Hopper, PD at KPIG Freedom, Calif. "We like the whole record. 'Sweet Spot' sounds so good on the air. We have an advance, so we're playing other stuff like 'Sisters Of Mercy,' and people are calling about how much they like it."

While radio has responded to the single, Asylum president Evelyn Shriver says she sees the project as being publicity-driven. "We proved with Trio that publicity worked. We've got David Letterman booked in September, Jay Leno the day of

release. We also have 'The Today Show,' 'Roseanne,' 'Martin Short,' and CNN."

The duo will also guest on National Public Radio's "All Things Considered," a show that proved to be a boon for "Trio II" this spring. "We did 'All Things Considered,' and almost every Borders [store] in the Northeast sold out. You spend tens of thousands of dollars moving people about to do these TV shows, and you do a phoner and it sells tens of thousands."

TRIO VS. DUO

Of course, one of the challenges Asylum must overcome is that audiences might see this as a Trio record

minus Parton. "This music is different in that 'Trio' is much more traditional country music; this isn't country," says Shriver.

"Also, this isn't so much three voices singing together [because] Emmy does a track and Linda does a track," she continues. "It's like a wonderful project of two women who have respect and admiration for each other but didn't have to sing together every second." Shriver also expects audiences to understand the project better through a monthlong tour that starts Sept. 5 in Seattle.

While she's excited about being onstage with Harris, Ronstadt, who suffers from an exhausting auto-

immune disease, jokes that "the other day I asked if one of my friends would run over my foot with her car so I wouldn't have to go on tour, but she said no, so now I have to go. You have to make people understand some way that the record exists."

For Harris, the tour is a chance to "pick songs and see how they're going to shimmer in a different way. These old songs take on a new life."

As their schedule permits, Harris and Ronstadt will be making in-store stops and even performing on days they don't have concerts.

The tour was booked jointly by Monterey Peninsula Artists and William Morris Agency. Ronstadt is

managed by Ira Koslow, Harris by Ken Levitan, Vector Management.

At retail, John Kunz, owner of Austin, Texas-based Waterloo Records, expects the record to hit pay dirt with his customers. "I think it's gonna be fantastic, particularly with all the stuff that's going on already in Emmylou's career, such as the Gram Parsons tribute record. There's a lot of heightened awareness for her right now."

Although Ronstadt knows the tour will be fatiguing, she's already thinking ahead to the next step. "I'd love to see part two of this record. Any chance to sing publicly or privately with Emmylou and Dolly I'll take any day."

LYRIC STREET'S SHEDAISY SHEDS CHICKS COMPARISONS

(Continued from page 11)

board 200 since the Disney-owned record company was formed in 1997. This issue, "The Whole Shebang" is at No. 91 on the album chart.

Released May 11, "The Whole Shebang" debuted at No. 1 on the Heatseekers chart in the May 29 issue. For the next several weeks, the album slipped in and out of the top spot on that chart. It reached Heatseekers Impact status when it climbed to No. 99 on The Billboard 200 in the Aug. 14 issue. According to SoundScan, "The Whole Shebang" has sold 176,000 copies in the U.S. to date.

The album's burgeoning commercial success comes after some false starts and disappointments for Shedaisy. The trio—which at one time performed under the name the Osborn Sisters and then as the Violets—recorded an album for RCA Nashville in the early '90s, but the album was never released.

Kassidy says, "The music industry is very political, and it's all about learning the game. That's been the most important thing, as well as the biggest struggle, for us. People looking in from the outside don't realize how much hard work is involved. But we love meeting our fans, and it's been fun."

The Nashville-based Shedaisy sisters—whose roots are near Magna, Utah—say their layered harmonies are a result of being "heavily influenced by the Beach Boys and the Beatles. Those were the records in our parents' collection," notes Kassidy. "We were also influenced by the Judds and Alabama."

"It's been a family thing from the beginning," adds Kelsi. "We've never really thought about performing with anyone else."

While many Nashville performers use outside songwriters, Shedaisy member Kristyn—whose songs are published by Without Anna Music (ASCAP)—co-wrote all the songs on "The Whole Shebang."

Lyric Street undertook an unusual strategy in introducing Shedaisy to the music industry by inviting radio station staffers and retailers in various markets around the U.S. to screenings of a 13-minute documentary about Shedaisy.

Since the album's release, She-

daisy has been on a promotional tour that includes appearances at radio station events and in-store autograph sessions.

Meanwhile, the video for "Little Good-Byes" has been getting significant rotation on CMT and Great American Country.

Early exposure for Shedaisy on www.lyricstreet.com, Lyric Street's Web site, also helped increase awareness for the group, according to Carson Schreiber, Lyric Street senior VP of promotion and development. "We had the documentary film and the ['Little Good-Byes'] videoclip on the Web site four months before the album's release," he says.

"Shedaisy is a career act, not a one-hit wonder," adds Lyric Street director of product development Greg McCarn. "We have a potential multi-platinum album with Shedaisy."

Tim Walker, manager of Ernest Tubb Record Shop's Broadway location in Nashville, says, "The Shedaisy album wasn't selling very well at first for us, but sales have really picked up in the last 60 days. I think it's due to a combination of their music getting better rotation on the radio and people getting past com-

paring Shedaisy to the Dixie Chicks."

"Shedaisy has been doing tremendously for us," says Johnny Gray, music director for country station WKHX Atlanta. "Requests for their music have gone up. We did a show with them recently and the fan turnout for Shedaisy was impressive for a new act."

'It's been a family thing from the beginning. We've never really thought about performing with anyone else'

- KELSIE OSBORN -

"The things that Shedaisy have going for them are their music, their harmonies, their look," Gray adds. "Their stage presence is great, and I noticed that they're really appealing to a young, 12- to 34-year-old audience."

Sony Sued Over Grupomanía Photo

BY KARL ROSS

SAN JUAN, Puerto Rico—The University of Puerto Rico has taken legal action against Sony Tropical's top-selling merengue outfit, Grupomanía, for alleged trademark infringement and violation of the federal Interstate Commerce Act.

University officials apparently took umbrage at the "unauthorized" use of its signature building—an ornate administrative tower with terra cotta roofing—on the CD liner of the group's 1997 double-platinum disc, "Alto Honor" (High Honor).

States the July 15 lawsuit: "The printed insert identifying the compact disc and cassette titled 'Alto Honor' depicts defendants Oscar Serrano, [Héctor] 'Banchy' Serrano and Alfred Cotto, scantily clad in what appear to be only graduation cap and gowns, seated before an image of the Tower of the University of Puerto Rico."

The university is seeking at least \$2 million in damages. The administrative tower at the university's main

Río Piedras campus was registered as a trademark with the Puerto Rico State Department in 1993.

University officials contend the "suggestive pose"—Grupomanía members are shown bare-chested and flexing their triceps—has diminished the tower's value as a marketing tool, impaired the university's "good will," and had an "adverse effect on interstate commerce activities."

The suit, filed in U.S. District Court, names as defendants the group members and their spouses as individuals; it also names them collectively as Grupomanía and names affiliated labels Sony Tropical and Sony Discos. The U.S.-based Grupomanía has five double-platinum and one triple-platinum disc.

During a recent examination of the court file, no motion contesting the allegations had been filed on behalf of the defendants. Sony Discos President Oscar Lord, the only executive at the record label authorized to talk about the lawsuit, was unavailable for comment.

Kelsi says, "We have kids as young as 8 years old who come to our shows and know the words to our songs. It's amazing."

Lyric Street plans to tap into parent company Disney's resources to further market Shedaisy to just such a youthful audience. A Shedaisy song (to be announced) will be prominently featured in Disney's direct-to-home-video release "Mickey's Once Upon A Christmas," set for a Nov. 9 release.

"We're also looking into media opportunities," adds Schreiber, "such as Shedaisy possibly appearing on [Disney-owned ABC's] 'General Hospital' and a possible Disney Channel special."

Shedaisy's next single, "This Woman Needs," is expected to be released to radio by the end of September, according to Lyric Street. A videoclip for the song will also be available.

Shedaisy—which is managed by Cindy Wunsch and booked by Creative Artists Agency—plans to keep busy for the rest of 1999 with promotional appearances. The group doesn't plan to start touring until next year.

"Alto Honor," released in November 1997, was the group's first album since the departure of tropical sensation Elvis Crespo, who went on to record his historic debut, "Suavemente." The suit was filed one week after the July 9 arrest of singer Cotto on cocaine-trafficking charges. Cotto was subsequently acquitted, though local Justice Department officials say they intend to refile the charges later this month.

In the lawsuit, university officials accuse Sony of acting in "bad faith" in order to forestall a court injunction and unload inventory. During a Jan. 28, 1998, meeting between their respective counsels, lawyers for Sony allegedly "admitted" liability on the part of the record label and insinuated they were willing to pay for damages, according to the filing.

"Defendants were fully aware that by stalling plaintiff and delaying the resolution of this matter, the discs and cassettes already distributed would be sold and off the shelves, and plaintiff would be unable to prevent the sale of the offending product."

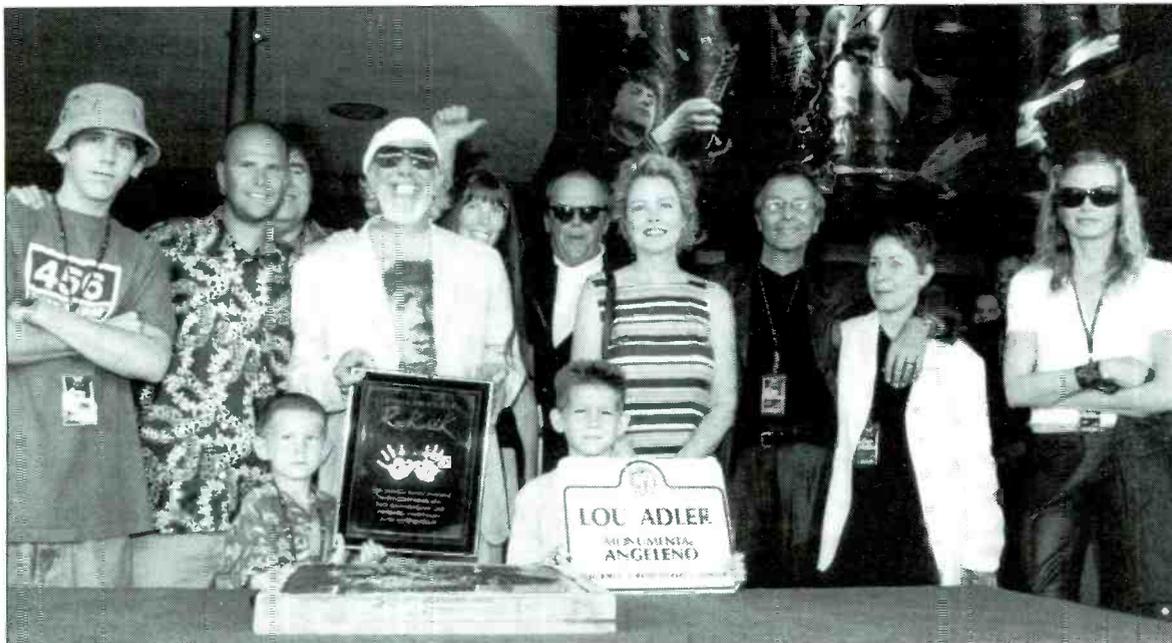
Newsmakers



Sittin' Pretty. Members of Mint Condition rest after recording their debut album for Elektra Records. The disc, "Life's Aquarium," is due for release in September. Shown, from left, are members Keri Lewis, Larry Wadell, Stokley, Charlie Wilson, Jeff Allen, O'Dell, and Ricky Kinchen.



Going Platinum. Republic/Universal recording act Godsmack celebrates breaking the 1 million sales mark with its debut self-titled album. Shown, from left, are Steve Leeds, senior VP of promotion for Universal Records; Godsmack member Robbie Merrill; Avery Lipman, GM of Republic Records; Kim Garner, VP of marketing and artist development for Universal Records; Godsmack member Sully Erna; Mel Lewinter, chairman, Universal/Motown Records Group; Arma Andon, manager of Godsmack; band member Tony Rombola; Jean Riggins, executive VP/GM of Universal Records; Paul Geary, manager of Godsmack; Godsmack member Tommy Stewart; and Monte Lipman, president of Republic Records and senior VP of Universal Records.



Producer Props. Lou Adler celebrates with friends and family as he receives honors from Hollywood's RockWalk. Adler is touted as one of the most successful and best-known music producers, with material by Jimi Hendrix, Janis Joplin, Otis Redding, the Mamas & the Papas, Jan & Dean, and the Who to his credit. Shown, from left, are Adler's sons Cisco Adler, Nic Adler, and Ike Adler; Jan Berry of Jan & Dean; Lou Adler; Adler's wife, Page Adler; actor Jack Nicholson; Adler's son Manny Adler; Michelle Phillips of the Mamas & the Papas; Herb Alpert, owner of Almo Records; Lani Alpert, Alpert's wife; and actress Daryl Hannah.



Rock And Bowl. Capitol Records executives join Karen Carbone, executive director of the Neil Bogart Memorial Fund (NBMF), at GutterBall '99. The bowling fest was the culmination of the NBMF's monthlong Good Sports events, which benefit the T.J. Martell Foundation and NBMF for cancer, leukemia, and AIDS research. Shown, from left, are Joe McFadden, VP of sales and marketing, Capitol Records; Carbone; and Kate Miller, VP of video production, Capitol Records.



Birthday Bash. Members of 'N Sync join Arista recording artist Deborah Cox to celebrate her birthday at Luca Luca in New York. Columbia recording artist Nas, Arista recording artist Dyme, model Beverly Peele, fashion designers Marc Bower and Luca Orlandio, and Arista president Clive Davis were also at the party. Shown, from left, are 'N Sync member James Lance Bass, Cox, and 'N Sync member Joey Fatone.



Disorderly Conduct. King/Mercury recording artists Biohazard pose at a recent sold-out concert at Irving Plaza in New York. The show was in celebration of its new album, "New World Disorder." Shown, from left, are Biohazard member Danny Schuler; Scott Koenig, manager of Biohazard; Biohazard members Rob Echeverria and Evan Seinfeld; Lyor Cohen and John Reid, co-presidents of the Island Def Jam Music Group; and Biohazard member Billy Graziadei.



Chilling. Virgin recording artists Skunk Anansie celebrate after a recent sold-out show in Los Angeles. The band has been touring to promote its new album, "Post Orgasmic Chill," which was released Aug. 10. Shown in the front row, from left, are Piero Giramonti, senior VP of marketing, Virgin Records America; Eric Ferris, director of product management, Virgin Records America; Skunk Anansie member Ace; and BJ Loberman, VP of sales, Virgin Records America. Shown in the back row, from left, are Skunk Anansie member Mark; Ray Cooper, co-president of Virgin Records America; and Skunk Anansie members Skin and Cass.

