THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

SEPTEMBER 4, 1999



Can 550 Music Deliver On Its Rock Promise?

BY CARLA HAY

NEW YORK—With the majorlabel landscape having been radically reshaped in the 1990s as a result of consolidation, belttightening, and the rise of new



technologies, among other factors, smaller imprints have increasingly

been viewed as better-suited to quickly react and adapt to fastchanging times and tastes.

The road has not always been an easy one for all of these major-label affiliates, however, as they have attempted to (Continued on page 106)

Indie Concert Promo Biz Reshaped By SFX's Rise

BY MELINDA NEWMAN

LOS ANGELES—Less than three years ago, SFX was known as a broadcasting company, national tours con-

trolled by one presenter were the exception, and the term "independent promoter" didn't exist.

My, how things change.

SFX is now the biggest concert pro-

moter in North America, having spent more than \$1 billion to buy 11 regional companies and one international promotion company, as well as 82 venues. Any concert presenter not under SFX's corporate umbrella is now known as an independent promoter, a description that had never

> been used in the more than 30 years regional promoters have been around.

One industry source sums up the revolution of the past three years like this: "You've got one company buying up

everyone they can. They're paying stupid dollars, and they're marching toward world domination."

(Continued on page 105)

Etheridge Rocks Back On Island With 'Breakdown'



BY LARRY FLICK

NEW YORK—By the time "Breakdown," Melissa Etheridge's first collection in four years, hits retail on Oct. 5, it will have already undergone approximately six months of pre-release marketing and promotion by the Island Def Jam (Continued on page 117)

PopKomm Probes Web's Potential

BY DOMINIC PRIDE

COLOGNE, Germany—The Internet can be instrumental in the A&R process and will become a promotional tool as valuable as touring, radio, or press, conference delegates at PopKomm were told.

These themes emerged at "The Digital Challenge: Music And New Technology," the two-day conference session presented Aug. 20-21 by Billboard and supported by the German Multimedia Assn. (DMMV).

This year some 16,235 attended the trade fair, held here Aug. 19-22, up 1.9 % from last year's figure of 15,924. Exhibiting companies num-

(Continued on page 108)

U.K. Proms Gets Album Series

BBC Music Issuing Discs From Classical Festival

BY BRADLEY BAMBARGER

LONDON—In its 105th season of making a vast array of classical music available to a broad public, the two-month performance and broadcast festival here known as

the BBC Henry Wood Promenade Concerts continues to step up its ambitious campaign to "brand" its uniquely populist spin on high-art ideals.

Popularly known as "the Proms," the

72-concert festival is held at the 6,000-capacity Royal Albert Hall from mid-July to mid-September. It has long earned renown as the

biggest musical event in the world—and a peerless program for developing a new classical public under the BBC's mandate to "inform, educate, and entertain" (Billboard, Sept. 12, 1998).

The Proms show-cases the cream of the world's classical talent in adventurous programs, with every concert aired both live and in repeat on BBC Radio 3—reaching some 2.5

million listeners every year. And the Proms touches tens of millions more via select BBC TV broad-

(Continued on page 111)

Firm Offers Twists On In-Store Airplay

BY ED CHRISTMAN

NEW YORK—A new in-store music airplay service that will include advertising in its programming could bring additional revenue to traditional music retailers. The interest of Trans World Entertainment Corp. and the Wiz has been piqued by the service, which is supplied by a newly formed company, DistributedMedia.

The company's Sight & Sound System is designed to allow chains to create a number of genre-specific merchandising zones within each store, aimed at maximizing retail sales. The programming would gen(Continued on page 116)

CLASSICAL MUSIC
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BEGINS ON PAGE 43

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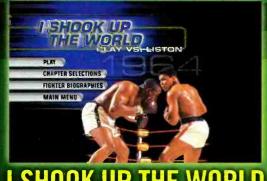
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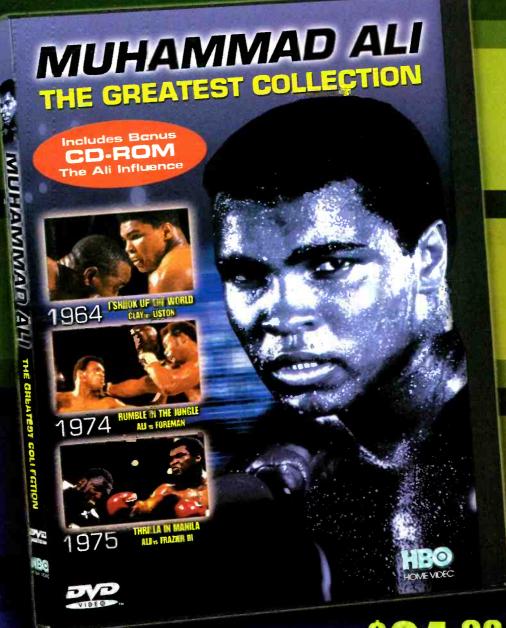
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EMI Music Nets \$500 Mil In Bond Sale

Proceeds From U.S. Offering May Be Used To Refinance Debt Or To Invest

BY DON JEFFREY

NEW YORK-EMI Music, the only major record company without a deeppocketed parent company to finance its activities, has become one of the few to tap the capital markets in a bond offer-

The company recently sold 10-year 8.375% notes worth \$500 million, an amount that is larger than most initial public offerings of stock.

A spokeswoman for EMI Group plc says the proceeds will be used for "general corporate purposes." She adds that it is the company's first bond offering in the U.S.

London-based EMI has sold the bonds through its Los Angeles-based Capitol Records Inc. subsidiary because, according to some sources, EMI is not registered to sell securities in the U.S. The notes were sold until Aug. 27 privately to institutional

EMI's shares trade publicly, but only on the London Stock Exchange. At press time, they were selling at 5.3 pounds each, up from 4.4 pounds in early June.

Some observers say that EMI may use the proceeds to invest in new-media properties and technologies and to make acquisitions. Others maintain that its intention is to restructure the balance

Moody's Investors Service, which rates bond offerings, says in a report on the Capitol sale that EMI is unlikely to use the proceeds to make large acquisitions. "That would come as a surprise to me," says Christian Rauch, VP of European corporates at Moody's in London. "That would be inconsistent with what the company represented to us.

Any acquisitions are more likely to be on the scale of its recent purchase of the Windswept Pacific music publishing cata-

log.

The agency has given the bonds a Baa1 rating, which is one of the lower investment-grade ratings. Although the outlook for EMI is "stable," Moody's states, the rating is "tempered by uncertainties about the overall growth prospects for the global music industry and the recent weakness in the company's operating per-

EMI has itself been the target of much acquisition speculation, in part because it 'It makes sense to replace shorter-term bank debt to have a spread of maturities'

- CHRISTIAN RAUCH -

is the only major stand-alone record company, and also because its performance has faltered in recent years.

For the fiscal year that ended March 31, revenue fell 1.7% to 2.37 billion pounds (\$3.92 billion), while pretax profit dropped 26.1% to 227.1 million pounds (\$375 mil-

Global market share for the year slipped to 13.5% from 14.2%, according to Moody's. In the U.S. this year through June 30, according to SoundScan, EMI was in last place in both current and total album share, at 9.3% and 10.3%, respectively, both down from last year.

A company spokeswoman indicates that the bond proceeds may be used to refinance debt. "We're refinancing short-term bank debt with long-term capital market debt in order to diversify our sources of funding," she says.

Rauch says, "It makes sense to do that, to replace shorter-term bank debt to have a spread of maturities on the balance

EMI's debt as of March 31 was \$1.17 bil-

Paramount Plans Big Shipment For 'Titanic' DVD: 1 Million Units

The unit

shipment is more

than double any

other DVD title

since the format

debuted in 1997

BY EILEEN FITZPATRICK

LOS ANGLES—After breaking box office and video sales records, "Titanic" has shattered the record for DVD.

In the biggest pre-order to date, 1 million units of "Titanic" on DVD will ship to

stores in North America for its Tuesday (31) street date.

With player penetration estimated at just more than 2 million, there will be enough "Titanic" DVDs for one out of every two own-

The unit shipment is more than double any other DVD title since the format debuted in 1997. Other titles, such as "Air Force

One," have shipped in the 250,000-400,000

"This reinforces that DVD is absolutely the future," says DVD Video Group chairman and executive VP of Philips Entertainment Worldwide Emiel Petrone. "'Titanic' has already sold 30 million units on VHS, but with great studio support, you'll see DVD numbers

jump as well."

Unlike other hit movies, "Titanic" will be released with few added features. The 194minute film will be accompanied by its original theatrical trailer and will be packaged with a 10-page booklet and new cover art.

The disc is priced at \$29.99 (\$39.99 Canadian) with a minimum advertised price of

In addition to the tremendous box office success of "Titanic," which has taken in \$1.8 billion worldwide, Petrone says that high DVD awareness levels also helped drive "Titanic" pre-orders.

"There is a 70% awareness level among con-

sumers, and that's an enormous step forward for DVD," says Petrone. "There's a large rumor that player prices will drop down further than their current \$299 price point, and with titles like 'The Matrix' coming out, this fourth quarter is going to be more explosive than ever."

Paramount executives were unavailable

LETTERS

WE MUST SHOW FEMALE EXECS R-E-S-P-E-C-T

Regarding "Sadly, The Times They Are A-Changin'," I agree and disagree with the headline on the column (Music to My Ears, Billboard, Aug. 14), which addressed the lessons of Woodstock '99.

Yes, I see changes in the music business that show caring for others. In terms of respect toward women and different ethnicities, however, I see no radical change.

As one of the first women to achieve a senior position within the music business in the '70s and '80s, I experienced ridicule, challenges, and more when I worked as GM and subsequently senior VP of Chrysalis. This is not a criticism of Chrysalis nor of the entire music business. There are many men and women I have met through the years who genuinely care about people, and I consider them with great respect.