MAINE'S UNIQUE SCENE PERCOLATES

(Continued from page 1)

Records. Also, longtime Maine resident Cindy Bullens is set to release her new album, "Somewhere Between Heaven And Earth," Sept. 7 on industry veteran Danny Goldberg's Artemis Records.

At the same time, Gateway Mastering—an anchor of the Portland studio scene since it opened in 1993—continues to attract superstar talent to the city, including Bruce Springsteen, Eric Clapton, Lou Reed, and Bryan Ferry.

"The scene has been growing, and the infrastructure is in place for it to keep growing," says Ripcord owner Bill Beasley, who also operates a management company whose roster includes Rustic Overtones and Portsmouth, N.H., act Say Zu Zu. "There are a couple of clubs that focus on local and regional bands, and there are all-ages shows. There are also radio stations that spin local CDs, a retail chain that supports local music, a great deal of support among the press, and some good, low-cost studios with good engineers."

On Portland's radio side, modern rocker WCYY and triple-A outlet WCLZ—which are co-owned—support the local scene. Another station in the same portfolio, the 100,000-watt WBLM, is a 25-year fixture on the mainstream rock circuit that doesn't play a great deal of local material beyond the top acts. Other key stations include WERU Blue Hill, WTOS Skowhegan, and college outlet WMPG Portland.

One of the state's leading independent retailers is Bull Moose Music, a Portland-based chain with seven stores in Maine and one in Portsmouth. It prides itself on supporting local talent.

Besides Gateway, Maine's studios haven't yet made a huge impact on the national industry. However, sources say it's only a matter of time before bands like Rustic Overtones or Twisted Roots put some of the local facilities—which have supported them all along—on the map.

Studios include Big Sound in Westbrook, which is downstairs from Ripcord's offices and has serviced most of that company's roster; the Studio in downtown Portland; Studio Dual in Cape Elizabeth; and Unintentional Music, the leading facility in the Blue Hill area, with a huge roster of local acts and a formal affiliation with the University of Maine-Orono.

Beyond those bread-and-butter businesses, Maine is populated with some nontraditional—but extremely successful—niche companies. These include Steag First Light, a pioneer of CD-replicating systems; Transparent Audio, a maker of extremely high-end cables and other audio products; Rockport Technologies, a manufacturer of audiophile turntables, with the top model fetching approximately \$60,000; and Independent Audio, a company that sells and distributes professional recording products.

The overwhelming majority of the aforementioned businesses and musi-

cal acts were formed in the past 10 years—many of them in the mid- to late '90s. Every success story has its own twists, but a common theme is a deep love for the place on the part of the company's principals.

LOVE THE PLACE

"My move was based on a personal decision," says Gateway Mastering owner Bob Ludwig, a world-renowned mastering engineer who built a reputation at New York powerhouses Masterdisk and Sterling Sound before moving to Maine in 1993. "I completely fell in love with the state of Maine and decided to start my own business here."

Like many non-Mainers interviewed for this story, Ludwig was afraid the business wouldn't follow him north. Yet, also like many, he found the opposite to be the case.

"More artists attend my mastering sessions here than they did when I was in New York," he says. "When I tell people that—as I recently told Bryan Ferry and [producer/engineer] Rhett Davis when they were here—they are surprised, and then

they realize that they, in fact, are here themselves. They marvel at what a great town it is. They can see that the whole vibe here is one of cleanliness and friendliness and human beings still caring about each other."

For someone who caters to mostly major-label clients with big budgets and no connection to Maine, Ludwig is especially attentive to the scene, attending shows and doing his best to accommodate local clients. However, for the most part, Ludwig is in his own sphere, while other

artists and companies doing business in Maine function as any local scene does—with everyone pitching in to try to help everyone else.

"We let any local band walk into any store at any time, and we will sell anything," says Bull Moose Music owner Brett Wickard. "Our joke is, 'Bring in your music and your kid brother, and we'll put them both on the shelf.'"

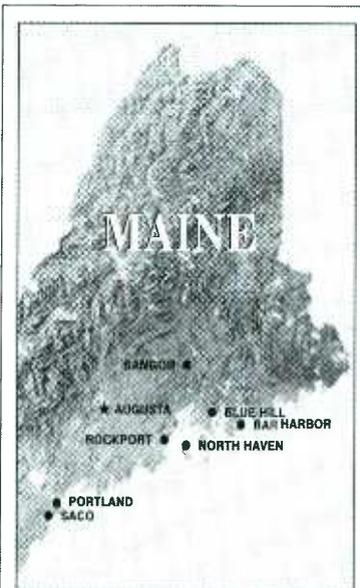
Although Bull Moose doesn't profit from local repertoire, it still goes out of its way to help out.

"We don't make anything selling local music, but we get a kick out of seeing bands like Rustic Overtones or Twisted Roots get regional or national attention," says Wickard. "The small amount of money it costs us to give up that shelf space for local bands is worth it. I mean, most of our customers are the local bands."

Herb Ivy, PD at WBLM, WCYY, and WCLZ, says the local music scene has grown and become more diverse.

"We do an hour of local stuff every Thursday night," he says. "Years back, after five weeks you'd be playing the same stuff. Now, there's no lack of stuff to play. That's a sign of a real creative environment."

A telling sign of the symbiosis between Maine acts and the radio



Key Cities In the Maine Music Industry

Portland: Along with its suburbs, Portland is the nucleus of the Maine music industry, with acts including Rustic Overtones, Twisted Roots, and Lincolnville; studios like Gateway Mastering, Big Sound, the Studio, and Studio Dual; pro audio sales and distribution company Independent Audio; the headquarters of retail chain Bull Moose Music; and co-owned radio stations WBLM, WCYY, and WCLZ, as well as independent college outlet WMPG.

Saco: Steag First Light and Transparent Audio are two high-end companies that operate from this Southern Maine city.

Bar Harbor: A busy tourist destination that features such venues as Rupununi's, Bubba's, the Thirsty Whale, and the Lompoc.

Blue Hill: Headquarters of John Dyer's Unintentional Music studio, whose clients include Reach, Katie Bragg, Doug Crate, and Jean Meike. Blue Hill is also home to Peter, Paul & Mary's Noel Stookey and WERU, a station that is considered supportive of the local scene.

Rockport: Home of Rockport Technologies, a maker of hand-crafted turntables that fetch up to \$60,000.

North Haven: Home to singer/songwriter Cindy Bullens, whose new album, "Somewhere Between Heaven And Earth," is due Sept. 7 on Artemis Records.

Bangor: A burgeoning music market with a Bull Moose Music location.

scene that nurtures them is that Rustic Overtones' signing to Arista was broadcast live on WCYY. "It was not only a victory for the band and the radio station; it was really a city-pride event," says Ivy.

Although Rustic Overtones and Bullens are in the center of the spotlight due to their upcoming international releases, other acts are on the verge of breaking out beyond the Northeast, according to observers.

These include country rockers Say Zu Zu, hard rock act Twisted Roots, the hardcore band Daddy Blackboots, the folk group the Coming Grass, singer/songwriter Darien Brahms, groove rock band Reach, folk/pop vocalist Katie Bragg, folk/jazz performer Doug Crate, and chanteuse Jean Meike.

Other up-and-coming acts that locals say deserve to be watched include Six Gig, Twitchboy, the Taxis, the Bottlerocket Kings, Lincolnville, Shuffle "In," Trimble, Peepshow, and Cole Pitz.

"There's a huge amount of talent in Maine," says Bullens, who has homes in the Portland area and in North

Haven. "It ranges all over the place in terms of age and types of music."

SPIRITUAL PULL

Although Bullens admits she's been out of the local loop for the past few years, she draws creative inspiration from Maine, especially North Haven. The place has special poignancy for Bullens in light of the recent loss of her daughter, Jessie, who succumbed to cancer in 1996 and is buried near the ocean there.

"North Haven was where Jessie felt free and ran free," says Bullens. "I feel that North Haven was part of the energy of this record."

Bullens echoes the sentiments of other Maine residents when she speaks of the state's spiritual pull on her.

"Every time I go over the Portsmouth Bridge on Route 95 and it says, 'Welcome to Maine,' I just breathe a sigh of relief," she says. "There's something about living there—the water, the ocean, the salt smell, the pine trees. It's where my soul lives."

Rustic Overtones lead singer Dave Gutter says the state provokes "more serious songwriting from people" than other areas. "There aren't too many goofy musicians up this way."

Gutter also talks about the diversity of Maine's music—a theme sounded by other musicians and local industry insiders.

"One thing about Maine is that no one tries to sound like everybody else," says Gutter. "In Virginia, all these bands want to sound like the Dave Matthews Band, just like in Athens [Ga.] there was an R.E.M.-clone phase. Up here, every band has its own style."

Rustic Overtones keyboardist Spencer Albee adds, "No one goes through Maine to go anywhere. Things are either brought here or created here. It's separate from the rest of the country."

BEYOND PORTLAND

Although the majority of Maine acts are based in the Portland area, other regions pull their share of acts as well. One of the most vibrant markets is the Blue Hill area, where such acts as Reach, Bragg, Crate, and Meike are part of a budding scene centered around John Dyer's Unintentional Music studio and production company.

Dyer, who moved to Maine in the mid-'90s from the Los Angeles market, had an experience similar to Ludwig's in that he was afraid that there wouldn't be enough work for him. Instead, he found that business has been "literally unlimited."

Between his commercial clients and his academic work for the University of Maine, Dyer is running 20-hour days at his studio, with two assistants working in shifts. "I'm doing eight to 12 full productions a year, with a bunch of other demo projects," he says.

In Blue Hill—which also happens to be home to Peter, Paul & Mary's Noel Stookey, who used to operate a studio there—one of the most traditionally supportive clubs, the Left Bank, recently shut down, but the Firepond has picked up the slack, with a downstairs pub that features a small stage.

Nearby in Bar Harbor—a popular vacation spot in the vicinity of Acadia National Park—live music is a big part of the scene, with such venues as Rupununi's, Bubba's, the Thirsty Whale, and the Lompoc nurturing local talent.

Portland's live music scene is a mixed bag. With the closing of city mainstay Raoul's recently, the Stonecoast Brewery has become the predominant venue for rock bands both local and national. On a recent July night at Stonecoast, Say Zu Zu and Rustic Overtones played to a frenzied, sold-out house of young locals.

Beyond the music, Maine's commercial sector is notable in that it's made up of high-end niche companies that happen to be located in the state but do most of their business outside.

Fraser Jones, owner of Portland-based audio sales and distribution company Independent Audio, says, "Maine is a wonderful place to do business, even though we do very little business within the state. Everybody's really friendly here, and you can get anything you need, be it Internet services or advertising people."

Another Maine-based niche business is Rockport Technologies, a one-man shop run by Andy Payor that specializes in audiophile turntables.

Ludwig says, "Andy is a mechanical genius who builds turntables that are, without a doubt, the best in the world." Among Rockport's clients is Sony Music Studios, which owns three of its turntables.

Payor is a veteran of Transparent Audio in Saco, a manufacturer of high-end cables that are targeted at the most exclusive clientele imaginable. Ludwig uses Transparent cables exclusively, with at least 5,000 feet of analog and digital wires that fetch up to \$10,000 a pair for top-of-the-line models.

Also in Saco, Steag First Light makes CD- and DVD-replicating equipment for an international clientele of disc manufacturers that ranges from such majors as Sony DADC and Sonopress to independents like Americ Disc and Future Media.

With the amount of music and business activity increasing rapidly in Maine, sources say a breakthrough is inevitable.

WBLM's Ivy says, "The planets are aligning at this time on every facet, from having Bob Ludwig here to bands like Rustic Overtones breaking through. The timing is good, and that's when the magic happens."



BULLENS



LUDWIG



Producer Tony Visconti, left, and Big Sound owner Joe Brien pause during pre-production sessions for Rustic Overtones' upcoming Arista Records debut, which features guest appearances by David Bowie, Funkmaster Flex, and Imogen Heap.

ROUNDER'S NRBQ MARKS 30 YEARS

(Continued from page 1)

debut album, "Boppin' The Blues," for Columbia in 1969, has remained the same musically, with its spontaneous, combustible mix of rock, rockabilly, country, blues, R&B, pop, and jazz.

They look pretty much the same, too, now that Johnny Spampinato has fully settled into the guitarist role he secured five years ago after the much-loved Al Anderson departed for a solo singer/songwriter career in Nashville. The founders—keyboardist Terry Adams and Spampinato's older brother, bassist Joey Spampinato—are still there, along with drummer Tom Ardolino, who joined in 1974.

But the "Q," as it's known by legions and generations of fans and friends—among them Bonnie Raitt, Eric Clapton, Keith Richards, Elvis Costello, Dave Edmunds, Joe Pesci, Bruce Willis, John Mellencamp, R.E.M., Penn Gillette, Yo La Tengo, the eels, Wilco, Widespread Panic, and Paul McCartney—have yet to enjoy the mainstream success of their more famous followers.

In Australia, the album will go through Shock Records; in Japan, Blues Interactions; and in New Zealand, Elite Imports.

"The band gets better the more we stay together," says Adams. "This album is exactly where we are and goes places we've never gone before. It could be our best record ever."

His longtime partner Joey Spampinato agrees. "People have their favorites," he notes, "but some people already like this one the best, and I agree."

FILLING BIG SHOES

"NRBQ" is the first regular studio album since Johnny Spampinato joined—though he did play on the two previous live discs and the children's album "You're Nice People You Are."

"He was always a big fan," says Joey Spampinato of his brother. "He was a kid when we started, and we were his idols. Our guitar players were the ones he listened to, so now

and sax and flute by Jim Hoke, who, with Adam's brother Donn Adams, has made up the Whole Wheat Horns section that periodically backs the Q. The Spampinato brothers are published by Whistle Works (ASCAP), and Adams is published by dollar clef (ASCAP).

The album track "Birdman" was written as the theme for a cartoon spinoff of the series "Space Ghost" that never developed; it was instead used in an episode of "Space Ghost." The typically fun, road-weary track "Housekeeping" may end up as a video, says Joey Spampinato.

The radio track is "Careful What You Ask For," which ships to rock and triple-A stations Sept. 3 and will be backed by an extensive live in-studio tour of the band at radio stations.

"They're the essence of party boogie and rock'n'roll, and few bands deliver live like NRBQ," says Bruce Warren, PD at noncommercial triple-A station WXPX Philadelphia. "Noncommercial triple-A has always embraced them, but they should be more popular because their appeal goes from AOR to roots-rock to good old-time R&B, conjuring up the spirits of everyone from Stevie Ray Vaughan to Otis Redding."

MULTI-PRONGED CAMPAIGN

The Q's wide appeal is reflected in Rounder's "across the board" retail campaign, notes national promotion VP Brad Paul. The campaign includes endcaps and listening posts at chains and indie stores.

Additionally, Rounder is continuing its ongoing rejuvenation of NRBQ catalog rereleases. The most recent, "Ridin' In My Car," is Adams' remixed and sequenced edition of the Q's 1977 album "All Hopped Up" with additional unreleased bonus material.

"We've got old-timers working here who've supported their records all the way through and will be behind the new one 100%," says Terry Currier, who owns the two Music Millennium stores in Portland, Ore. "They're such great musicians with a certain twistedness going on in their brains, whose shows are so over-the-top that you talk about them the rest of your life. You just keep hoping they get a break in terms of commercial radio and sales."

FANS IN HIGH PLACES

NRBQ, which is also booked through Labyrinth, has received two big breaks—both of which resulted from longtime fans in high positions.

"I've been a fan for 26 years and thought I should just return a small portion of all the pleasure they've given me over the years," says Mike Scully, executive producer of "The Simpsons," who first saw the Q as soon as he got a fake ID and has already used the group's music on the show three times.

The band's November turn on the show has it playing at a roadhouse, with Joey Spampinato also singing a song over a montage of Bart Simpson teaching his father, Homer, how to ride a motorcycle.

Scully says he's also pitching an

REDISCUSSION

An occasional column highlighting albums of special artistic merit that *Billboard* regards as being underappreciated at the time of their release.

NRBQ's first two decades are dully anthologized on Rhino's 1990 two-disc, 35-song compilation "Peek-A-Boo—The Best Of NRBQ 1969-1989." Starting off with "Fist Foot Flewzy," a rockin' boogie written and sung by the group's terrific original guitarist, Steve Ferguson, the set stunningly captures the astounding stylistic variety of one of rock's truly unique bands.

Guitarist Al Anderson took over from Ferguson in 1971 and wasn't himself replaced until 1994—hence, the rest of the set is marked by many of his most memorable contributions, including the immortal love story "It Was A Accident." Anderson is also named in keyboardist Terry Adams' lyric to "Here Comes Terry," the delightful vamp used to introduce the band live, circa 1987.

Other songs remain NRBQ concert staples, like "I Want You Bad" and "It's A Wild Weekend," an instrumental hit by the act Rockin' Rebels to which Adams later wrote lyrics. Adams' easy way with words is otherwise illustrated on such songs as "Magnet" ("I'm like a magnet/You're like a piece of wood") and "Howard Johnson's Got His Ho-Jo Workin'," which plays with both the restaurant chain and a classic blues staple.

Bassist Joey Spampinato's tender Beatlesque romanticism is perfectly captured in "I Love Her, She Loves Me." Meanwhile, the full band's incredible facility for covering just about anything in pop music history is demonstrated with a version of Johnny Cash's

"Get Rhythm" which, according to the CD booklet, apparently influenced Cash's own concert renditions of it.

Also included is the straight-ahead rocker "Me And The Boys," one of the Q's best-known songs, which was covered by Bonnie Raitt and is also the foremost of several Q-clef tunes covered by Dave Edmunds. Present, too, is "Captain Lou," the 1981 ditty about and featuring wrestling legend Lou Albano, who actually managed the band long before the MTV-inspired "Rock And Wrestling Connection."

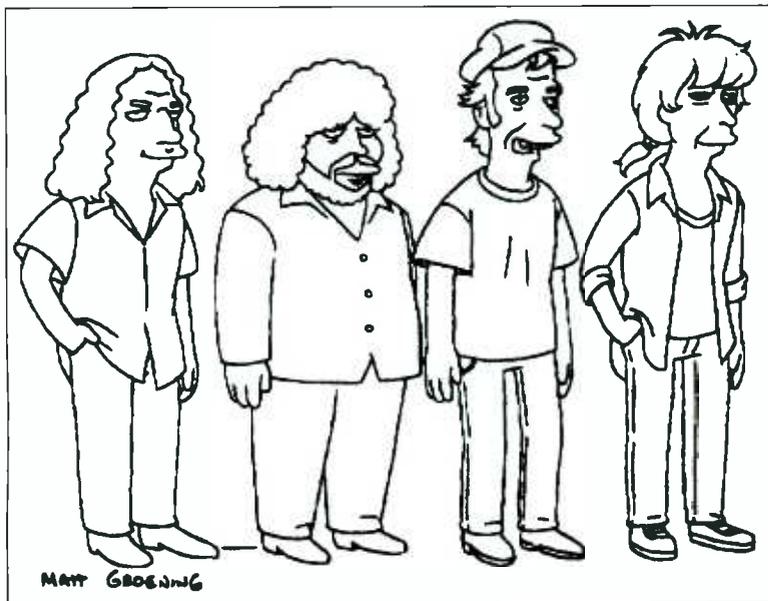
From the collaboration album with country great Skeeter Davis, "She Sings, They Play," comes the lovely "Things To You," which was a remake of an earlier NRBQ album track and won a 1985 National Assn. of Independent Record Distributors Award. And from Hal

Willner's Disney-music tribute album, "Stay Awake," is the group's dreamy cover of the "Snow White And The Seven Dwarfs" soundtrack gem "Whistle While You Work"—again showing how remarkably at home NRBQ is with just about any kind of pop genre.

The liner notes for "Peek-A-Boo" merit further mention for their cut-by-cut annotations and also for writer Mark Rowland's appreciative essay. Likening NRBQ's continued existence apart from the mainstream of the music business to a game of hide-and-seek, he pronounced the Q victorious. "They are not going away," Rowland concluded. "And as time goes on, more people will figure out why."

Now, on the occasion of NRBQ's 30th anniversary, these words seem even more fitting.

JIM BESSMAN



An animated NRBQ will be featured in an upcoming episode of "The Simpsons" slated to air on Fox-TV during November sweeps week.

But a confluence of high-profile activities attending the Sept. 14 release of its new Rounder album, "NRBQ," may bring the group widespread recognition. The band will soon appear and perform in the upcoming Sandra Bullock movie "28 Days," and it has been animated for a November sweeps episode of "The Simpsons."

Meanwhile, plans are under way for a 30th-anniversary gala concert in New York in October or November; it will star NRBQ and many special guest artists. As for the "NRBQ" album, Adams feels that the group's 23rd domestic disc may be the best of its discography, which comprises 17 studio albums, four live sets, and two compilations. The group has had titles released outside the U.S., but it's unclear whether they're still in print, says the group's manager, Gary Lambert of San Francisco-based Labyrinth.

"NRBQ" will be distributed in Europe via Rounder's Continental Record Services in the Netherlands, which liaises with local distributors throughout the region. In the U.S. and Canada it will be distributed via Universal Music and Video Distrib-

it's like a new take on what we are, coming from his point of view of having learned it and finally being in it. So it's still us, but in a different way."

Acknowledging Anderson's big shoes, Joey Spampinato says that Johnny has nevertheless come a long way in filling them. "People who were big Al fans at first wondered what would happen, but they failed to realize that Al wasn't our first guitar player; he took the place of Steve Ferguson, who was great," he says. "Things go through changes: There are things about Al to be missed, but Al didn't have qualities John has, so you lose something and gain something. But the driving forces behind the band are still there, since me and Terry have been doing it since the beginning."

Both Joey Spampinato and Adams cite Johnny Spampinato's songwriting contributions to "NRBQ," with Joey singling out "Breakaway To My Dreams," which the brothers co-wrote and which is marked by Johnny's "floating" guitar solo.

Another standout cut, Joey adds, is "Sail On Sail On," which features trumpet by MCA artist Kami Lyle

newsline...

U.K. MUSIC SALES ROSE BY 2.6% in value to 210 million pounds (\$338.2 million) during 1999's second quarter despite a fall in album sales, according to British Phonographic Industry figures. In unit terms, album shipments dropped to 37 million in the April-June period, down 5.6% from the same time in 1998. Yet the value of album deliveries rose 1.1% to 76.8 million pounds (\$284.6 million), with a slump in mid-price sales offset by a rise in the full-price and budget categories. Singles shipments rose 11.6% in value to 33.2 million pounds (\$53.5 million), reflecting an 11.4% rise in average trade price; in unit terms, the singles increase was 1.3%. **TOM FERGUSON**

AFTER MONTHS OF TALKS, BMG Music Publishing and the Bill Lowery Group have been unable to reach terms whereby BMG Music would acquire a 49% share in the 45-year-old Atlanta-based publishing operation, sources say. (*Billboard Bulletin*, Jan. 13). It was widely assumed that BMG Music was a front-runner; it represents the company in foreign markets, and company founder Bill Lowery has a strong relationship with BMG Music president Nick Firth. At the time, the price for BMG Music's stake was said to be \$15 million-\$20 million. Lowery was unavailable for comment, but his son—CEO Butch Lowery—said at press time that “nothing final” had happened. Firth had no comment. Other publishers said to be vying for a share of the company are Sony Music and Universal Music. **IRV LICHTMAN**

A HANDFUL OF REPRESENTATIVES from the New York chapter of the National Organization for Women (NOW) demonstrated Aug. 12 outside the office of Metropolitan Entertainment, whose president, John Scher, was a Woodstock '99 co-producer, in protest of the alleged violence against women that occurred at the festival. To date, five rapes and numerous accounts of sexual harassment and assault have been reported to Rome, N.Y., authorities. “There is no excuse whatsoever for these acts of violence, and the individuals responsible should be found and prosecuted to the full extent of the law,” said New York NOW chapter president Galen Sherwin in a prepared statement. “We are also outraged by the dismissive comments made by concert promoters and by their refusal to take responsibility for the atmosphere of sexual violence at Woodstock.” Event representative Hayley Sumner read a statement from Scher and fellow Woodstock '99 producers Michael Lang and Ossie Kilkenny that said they're dedicated to facilitating state and local law enforcement investigations into the “allegations of violence against women.” It was unclear whether NOW would stage any further Woodstock '99-related protests. **ROBYN LEWIS**

TRANS WORLD ENTERTAINMENT, the Albany, N.Y.-based owner of about 1,000 music stores, reports that net profit for the second fiscal quarter jumped 58.3% to \$5.7 million, or 11 cents a diluted share, from \$3.6 million, or 7 cents a diluted share, in the same period a year ago. The company says it improved its gross profit margin during the quarter and reduced its expenses as a percentage of sales. Total sales for the three months that ended July 31 rose 6% to \$277.3 million from \$262.6 million. But sales from stores open more than a year were flat in the quarter. The company attributes that to a 5% decline in same-store sales for the Camelot Music chain, which it acquired last year. That canceled out a 5% same-store sales gain for the Trans World stores, which include Coconuts Music and Movies, the Wall, Spec's Music, Strawberries, Record Town, Planet Music, and Saturday Matinee. After the results were announced, Trans World's stock fell 25 cents in Nasdaq trading to \$12.0625. **DON JEFFREY**

BET HOLDINGS HAS PACTED with four major technology and media companies in a \$35 million joint venture to establish a Web portal targeted to African-Americans. The site, BET.com, will launch in November with backing by Microsoft Corp., New Corp., USA Networks, and Liberty Digital (which has a 34% stake in BET Holdings). BET will have majority ownership and control of the venture, to be headed by BET Holdings chairman/CEO Robert Johnson. BET's current site (www.msbt.com) is a promotional outlet for the network. BET.com will be a lifestyle site with news, entertainment, and shopping. Music retail will be a factor, and talks are under way for digital-download partnerships. **CARLA HAY and CAROLYN HORWITZ**

FAMOUS MUSIC ACQUIRED global co-publishing rights to songs penned by all four Blondie members: Deborah Harry, Chris Stein, Clem Burke, and Jimmy Destri. The arrangement, with the band's Dick Johnson Songs (ASCAP), kicks off with the group's current album, “No Exit” (Beyond/BMG), and doesn't include its previous material. **IRV LICHTMAN**

NEW HOPE, MINN.-BASED Navarre Corp. has secured a deal with New York-based Fortune Entertainment to distribute the catalog of Ichiban International, which has about 30 titles. The label was previously distributed by EMI Music Distribution. The holdings of Ichiban Records aren't covered by the deal, although Navarre is seeking to distribute Ichiban product subject to court approval; Ichiban filed for Chapter 11 bankruptcy protection in Atlanta earlier this year (*Billboard Bulletin*, May 17). The label is distributed by Downers Grove, Ill.-based Platinum Entertainment, which also filed a motion before the court to continue its relationship with Ichiban. **CHRIS MORRIS**

SET OFFERS 50 YEARS OF GERMAN MUSIC

(Continued from page 1)

ing the eight-CD boxed set on his Grönland label through EMI Electrola, while TV broadcaster WDR has assembled a 12-episode series to be shown nationally on the ARD network of regional state-owned TV broadcasters.

“Pop 2000” will be officially unveiled at PopKomm, set for Aug. 19-23 in Cologne, and the project has had the involvement of the trade fair's organizer, Musik Komm, which has formed a joint venture with video producers Me Myself & Eye to fund and exploit the rights to the material.

Other participants include cable music-TV broadcaster Viva TV, the German Phono Academy, Der Spiegel magazine, and radio station Eins Live, which has already begun airing 20 three-hour-long shows.

More than 100 new interviews have been taped for the series, with stalwarts such as Udo Lindenberg and Nena polled about their experiences. Today's stars, such as Xavier Naidoo and Marusha, are also featured. Youth culture past and present, in the former East and West Germany, and underground and mainstream will be examined.

Musik Komm deputy managing director Ralf Plaschke says the project has been planned for almost three years, and the major hurdle to its completion was arranging funding, which eventually came from the film fund of the North-Rhine Westphalia regional government, the Phono Academy, WDR, and its broadcasting partners.

Asked why the set was needed at this stage, Plaschke says, “It's never been done before, and with the 50 years celebration for the Republic, it was a symbolic date. This is a mirror of the general society and the development of Germany as a whole.”

HISTORICAL SLICES

The eight-CD boxed set presents a slice of history with each album, setting songs, style, and production in the context of the age that produced it. Germany's ever-popular *Schlager* music gets a look, as does the nascent club rock scene of the '50s and '60s, where the Beatles honed their craft.

An album of covers of songs from the 50 years spanned by the project will be sold separately.

Among the covers on that album, provisionally titled “Es Kommt Nur Einmal” (It Only Comes Around Once), will be rockers Guano Apes covering Alphaville's “Big In Japan” and veteran punks Die Toten Hosen covering songs by Abwärts, as well as input from German scene granddaddy Udo Lindenberg, rappers 5 Sterne Deluxe, Cologne dialect rockers BAP, and Nina Hagen. “We want to show we can do cover versions to show that we can draw from our own culture,” says Grönemeyer.