But I felt a radical shift with the advent of rapidly changing technology and a more competitive business that cares less about artists, songwriters, or employees as people than product, formats, and overhead costs.

I consider it significant that in 1999 there are still relatively few women in senior executive positions in the major publishing and record companies.

I saw no women's names among those considered for Warner's top job, for instance. And when I looked at Universal's list of senior execs after the purchase of PolyGram, I also saw none. I am even more concerned when I see few women's names in anything I read about the Internet.

There is much applauding recently of women artists' achievements, yet I also do not see a dramatic shift in the number of women in A&R departments.

What does this have to do with Woodstock '99? Until we reach an understanding that people of whatever gender, ethnicity, religion, age, or job title are all equally valuable, we show disrespect for human life. This is conveyed in many ways—to young people, in particular-and if we do not respect them, they will not learn to respect themselves. If they do not respect themselves, they will not respect others.

Music is a powerful force and should be used to enhance people's lives. We have a means to help young people learn to value life—their own and others'.

> Ann Munday MundaythruSunday Music Los Angeles

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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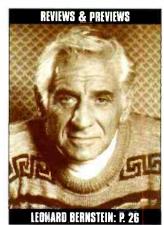
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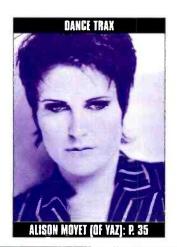
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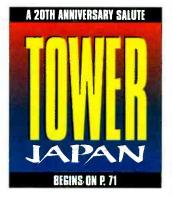
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Nashville Writer Sims Pacts With BMG Songs

BY CHET FLIPPO

Tommy Sims has been signed to a multiyear, worldwide co-publishing agreement by BMG Songs in association with RBI Entertainment.

lishing, has also bought, for an undisclosed sum, RBI Entertainment's recorded music catalog and entered into a futures deal with the company.

such acts as Chapman and Third Day.

BMG Songs president Danny Strick, in announcing the agreement, noted that Sims is a songwriter who can "deliver hits across all genres, and we are preextend his reach in the marketplace."

Sims is the co-writer with Wayne Kirkpatrick and Gordon Kennedy of the Grammy-winning song "Change The World," as recorded by Eric Clapton, as well as cuts on Garth Brooks' new Chris Gaines project. He is a Chicago native who grew up on gospel music and worked as minister of music in his church.

He first worked in Nashville as bassist for the contemporary Christian group White Heart. After being signed by Brown Bannister to a publishing deal with RBI Entertainment, he wrote, cowrote, and produced for a number of Christian artists. He also worked with Michael Bolton, the Divinyls, and Bruce Springsteen.

In 1997, his song "Love Is The Right Place" was a top five country hit for Bryan White. He has two current sin-

Strick notes that the RBI catalog acquisition will strengthen BMG Songs. "It will further increase our profile in country and gospel music," he says. "We are looking forward to working closely with Dan Raines, Brown Bannister, and the RBI team in finding and developing important new writers for the future."

RBI's current writer roster includes Phil Madeira, Joel Hanson, Jaime Kyle, and Allison Mellon.

BMG Songs will represent Sims' back catalog, including songs cut by such artists as Trisha Yearwood, Amy Grant, CeCe Winans, BLACKstreet, and Cher. The RBI catalog itself also includes songs recorded by such artists as Keb' Mo' and Point Of Grace.

RBI Entertainment director of publishing Janie West will continue in that position and will work in that capacity with BMG Songs' Clyde Lieberman on the catalog.

NASHVILLE—Nashville songwriter

BMG Songs, a unit of BMG Music Pub-

RBI Entertainment was begun in Nashville in the early '90s by Brown Bannister and Dan Raines. Bannister is producer of such Christian artists as Amy Grant, Point Of Grace, and Steven Curtis Chapman. Raines is president of Creative Trust Inc., the management firm of

pared to use all of our resources to

gles-"Lost In You" and "It Don't Matter To The Sun"—from Brooks' album "Garth Brooks In . . . The Life Of Chris

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Creed's Wind-Up Set Gets Unique Push

BY ED CHRISTMAN

NEW YORK-Wind-Up Records and Creed are using the highly anticipated upcoming release of the band's new album, "Human Clay," to help retailers cross-promote their stores and online sites.

The label has designed an integrated promotion that allows nine music chains, with a combined total of 3,200 stores; three pure E-merchants; and 160 modern rock stations to offer shoppers and listeners a free digital download of the first single, "Higher," from the album, which will be released Sept. 28 (see story, page 18).

Another aspect of the promotion allows those retailers who wanted to participate-Amazon.com, Best Buy, the Musicland Group, National Record Mart, Tower Records/ Video/Books, Trans World Entertainment, Wherehouse Entertainment, and the Coalition of Independent Music Stores—to each have an exclusive Creed track from the album available for streaming.

"If Creed fans want to hear the album before it is released, they have to visit each retailer's Web site,' says Alan Meltzer, CEO of Wind-Up Records. He says retailers are supporting the promotion through extensive in-store signage.

'The signage in stores is directing people to that chain's Web site. and that is the end game," says Meltzer. "For one month, it will be the biggest thing going on in their stores and on their Web sites." He says each store will display 12-20 signs touting the Creed promotion. He also expects that the download will get a prominent position on each merchant's home page.

Meltzer says Wind-Up hopes to ship 2 million units of the album by

street date. The digital download is being handled by Liquid Audio.

In addition to retail, the download of "Higher" will also be promoted by the modern rock stations, all of which are vying to win a free Creed

Each download will be tracked and credited to the referring station's Web site. The radio station with the highest percentage of listeners in its market who download the song before Sept. 28 will win the concert.

"Higher" is timed so that two weeks after receipt, the download will convert to a 30-second sample of the song.

(Continued on page 107)

Cross-Promoting 'Clay' | The Artist, Arista Ink Licensing Deal

BY MICHAEL PAOLETTA

NEW YORK—The Artist formerly unaffiliated with a major label is now back in the fold—for one album, at

On Aug. 25, The Artist Formerly Known As Prince signed a licensing deal with Arista Records that will see the release of the new album "Rave Un2 The Joy Fantastic" in early November (Billboard Bulletin, Aug. 25). The set will be preceded by the single "The Greatest Romance Ever Sold" in late September.

The Artist says that 100,000 copies of "Rave Un2 The Joy Fantastic" will be released on NPG and distributed through his Web sites: 1800New-Funk.com and Love4OneAnother. com. "It will be an enhanced CD with many surprises," he adds of the spe-

cial-edition copies, though he declines to elaborate on the content.

'Rave Un2 The Joy Fantastic" marks The Artist's first studio album for a major label since 1996's "Chaos And Disorder" on Warner Bros. That set sold 125,000 units in the U.S., according to SoundScan.

"The day is dawning when artists

and executives will be able to sit down and agree on a partnership instead of the standard 'sharecrop-ping' deal," says The Artist, who has been a vocal critic of traditional label-artist business deals. "50/50 or 60/40 is a partnership; 85/15 or less is not. Arista and I have an agreement, not a disagreement. Ultimately, things work better this way."

Of his hopes for his new label pact, The Artist-who has in

recent years been selling his recordings to consumers on the Internet as well as directly to retailers—adds, "I look forward to hearing my songs on the radio again. It's been a while.'

According to Clive Davis, CEO/ founder of Arista, the agreement is for the one album, with the possibility for a second. And, says Davis, "The Artist has committed to doing a worldwide tour."

Arista has licensed the album from The Artist's own label (NPG Records) for the U.S.; Arista/BMG has licensed the set for the rest of

Londell McMillan, representative for The Artist, was a catalyst for the new deal, the parties say.

"The Artist is youthful, fresh, creative, and electrifying," Davis says. "He is truly one of the few artists in our era who has led the way and been the voice of a generation. The people are ready for this album.

"His music says it all," continues Davis. "The new album is soulful. funky, rock, and cutting-edge, all at the same time. It's an album for the new millennium.'

For the past 15 years, Davis says, he wanted to be associated with The Artist. "He's one of the few artists in our era who has continuously led the

'The day is

dawning when

artists and

executives will

be able to sit

down and

agree on a

partnership'

- THE ARTIST -

way," he explains.
"He's also one of the greatest performing talents of our time. So, when I had the opportunity to sign him to the label, I not only did it for myself but for the future as well. You must show your relevance for today and the future."

While the label is still forming its promotional campaign, it has confirmed a listening party for the media on Sept. 16 in New York.

The set features guest performances by Chuck D., Sheryl Crow, Ani DiFranco, Maceo Parker, and Gwen Stefani of No Doubt, It was produced by The Artist's former producer: Prince.

Since 1995, after departing Warner Bros. on less than amicable terms (The Artist cited problems regarding ownership and long-term contracts), The Artist has been releasing recordings—including the five-disc set "Crystal Ball"—on his own label, NPG Records, which he will continue to do. (According to NPG, "Crystal Ball" has sold 250,000 units.)

Two years ago, after ending a distribution deal with now-defunct EMI Records, The Artist began selling his titles online and directly to stores.

On Aug. 24, Warner Bros., under an earlier agreement, released "The Vault . . . Old Friends 4 Sale," a collection of previously unreleased Prince songs.



Juggy & Baby. Juggy Murray, founder in 1957 of New York-based Sue Records, poses with R&B great Baby Washington as they hold copies of a new Sue album, "Just Baby N Me And Lee," a compilation of newly recorded sessions featuring Washington and Lee Pulley. Murray himself is one of the background singers.

Eritmo Site Aims To Tailor Latino Content

BY JOHN LANNERT

A new Latin music Web site slated to launch Sept. 7 is taking aim at securing a potentially lucrative niche in the Latin American online music sector.