The artist/label owner says his involvement in “Pop 2000” came about when he heard of the TV project and offered to put out recordings on his label, which releases his back catalog.

“We originally wanted to have a CD for each of the years, but then we realized that would be too much,” he says. Instead, says Grönemeyer, each album is organized according to

themes such as dance, electronic, kitsch/cult favorites, rock, and disco. “It will be as if your friend made you a tape of the best of each kind of music,” he says.

Assembling the music has not been simple, says Grönemeyer. “People at labels have been very cooperative, but there are bands who have split up and one member wants to [use the track], and another doesn't, or the songs don't exist anymore. It's really been a mirror of the whole of the last 50 years in that sense.”

Provisional pricing for the box is 140 deutsche marks (\$75), with the covers CD retailing at regular full price, currently 39-45 deutsche marks (\$21-\$24).

Asked whether he believes the boxed set will be a sales success, Grönemeyer says, “I don't really know. What I do know is if you have it at home, it will be something to talk about, especially as people will be thinking this year in terms of German culture.”

Werner Hay, managing director of the German Phonographic Academy, says the set is needed now “because we're approaching the year 2000, and we needed something which shows us the development of creativity here.”

The academy, supported by the record industry, has offered some financial support for the project to

enable some of the TV programs to be made. Hay says that if the boxed set proves to be a sales success, then the Emil Berliner Foundation, which works with the academy to fund new music, will benefit from the sales.

Rolf Bringmann, deputy head of entertainment at Cologne-based WDR, says the project is unique because entertainment, youth culture, and music editors from all corners of the country worked together, along with private archives and items from individual fans.

“What's grown together here is something that really belongs together, namely the music of two republics to form the sound of the German postwar period,” he says.

EMI Electrola was finalizing its marketing plans at press time.

Says Plaschke, “The TV side of this has been going on for about three years, but the record side is relatively new. Herbert Grönemeyer came on board about six months ago, and he really picked it up and ran with it.”

Two retail buyers polled by Billboard were as yet unaware of the boxed set but gave it an off-the-record thumbs-up on the strength of the provisional list of names due to appear on the set and the media attention it should create.

SONY, SPANISH & R&B PORTALS PACT

(Continued from page 9)

alliance with Sony solidifies our positioning as the premier entertainment content provider on the Web.”

Addressing Sony's alliance with Platform.net, Erlich says, “We believe [Platform's] management has done a great job to date. And with the addition of our efforts, we can help them get to an even bigger place.”

THE RIGHT PARTNER

Platform.net co-founder and creative director Ben White says the Sony alliance is the next step in the portal's natural growth process—something he and partners Tina Imm and Stephen Greco had been seeking for a while.

“We were definitely looking for a long period of time,” White says. “But we had some revenue, so we were never absolutely desperate for cash—an advantage that allowed us to hold out for the right partner.”

While declining to disclose the actual amount, White describes Sony's investment as “sizable but a minority position . . . It's very much a partnership. This allows us to put a major emphasis on marketing efforts, with support from Sony and various parts of the company. We'd done a lot of organic growth, building a loyal audience of people in the know. Now it's about extending our name and content to a broader audience as hip-hop goes mainstream.”

Billed as the “epicenter of global youth culture,” Brooklyn, N.Y.-based Platform was founded in 1997. Targeting the 14-29 demo, the portal houses nearly 50 retail and magazine partners under one roof, giving users access to numerous

brands via one site. Platform claims that at least 30% of its audience is non-U.S. households.

Complementing the retail and magazine network are such services as messaging, chat rooms, and E-mail, along with feature stories, interviews, and daily news geared toward the hip-hop youth culture. Platform also handles Web and multimedia development for similar audience-targeted companies like Loud Records.

While White acknowledges the Sony link will give Platform more access to Sony acts, he says there “is no mandate or contractual obligations. We'll still be very independent, covering the things we like. With Sony and its sub-labels, there will be a lot of opportunity to do things with their artists without compromising our editorial integrity.”

An example of that synergy will occur in October when Platform—in conjunction with public relations firm August Bishop and marketing/promotion firm Giant Step—stages ART4M, a three-day music and art festival in New York that will bridge the visual and music worlds.

“I think Sony's going to be involved in bringing some artists to the table. They'll probably be involved in some type of sponsorship too,” says White.

The two new moves are just the latest efforts by SME to increase its online presence. In the last year, SME has invested in such leading online firms as OnRadio, Spinner.com, and Launch Media. It's also in the process of merging with online retailer CDnow.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 737 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	NO. 1 ALL STAR SMASH MOUTH (INTERSCOPE) 3 wks at No. 1		38	52	7	BACK THAT THANG UP JUVENILE FEAT. MANNY FRESH & LIL WAYNE (CASH MONEY/UNIVERSAL)	
2	2	18	I WANT IT THAT WAY BACKSTREET BOYS (JIVE)		39	42	9	THE SECRET OF LIFE FAITH HILL (WARNER BROS. (NASHVILLE))	
3	3	17	WHERE MY GIRLS AT? 702 (MOTOWN)		40	20	19	LIVIN' LA VIDA LOCA RICKY MARTIN (C2)	
4	5	8	GENIE IN A BOTTLE CHRISTINA AGUILERA (RCA)		41	44	18	ALMOST DOESN'T COUNT BRANDY (ATLANTIC)	
5	6	10	BILLS, BILLS, BILLS DESTINY'S CHILD (COLUMBIA)		42	45	5	ALL THAT I CAN SAY MARY J. BLIGE (MCA)	
6	4	15	IF YOU HAD MY LOVE JENNIFER LOPEZ (WORK/ERG)		43	33	12	A NIGHT TO REMEMBER JOE DIFFIE (EPIC (NASHVILLE))	
7	7	13	LAST KISS PEARL JAM (EPIC)		44	50	6	YOU'VE GOT A WAY SHANIA TWAIN (MERCURY (NASHVILLE))	
8	8	7	BAILAMOS ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)		45	49	7	LITTLE MAN ALAN JACKSON (ARISTA NASHVILLE)	
9	9	8	SOMEDAY SUGAR RAY (LAVA/ATLANTIC)		46	46	10	LATELY TYRESE (RCA)	
10	11	6	SO ANXIOUS GINUWINE (550 MUSIC/ERG)		47	51	9	JIGGA MY NIGGA JAY-Z (RUFF RYDERS/INTERSCOPE)	
11	10	14	I WILL REMEMBER YOU (LIVE) SARAH MCLACHLAN (ARISTA)		48	28	14	WILD WILD WEST WILL SMITH FEAT. BRU HILL & KOOL MO DEE (OVERBROOK/COLUMBIA)	
12	13	13	TELL ME IT'S REAL K-CI & JOJO (MCA)		49	55	5	READY TO RUN DIXIE CHICKS (MONUMENT)	
13	16	12	SCAR TISSUE RED HOT CHILI PEPPERS (WARNER BROS.)		50	47	18	WRITE THIS DOWN GEORGE STRAIT (MCA NASHVILLE)	
14	17	10	SHE'S SO HIGH TAL BACHMAN (COLUMBIA)		51	40	10	THE CUP OF LIFE RICKY MARTIN (COLUMBIA)	
15	14	12	AMAZED LONESTAR (BNA)		52	59	4	SMOOTH SANTANA FEAT. ROB THOMAS (ARISTA)	
16	15	12	LESSON IN LEAVIN' JO DEE MESSINA (CURB)		53	56	7	NEVER GONNA LET YOU GO FAITH EVANS (BAD BOY/ARISTA)	
17	19	16	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON (ARISTA)		54	63	2	STEAL MY SUNSHINE LEN (WORK/ERG)	
18	21	8	WHAT YA WANT EVE & NOKIO (RUFF RYDERS/INTERSCOPE)		55	48	14	808 BLAQUE (TRACK MASTERS/COLUMBIA)	
19	12	26	KISS ME SPENCE NONE THE RICHER (SQUINT/COLUMBIA)		56	68	2	SOMETHING LIKE THAT TIM MCGRAW (CURB)	
20	26	8	OUT OF MY HEAD FASTBALL (HOLLYWOOD)		57	53	22	THE HARDEST THING 98 DEGREES (UNIVERSAL)	
21	18	11	BEAUTIFUL STRANGER MADONNA (MAVERICK/WARNER BROS.)		58	58	8	JAMBOREE NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)	
22	23	13	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU ALABAMA FEAT. 'N SYNC (RCA (NASHVILLE))		59	54	18	MY OWN WORST ENEMY LIT (RCA)	
23	30	12	HAPPILY EVER AFTER CASE (DEF SOUL/DJMG)		60	69	3	SPEND MY LIFE WITH YOU ERIC BENET FEAT. TAMIA (WARNER BROS.)	
24	22	14	SOMETIMES BRITNEY SPEARS (JIVE)		61	60	7	YOU'LL BE IN MY HEART PHIL COLLINS (WALT DISNEY/HOLLYWOOD)	
25	35	10	SINGLE WHITE FEMALE CHELY WRIGHT (MCA NASHVILLE)		62	64	5	ALL N MY GRILL MISTY "MISDEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)	
26	36	7	BLACK BALLOON GOO GOO DOLLS (WARNER BROS.)		63	57	8	WHO NEEDS PICTURES BRAD PAINLEY (ARISTA NASHVILLE)	
27	29	12	LITTLE GOOD-BYES SHEDAISY (LYRIC STREET)		64	67	6	WHAT'S MY AGE AGAIN? BLINK 182 (MCA)	
28	38	9	UNPRETTY TLC (LAFACE/ARISTA)		65	65	6	AMERICAN WOMAN LENNY KRAVITZ (MAVERICK/VIRGIN)	
29	25	23	ANYWHERE 112 FEATURING LIL'Z (BAD BOY/ARISTA)		66	73	5	SUNSHINE KOKO (RCA)	
30	41	3	I DO (CHERISH YOU) 98 DEGREES (UNIVERSAL)		67	74	3	I'LL STILL LOVE YOU MORE TRISHA YEARWOOD (MCA NASHVILLE)	
31	32	13	BETTER DAYS (AND THE BOTTOM DROPS OUT) CITIZEN KING (WARNER BROS.)		68	61	10	EVERYTHING IS EVERYTHING LAURYN HILL (RUFFHOUSE/COLUMBIA)	
32	37	11	HEY LEONARDO (SHE LIKES ME FOR ME) BLESSID UNION OF SOULS (PUSH/2)		69	75	2	WANNA BE A BALLER LIL' TROY (SHOY STOP/REPUBLIC/UNIVERSAL)	
33	39	7	YOU HAD ME FROM HELLO KENNY CHESNEY (BNA)		70	72	3	(NOW YOU SEE ME) NOW YOU DON'T LEE ANN WOMACK (MCA NASHVILLE)	
34	27	20	FORTUNATE MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)		71	—	1	SUMMER GIRLS LFO (LOGIC/ARISTA)	
35	24	27	NO SCRUBS TLC (LAFACE/ARISTA)		72	70	17	WHATEVER YOU SAY MARTINA MCBRIDE (RCA (NASHVILLE))	
36	34	9	I COULD NOT ASK FOR MORE EDWIN MCCAIN (LAVA/ATLANTIC)		73	—	1	VIVRANT THING Q-TIP (VIOLATOR/DEF JAM/DJMG)	
37	43	3	SHE'S ALL I EVER HAD RICKY MARTIN (C2)		74	—	1	MEETING IN MY BEDROOM SILK (ELEKTRA/VEEG)	
38	—	—	—		75	66	15	CHANTE'S GOT A MAN CHANTE MOORE (SILAS/MCA)	

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

HOT 100 RECURRENT AIRPLAY

1	1	3	SLIDE GOO GOO DOLLS (WARNER BROS.)	14	8	10	CAN I GET A... JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA (DEF JAM/DJMG)
2	—	1	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN (MERCURY (NASHVILLE))	15	12	10	ANGEL SARAH MCLACHLAN (ARISTA/WARNER SUNSET/REPRISE)
3	2	2	EVERY MORNING SUGAR RAY (LAVA/ATLANTIC)	16	14	24	IRIS GOO GOO DOLLS (WARNER SUNSET/REPRISE)
4	4	6	FLY AWAY LENNY KRAVITZ (VIRGIN)	17	13	27	THIS KISS FAITH HILL (WARNER BROS.)
5	3	3	WHAT IT'S LIKE EVERLAST (TOMMY BOY)	18	17	8	ANGEL OF MINE MONICA (ARISTA)
6	5	5	BELIEVE CHER (WARNER BROS.)	19	15	2	YOU WON'T EVER BE LONELY ANDY GRIGGS (RCA (NASHVILLE))
7	6	7	BACK 2 GOOD MATCHBOX 20 (LAVA/ATLANTIC)	20	18	16	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU 'N SYNC (RCA)
8	—	1	PLEASE REMEMBER ME TIM MCGRAW (CURB)	21	16	8	...BABY ONE MORE TIME BRITNEY SPEARS (JIVE)
9	—	1	HOLLA HOLLA JA RULE (MURDER INC./DEF JAM/DJMG)	22	24	38	YOU'RE STILL THE ONE SHANIA TWAIN (MERCURY/DJMG)
10	9	27	TOO CLOSE NEXT (ARISTA)	23	20	6	SWEET LADY TYRESE (RCA)
11	11	36	TORN NATALIE IMBRUGLIA (RCA)	24	19	18	JUMPER THIRD EYE BLIND (ELEKTRA/VEEG)
12	10	8	HOW FOREVER FEELS KENNY CHESNEY (BNA)	25	21	20	DOO WOP (THAT THING) LAURYN HILL (RUFFHOUSE/COLUMBIA)
13	7	10	SAVE TONIGHT EAGLE-EYE CHERRY (WORK/ERG)				