"Our goal is to be the premier marketer of Latin talent on the Internet. savs Francisco de la Torre, CEO of Miami-based Eritmo.com.

To achieve that objective, de la Torre will depend on a passive customization technology that will enable Eritmo to develop profiles of visitors based on their preferences when they check out the Web site.

The upshot, says de la Torre, is that record companies "are going to be able to receive feedback from a specific audience targeted by the labels. Therefore, we will become a very powerful research mechanism in the music industry.'

In the meantime, however, de la Torre says Eritmo, a free service to its visitors, will focus on its entertainment content, which is housed in six different channels, including music, news, and chat rooms. Visitors will be able to interact in English, Spanish, and, later this year, Portuguese.

'Our goal is to be the premier marketer of Latin talent on the Internet'

- FRANCISCO DE LA TORRE -

Compelling content will be key for the interim, asserts de la Torre, as the revenue stream for Eritmo will initially be provided through advertising connected to the channels' program offerings.

Eritmo's passive customization technology will play a role in determining the Web site content, according to de la Torre.
"We allow a visitor to be identi-

fied by our system, and the visitor will show patterns of preferencein news, music, and concerts," says de la Torre. "When the visitor returns, our system will recognize those preferences and will present those preferences to the visitor.

The more the visitor comes, the more our system learns about his experience.

Among Eritmo's founders and board members are Roland Hernández, chairman of the Telemundo Group; Michael H. Jordan, former chairman of CBS; and Derek Reisfield, former president of new media, CBS. Raúl Vásquez, a industry veteran in the Latin American record business, has been named COO of

Says de la Torre, "We are merging talent from different backgrounds, and that sets us apart in terms of covering this interesting and booming genre.'

By the end of the year, Vásquez expects Eritmo will begin selling recorded product on a country-bycountry basis in Latin America. He envisions alliances with fulfillment houses in the U.S. and Latin America to provide product for sale.

Vásquez adds that whenever the labels "open up their catalogs for downloading, we are going to use whatever format they decide to use. But so far, none of the majors is licensing music for downloading purposes.

Yahoo! To Sell Downloads

Mega-Portal Partners With Emusic For Deal

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—The digital distribution of music appears to be following the path of so many other Internet phenomena. Now that smaller dedicated sites have made the case for music downloads, many are quickly aligning with the large portal sites.

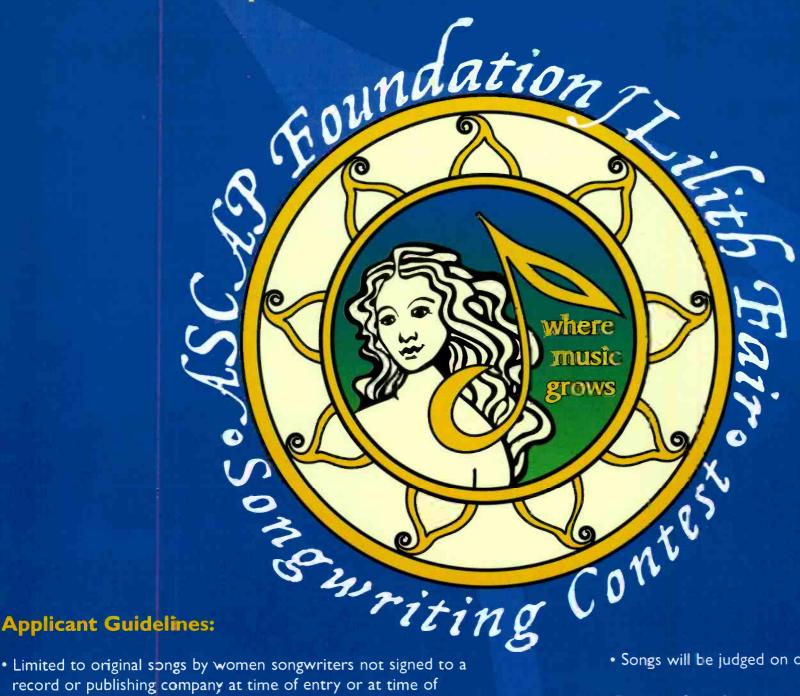
The latest highly trafficked content turnstile to begin selling music downloads is Yahoo! Digital, Yahoo!'s long-awaited multimedia site. The Internet company's new site (http://digital.yahoo.com) catapults Yahoo! into an already-competitive market that includes Lycos and America Online, as well as a handful of smaller, music-only

In a partnership with Emusic. com, Yahoo! Digital is selling music downloads via both the Liquid Audio secure-compression format and the open MP3 format. It is also using select technologies from Beatnik.com. The site provides a means for users to remix selected tracks online, view ondemand videos, interact with artists via live programs, receive streaming audio content from Yahoo! Broadcast Services (formerly broadcast.com), and browse a licensed music directory. Beginning Monday (30), it will also offer the opportunity for users to selfpublish and sell their own music

"It was important to find a secure format for the comfort of the labels. At the same time, we wanted the open MP3 standard because the user base is ferocious, and there are artists like Chuck D who believe the secure stuff is a

(Continued on page 16)

The ASCAP Foundation/Lilith Fair Songwriting Contest: A Competition for New Women Songwriters



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If you have questions call 1-877-835-0611.







Wilson Files Suit

Seeks To Dissolve Venture

'There is no

doubt in my

mind that

Brian doesn't

understand the

true nature of

this action'

- JOE THOMAS -

BY CHRIS MORRIS

LOS ANGELES-Beach Boys founder Brian Wilson has filed a suit to dissolve a joint venture with Joe Thomas, the onetime label executive who co-produced Wilson's Giant Records album "Imagination."

The action was filed Aug. 23 in California Superior Court in L.A. by Wilson's wife, Melinda, who also acts as the musician's conservator (Billboard Bulletin, Aug. 24).

The stinging document alleges that since Wilson and Thomas worked on the 1998 album, "Thomas has used his association with Wilson to further

his own interests and/or raise his profile in the entertainment industry and has, at every turn, attempted to inject himself into Wilson's professional life and career and reap profits not commensurate with Thomas' contributions and pursuant to arrangements never agreed to by Wilson.' In addition to a dissolution of the

Wilson/Thomas Productions venture, the suit seeks a declaration that Wilson is free to record his next album and pursue other entertainment-industry activities without Thomas' participation, as well as be awarded compensatory and

punitive damages to be determined.

According to the suit, Thomas met Wilson in the summer of 1995 when, as an executive at Downers Grove, Ill.-based Platinum Entertainment, Thomas sought the permission of Wilson and the other Beach Boys to release an album of covers of the group's songs. (That album, ulti-

mately titled "Stars & Stripes," was released in 1996 by Platinum's River North Records imprint, which was headed by Thomas.)

The suit claims that Thomas, while still employed by Platinum, began to solicit a relationship with Wilson, hoping to co-produce the singer/songwriter's next album.

(Continued on page 16)

U.S. Sales Boost BMG Revenues

BY DON JEFFREY

NEW YORK-A sharp increase in U.S. market share and a turnaround in Japan led BMG Entertainment to post a 6.9% rise in revenue for the fiscal year that ended June 30, to \$4.6 billion from \$4.3 billion the year before. Strauss Zelnick, president/CEO of the privately held music company, adds that operating profit increased by "double digits."

BMG's U.S. market share for current or new albums this calendar year through June 30 rose to 17.5% from 13.8% in the same period last year, making it No. 2 among the five majors. In total album share, BMG was in fourth place at 14.4% because its catalog is weaker than most of the majors, but that percentage was up as well, from 11.7% the year before.

Looking ahead to releases from artists like Toni Braxton, Eurythmics, and the Dave Matthews Band. Zelnick says, "In the U.S., current market share will be in this range throughout the calendar year.'

As in previous years, BMG dominates the singles market, with a 25% share, according to SoundScan. Zelnick says that BMG has been "more aggressive than our competitors [in promoting singles]. BMG's success is entirely driven by new releases. Our goal is to translate hit singles into album sales.'

The company is particularly gratified that its share of the alternative rock market has risen to 13.5% this year. Though it still ranks only No. 4 among the Big Five in that genre, the percentage is a significant increase over previous years.

Zelnick says, "It really is a priority of ours. Five years ago when I got here, the biggest hole we had was in alternative. Now there isn't a genre in the business we're not strong in.'

BMG's top-selling albums worldwide in the past fiscal year were by Ariola/RCA's 'N Sync and Arista's TLC, Whitney Houston, and Sarah

McLachlan. The company says 25 albums sold more than 1 million units worldwide.

As for international operations, the company reports that it was No. 1 in local repertoire in 10 countries.

Rudi Gassner, president/CEO of BMG Entertainment International, says, "We have always had that strategy to build up local repertoire. This takes time; it's not going to be an overnight success. It takes investing, and we have invested. It's also the mind-set of the managing directors in those countries. They have a clear target for developing local repertoire in their countries, not merely being marketers of domestic music.'

Some of the top local overseas acts

have been Modern Talking in Germany, Eros Ramazzotti in Italy, and Leandro E Leonardo in Brazil.

Gassner adds that a return to profitability for BMG's Japanese subsidiary led to a turnaround for BMG Asia. He credits the success to BMG Japan artist Misia, whose debut album has sold more than 3 million units, as well as to "streamlining the organization, streamlining the artist portfolio, and changing management."

BMG is part of Gutersloh, Germany-based Bertelsmann A.G., an \$18 billion music, TV, and publishing company. Among its other labels is Windham Hill Group, which gave BMG the leading market share for new age music.



Daisies in Bloom. Country trio Shedaisy has had its debut album, "The Whole Shebang" (Lyric Street/Hollywood Records), hit No. 1 on the Heatseekers chart several times, beginning with the May 29 issue. The album's first single, "Little Good-Byes," is riding high on the Hot Country Singles & Tracks chart, where it stands this issue at No. 8. The three sisters in Shedaisy, who plan to tour next year, will have an as-yet-untitled song featured in Disney's direct-to-home-video release "Mickey's Once Upon A Christmas," due Nov. 9. Shown proudly displaying their Billboard Heatseekers T-shirts, from left, are Kelsi Osborn, Kassidy Osborn, and Kristyn Osborn.

Amazon Offers Atlantic, Elektra Downloads

LOS ANGELES—Amazon.com is expanding its free download area with new tracks from Atlantic Records and Elektra Records

Five Atlantic artists and five Elektra artists will be featured over the next two months, leading off with two tracks from Emmylou Harris and Linda Ronstadt's new duets album, "Western Wall: The Tucson Sessions.

Tracks "For A Dancer" and "Sweet Spot" from "Western Wall" went up on Aug. 26, and each week new tracks from other artists will be added. Tunes will be available for a month from their issue date.

Other rotations include songs from Stereolab, Old 97's, and Natalie Cole on Sept. 9; Phil Collins, Kris Kristofferson, and the Kronos Quartet with Philip Glass on Sept. 16; and Ibrahim Ferrer, Buena Vista Social Club, and the catalog track "Carpet Crawlers" from Genesis (with Peter Gabriel) on Sept. 23.

With the exception of the Genesis track, specific songs have yet to be determined.

"This is our first major campaign with two labels," says Amazon digital download product manager Greg Hunt. "Our others have been one-off tracks from a variety of labels.

Hunt hinted that the deal may be extended to other Atlantic and Elektra artists. "These are the only ones announced publicly, but we believe more artists will come later," he

With the addition of the Atlantic and Elektra songs, Amazon will offer 50 tracks from 35 major

Just last month, Atlantic announced a paid download initiative with the Tori Amos single "Bliss," which was made available to numerous E-commerce accounts (Billboard, Aug. 21).

But the Amazon promotion will test whether free downloads lead to album sales.

"Offering the free downloads have proved to be incredibly effective in selling albums," Hunt says, "and while it's obvious there are a variety of retailers out there doing the same thing, we're trying to show the labels that we do the best job."

As an example, Hunt says that during a recent free download promotion of a single from Lyle Lovett's "Live In Texas," 12% of total domestic sales-E-commerce and brickand-mortar—of the album came from Amazon. That figure dropped to 6% after the free download promotion ended, he says.

Although all the tracks haven't been selected for the Atlantic and Elektra promotions, the Buena Vista Social Club and Ferrer tracks will be previously unreleased material

EXECUTIVE TURNTABLE

RECORD COMPANIES. Keith Naftaly is promoted to VP of A&R/office of the president of Arista Records in New York. He was VP of A&R.

Virgin Associated Labels promotes Malcolm Carruthers to VP of marketing and Paige Ross senior director of licensing in Beverly Hills, Calif. They were, respectively, director of special projects for Virgin Music Worldwide and director of licensing.

Larry Willoughby is appointed VP of A&R at Capitol Records Nashville in Nashville. He was VP of A&R at MCA Records.

Danny McGuffey is appointed chief marketing officer/senior VP of Integrity Inc. in Mobile, Ala. He was senior VP/GM of Integrity Label

Roadrunner Records names Derek Oliver VP of A&R in New York and Eric Baker senior national director of promotion in Los Angeles. They were, respectively, VP of A&R at Elektra Records and regional director of promotion for RCA Records.

Artemis Records names Sage



Robinson VP of media/A&R and

Adam Spielberger director of

Internet marketing in New York.

They were, respectively, manager of

media and artist relations for Mer-

cury Records and project manager

senior director of promotion, rock

formats, for Wind-Up Records in

New York. She was director of rock

Sony Music names Robert

Cordes director of accounts receiv-

able and inventory accounting and

Patricia Jackson director of sales

services in New York. They were,

respectively, director of sales ser-

vices and associate director of sales

Joanne Grand is promoted to

NAFTALY

for a2b Music.



CARRUTHERS



WILLOUGHBY



STURGES

accounting.

PUBLISHERS. Tom Sturges is appointed executive VP of creative affairs for Universal Music Publishing Group in Los Angeles. He was VP/GM of T.w.i.s.m. Records.

RELATED FIELDS. Ivy French is named director of sales and marketing/media licensing, for BMI in New York. She was regional director of affiliate relations for CBS

Gabriela Benitez is appointed senior representative, West Coast, for Latin music at ASCAP in Los Angeles. She was assistant manager of the film, television, and new media department for peermusic.

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Hayes' 'Sun' Rises On Straight Line

BY CARRIE BELL

LOS ANGELES—Portland, Ore.born singer/songwriter/guitarist Lisa Hayes wasn't interested in major labels. And when they showed interest in her and her band, the Violets, she kindly but swiftly declined.

"I threw out all the business cards I got. It wasn't what I wanted for our career . . . I already knew who I wanted to be musically, and major labels like to tell you that isn't good enough. And they usually seem more concerned with numbers than people."

Hayes got none of these mixed messages when she was approached by the newly formed Straight Line Records, which will issue Lisa Hayes & the Violets' latest album, "Sun," Tuesday (31).

"Straight Line is just different. The whole experience of signing with them, making a record, and getting ready to get it out in the world has been one huge honeymoon," says Hayes. "It is small enough that we feel like we have a home. There is a sense of realness and longevity whenever I talk to someone there. Not to mention that the guys in charge have impressive résumés."

The label, which is part of Denon Active Media's Savoy Entertainment Group (SEG)—along with Savoy Jazz and Denon Classical-is run by a team of veteran producers/performers/A&R executives, including president Ed Roynesdal (whose credits include Patty Smyth, Jill Sobule, and Joe Jackson), senior VP of A&R Frankie LaRocka (Bryan Adams, Bon Jovi, Spin Doctors, David Johansen), and VP of A&R Stan Lynch, who was a founding member of Tom Petty & the Heartbreakers and a writer/producer for such acts as the Eagles, Don Henley, and Toto.

"Who better to understand the basic goals, dreams, and needs of artists than people who were once artists themselves," LaRocka says. "We wanted to create a place where everyone has creative input and where the songs are the most important thing. We believe in doing things among friends and doing it the old-fashioned way—in the trenches, slugging it out. We don't expect overnight success, but we do expect artists who are in it for the long haul."

"Sun" is the flagship release for



LISA HAYES & THE VIOLETS

Straight Line. According to Lynch, Hayes is the perfect artist to launch the label and represent its A&R philosophy. "She can sing and write songs, and she has a strong point of view, which is rare in this day and age. Not to mention that the girl can

STRAIGHT LINE

play when she steps foot onstage," Lynch says. "She had her songs together and was ready to record. She is exactly the kind of artist Straight Line wants to work with."

Under a newly inked deal, Straight Line (and the other SEG labels) will be distributed by the Atlantic Group.

Says Roynesdal, who played keyboards on "Sun," "The funding and power that a major brings to the table is undeniable and almost necessary to get a new company off the ground. That said, we intend as executives to be very involved with the making of the records, from producing to playing on them. It is up to us to spread the word about our artists, and our staff [of 11] will handle each from the ground up."

For Lisa Hayes & the Violets, the first stop is triple-A and hot AC radio, where "Open Your Heart" will be worked as a single around the record release date. "We have played a few different songs from the Violets in spotlight segments and intend to spend a little more time with it before we make the decision to add it to our playlist or not," says MD Kevin Welch of triple-A KINK Portland. "The tough thing is that there are a lot of female-fronted acts out there making good music, and we can't play all of them. Greg Ladanyi [Fleetwood Mac, Jackson Brownel doing the producing makes this one stand out a bit.'

The act introduced itself to retail with a showcase for Valley Media and for the field representatives and staff at the WEA home office. A record release party with a performance will be held Aug. 31 in Los Angeles' Luna Park. Eventually, the label intends to line up a series of in-stores with Borders and other West Coast gigs.

Says Scott Yeckes, Straight Line's VP of marketing, "We want to fan whatever flame pops up on the map, and Lisa is willing to work hard playing coffeehouses, colleges, small bars, etc. We aren't at the glamorous stage yet. Right now, we are into hard work and very little time off."

Such a work ethic appeals to Hayes, who is managed by Tidal Wave Entertainment Group and whose songs are published by Warner/Chappell Music. "I am a live animal. I'll play any place and give every performance my all because it is what I can do to further my career. It's my end of the bargain."

Wheat Sows Second Set

Sugar Free Full Of 'Hope' For Indie Band

WHEAT

BY MOIRA McCORMICK

CHICAGO—Independent Sugar Free Records has been carefully cultivating Wheat since signing the atmospheric, Boston-area indierock foursome three years ago. Now, Chicago-based Sugar Free (Billboard, March 28, 1998) is about to reap its second Wheat harvest,

as the band's sophomore effort, "Hope And Adams," arrives in stores Oct. 12.

For its new release, Wheat has made some higher-profile moves, utilizing producer Dave Fridmann, who

helmed the Flaming Lips' acclaimed new album, "The Soft Bulletin," and signing with Lips manager Scott Booker, as well as with a New Yorkbased booking agent (Robin Taylor of Inland Empire Touring) and publicity firm (Nasty Little Man).

Still, says Sugar Free co-founder Thaddeus Rudd, "Our goals on this project are relatively simple. There wasn't any artifice in putting this team together; we want to continue this organic growth and let the music rise to the next level."

Wheat's 1997 debut, "Medeiros," was the fourth release for Sugar Free; other label acts include Chris Mills, Diane Izzo, the Mekons' Jon Langford, and the Portland, Ore., band Sunset Valley (Billboard, June 13, 1998), whose second Sugar Free release, "Boyscout Superhero," also streets Oct. 12.