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

53	808 (R. Kelly, BMJ/Dotted Line, BMI) WBM
54	ALL N MY GRILL (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
55	ALL STAR (Squish Moth, BMJ/Warner-Tamerlane, BMI) WBM
56	ALL THAT I CAN SAY (Sony/ATV Tunes, ASCAP/Oversee Creation, ASCAP) HL
57	ALMOST DOESN'T COUNT (Sushi Too, BMI/Hidden Pun, ASCAP/Warner-Tamerlane, BMI/Manuit L.A., ASCAP) WBM
58	ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) CLM/WBM
59	AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
60	AMERICAN WOMAN (Shillelagh, SOCAN/Shillelagh, BMI/Bug, BMI) HL
61	ANYWHERE (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
62	BACK THAT THANG UP (Money Mack, BMI)
63	BAILAMOS (Ruff Drotie, ASCAP) WBM
64	BEAUTIFUL STRANGER (WB, ASCAP/Webo Girl, ASCAP/Rodney, PRS/Almo, ASCAP) WBM
65	BETTER DAYS (AND THE BOTTOM DROPS OUT) (WB, ASCAP/Civix Rex, ASCAP) WBM
66	BETTER THAN ME (Bubba G, BMI/Noontime, ASCAP/Party Girl, BMI/Street Warfare, BMI/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP) WBM
67	BILLS, BILLS, BILLS (Shak'em Down, BMI/Hitco, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Melendia, ASCAP) HL
68	BLACK BALLOON (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
69	BOOM, BOOM, BOOM, BOOM!! (Peer, BMI) HL
70	CHANTE'S GOT A MAN (Flyte Tyme, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Chante' 7, BMI/Screen Gems, BMI) HL
71	CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL
72	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Musica Calaca, SGAE/Music Corporation Of America, BMI/Olinga, BMI/A Phantom Vox, BMI/Warner-Tamerlane, BMI) HL/WBM
73	THE DAY THE WORLD WENT AWAY (Leaving Hope, ASCAP/TVT, ASCAP)
74	DID YOU EVER THINK (Zomba, BMI/R. Kelly, BMI/Warner-Tamerlane, BMI/Twelve And Under, BMI/Siam U Well, BMI/Camrad, BMI) WBM
75	EVERYONE FALLS IN LOVE (Shocking Vibes, BMI/Dub Plate, PRS/Tony Kelly, BMI/Universal-Songs Of PolyGram International, BMI/Greensleeves) HL
76	EVERYTHING IS EVERYTHING (Sony/ATV Tunes, ASCAP/Oversee Creation, ASCAP/Jermaine, ASCAP) HL
77	FORTUNATE (Zomba, BMI/R. Kelly, BMI) WBM
78	GENIE IN A BOTTLE (Stephen A. Kipner, ASCAP/EMI April, ASCAP/AppleTree, BMI/Griff Griff, ASCAP/WB, ASCAP) HL/WBM
79	GET GONE (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP)
80	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corporation Of America, BMI/Bayun Beat, BMI) HL
81	HAPPILY EVER AFTER (Baby Spike, ASCAP/Gifted Source, ASCAP)
82	THE HARDEST THING (Stephen A. Kipner, ASCAP/EMI April, ASCAP/Muso, ASCAP) HL
83	HEY LEONARDO (SHE LIKES ME FOR ME) (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
84	I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM
85	I DO (CHERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/H Dreams Had Wings, BMI) WBM
86	IF YOU HAD MY LOVE (EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI) HL
87	I'LL BE YOUR EVERYTHING (WB, ASCAP/EMI Virgin, ASCAP/Tables & Renaissance, ASCAP/Warner-Tamerlane, BMI/Bed Knobs And Broomsticks, BMI/Wonderland, BMI) HL/WBM
88	I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM
89	IT'S ALL ABOUT YOU (NOT ABOUT ME) (Jungle Fever, BMI/EMI SoVang, BMI/Designa, BMI/Almo, ASCAP/Lightyri, ASCAP) HL/WBM
90	IT'S NOT RIGHT BUT IT'S OKAY (EMI Blackwood, BMI/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/Universal, ASCAP/Rodney Jerkins, BMI/LaShawn Daniels, ASCAP) HL/WBM
91	IT'S YOUR THING (Big P, BMI)
92	I WANT IT THAT WAY (Zomba, ASCAP/Grantsville, ASCAP) WBM
93	I WILL GO WITH YOU (CON TE PARTIRO) (Suagr-Melodi, ASCAP/SIAE) WBM
94	I WILL REMEMBER YOU (LIVE) (Sony/ATV Songs, BMI/Tyde, BMI/Fox Film, BMI/Seamus Egan, BMI/20th Century Fox, ASCAP) HL/WBM
95	JAMBOREE (Naughty, ASCAP/WB, ASCAP/Celedia, BMI) WBM
96	JIGGA MY NIGGA (Lil Lu Lu, BMI/Swizz Beat, ASCAP/Dead Game, ASCAP/EMI Blackwood, BMI) HL
97	KISS ME (Le Tigre Sur Un Ballon, ASCAP/Squint, ASCAP/M So-Called, ASCAP) HL
98	LAST KISS (Trio, BMI/Fort Knox, BMI) HL/WBM
99	LATELY (Penny Funk, BMI/Seven Summits, BMI/Zoveknet, ASCAP/BMG, ASCAP) HL
100	LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
101	LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
102	LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/CG, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL
103	LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM
104	LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP) HL/WBM
105	LOVELY AND GONE (House Of Integrity, BMI/Lite Tornados, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
106	MEETING IN MY BEDROOM (Zooz Watts, ASCAP/Mutha Chapter, ASCAP/WB, ASCAP) WBM
107	MY OWN WORST ENEMY (EMI April, ASCAP/Agemreistro, ASCAP) HL
108	NEVER BEEN KISSED (Reysong, SESAC/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP) HL/WBM
109	NEVER GONNA LET YOU GO (Demis, ASCAP/E2, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI) HL
110	A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramily, ASCAP) HL/WBM
111	NOOKIE (Zomba, ASCAP/Big Bizkit, ASCAP) WBM
112	NO PIGEONS (Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Tony Mercedes, ASCAP/WB, ASCAP) HL/WBM
113	NO SCRUBS (Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/WB, ASCAP/Windswept Pacific, BMI) HL/WBM
114	(NOW YOU SEE ME) NOW YOU DON'T (Famous, ASCAP/Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL/WBM
115	OUT OF MY HEAD (Bible Black, ASCAP/EMI April, ASCAP) HL
116	PLAYERS HOLIDAY (Badass, ASCAP/Zomba, ASCAP/Rag Top, BMI/Save Em, ASCAP/Strand, BMI/Over Kill, BMI/Golden Withers, ASCAP/Warner-Tamerlane, BMI) HL/WBM
117	READY TO RUN (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL
118	ROLLERCOASTER (Sugar Free, BMI/Bucks, BMI/David Platz, BMI/19 Music, PRS/BMG, PRS/BMG, ASCAP/Universal-Songs Of PolyGram International, BMI/Chrysalis, ASCAP) HL/WBM
119	SCAR TISSUE (Moebetobla, BMI)
120	THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
121	SEXUAL (LI DA DI) (Jerk Awake, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP/Shark Media, GEMA/Warner-Tamerlane, BMI) HL/WBM

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	NO. 1 GENIE IN A BOTTLE CHRISTINA AGUILERA (RCA) 4 wks at No. 1		38	42	3	BETTER THAN ME TERRY DEXTER (UNIVERSITY/WARNER BROS.)	
2	4	6	SUMMER GIRLS LFO (LOGIC/ARISTA)		39	38	8	TRU HOMIES TRU (NO LIMIT/PRIORITY)	
3	2	4	TELL ME IT'S REAL K-CI & JOJO (MCA)		40	37	7	EVERYTHING TATYANA ALI (MJJ/WORK/ERG)	
4	3	8	BILLS, BILLS, BILLS DESTINY'S CHILD (COLUMBIA)		41	35	7	I'VE DREAMED OF YOU BARBRA STREISAND (COLUMBIA)	
5	5	6	JAMBOREE NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)		42	40	21	HOLLA HOLLA JA RULE (MURDER INC./DEF JAM/DJMG)	
6	8	2	IT'S ALL ABOUT YOU (NOT ABOUT ME) TRACIE SPENCER (CAPITOL)		43	54	2	U-WAY (HOW WE DO IT) YOUNGBLOODZ (GHET-O-VISION/LAFACE/ARISTA)	
7	12	6	SMILE VITAMIN C FEAT. LADY SAW (ELEKTRA/VEEG)		44	39	23	MY FAVORITE GIRL DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)	
8	6	6	WILD WILD WEST WILL SMITH FEAT. BRU HILL & KOOL MO DEE (OVERBROOK/COLUMBIA)		45	43	13	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU ALABAMA FEAT. 'N SYNC (RCA (NASHVILLE))	
9	19	3	I'LL BE YOUR EVERYTHING YOUNGSTOWN (HOLLYWOOD)		46	—	1	SUMMERTIME ANOTHER LEVEL FEATURING TQ (ARISTA)	
10	7	3	THE DAY THE WORLD WENT AWAY NINE INCH NAILS (NOTHING/INTERSCOPE)		47	46	6	PARTY TONIGHT 3RD STOREE FEAT. R.L. & T'BEACH (YAB YUM/ELEKTRA/VEEG)	
11	11	8	SPEND MY LIFE WITH YOU ERIC BENET FEAT. TAMIA (WARNER BROS.)		48	47	26	I STILL BELIEVE MARIAH CAREY (COLUMBIA)	
12	9	9	NO PIGEONS SPORTY THEEZ FEAT. MR. WORDS (RCA-A&R/RUFFHOUSE/COLUMBIA)		49	48	3	B-B-OY DOCUMENT 99 THE HIGH & MIGHTY EASTERN CONFERENCE RAKERS (PRIORITY)	
13	—	1	SMOOTH SANTANA FEAT. ROB THOMAS (ARISTA)		50	45	23	MY FIRST NIGHT WITH YOU MYA (UNIVERSITY/INTERSCOPE)	
14	16	5	I WILL GO WITH YOU (CON TE PARTIRO) DONNA SUMMER (EPIC)		51	52	38	BELIEVE CHER (WARNER BROS.)	
15	15	15	FORTUNATE MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)		52	44	10	LET ME KNOW CAM'RON (UNIVERSITY/EPIC)	
16	14	9	THE HARDEST THING 98 DEGREES (UNIVERSAL)		53	50	21	WHAT'D YOU COME HERE FOR? TRINA & TAMARA (COLUMBIA)	
17	13	11	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON (ARISTA)		54				

INDIE PROMOTERS FORM ASSOCIATION

(Continued from page 1)

going to be in the game."

The McLean, Va.-based IPO was formed by 11 indie concert-promotion companies in an effort to compete more effectively with national tour promoters. For booking agents and managers, the IPO can mean a new life for concert promoters.

"We're in a vastly shrinking business. In order to survive, the indie [promoter] will need to create strategic alliances," says Jerry Ade, president of Famous Artists Agency. "[IPO] is a healthy, efficient way for the indies to compete."

Stan Moress of the Nashville-based Moress-Nanas-Hart Entertainment, which manages Donna Summer, Matraca Berg, and Charlie Daniels, among others, thinks the formation of IPO is long overdue.

"The indies are facing tremendous pressure to stay alive. It's getting rough out there," says Moress, who also founded the Nashville Personal Managers Assn. "The bottom line is that there's strength in numbers. These are some of the brightest guys in the business, and I think they're going to be extremely effective."

Marcy Weber, president of MCT Management, which has a roster of modern rock acts that includes Moby and Phillip Stiers, among others, echoes Moress' philosophy. "Anything that allows an indie to be on a more level playing field to SFX is worth supporting. I can't imag-

ine anyone opposing an idea like this."

The major regional promoters partnering in the group are Belkin Productions (serving Cleveland), Entertainment Group Fund Inc. (Miami), Evening Star Productions (Phoenix), Fantasma Productions (Florida), IMP (Baltimore), Jam Productions (Chicago), Metropolitan Entertainment Group (New York and New Jersey), Rising Tide Productions (the Carolinas), Stone City Attractions (San Antonio), 462 Inc. (Dallas), and Universal Concerts (the U.S. and Canada).

Jerry Mickelson, a principal in Jam Productions, has been appointed CEO of IPO.

The initial members of IPO collectively accounted for more than half a billion dollars in touring grosses in 1998. According to Billboard's sister publication Amusement Business, four of the members were among the top 10 grossing promoters of 1998.

Described by Liss as a "private profit company," IPO is funded by an undisclosed "handsome contribution" from each member. Membership into IPO is by invitation only, although Liss was unable to reveal what criteria needed to be met in order for a promoter to be invited to join.

The group's members plan to communicate on a weekly basis, although no formal meetings have been set.

Indie promoters not involved in

'IPO is a healthy, efficient way for the indies to compete'

- JERRY ADE -

IPO applaud its formation. "It's a shrewd move that I think will help keep the little guy alive at a time when it feels like we're being squeezed out," says Kenneth Mourtton, VP of Cadillac Concerts in Fayetteville, Ark.

Steve White, president of Music Circuit Presentations in Des Moines, Iowa, notes that IPO fosters the "independent spirit of the industry, something that I think we need to keep alive at all costs. [IPO] is an important reminder to the industry, as a whole, that there are still a few big players who are not waiting to be bought by a conglomerate."

TRADITIONAL SYSTEM

Observers note the prime entity on IPO's hit list is SFX Entertainment, which has spent more than \$1 billion acquiring indie promotion companies over the past two years. The company has more than 20 tours under its banner this summer—including Ozzfest and treks by 'N Sync, Cher, Tom Petty,

George Strait, and Rod Stewart—with a potential gross that easily tops \$100 million (Billboard, May 15).

According to Liss, IPO supports the traditional touring system, wherein booking agents deal with regional and local promoters. While national tours have been around for years, industry consolidation and the prominence of SFX Entertainment have led to an escalation in one-promoter tours.

Although IPO can't engage in collective bargaining or propose package deals for tours, the company will serve as the conduit to collect and present individual offers from each participating member to managers and booking agents. "Our intention is not to interfere with the completion of local efforts," Liss says, adding that each promoter will "do the local date as they normally do. [IPO] will participate in the date on an equity basis."

A representative of SFX Entertainment could not be reached at press time to comment on IPO.

OTHER ISSUES

At this point, Liss says, the company will not look beyond the issue of competing for national tours. Although he acknowledges that the membership has "great concern about issues like skyrocketing ticket prices, we're not sure that we can do anything about it at this point. In this day and age, everything just

seems to be going up in price."

While most concert promoters see the association as a good thing, one non-member indie promoter vehemently opposes the idea, calling it "just a clique of good ol' boys who are covering their own asses. They're not doing anything for my business. They're just another giant entity that I'm going to have to do battle with in order to get any major acts in my market."

Missing from the IPO's membership are African-American promoters. The touring industry came under fire in November 1998 when five prominent African-American promoters who had joined to form the Black Promoters Assn. filed a \$700 million lawsuit against 11 major booking agencies and 29 concert promoters. The suit charged a longstanding conspiracy that has kept black promoters from promoting shows by white headliners and top-selling black acts (Billboard, Dec. 5, 1998).

Representatives of the organization could not be reached for comment about IPO by press time.

"Our company is not [made up] of specialists," Liss says of IPO. "They cover a wide range of genres. R&B and hip-hop are certainly among the genres that our investors have tremendous success and experience with."

Assistance in preparing this story was provided by Melinda Newman in Los Angeles.

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AUGUST 21, 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 ◀						
1	2	1	12	BACKSTREET BOYS ▲ ⁶ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
2	1	2	7	LIMP BIZKIT ▲ ³ FLIP 90335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
3	4	3	13	RICKY MARTIN ▲ ⁵ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
▶ GREATEST GAINER ◀						
4	12	—	2	SOUNDTRACK COLUMBIA 69923*/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
5	7	4	30	BRITNEY SPEARS ▲ ⁵ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
6	3	—	2	VARIOUS ARTISTS UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
▶ HOT SHOT DEBUT ◀						
7	NEW ▶	—	1	MEMPHIS BLEEK ROC-A-FELLA 538991*/IDJMG (10.98/16.98)	COMING OF AGE	7
8	9	7	32	KID ROCK ▲ ² LAVA/ATLANTIC 83119*/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	6
9	8	6	9	SMASH MOUTH ● INTERSCOPE 90316 (11.98/17.98)	ASTRO LOUNGE	6
10	6	—	2	DESTINY'S CHILD COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
11	10	8	9	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
12	5	—	2	HOT BOYS CASH MONEY 53264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	5
13	11	5	8	SARAH MCLACHLAN ▲ ARISTA 19049 (11.98/17.98)	MIRROBALL	3
14	13	12	92	SHANIA TWAIN ◆ ¹² MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
15	16	18	8	SANTANA ● ARISTA 19080 (10.98/17.98)	SUPERNATURAL	15
16	22	27	40	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
17	19	21	41	98 DEGREES ▲ ² MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
18	17	14	10	BLINK 182 ● MCA 11950 (10.98/16.98)	ENEMA OF THE STATE	9
19	24	23	24	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
20	18	16	10	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
21	14	11	12	SOUNDTRACK ▲ WALT DISNEY 60645 (11.98/17.98)	TARZAN	5
22	15	9	8	SOUNDTRACK ▲ ² OVERBROOK 60344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
23	23	22	80	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
24	36	30	6	WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
25	29	33	17	LIL' TROY ● SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	25
26	21	17	7	K-CI & JOJO ▲ MCA 11937* (10.98/17.98)	IT'S REAL	8
27	26	20	15	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
28	31	31	8	VARIOUS ARTISTS ● NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES EPIC 63653 (11.98 EQ/17.98)		18
29	27	36	6	VARIOUS ARTISTS ● RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
30	20	15	10	SOUNDTRACK ▲ MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
31	32	29	21	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
32	25	10	4	TOO SHORT SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	5
33	28	25	72	'N SYNC ▲ ⁷ RCA 67613 (11.98/17.98)	'N SYNC	2
34	35	28	65	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)		5
35	30	24	10	JA RULE ▲ MURDER INC./DEF JAM 538920*/IDJMG (10.98/16.98) HS	VENNI VETTI VECCHI	3
36	37	37	10	LONESTAR ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
37	40	35	30	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
38	33	34	12	SOUNDTRACK ● ISLAND 546196/IDJMG (11.98/17.98)	NOTTING HILL	19
39	44	47	46	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
40	38	26	24	EMINEM ▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
41	41	40	38	THE OFFSPRING ▲ ⁴ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
42	42	32	6	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
43	47	43	31	GODSMACK ▲ REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK	22
44	34	19	4	SOUNDTRACK JIVE 41686* (11.98/17.98)	THE WOOD	16
45	50	42	104	BACKSTREET BOYS ◆ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
46	48	41	39	CHER ▲ ³ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
47	46	39	10	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
48	49	48	14	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
49	45	38	7	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
50	43	—	2	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	43
▶ PACESETTER ◀						
51	64	66	8	LEN WORK 69528/EPIC (11.98 EQ/16.98) HS	YOU CAN'T STOP THE BUM RUSH	51
52	53	46	3	POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98)	TONIGHT THE STARS REVOLT!	46
53	39	13	3	EPMD DEF JAM 558928*/IDJMG (10.98/16.98)	OUT OF BUSINESS	13

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
54	56	60	38	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
55	51	68	51	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
56	54	44	4	CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	44
57	55	51	24	LIT ● RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
58	57	49	6	ALICE IN CHAINS COLUMBIA 63649/CRG (11.98 EQ/17.98)	NOTHING SAFE	20
59	62	55	16	CASE ● DEF SOUL 538871*/IDJMG (8.98/12.98)	PERSONAL CONVERSATION	33
60	NEW ▶	—	1	ALISON KRAUSS ROUNDER 610465/MERCURY (NASHVILLE) (10.98/16.98)	FORGET ABOUT IT	60
61	59	52	8	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34
62	66	59	8	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER	59
63	63	61	50	LAURYN HILL ▲ ⁵ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
64	60	50	6	SOUNDTRACK UNIVERSAL 53269 (10.98/17.98)	AMERICAN PIE	50
65	72	75	20	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
66	67	71	10	ENRIQUE IGLESIAS FONOVISA 0517 (10.98/16.98)	BAILAMOS	66
67	65	69	97	CREED ▲ ³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
68	NEW ▶	—	1	SOUNDTRACK MERCURY 546389/IDJMG (11.98/17.98)	DETROIT ROCK CITY	68
69	61	82	73	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
70	82	78	21	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
71	52	—	2	ERIC CLAPTON POLYDOR 547178/UNIVERSAL (23.98/29.98)	BLUES	52
72	69	58	39	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
73	58	45	7	SOUNDTRACK ATLANTIC 83199/AG (10.98/17.98)	SOUTH PARK: BIGGER, LONGER & UNCUT	28
74	79	73	19	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
75	86	67	14	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	67
76	81	72	8	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
77	96	88	16	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
78	71	63	11	SLICK RICK ● DEF JAM 558936*/IDJMG (10.98/16.98)	THE ART OF STORYTELLING	8
79	75	79	29	DAVE MATTHEWS/TIM REYNOLDS ▲ ² BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
80	87	77	32	ORGY ▲ ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
81	85	83	73	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
82	77	62	45	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
83	83	64	13	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
84	103	94	18	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	74
85	90	84	3	VARIOUS ARTISTS WORD 69975/EPIC (11.98 EQ/19.98)	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	84
86	76	57	5	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	15
87	70	70	8	VARIOUS ARTISTS INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
88	89	85	67	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
89	91	81	45	JAY-Z ▲ ⁴ ROC-A-FELLA 558902*/IDJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
90	74	74	7	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	43
91	99	106	13	SHEDAISSY LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	91
92	88	76	7	THE CHEMICAL BROTHERS FREESTYLE DUST 47610*/ASTRALWERKS (11.98/17.98)	SURRENDER	32
93	80	65	9	DEF LEPPARD ● MERCURY 546212/IDJMG (11.98/17.98)	EUPHORIA	11
94	94	91	18	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	91
95	98	93	68	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
96	73	54	6	GZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	9
97	95	97	12	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	95
98	101	96	11	INSANE CLOWN POSSE ISLAND 524661/IDJMG (11.98/17.98)	THE AMAZING JECKEL BROTHERS	4
99	NEW ▶	—	1	LIL ITALY NO LIMIT 50108*/PRIORITY (10.98/16.98)	ON TOP OF DA WORLD	99
100	93	89	108	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	2
101	100	98	34	FATBOY SLIM ● SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
102	92	86	18	NAS ▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
103	78	56	4	GANG STARR NOO TRYBE 47279*/VIRGIN (19.98/22.98)	FULL CLIP: A DECADE OF GANG STARR	33
104	122	127	6	SOUNDTRACK KOCH 8901 (11.98/16.98)	POKEMON: 2. B.A. MASTER — MUSIC FROM THE HIT TV SERIES	104
105	106	101	15	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
106	109	100	50	ROB ZOMBIE ▲ ² GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
107	107	99	64	DMX ▲ ³ RUFF RYDERS 558227*/IDJMG (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 IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	110	107	23	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
109	118	124	45	SHERYL CROW ▲ A&M 90404/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
110	97	103	33	DMX ▲ 2 RUFF RYDERS 538640/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
111	84	53	4	LIL' CEASE UNDEAS/ATLANTIC 92783*/AG (10.98/16.98)	THE WONDERFUL WORLD OF CEASE A LEO	26
112	137	150	39	R. KELLY ▲ 4 JIVE 61625* (19.98/24.98)	R.	2
113	NEW		1	G. LOVE & SPECIAL SAUCE OKEHV550 MUSIC 69746/EPIC (11.98 EQ/16.98) HS	PHILADELPHONIC	113
114	115	112	13	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
115	120	118	11	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98) HS	FEBRUARY SON	115
116	108	95	61	BRANDY ▲ 4 ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
117	104	121	21	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
118	102	87	12	JIMMY BUFFETT ● MARGARITAVILLE 524660/IDJMG (11.98/17.98)	BEACH HOUSE ON THE MOON	8
119	105	80	8	MASE ● BAD BOY 73030*/ARISTA (11.98/17.98)	DOUBLE UP	11
120	111	102	7	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	53
121	142	138	51	FIVE ▲ ARISTA 19003 (10.98/16.98) HS	FIVE	27
122	116	104	30	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	30
123	131	148	21	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
124	68	—	2	WIDESPREAD PANIC CAPRICORN 546203/IDJMG (10.98/16.98)	'TIL THE MEDICINE TAKES	68
125	117	110	65	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
126	159	194	38	JEWEL ▲ 3 ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
127	112	92	14	SOUNDTRACK ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE	3
128	132	122	7	MANA WEA LATINA 27864 (9.98/16.98)	MTV UNPLUGGED	83
129	123	116	10	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	79
130	139	126	37	2PAC ▲ 5 AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
131	133	128	38	GARTH BROOKS ▲ 12 CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
132	152	170	9	SARAH BRIGHTMAN REALLY USEFUL 539330/DECCA (10.98/16.98)	THE ANDREW LLOYD WEBBER COLLECTION	110
133	121	123	26	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
134	128	117	19	SOUNDTRACK ● MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
135	134	130	23	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
136	124	105	9	JAMIROQUAI WORK 69973/EPIC (11.98 EQ/17.98)	SYNCRONIZED	28
137	141	136	41	DRU HILL ▲ 2 DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
138	150	115	10	HARRY CONNICK, JR. COLUMBIA 69618/CRG (11.98 EQ/17.98)	COME BY ME	36
139	119	129	9	DIANA KRALL VERVE 304/VG (10.98/16.98)	WHEN I LOOK IN YOUR EYES	68
140	125	111	44	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
141	154	145	11	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	43
142	126	113	89	WILL SMITH ▲ 6 COLUMBIA 68683*/CRG (11.98 EQ/17.98)	BIG WILLIE STYLE	8
143	171	—	2	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	143
144	143	174	57	BARENAKED LADIES ▲ 3 REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
145	148	153	12	BLESSID UNION OF SOULS PUSH 27047/V2 (10.98/16.98)	WALKING OFF THE BUZZ	143
146	153	156	88	ANDREA BOCELLI ▲ 2 PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
147	140	149	41	FAITH EVANS ▲ BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
148	144	137	9	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	137
149	155	139	6	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) HS	SLIPKNOT	112
150	127	109	15	SOUNDTRACK ▲ COLUMBIA 69853/CRG (11.98 EQ/17.98)	SONGS FROM DAWSON'S CREEK	7
151	147	140	37	METALLICA ▲ 4 ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
152	149	134	91	MARTINA MCBRIDE ▲ 2 RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
153	146	119	6	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	94
154	113	90	7	SOUNDTRACK AMERICAN/C2 69947/CRG (11.98 EQ/17.98)	BIG DADDY	55

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
155	114	108	7	VARIOUS ARTISTS TOMMY BOY 1332 (12.98/17.98)	ESPN PRESENTS JOCK ROCK 2000	78
156	165	125	11	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	28
157	145	146	3	SOUNDTRACK OFF LINE/TVT SOUNDTRAX 8310*/TVT (10.98/17.98)	WHITEBOYS	145
158	129	131	11	JORDAN KNIGHT ● INTERSCOPE 90322 (10.98/16.98)	JORDAN KNIGHT	29
159	156	151	15	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	22
160	182	190	3	TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98) HS	TAL BACHMAN	160
161	164	144	56	MONICA ▲ 2 ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
162	192	—	4	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS	TRAIN	162
163	138	120	6	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	114
164	169	158	17	TOM PETTY AND THE HEARTBREAKERS ● WARNER BROS. 47294* (10.98/17.98)	ECHO	10
165	170	143	16	LO FIDELITY ALLSTARS SKIN7/SUB POP 69654/CRG (7.98 EQ/13.98) HS	HOW TO OPERATE WITH A BLOWN MIND	115
166	168	159	11	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
167	163	161	8	ALABAMA RCA (NASHVILLE) 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	51
168	135	114	7	VARIOUS ARTISTS EPITAPH 86563 (4.98 CD)	PUNK-O-RAMA 4	113
169	157	142	34	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17
170	184	172	45	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
171	151	176	5	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS	151
172	185	192	8	MOBY V2 27049* (16.98 CD) HS	PLAY	145
173	172	157	21	SOUNDTRACK ▲ ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
174	177	175	37	ELVIS CRESPO ▲ SONY DISCOS 82634 (8.98 EQ/13.98) HS	SUAVEMENTE	106
175	176	163	12	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
176	161	162	19	VARIOUS ARTISTS ● IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
177	190	—	2	VARIOUS ARTISTS SONY DISCOS/COLUMBIA 69989*/CRG (10.98 EQ/16.98)	LATIN MIX USA 2	177
178	179	169	11	LYNYRD SKYNYRD MCA 11941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
179	191	177	38	MARIAH CAREY ▲ 3 COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
180	200	180	16	SARAH BRIGHTMAN ● NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
181	186	164	39	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
182	RE-ENTRY		37	U2 ● ISLAND 524613/IDJMG (11.98/17.98)	THE BEST OF 1980-1990	45
183	RE-ENTRY		38	DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
184	178	168	71	SOUNDTRACK ▲ 7 WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
185	RE-ENTRY		47	FASTBALL ▲ HOLLYWOOD 62130 (10.98/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
186	174	160	22	SOUNDTRACK DREAMWORKS 50033/INTERSCOPE (17.98 CD)	A NIGHT AT THE ROXBURY	95
187	195	189	34	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
188	167	135	3	LOS LOBOS HOLLYWOOD 62185 (10.98/16.98)	THIS TIME	135
189	196	178	42	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
190	166	132	6	LUSCIOUS JACKSON GRAND ROYAL 96084*/CAPITOL (10.98/16.98)	ELECTRIC HONEY	102
191	183	147	12	EIGHTBALL & M.J.G. ● SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	10
192	187	185	18	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	85
193	RE-ENTRY		32	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
194	RE-ENTRY		37	BEE GEES ● POLYDOR 559220/UNIVERSAL (10.98/17.98)	ONE NIGHT ONLY	72
195	NEW		1	VARIOUS ARTISTS RHINO 75842 (16.98 CD)	VH1 THE BIG 80'S — BIG HAIR	195
196	188	167	20	SOUNDTRACK ● HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
197	180	155	18	JOEY MCINTYRE ● C2/COLUMBIA 69856/CRG (11.98 EQ/17.98)	STAY THE SAME	49
198	RE-ENTRY		49	MARK WILLS ▲ MERCURY (NASHVILLE) 536317 (10.98/16.98) HS	WISH YOU WERE HERE	74
199	RE-ENTRY		57	VARIOUS ARTISTS ● RAZOR & TIE 89024 (11.98/17.98)	MONSTERS OF ROCK	112
200	RE-ENTRY		35	DC TALK ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4

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STING, COMPAQ LINK

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artists get older they move out of the easier- and cheaper-to-reach youth marketplace into the adult-oriented world, where a lot of folks aren't hanging out in record stores. All of this means that it's a very real possibility that a portion of the usual Sting supporters may not jump on the album on day one.