Wheat had formed the previous year as a quartet consisting of singer/guitarist/chief songwriter Scott Levesque, drummer Brendan Harney, guitarist Ricky Brennan, and bassist Kenny Madaras (since replaced by Kevin Camarce).

They were signed by Sugar Free after having played live only twice, according to Harney. The label's New York-based partner David Simkins, who had seen them first, started the ball rolling.

"His enthusiasm was really amazing," says Harney of Simkins. "We knew we'd be allowed a lot of freedom."

As for Sugar Free's impression of the band, Rudd says, "We heard beautiful,

elegiac guitar rock. The guitars were languid and fluid; the songs had a timeless, classic quality. 'Music for the inside of your head' was the way it worked for us."

What Sugar Free planned to do was develop the band gradually, he adds, giving it "just what it needed" at each level. "Medeiros" was released, as Rudd says, "with very little fanfare," though Sugar Free did issue a limited-edition metal box to house the CD, which was something the band had envisioned. "A lot of labels aren't going to do that because it's not financially worth it," observes Harney. "But Sugar Free understood us at a creative level."

Rudd says the "Medeiros" marketing plan was appropriately lowkey: "It was a press and word-ofmouth promotion; 'Medeiros' got a lot of rave reviews. And the record seemed to connect; reorders were consistent with sales at a developmental level."

(Continued on page 20)



Townshend Set Benefits Chicago Facility

Platinum's 'Live' Album Serves Dual Purpose For Who Legend

BY LARRY FLICK

NEW YORK—With the Platinum Entertainment double-CD set "Pete Townshend Live: A Benefit For Maryville Academy," due Sept. 28, the legendary artist has a twofold purpose.

'In addition to helping a worthwhile venture, this album represents my desire and attempt to make amends for a terrible mistake I made in 1993,"



TOWNSHEND

Townshend says, referring to an aborted Chicago gig on his Psychoderrelic tour. "After 11 years of not touching alcohol, I decided early that year to experiment with it again.

It went quite well at first." But by the time he got to Chicago

that spring, his experiments had taken a downward spiral. "I was just about to go onstage, and I had the most extraordinary anxiety attack," he recalls. "So, I decided to have a drink—a neat vodka—and I wound up completely fucking the concert up. I don't remember much about it, other

than the fact that I fell over and sprained my ankle. I can honestly say it was the first time that drinking affected my work. I was so miserable about the whole thing."

Two years later, while in Chicago for a performance of his stage adaptation of the Who classic "Tommy," Townshend took a step toward making amends. "I still felt so terrible," he says. "After talking with a friend who's involved with Maryville, it seemed like a good idea to come and do something special—for the people I fucked over, as well as this very important organization."

The Maryville Academy, established in 1883, is the largest residential child-care facility in Illinois. Serving more than 18,000 children annually, it's recognized as a national leader in treating physically, sexually, and emotionally abused youth.

"Our society is in dire need of enlightening on this topic," Townshend says. "I don't believe that we always take child abuse as seriously as we should. I think in some ways, we've become numb to the fact that there are so many children in pain. It'll be an honor if this album brings

new attention to the issue.

Recorded Aug. 16, 1998, at the House of Blues in Chicago, the album features spirited versions of Who classics, solo gems, and surprise cover songs. For the project Townshend assembled a one-off band featuring Jon Carin on keyboards, Tracey Lanagran on guitar and backing vocals, percussionist extraordinaire Jody Linscott, Chucho Merchan on bass, and Peter Hope-Evans on harmonica.

The album will be available via Platinum Entertainment, a Chicago indie (Continued on page 23)



Iced Earth Lives. Century Media Records band Iced Earth is trekking across Europe in support of its latest album, "Alive In Athens." The double-CD set culls material from the enduring metal act's five previous albums. Pictured, from left, are band members Jon Schaffer, Jimmy McDonough, Matthew Barlow, Larry Tarnowski, and Brent Smedley

PBS & WB Celebrate An Inspiring 'Climb'; **Metropolitan Looks Beyond Loss Of 2 Execs**

AIN'T NO MOUNTAIN HIGH ENOUGH: While artists are often barraged with requests to help out one worthy cause after another, some issues resonate more deeply than others. Such was the case with "Climb Against The Odds," a project that benefits the Breast Cancer Fund and PBS. The album came out Aug. 24 on PBS/Warner Bros. Records.

"Climb Against The Odds" is the soundtrack to a national public television film of the same name that documents five breast cancer survivors' 1998 attempt to climb Mount McKinley in Alaska. More than 60 public

TV stations have committed to airing the program. The documentary will come out on home video Nov. 2 on Docurama.

Among the women contributing previously released tracks to the movie and soundtrack are Indigo Girls, Nanci Griffith, Paula Cole, Celine Dion, k.d. lang, Mary Chapin Carpenter, Sweet Honey In The Rock, and Billie Myers.

Myers was playing Lilith Fair last summer when she came across the Breast Cancer Fund's tent. "I was somewhat startled by the breast cancer epidemic—that it strikes one in eight women," she says. "They were selling girl tags [dog tags with inspirational messages on them] to raise money. I said, 'Give me a load of tags,' and I talked about them from the stage before I did the song 'Mother, Daughter, Sister, Lover,' each night.'

Naturally, that song—about the roles women playbecame the song Myers donated to the project, and she admits it's taken on a whole new meaning for her. "I don't listen to the song the same way," she says. "The awareness I have about breast cancer, the chance to participate—they've given me more than I've given them."

Jeanne Rizzo, co-producer of the soundtrack and executive producer of the documentary, says the participating artists were wonderful. "Lilith Fair and the climb began at the same time last summer, and every day at Lilith we had artists coming by wanting to know how the climbers were doing. We'd tell them they were at 8,000 feet or 11,000 feet. They were really interested."

The first act to sign on was Indigo Girls; Rizzo knew the duo from her years of managing Ferran. "I approached them before I went to the mountain. I was trying to bring music to the project whose lyrics would help advance the story. That was a big challenge with filmmakers who saw music as background."

Because the project's tracks were donated, Rizzo says that she "may just break down in front of everybody" if the record doesn't sell at least 50,000 units. "I'd really like it to raise \$250,000 for the Breast Cancer Fund."

Myers has expressed her interest in participating in

a charity concert featuring many of the soundtrack and film participants. Rizzo would be happy to help make that happen. She notes, however, "We'd love to do a concert, but we're a bit reluctant to ask people; they've already been so generous." Somehow we think she'd be surprised by how many "yeses" she'd get.

METROPOLITAN SOLDIERS ON: Despite the forthcoming departures of Rob Kos and Paula Sartorious from its management division, Metropolitan Entertainment Group head John Scher says the company will still

thrive. Kos, who headed Metropolitan's concert division for 11 years, is headed to Epic Records Group as senior VP of international marketing, and Sartorious is retiring. While Metropolitan lost Sartorious' client Los Lobos to Gold Mountain, among the acts it still manages are Art Garfunkel, Vertical Horizon, and Rusted Root.

"Paula is retiring, and Rob got a great opportunity at Epic, but

he's staying on to help me interview a vast number of people who have applied for his job," says Scher. "My guess is we'll announce his replacement sometime before the end of October. These changes really give us an opportunity to re-evaluate management, and we will definitely continue to be involved in that field. This could also give some great people inside the company a great opportunity to step up.'

TUFF: The new Family Values tour will feature Limp Bizkit, Filter, the Crystal Method, and DMX, who will be replaced by Method Man and Redman for the second half of the tour. It kicks off Sept. 21 at the Pittsburgh Civic Center . . . After selling out seven nights at Los Angeles' House of Blues, the Cult has been in negotiations with a number of major labels. Last signed to Sire, the band may now be headed to Atlantic . . . Look for 143/Lava/Atlantic act Beth Hart to embark on a crosscountry tour of Hard Rock Cafes starting Oct. 19 in Los Angeles. The outing, in support of her new album, "Screamin' For My Supper," ends Nov. 11 in Miami.

DON'T LEAVE HOME WITHOUT IT: It pays to carry your Billboard around—just ask songwriter Diane Warren, whose purse was stolen from her car a few weeks ago. A few days later, before she could replace her license, she went to the L.A. airport to fly to New York. There, she was asked to present a picture ID. Warren, who had no license or passport with her, was told she couldn't get on the plane unless she could prove who she was. She whipped out her new Billboard, turned to a page with her picture, and, wilà, was escorted to the plane.

Days Of The New's Meeks Goes Solo On Outpost Outing

NEW YORK-With Days Of The New's self-titled sophomore release, mastermind Travis Meeks sets out to broaden the act's sound beyond the straight-ahead acoustic-rock tone of its 1997 eponymous debut.

"I wanted it to be deeper, to have a richer texture," he says of the Outpost set, due Sept. 28. "This album is clos-

ter sounds in

arrangements

where all kinds of

ideas can con-

verge-whether

it be orchestral

bits or rhythm

Of The New" is

ambitious than its

Indeed, "Days

more

samples.'

notably

predecessor. Framing the rootsy rock

tone carried over from the 1997 rock

radio hits "Touch, Peel & Stand" and

"Shelf In The Room" are sweeping

string flourishes and elements of clas-

sic funk in the rhythm section. At the

core of each tune are smarter-than-

average lyrics and well-crafted

"The songs are intentionally more

direct and confrontational," Meeks

says. "I want to shake people up. I

want them to walk away from this

record thinking long and hard—not so

much about the music, but about their

Although the album is also intend-

ed to be consumed as a whole piece,

Outpost will aim to lure listeners to

the fold with the noncommercial sin-



DAYS OF THE NEW

melodies.

gle single "Enemy," a densely layered jam that deftly combines strumming guitars with staccato, almost dance-"It's not the most obvious single on

the album, but it represents the record well," says Andy Gershon, coowner of Outpost. "It's not a traditionally structured song, but it draws you in. I think that's the best way to describe this entire album. It's a journey. It pulls you in. You can't simply listen to one song.

In keeping with the enveloping quality of the album, Gershon says, the label will put Meeks on the road for a tour of large clubs and small theaters in mid-October.

"He wants the show to be very theatrical," Gershon notes. "Travis wrote this record, played all of the instruments, and he produced it all himself."

That's quite a jump from the previous Days Of The New album, which portrayed the act as a quartet. While he insists that the band did not break up, Meeks is now carrying the band moniker alone.

"I had a different vision, and I was going in a direction that maybe only I could foresee," he says. "They saw a different picture and it was too much of a perception issue. I wanted to expand my vision and I did not see Days Of The New as a small rock 'n'roll band.'

Days Of The New is managed by Rick Smith of Wild Justice and booked by Jenna Adler at Creative Artists Agency. Meeks' songs are published by Warner-Tamerlane (ASCAP). LARRY FLICK

by Melinda Newman

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Smokey Robinson's 'Intimate' New Set Finds Home At Motown

BY GAIL MITCHELL

LOS ANGELES—Everybody has a favorite Smokey Robinson song: "The Tracks Of My Tears," "Ooo Baby, Baby," "Cruisin'," or "Quiet Storm" to name a few. But with the Sept. 28 release of his latest album, "Intimate," Motown's prodigal son hopes to add more songs to that hit list—starting with the Robinson-penned single "Easy To Love," released Aug. 10.

This new album—the Grammy winner's first in eight years—heralds the former Miracles leader's return to the venerable label founded by best friend Berry Gordy.

"It's like a homecoming," says Robinson. "I'm very pleased to be here, because the atmosphere now is very akin to what it was like in the early days when we first started. Kedar [Massenburg, Motown president/CEO] is an aggressive musical person, out to do some wonderful things."

But Robinson, who took a hiatus to focus on his family, quickly counters that "Intimate" isn't a comeback. "I've never really stopped working since the time I left the Miracles [in '72] and went absolutely stir crazy. I'm always doing concerts. It's just been a

long time in terms of recording, because I wanted to take my time and do some good work."

"Intimate" is classic Smokey—with a new millennium twist. The 11-track set picks up where his 1975 mood-setting "Quiet Storm" album left off. Co-written and co-



ROBINSON

produced by Robinson, Michael Stokes ("Berry and I have known him since he was a boy"), Michael Lovesmith, and executive producer Gordy, the album opens with the jazzy title track. That gives way to the Maxwellian vibe of "Sleepin' In," the silky funk of "Ready To Roll," and the warm "Tu Me Besas Muy Rico" (You Kiss Me So Good).

David Foster co-wrote and produced one track, "Love Love Again." Complementing the album's contemporary sound are backing vocals that include old-school R&B veterans the Emotions.

As always, the man Bob Dylan dubbed "the greatest living poet in America" sticks to his favorite topic: love. "Love is a never-ending subject," says Robinson. "You can write about politics, cars, and dances, but somewhere down the line, those are going to become passé."

In marketing the album, Motown's Massenburg says the first thing is to let Robinson's core audience know that he's back. "I'm not necessarily targeting new consumers," he says. "The main thing is his core—[adult R&B] listeners and urban adults. A lot of them don't even know his 'Quiet Storm' created the radio format.

"Just because you may be an older urban artist, it doesn't mean you're over," he continues. "Frank Sinatra wasn't over. Neither is Tony Bennett. And when you think of Smokey, you've got to think of him in that light. We're going to market him as if he's a

new artist, but we're going directly to the adults."

In keeping with Massenburg's strategy, Robinson will be shooting a video for the single, doing interviews, and visiting various radio stations. He was among the headliners last month at Unity

'Love is a neverending subject. You can write about politics, cars, and dances, but somewhere down the line, those are going to become passe'

- SMOKEY ROBINSON -

Day, an annual celebration staged by WDAS Philadelphia. On Aug. 20, he appeared on the summer concert series presented by NBC-TV's "Today" show.

Motown plans to release "Intimate" internationally in tandem with its domestic debut. Robinson's booking is handled by Rob

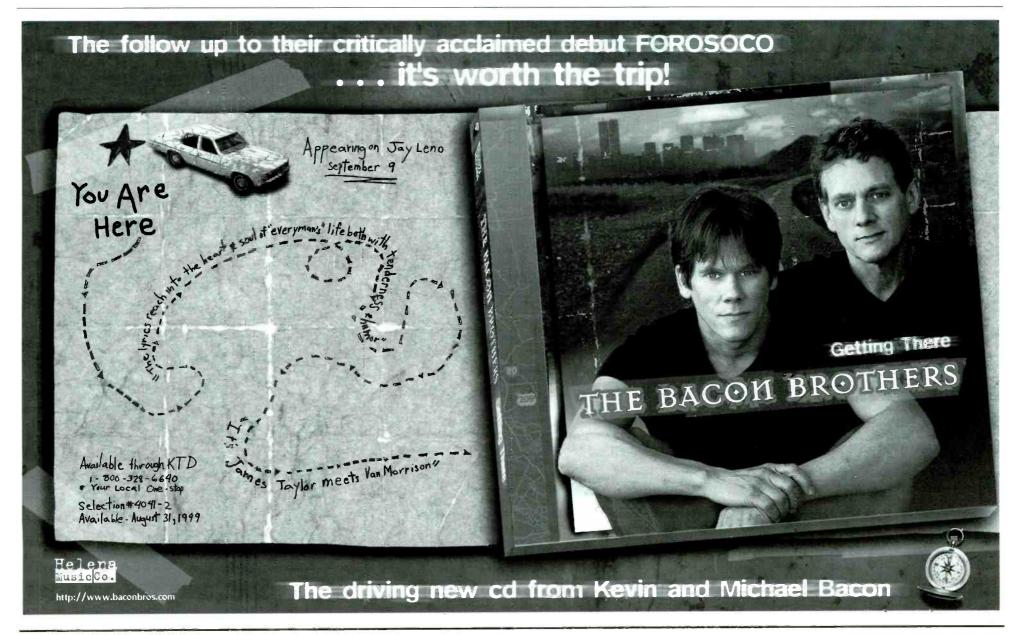
Heller of the William Morris Agency.

"I'm glad he's back," says Doc Wynter, director of urban programming for the Clear Channel radio group. "There's something about his singing that transcends time—he definitely has it."

Retail is equally enthused. Notes Nellie Thomas, owner of Mizz Nellie's in Chicago, "He's got several cuts that are going to do well here. They've got that silky, 'Quiet Storm' sound. I can see us selling a lot of albums right out of the box."

While recording "Intimate," Robinson says he put the project in God's hands. "That's what my publishing—Gosmoike [ASCAP]—refers to: God, Smokey, and Mike [Stokes]."

And while the Suzanne de Passe Entertainment-managed artist says he had no idea he'd still be singing nearly 40 years after "Shop Around," he's not questioning why. "As a kid, I used to watch Sammy Davis Jr., Dean Martin, Sinatra, and Billy Eckstine on TV, talking about how they'd been singing for 20 years. That seemed like a lifetime to me. But all of a sudden, I look up, and here I am."





CHILE

SPAIN

WILSON FILES SUIT

(Continued from page 8)

"Typically, record producers of Thomas' stature receive a modest pertrack advance against a producer's royalty of approximately 3% to 4% of net proceeds," the suit says. "Almost from the start, however... Thomas began to expand the relationship into a fullblown joint venture."

The action claims that Thomas "falsely represented" that Platinum was willing to sign Wilson to a \$2 million recording agreement; that he had a \$1 million, five-album recording deal with contemporary Christian singer Kathy Troccoli; and that he had numerous other artists seeking his production skills.

The suit alleges that "in furtherance of Thomas' efforts to expand his relationship with Wilson, Thomas persuaded Brian and Melinda Wilson, who are residents of Los Angeles, to buy a second residence in St. Charles, Ill., next door to Thomas' home.

Thomas also purportedly convinced Wilson to build a studio, which the production venture would co-own, in his home; Thomas allegedly claimed that his contacts in Nashville would bring in other recording projects that would cover the studio overhead when Wilson was not recording.

According to the suit, in August 1997, Wilson and Thomas executed documents creating Wilson/Thomas Productions for the production of one Wilson album; the venture would also produce records by unaffiliated artists at the joint option of both parties.

Wilson, through Wilson/Thomas Productions, subsequently signed a recording agreement with Giant, for which he received a \$750,000 advance. According to the action, after the recouping of recording costs, the rest of the advance was split between Wilson and Thomas, "which thereby allowed Thomas to reap an immediate

windfall profit which he otherwise would have never been entitled to ...

The suit maintains that almost from the beginning, "Thomas attempted to expand his relationship with Wilson in order to profit from Wilson's fame and talent by cutting himself in on other Wilson ventures which had been neither contemplated or agreed to by the parties.

These ventures allegedly included a second album for Giant; Thomas insisted that the record be produced through Wilson/Thomas Productions on the same financial terms as "Imagination." Giant ultimately chose not to exercise its option, and, according to the suit, Wilson has no current agreement with another

The action also claims that during Wilson's concert tour in January and February of this year, Thomas—who initially offered to work on a salaried

basis as musical director and a member of Wilson's backup band—"was able to reap half of the profits from the tour and related merchandise.'

The suit alleges that Thomas breached his fiduciary duty to Wilson by, among other acts, failing to provide documentation for creditcard expenditures, depositing income from a third-party project (an album by Chicago DJ Steve Dahl) into his own corporate account while expenses were being paid by Wilson/Thomas, collecting venue and merchandising payments and making expenditures from those funds without providing receipts regarding the expenditures, making inaccurate descriptions of personnel expenditures paid by the Wilson tour credit card, using non-union musicians or musicians who had fallen out of favor with the union, and committing the joint venture to excessive labor expenses.