"We had to be more creative in finding ways to spread the word about 'Brand New Day,'" Copeland continues. "It's very well and good to have respect, but we want to sell records also."

For Compaq, which announced the deal Aug. 9, Sting was the perfect fit.

BRAND AWARENESS

"We were looking for something or someone that could help us in a brand-awareness campaign. We wanted to put Compaq's brand values like gutsy, confident, staying power, pacesetter, fresh, and hip out there. We wanted to speak to the public in a way that no other high-tech company had before," says Doug Wheeler, Compaq VP of corporate marketing and communications.

"Music really reflected those values and is an area where computers and the Internet are becoming increasingly popular," he says. "We then set out to find our man."

Sting, who was busy completing his first album in three years, fit the bill. Wheeler explains, "Far and away, he best typifies what we were searching for: He is very human, individualistic, a risk-taker, and established but always changing and growing like Compaq. We jumped as aggressively as possible to sign him up and move forward."

The deal includes many levels of synchronicity. A large part is the launch of sting.compaq.com, which

promises to be a veritable field of gold for fans of the ex-Police front man.

"This multimedia experience is set up to be a real centerpiece of the tour," Wheeler says. "All the info about the tour and the album will be on it, as will exclusive Webcasts of select concerts, live chat sessions,

'It's very well and good to have respect, but we want to sell records also'

- MILES COPELAND -

and a tour scrapbook. And we intend to have an E-commerce section with some exclusive Sting merchandise."

The company will also act as sponsor of his 80-stop worldwide tour, which launches Oct. 14 at the Hard Rock Hotel in Las Vegas and uses the URL in the tour logo (on T-shirts, posters, ticket stubs, etc.). The latest in Compaq hardware and software will also be provided to the singer, his crew of musicians, and his technicians for both live and studio implementation.

According to Copeland, the manager and client had two goals when looking for a new partner: "One, we wanted the deal to include an advertising campaign that would be mutually advantageous, as in doing a commercial that used his music. Exposure is a good thing, and TV commercials reach people," Copeland says.

"I have been also championing Sting to have a presence on the Internet. It will be a big tool for the future, but it costs a lot of money and takes

a lot of time. Computer companies started jumping up, and I realized that they could help us attain that goal and they had the expertise and equipment we needed to design the best possible site. A technology tie-in just seemed appropriate as we march into the new millennium."

A NEW LEVEL

The sponsorship, which lasts through December 2000, is off to a good start, according to both camps, and may even be continued after the end of this tour. "If it's unbelievably successful for both parties, we obviously have the option of continuing this relationship," Wheeler says. "We are taking sponsorship to a new level in terms of the music industry. It's of course risky, but I believe it will pay off in spades for all concerned."

Copeland adds, "We think this album is a No. 1 record. We will do everything we need to in order to help it reach its full potential. Sometimes that means being clever, taking risks, and seeking help.

"At first, the lawyers were being very restrictive and trying to make all these rules," Copeland continues. "They wanted to slow things down, and I said, 'Why wait? These people are talking about putting our artist's music on TV a lot. Why are we trying to restrict that? The end result is that fans will be thrilled, and we'll get closer to our goal.'"

But don't think Compaq has the Englishman on Madison Avenue wrapped around their fingers.

"We didn't sell our soul. We have to approve everything before it goes out," Copeland says. "But we have no worries at this point. Both parties seem mutually concerned about image and protecting it."

LATIN SALES SWELL IN FIRST HALF OF '99

(Continued from page 8)

opened a few stores, but not many." In the first six months of 1999, Massry opened two outlets in California and one in New Jersey, where his company is headquartered. He plans to open several more stores in the

latter half of the year.

After having absorbed some 400 stores in the acquisition of Blockbuster, Warehouse Music is not planning to add any more outlets this year, says Latin buyer Isabelle Salazar.

Nonetheless, Salazar points out that Warehouse, a 550-store chain based in Torrance, Calif., has enjoyed "wonderful growth" in Spanish-language product in 1999, though she declines to offer specific percentage figures. Salazar adds that Warehouse already has beefed up the presence of Latino artists in the former Blockbuster stores by creating more floor and display space for Spanish-language product.

As the U.S. Latin record industry booms along, Salazar says, Warehouse stores "will grow right along with the market, especially with the new stores where we have built up the profile of Latino artists."

Salazar says her best-selling artists in 1999 have been pop crooner Iglesias, WEA Latina rock stars Maná, Fonovisa's legendary *norteño* group Los Tigres Del Norte, and Sony's merengue idol Crespo.

Like Salazar, Massry's best sellers have been Maná, Los Tigres Del Norte, and Crespo.

DISTRIBUTOR MARKET SHARE

Indeed, strong-selling product by Crespo, Martin, and Shakira enabled Sony to extend its front-running market share as a distributor in the U.S. Latin market from 26.3% in the first six months of 1998 to 29.2% in the first half of this year.

The indie distributor market share rose 3% to 23.5%, even though the share increase of top indie label Fonovisa barely budged up from 11.4% to 11.7%. However, regional Mexican indies Musart and Freddie are enjoying banner years, thus far.

While the distributor market share of EMI Music Distribution slipped slightly from 18.9% to 17.8% in the same period, BMG's jumped from 8.5% to 10.7%, thanks in part to its deep catalog and Los Tri-O's retro-bolero disc "Nuestro Amor," the fifth-best-selling album in the first semester this year at 134,000 units.

Bereft of hit discs for most of the first half of 1999, WEA Inc.'s distributor market share plummeted almost 5% compared with the first half of 1998 to 9.7%

Also losing distributor market share despite combining its numbers with its acquired label PolyGram was Universal Music and Video Distribution, down 11.2% to 9.1%.

BETWEEN THE BULLETS



by Geoff Mayfield

BACKSTREET BUOYS: For the second time since it debuted a dozen weeks ago with a SoundScan-era one-week total of 1.13 million units, Backstreet Boys manage a gain over prior-week sales. That's not easy to do when you've sold some 4.7 million copies in just three months.

With a 10,000-unit spike (233,000 units), the Boys leapfrog past Woodstock '99-fueled Limp Bizkit, which sees a 12% decline (221,000 units), to reclaim The Billboard 200's lead. This marks the eighth week that the Boys' "Millennium" has been No. 1 and its second return to the summit since its original five-week stay.

Although the Boys' Disney Channel special had an encore run on Aug. 4, the bigger catalyst for this bump appears to be the hubbub surrounding the group's upcoming tour. The announcement of ticket sales details, to mention TV ads by tour sponsor Sears, has raised the act's profile. Aside from the new album's increase, the group's first album posts a 9% gain, falling just shy of this issue's bullet criteria (50-45).

The scary thing is "Millennium" just might grow again next week. Tickets for the entire U.S. tour go on sale Saturday (14), prompting special programming from both MTV and Disney. The former launched "Backstreet TV: Live In Orlando," filmed on the set of the Boys' new "Larger Than Life" videoclip. Meanwhile, the Disney Channel added a Saturday run of its Backstreet concert, augmented by a 15-minute block of videos, to coincide with the commencement of ticket sales. It also runs Monday (16) and Friday (20).

On top of that, "Larger Than Life" is already starting to take root at radio, particularly with top 40/rhythm outlets. Key stations already on the new song include WKTU New York; WBBM Chicago; KZQZ San Francisco; WFLZ Tampa, Fla.; and KSFM Sacramento, Calif.

FLEXING MUSCLES: The weeks that Backstreet Boys and Limp Bizkit have passed the No. 1 title back and forth continue a pretty remarkable streak. Since the May 15 issue, when the various-artists compilation "Ruff Ryders: Ryde Or Die" opened with 283,500 units, The Billboard 200's top-selling title has surpassed sales of 200,000 in each subsequent frame. That's 15 weeks and counting, the longest such streak the chart has seen since the phenomenally selling "Titanic" soundtrack ended its membership in the 200,000-plus club.

From Nov. 29, 1997, through May 2, 1998, there were 23 weeks when the No. 1 spot weighed in above the 200,000-unit mark. However, that run was aided by the fourth quarter's holiday gift shopping, not to mention that 16-week cruise at No. 1 by "Titanic," with all but the last week above the milestone.

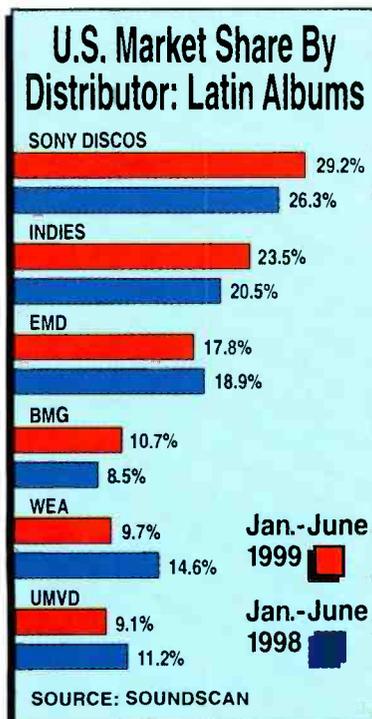
The current run has been conducted during the spring and summer months, when it has not been unusual to see the sales total for an issue's No. 1 album start with a "1"—and we don't mean 1 million. Bolstered by Backstreet's million-selling week and the 600,000-plus weeks that Ricky Martin and Bizkit had during their openers, the average figure during this 15-week streak stands at 422,000. During this stretch, Martin, Backstreet, and Bizkit kept the bar above 300,000 copies for eight consecutive weeks.

ROLLING: In "Runaway Bride's" second week in theaters, the film's soundtrack grabs the Greatest Gainer, bouncing 12-4 with a 74% gain (138,000 units). It becomes the eighth film or TV soundtrack to reach The Billboard 200's top 10 this year, compared with 11 at this point in 1998. With "Songs From Dawson's Creek" already in its back pocket, Columbia becomes the third label to place two '99 soundtracks in the top 10, following Maverick ("The Matrix," "Austin Powers: The Spy Who Shagged Me") and Interscope ("Life," "Wild Wild West").

Speaking of Columbia and soundtracks, when I reported last issue that "West" had bigger sales weeks than "Men In Black," I certainly did not intend to diminish the triple-platinum success of "MIB." We'll not be able to fully compare the two albums until we see how much "West" has sold when it runs its course. "MIB" spent 43 weeks on the big chart. More importantly, "MIB" paved the way for Will Smith's "Big Willie Style," now No. 146, to spend the first 72 of its 89 chart weeks in the top 40. The "West" soundtrack has potential to give a similar boost to Columbia's upcoming Smith solo album, due in October.

ON THE SMALLER SCREEN: Two Heatseekers acts pounce in the wake of TV talk shows. Train rides "Late Night With Conan O'Brien" to a 23% sales gain, bounding 192-162 on The Billboard 200 and 13-7 on Heatseekers. "The Tonight Show With Jay Leno" helps Tal Bachman achieve a 15% increase, resulting in a 182-160 advance on the big chart and an 11-6 jump on the developing-acts list. Sensing that Bachman is on his way, Columbia has raised his album's list prices from its new-artist tier to \$16.98 for CD and \$10.98 for tapes, as reflected on this issue's charts.

Meanwhile, "Late Night" helps Harry Connick Jr. advance 150-138 on The Billboard 200 (an 11% gain).



ATLANTIC SETS PRECEDENTS WITH SALE OF AMOS DOWNLOAD

(Continued from page 1)

precedent in developing the commercial marketplace for music downloads by choosing to place the track with numerous E-merchants. Included in the thrust are sites hosted by the Musicland Group, Wherehouse Entertainment, CDnow, Tower Records, Trans World Entertainment, Virgin, EveryCD, and about a dozen independent outlets, including Music Millennium, Waterloo Records, Twist and Shout, and Compact Disc World.

"Ninety-nine percent of music sales are through brick and mortar, and we can't bite the hand that feeds us," says Val Azzoli, co-chairman/co-CEO for the Atlantic Group. "Just because new doors are opening, it doesn't mean you have to close old ones. We want to be partners with retail. I believe the labels can live in harmony with the [brick-and-mortar merchants] and the CDnows."

Capitol Records is taking a similar tack with its intention to make the Gaines album available through numerous E-stores.

Azzoli says that since sales of physical product will be around for many years to come, he sees the digital download simply as a new format that will reside alongside CD, cassette, and vinyl.

Atlantic is allowing merchants to choose between two technology providers for the downloads: Liquid Audio and Microsoft's Windows Media. Some merchants are said to be seeking to use the digital distributor with which they have a prior relationship. Copy protection encoding is built into the Liquid Audio and Microsoft techniques to make them compliant with the goals of the

Secure Digital Music Initiative. The encoding ensures that while copies of the song can be burned to a CD, it cannot be E-mailed to other fans. In addition, as part of the offering, Atlantic will make Amos artwork available for downloading with the single.

Charly Prevost, VP of retail marketing and promotion at the Redwood City, Calif.-based Liquid Audio, says that Atlantic's priority is to reach out to traditional retailers that are operating their own Web sites. In addition, pure online merchants will have the Amos single available, including CDnow, which soon will be partially owned by the Warner Music Group, and EveryCD.

Marcia Appel, senior VP of marketing and advertising at Minnetonka, Minn.-based Musicland, calls the Atlantic initiative a "fabulous" entry into "a brave new world." She also says Musicland's participation is "proof as to where we are going." Musicland launched multiple E-stores in April.

Pierce Ledbetter, co-founder/president at Stamford, Conn.-based EveryCD, says, "The walls are coming tumbling down with the majors doing [commercial] downloads. We expected it to come in the fourth quarter, but to have it come so soon is shocking. We are tickled pink."

COMMERCIAL EFFORT

While the Atlantic initiative is noteworthy because it's the beginning of the dialogue that will help shape the economic parameters of the new distribution channel, the Amos single is not the first recording made available for commercial sale as a digital download.