Thomas says he has seen a copy of Wilson's complaint and offers a prepared statement in response:

'This is nothing more than an attempt by Melinda Wilson, Brian's wife and conservator, to discredit me. There is no doubt in my mind that Brian doesn't understand the true nature of this action. I have nothing but the kindest regards for Brian.

"Although Melinda's actions deeply disturb me, I have no doubt that when the true facts become known, Melinda will regret that she decided to pursue this in this public and humiliating fashion. She already has control over his business matters, and I believe this lawsuit is just one more step in her plan to seize control over Brian's musical career.'

YAHOO! TO SELL DOWNLOADS

(Continued from page 6)

hassle now," says Michael Latham, director of entertainment and media in the Yahoo! production department.

Yahoo! has access to the complete Liquid catalog and will also be offering exclusives. "Liquid Audio is a distributor of music on the Net, and this is a major new retailer added to our network," says Andrea Fleming, Liquid Audio VP of corporate marketing. "This deal means when a label comes to us to distribute music, we have a great new retail outlet for those songs.'

Latham says CDnow will continue to be the exclusive merchant of non-digital music on the music@Yahoo! site.

The lights went on at Yahoo! Digital just one week after rival America Online placed another feather in its online music cap. AOL began selling downloads on its Spinner.com, ICQ, and Winamp sites via a deal with Emusic.com (Sites + Sounds, Billboard, Aug. 28), and it's positioning itself to be an online distribution powerhouse.

"AOL is always a competitor in the larger view, but in the music space our approaches are completely different," Latham says. "The AOL focus is to buy software and players to control the user experience. We

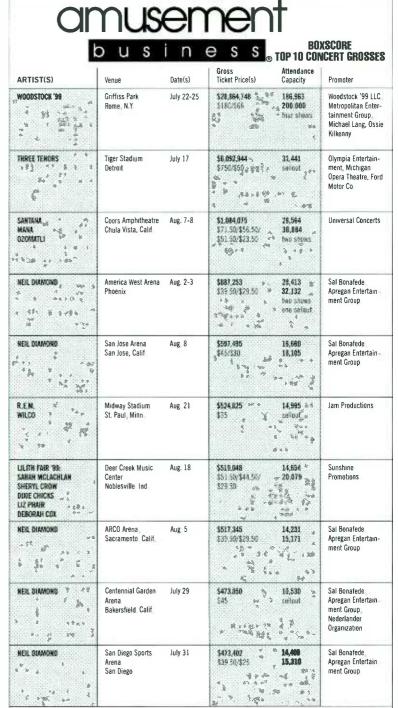
don't want to force a person to have to download two, three, or four megs of data to listen to a file." As for both companies' partnerships with Emusic, Latham says that Yahoo! has a deeper relationship with Emusic's IUMA subsidiary, which provides tools to create Web sites and distribute music and will be the core of its self-publishing initiative.

"We are going to create an area for user submissions, a permanent listening post. And if people want to take the next step, they can go ahead and sell their stuff through our partners," Latham says. He says there will be no charge to publish music on the site and that additional distribution partners beyond Emusic and Liquid Audio will soon be announced.

Lycos rocked the music industry in January by becoming the first mega-portal to connect its users with MP3 downloads with the launch of a 500,000-file searchable database. Others have followed suit, including Yahoo!, which claims 80 million unique users a month. All of this activity brings into question the future of sites that don't partner up.

Latham says that the smaller music sites shouldn't sweat it. "Those small sites have an enormous challenge in achieving distribution. We are more their ally than anything else, because we are not in the business of dominating people out of the market and trying to develop things on our own. We aggregate content and help people find things to buy,' he says. "All those little guys can come to us and get into our database. Hopefully we are legitimizing the market for them.'

Beyond its music offerings, Yahoo! Digital features eight channels of video content, including the genres of western, horror, anime, and fashion. It also features on-demand videos, including movies, sports, children's programming, and classic TV shows.



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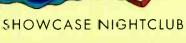
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Creed's Feat Of 'Clay': To Better Mega-Selling Indie Debut On Wind-Up

BY CARLA HAY

NEW YORK—How do you sell millions of records without becoming overexposed rock stars? Just ask Creed. The group's debut album, "My Own Prison"—released in 1997 on independent label Wind-Up Records—has sold 3.4 million

copies in the U.S. (according to SoundScan) without the kind of celebrity exposure normally experienced by multiplatinum acts.

Instead, Creed built its fan base through constant touring, the Internet, and radio airplay, says the band's record company. Creed is aiming to reach a new level with its second album, "Human Clay," set for a Sept. 28 release on Wind-Up in the U.S. and on Sony Music in the rest of the world.

"We're not an image-conscious band," says Creed lead singer Scott Stapp. "So we're proud that we sold all these records and made a connection with fans based on the music, not an image."

Creed's other members are guitarist Mark Tremonti, bass player Brian Marshall, and drummer Scott Phillips. The band is managed by Jeff Hanson and Jeff Cameron of Jeff Hanson Management and Promotions.

Tracks on "Human Clay," such as "What If," "Faceless Man," and "Never Die," continue Creed's no-frills rock sound but also represent a musical growth for the band. "Human Clay" was recorded near the band's home base of Tallahassee, Fla., with producer John Kurzweg, who also produced "My Own Prison."

"We've all become better musicians as a result of all the touring we did for the first record," says Stapp. "The first album had a lot more anger and bitterness. 'Human Clay' is more centered, and it's more about finding direction in life."

"Human Clay," has been ser-

"Higher," the first single from



CREED

viced to rock radio.

"I think the single will do great," says Ken Zipeto, music director of mainstream rock station WMMR Philadelphia. "People have gotten past saying that Creed are Pearl Jam soundalikes. Creed is also proof that you don't have to be on a major label to accomplish what they've done."

Gary Vail, manager of the Wherehouse in Hollywood, says, "The previous Creed album did extremely well and has been a steady seller, and the new album will probably also do very well. Creed sells a lot of records through touring, and they didn't follow a normal corporate formula."

The band's four singles from "My Own Prison"—the title track, "One," "Torn," and "What's This Life For"—all peaked in the top three on the Mainstream Rock Tracks chart, with "What's This Life For" reaching No. 1.

Creed opted to make videos only for that song and "My Own Prison." Lead singer Stapp explains that the band feels "awkward making videos, but we're giving it another shot with 'Higher.'

Wind-Up president Steve Lerner says, "Creed has struck a chord with a fairly wide demographic, from 14- to 34-yearolds. The band hasn't had a huge media image, but we're looking

(Continued on page 22)

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WHEAT SOWS SECOND SET

(Continued from page 11)

Word of Wheat reached overseas, where Wyndham Wallace, who heads the U.K. office of German label City Slang Records, wanted to release a Wheat single on his 7-inch vinyl-only label Easy! Tiger. The "Medeiros" track "Death Car" came out on Easy! Tiger in 1998, leading to a European licensing deal with City Slang for "Hope And Adams."

Wheat began laying down

tracks for album No. 2 in January of this year at Fridmann's Tarbox Road Studios in Cassadaga, N.Y., where the Flaming Lips also work; Lips bassist Michael Ivins served as assistant engineer.

served as assistant engineer.

The painterly, layered sound of "Hope And Adams" gives little indication that the 14-track finished product took a mere two weeks to record.

"Tarbox Road is a country

house converted to a studio with a kitchen and bedrooms," says Harney. "We knew we could work on it 24/7. It was a budget situation; we had to accomplish a lot in a short amount of time."

Reinforcing their work ethic was wintry Cassadaga; as Harney puts it, there wasn't anywhere else to go but the studio. "Upstate New York in January, the snow gets deep," he says. "You couldn't even walk

around," he says.

Harney observes of "Hope And Adams," "As lush as it sounds, we're really big into doing just one or two takes. More than two, and you're killing it." So much the better, then, according to the members of Wheat, "if little weirdnesses and imperfections are in there."

In marketing the new set, Sugar Free plans to draw on the relationships it has built with press and front-line (mostly college-age) music fans. Rudd stresses that the label is, at all times, "conscious of the band's needs. We're not putting on a promotional dog-and-pony show."

College airplay will be sought first, as those students tend to be "the first people to talk about records," Rudd says. "We want it to be heard first by the 10 people who'll tell all their friends about it. Affecting that first level of an audience is what grass-roots marketing is about."

"Hope And Adams" will receive some commercial play at first, as well: Boston modern rock mainstay WBCN will air it on weekly new-releases show "Nocturnal Emissions," according to the program's host, air personality Albert O.

"I'll play it as soon as I get the go-ahead, probably at the begin-

'We heard beautiful,
elegiac guitar rock.
The songs had a
timeless quality.
"Music for the
inside of your head"
was the way it
worked for us'

ning of September," he says.
"Medeiros," he notes, was given
exposure on "Nocturnal Emissions," as well as on WBCN's
local-music showcase "Boston
Emissions." "Hope And Adams"
will likely benefit from double
exposure as well.

- THADDEUS RUDD -

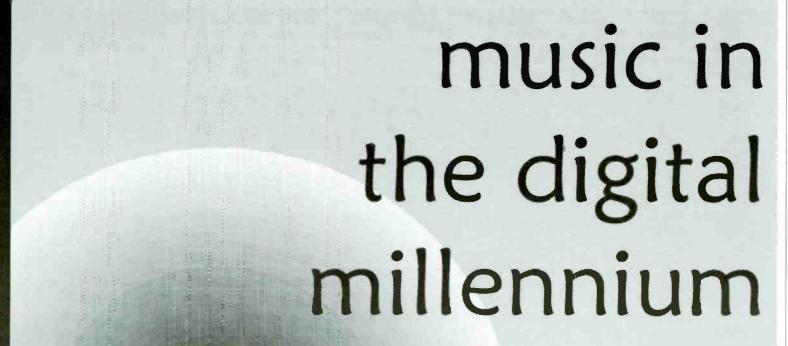
Retail-wise, Rudd says Sugar Free is "looking at listening-station programs where it's affordable and makes sense. We're not going to commit out of the box to a Tower Records coast-to-coast

national program."
What the label is looking at is the listening-station program run by Newbury Comics, a 20-unit Northeast chain in which Wheat's first album "did well," according to buyer Larry Mansdorf. "'Medeiros' was very strong," he says. "It's still selling to this day."