In September 1997, Capitol Records sold Duran Duran's single "Electric Barbarella" for 99 cents and an Internet-only remix of the song for \$1.99. Since then, the majors had been absent from the Internet on a commercial basis while they fought off the threat of music piracy by working to establish standards for the transmission of secured files. But over the last year, the majors, including an aggressive Atlantic, have been using free digital downloads to

promote albums available in the CD and cassette formats.

Meanwhile, many independent labels have allowed digital distributors to sell downloads of songs. In early June, Atomic Pop began offering the full Public Enemy album "There's A Poison Goin On" as a digital download. Atomic Pop executives won't disclose how many units it moved through the digital channel.

While free digital singles have been known to result in up to 200,000 downloads, digital distributors tell Billboard that they have yet to see the number of downloads reach 2,000 when digital singles are offered for sale. Merchants say that they're anxious to see what kind of numbers will result when a multi-platinum artist like Amos offers a song for sale.

FANATIC WEB FOLLOWING

Azzoli says Amos is the ideal artist to initiate the launch of what he refers to as the "download format." He says she has a fanatically loyal fan base and a tremendous Web following.

Moreover, other participants in the event point out that the demographics of the artist's fan base indicate that fans are likely to have their own computers and credit cards, two key ingredients for successful downloads to occur.

Rick Froio, senior VP of sales at Atlantic, says that stores will have physical product to sell Aug. 24. In addition to "Bliss," the single will contain two live tracks from the album. A second single, "1,000 Oceans," along with two other live tracks, will be available in stores Sept. 7, with the album, which contains two CDs, one live and the other a studio effort, available Sept. 21.

Meanwhile, in the days before the Aug. 13 launch of the single download, Atlantic and its partners were still hammering out the details for the event. For example, Prevost says that not all merchants that had signed on would have the single available the first day. Some of the ones who signed up late in the process may not have it for the first

few days. Also, he says that after the launch, he hopes other E-merchants will "come out of the woodwork" and offer to sell the single.

Froio says Atlantic isn't doing any advertising to announce the availability of the "Bliss" download. "Whoever is involved will promote this on their site," he says. "They are the ones who will make it happen for their individual sites."

COLLECTIVE SHOPPING CART

While each merchant will get credit for its own singles sales, the consumers' purchases will be placed in shopping carts operated by Liquid Audio and Microsoft, which means those two companies will be collecting the credit-card information and other relevant customer information.

Prevost says that in future commercial Liquid Audio downloads, the online merchants will likely use their own shopping carts to collect that information, but the short time frame to set up the "Bliss" download precluded that from happening this time out.

He says that Liquid Audio's server has the capacity to handle tens of thousands of downloads simultaneously.

The time that it takes to do a download will depend on the buyer's Internet connection speed, Prevost says. "A four-minute song with a 28.8 connection will take between five and eight minutes to download in ideal conditions," he says. "If the customer is using a T1 line or cable modems, it will take 15 to 20 seconds." A spokesman for Microsoft says for "a 56K modem, the download will take under 10 minutes."

Another issue revolves around who will own the names that are collected by the downloads. Atlantic says that the retailers will get the names, although Prevost points out that in the case of Liquid Audio, it maintains the names on its database, and each merchant will only be allowed access to the names that originated from its own site.

GROSS MARGINS

While merchants typically are upset when their gross margins dip below 35%, the 20% gross margin in the \$1.99 list price/\$1.59 wholesale scenario is OK with them in this instance, since it's their first real test of a commercial digital download. But they say that going forward, gross margin on downloads could be an issue if it remains at that level.

While digital distributors have been known to charge independent labels a 30% fee for downloads, it's unclear if Liquid Audio and Microsoft are being paid for the Amos download. On the other hand, WEA, Atlantic's traditional distributor, is getting a fee since it's performing back-room services for the operation.

Like the Public Enemy download, the sales from the Amos digital download won't be reported to SoundScan, since the two digital distributors named so far aren't SoundScan reporters. But in future downloads when the merchants' shopping carts collect the data, sales by SoundScan reporters would be counted.

In talking about the various details still being worked on, Azzoli says, "Look, we are entering uncharted territory. We are putting the water through the pipe to see where the leaks are. What the final model is, I don't know, but we have to start, and [early on] the model will change every time we do it."

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every Thursday.
This week's champ is Henderson
Hsin-Hua Liu of Sydney.

News contact: Julie Taraska
jt@billboard.com

SDMI CHOOSES WATERMARKING

(Continued from page 8)

tation of Phase II that record companies will begin to incorporate watermarks in their music.

SDMI anticipates issuing a call for proposals for phase II technology in mid-September. The final specification may or may not include the Aris technology.

"It is highly likely there will be a suite of technologies that will go into building the phase II screen. It is not all watermarking. We anticipate there will be digital triggers as well," Shamoon notes.

Once the new specifications are ready, the Aris-equipped players will be adaptable via a software upgrade, he says. Players without the Aris technology will not be adaptable.

WHO PAYS?

Aside from the technology, several other gray areas hang over the phase II implementation, including the question of whether record com-

panies will have to pay for the watermark. "There are different pieces that people will have to license, and right now we are not sure who will pay," Shamoon says.

Cary Sherman, Recording Industry Assn. of America VP and general counsel, says several models are being assessed and the final determination will depend on which technology is used. "Until we know what watermark technology we propose [for phase II], assuming it is a watermark technology, it's hard to know who will pay and for what," he says.

"You can charge on the content side or on the hardware side, or both," Sherman adds. "It will be up to the technology vendors to figure out what is a sensible approach. The idea is to do something that is not going to have a noticeable cost impact for anybody."

Sherman says no matter what the scenario, he doubts record compa-

nies will take a big hit. "My guess is they would pay for a machine to do the encoding and pay a royalty on the machine, but it would not necessarily translate into cost per disc because it would be amortized over millions of discs," he says.

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Musik Komm, Billboard, Music & Media Team Up

Billboard and Musik Komm have lined up a high-powered roster of speakers and panelists for "The Digital Challenge: Music & New Technology," a series of sessions to be held at this year's PopKomm Congress. PopKomm takes place Aug. 19-22 in Cologne, Germany.

Among the Digital Challenge highlights will be a keynote address by Todd Steinman, VP of media & entertainment at iXL and the former VP of new media & marketing at Warner Bros. Records; a presentation by the IFPI's Dr. Richard Gooch on the music industry's Secure Digital Music Initiative; and a discussion of media convergence by Eckhard Schomber of Deutsche Telekom.

A panel on the future of record labels will feature Tim Renner, president of Universal Music Group Germany; Nico Koepke, VP of technology and new media at Sony Music Europe; Brian Brinkerhoff, VP of content acquisition for EMusic.com; Linda Siegelman, VP of sales for Reciprocal Music; and moderator Michael Westhoven of the Boston Consulting Group.

Billboard Online editorial director Ken Schlager will moderate a session titled "Finding & Breaking Talent On The Web" with panelists Richard Gottehrer of the Orchard; Andreas Wuerfel of Billboard Talent Net; Ola Ahlvarsson of Boxman; Gary McClarnan of U.K. artist management firm Potential Development; and artist Dieter Meier of the group Yello.

Another panel exploring commerce on the Web, will include Thomas Ryan of CDuctive; Charlie Gilreath of Global New Media Corp.; Jurgen Preiser of Universal Music International; Pam Horovitz of the National Assn. of Recording Merchandisers; and moderator Phil

Dwyer of Jupiter Communications.

Musik Komm has also teamed with Music & Media and German trade publication Musikwoche to organize a full day for exploring the relationship between the music and radio industries in Germany.

The "Music Radio Summit," which will take place on Friday, August 20, will gather representatives from each industry as well as policy makers and media regulators. Thomas M. Stein, president BMG Entertainment Germany, Switzerland/Austria/Eastern Europe, a strong critic of German broadcasters' programming policies, will deliver the opening keynote speech. Mark Story, program director for London-based EMAP-owned stations, Kiss FM and Magic FM, will deliver a keynote speech on the notion of taking risks for broadcasters.

Other panelists already confirmed include Peter Zombik, managing director of the German phonographic industry association, BPW; Antje Smidt, program director of Radio FFN; Dr. Stephan Ory, member of commercial radio body APR; Frank Dostal, member of the board of German rights society GEMA; Jochen Rausch, program director of Cologne's CHR station Eins Live; Dr. Hans Gerd Prodoehl, head of the media and telecommunications department of the regional department North Rhine-Westphalia; Laurent Bouneau, general manager of French CHR/rap network Skyrock; Markus Hertle, program manager of public youth broadcaster XXL in Frankfurt; and Thierry Catherine, program director of Switzerland's alternative/rock public station, Couleur 3.

For the complete PopKomm schedule, visit www.popkomm.de.

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PERSONNEL DIRECTIONS

Christine Paz, a former intern for the Billboard special events department, has recently joined the Billboard Production Department as advertising production coordinator for Billboard Magazine and Airplay Monitors.



She reports to Marie Gombert, director of production and manufacturing, Johnny Wallace, advertising production manager, and Lydia Mikulko, advertising manufacturing manager.

Paz received her B.A. in speech communications from Montclair State University.

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Still Satchmo After All These Years

I'VE OFTEN DISCUSSED chart spans in this space, but in the 7½ years I've been writing Chart Beat, there's never been one like the one I'm about to mention.

There is an artist on a current Billboard chart who made his first appearance on a Billboard chart 53 years, four months, and two weeks ago. The date was April 6, 1946, and the song was "You Won't Be Satisfied (Until You Break My Heart)" on the Decca label. It was a duet between two artists, both of whom would one day achieve legendary status: **Ella Fitzgerald** and **Louis Armstrong**.

Trumpet virtuoso Armstrong continued to chart, even during the rock era. During the height of Beatlemania, he was the first artist to break the Fab Four's 14-week stranglehold on the No. 1 spot on The Billboard Hot 100 with his take on the title tune from the Broadway show and movie "Hello, Dolly!"

Four years later he topped the British singles chart with "What A Wonderful World," a song that didn't achieve popularity in the U.S. until 1988, when it was included in the "Good Morning Vietnam" soundtrack. That's when it peaked at No. 32 on the Hot 100, almost 17 years after Armstrong's passing.

Now, "Wonderful World" is back on the charts, thanks to **Kenny G**. The saxophone virtuoso has incorporated Armstrong's vocals in a new version released on Arista, and that single bullets 66-54 on Hot 100 Singles Sales.

Should the single make it to the main chart, it will be Armstrong's first appearance since the original charting of "World" in 1988. It will extend his rock-era chart span to 43½ years, dating back to his 1956 version of "Mack The Knife," a recording that helped inspire **Bobby Darin** to record the same song.

CHART
BEAT™



by Fred Bronson

STILL 'MADLY': At the 80-week mark, **Shania Twain's** "You're Still The One" is just a week away from matching **Eric Clapton's** 81-week run on the Adult Contemporary chart with "Change The World." Clapton, however, is no longer the longevity leader when it comes to AC. Australian duo **Savage Garden** has the longest AC run of all time with "Truly, Madly, Deeply" (Columbia), which only dips 11-12 in its 84th chart week. That's just 20 weeks shy of two years, a mark the Garden could easily reach given the slow decline of this former No. 1. Meanwhile, Clapton returns to the AC chart this issue with "Blue Eyes Blue" (Columbia/Reprise), which bullets 12-4 on The Billboard 200.

'POWER' FULL: Although his "Staying Power" (Private Music/Windham Hill) album slides 43-50 on The Billboard 200, "Ally McBeal" guest star **Barry White** has still achieved his second-highest ranked album of the last 21 years. Only "The Icon Is Love" has performed better, peaking at No. 20 in November 1994. To find a White album that did better than that, you'd have to go back to 1977—the year "Barry White Sings For Someone You Love" peaked at No. 8.

STILL BOTTLED: **Christina Aguilera's** fourth week at No. 1 on the Hot 100 with "Genie In A Bottle" (RCA) means that Latin artists have topped the chart for 14 weeks in 1999, tying the mark set in 1996. The difference: Spain's **Los Del Rio** held sway for all 14 weeks with "Macarena" (Bayside Boys Mix), also on RCA.

MARKET WATCH™

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1998	1999		1998	1999
TOTAL	446,596,000	450,440,000 (UP 0.9%)	CD	297,994,000	334,889,000 (UP 12.4%)
ALBUMS	372,393,000	397,461,000 (UP 6.7%)	CASSETTE	73,499,000	61,675,000 (DN 16.1%)
SINGLES	74,203,000	52,979,000 (DN 28.6%)	OTHER	900,000	897,000 (UP 0.3%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,929,000	13,392,000	1,537,000
LAST WEEK	LAST WEEK	LAST WEEK
14,579,000	12,994,000	1,585,000
CHANGE	CHANGE	CHANGE
UP 2.4%	UP 3.1%	DOWN 3%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
14,390,000	12,376,000	2,014,000
CHANGE	CHANGE	CHANGE
UP 3.7%	UP 8.2%	DOWN 23.7%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE			
	1998	1999	CHANGE
CHAIN	41,437,000	28,391,000	DN 31.5%
INDEPENDENT	11,066,000	7,693,000	DN 30.5%
MASS MERCHANT	21,647,000	16,759,000	DN 22.6%
NONTRADITIONAL	54,000	136,000	UP 151.9%

ROUNDED FIGURES FOR WEEK ENDING 8/8/99

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

The King Still Reigns.

His latest release:

ELVIS PRESLEY: ARTIST OF THE CENTURY

How else do you describe the worldwide #1 selling recording artist of all time?

130 gold, platinum and multi-platinum RIAA certifications.

Long live the King.



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YOU NEED TO KNOW...

...about how the critics are raving

"His voice is a flash of gold, blinding and enticing in its purity."

- Christopher Farley, *Time*

"...Anthony captivates with the sheer, stunning power of his voice."

- James Patrick Herman, *Elle*

"(He's) someone who could compete with the great pop figures of the century."

- Peter Watrous, *The New York Times*

...about his extraordinary success so far

- 1999 Grammy® Winner - Best Tropical Latin Performance
- First salsa performer to sell out Madison Square Garden TWICE
- 2 gold albums in US and over 3 million albums sold worldwide
- A critically acclaimed stage and film actor
- Next up: Scorsese's "Bringing Out The Dead"

...about the major coverage to come

Sunday New York Times Magazine Cover • Request Cover • People En Español Cover • and features in: Time • Newsweek • USA Today • People • Teen People • Vibe • Elle • US • Entertainment Weekly • Mademoiselle • New York Times Arts & Leisure • Los Angeles Times Calendar • Washington Post • New York Daily News • New York Post and many more to follow!

MarcAnthony i need to know



The premiere single from his highly anticipated Columbia debut

Self titled album in stores Tuesday, September 28.

On tour soon.

Single produced by Cory Rooney for Cory Rooney Entertainment • Management: Marc Anthony Productions

www.marcanthonyonline.com • www.columbiarecords.com



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