Rudd says he expects Sugar Free's wholesaler Distribution North America to mount "a strong campaign to stock Tower, Newbury Comics, Strawberries, etc., without [worrying about] Circuit City, Virgin, Borders, HMV."

Sugar Free also sells to indie distributors like Revolver (San Francisco), Surefire (Boston), and Carrot Top (Chicago), which stock smaller stores.

"You have to have your [core] audience there first, so you're not overreaching," says Rudd. "And you have to be continually taking the pulse of that audience."



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"Now That She's Gone" (Destiny Child) by Ken Fambro
"Who Dat" (JT Money) by Tab
"Friend of Mine" (Kelly Price) by Dent
"One Good Reason" (Dru Hill) by Raphael Brown

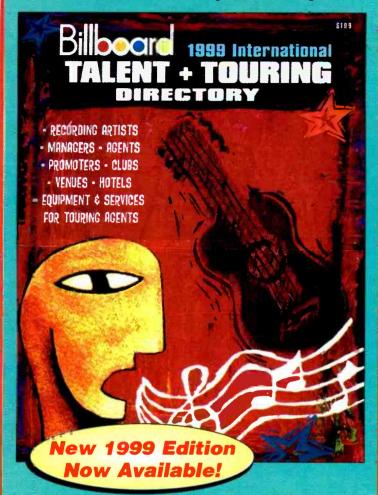
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Artists & Music

CREED'S FEAT OF 'CLAY': TO BETTER MEGA-SELLING INDIE DEBUT ON WIND-UP

(Continued from page 18)

for other outlets to increase

their profile."
Part of the "Human Clay" campaign will include an ambitious Internet promotion involving several retail chains and radio sta-

As part of the campaign, retailers' Web sites will offer a free download of "Higher." Retailers participating in the promotion include Amazon.com, Tower Records, the Wherehouse, and the Coalition of Independent Music

Radio stations participating in the campaign will also offer a free download of "Higher" on the individual stations' Web sites or through Creed's official Web site (www.creednet.com). The station responsible for the most downloads of the single will receive a free Creed concert in its market.

"We're on our Web site almost every day," Stapp says, "especially when we're on tour. The Internet is such a cool medium. It's definitely the future of how bands will know what their fans are think-

Stapp says he has met several fans in person after interacting with them first on the Internet. He says, "They've all been great, but it's hard for me to grasp that some-

'We're proud that we sold all these records and made a connection with fans based on the music, not an image'

- SCOTT STAPP -

one would get excited to meet me. I'm still getting used to that.'

Creed has also been chosen to executive-produce the "Scream 3" soundtrack, due Nov. 23 on Wind-Up Records. Several songs written by Creed will be on the soundtrack, with some of the songs performed by other artists.

Creed's songs are published by Tremonti/Stapp Music (BMI) and administered by Wind-Up-owned publishing entity Dwight Frye Music.

"We basically went to the filmmakers and music supervisors with this idea," says Lerner of the "Scream 3" project. "And in the end, it was a mutual decision.'

The second radio single from "Human Clay" will be "What If," which is expected to be released around the same time as the "Scream 3" soundtrack.

After a break from touring, Creed previewed some of its new songs at such summer festivals as Woodstock '99 and Big Day Out. The band, which is booked by Ken Fermaglich of the Agency Group,

embarks on a two-month North American tour beginning Sept. 25 in Charlotte, N.C. Following that leg of the tour, Stapp says that

Creed plans to head to Europe and stay on the road for at least another year.



Kelly On 54. Rykodisc artist Kelly Willis was in New York recently to tape a segment of "Sessions At West 54th Street." Pictured with host John Hiatt, left, and executive producer Jeb Brien, Willis performed a set that included songs from her current album, "What I Deserve." The program is slated for broadcast in

Billboard.

Top New Age Albums...

	_	r	11011 1130 11100	
THIS WEEK	AST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MA REPORTS COLLECTED, COMPILED, AND I	PROVIDED BY SoundScan®
Ė	2	≯ರ		ARTIST
1	1	93	PAINT THE SKY WITH STARS — THE BEST REPRISE 46835/WARNER BROS. 38 weeks at	OF ENYA ENYA
2	2	30	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
3	3	19	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
4	5	18	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
5	4	24	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY	MANNHEIM STEAMROLLER
6	6	29	ONE WORLD GTSP 559673	JOHN TESH
7	7	14	INNAMORARAE/SUMMER FLAMENCO	OTTMAR LIEBERT
8	9	82	GRAND PASSION GTSP 539804	JOHN TESH
9	8	94	TRIBUTE A VIRGIN 44981	YANNI
10	15	4	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
11	10	104	DEVOTION: THE BEST OF YANNI ● PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
12	13	74	ALL THE SEASONS OF GEORGE WINSTON — PIANO WINDHAM HILL 11266	SOLOS GEORGE WINSTON
13	11	43	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
14	12	46	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
15)	RE-E	NTRY	GUITARISMA 2 HIGHER OCTAVE 46041/VIRGIN	VARIOUS ARTISTS
16)	16	8	CITIZEN OF THE WORLD WINDHAM HILL 11398	DAVID ARKENSTONE
17)	19	3	STEAL THE SKY RHINO 75668	SOUNDTRACK
18	17	22	ADIEMUS III-DANCES OF TIME OMTOWN/HIGHER OCTAVE 46674/VIRGIN	KARL JENKINS
19	14	12	SUN DANCE: SUMMER SOLSTICE VOL. 3 WINDHAM HILL 11437	VARIOUS ARTISTS
20	20	21	LAND OF FOREVER REAL MUSIC 8801	2002
21	18	11	ISLA DEL SOL BAJA 534/TSR	ARMIK
22	22	11	SPIRIT HOLLYWOOD 62174	PETER BUFFETT
23	25	66	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
24)	RE-E	NTRY	MYTHOS HIGHER OCTAVE 46572/VIRGIN	MYTHOS
25	21	63	PERFECT TIME	MAIRE BRENNAN

Artists & Music

Continental Drift. UNSIGNED ARTISTS AND REGIONAL NEWS

VIVA VEGAS: Talk about being a band on the verge. Vegas DeMilo is rolling so fast on its own steam that it hardly needs any of the major labels that are currently sniffing around it (of course, one might argue that's why the majors are sniffing around the group). According to the

quintet, its powerful self-made disc Before It Gets Old" has already sold 3,300 copies in its San Francisco hometown. Also, it's getting spins on KITS San Francisco and KMBY Monterey, Calif.

All of the attention makes perfect sense, since the band flexes an approachable rock sound that lands somewhere between Everclear and Guided By Voices. The hit-worthy



set is chock-full of greasy, grimy guitar licks and rock-steady rhythms that pump teen-friendly aggression into meticulously crafted pop hooks and clever lyrics. Particularly potent are "Count Me Out," an acerbic view of wannabe hipsters, and "My Brilliant Career," a bittersweet meditation on the true meaning of success. They're key cuts of a sterling recording that's on the verge of a national breakthrough—with or without the aid of the major-label machine.

For more details, contact Alec Johnson at 415-864-2193.

TANDARD TIME: Y'know, they really don't write 'em like they used to. If you ever need proof, just spend a moment or two with a tune like Rodgers and Hart's "He Was Too Good To Me." Yeah, modern-day tunes



MORRISON

like Limp Bizkit's "Nookie" are fun, but will they be remembered with such reverence 20 or 30 years from now? Let the debate begin there . . . In the meantime, we're going to continue indulging in a little retro bliss with newcomer **Emily Morrison.**

The New York-based chanteuse is shopping a demo that does more than merely retread familiar ground, though. She brings a fresh perspective to the material that teeters somewhere between the cabaret tone of the late Nancy LaMott and the pop texture of Julia Fordham. The unifying thread is a sultry jazz undercurrent that serves Morrison's wispy, delicate voice extremely well. She offers a heartbreaking reading of "He Was Too Good For Me," as well as **Isham Jones** and Gus Kahn's "The One I Love Belongs To Some-

body Else." The key element that separates Morrison from lounge singers is that she includes an equal amount of fine original tunes in her set—most notably the wistful "If I Had My Way." It makes for a nicely balanced, kitsch-free show that has become a favorite in New York jazz clubs, as well as such typically rock-leaning venues as Arlene's Grocery and CBGB Gallery. Morrison is planning to branch out beyond the local club scene to launch an East Coast tour this fall. Be sure to see this lovely new artist in action; you'll get a refresher course in the beauty of classic tunes. For further information, call 212-219-8867.

 ${f S}$ EATTLE STILL ROCKS: With the grunge craze a fond, yet increasingly distant, memory, we've been wondering what's become of the Seattle club scene—and, more important, to what kind of bands the plush city is giving birth. There's an intriguing answer in the form of Maktub—a quartet offering a dreamy blend of prog-rock and old-school soul.

The band recently issued a self-made disc, "Subtle Ways," which is available in local shops, as well as on Amazon.com-where it is drawing raves from punters who accurately liken the band's sound to Massive Attack and Pink Floyd. Sounds like an odd hodgepodge? It's not. Rather, it attempts to build a firm bridge between the rock and rhythm worlds without relying on heavy sample use or other gimmicks. Everything here is fresh and original—and the chilled tempo is quite soothing.

Local gigs by Maktub are drawing an increasing number of A&R reps, while Seattle stations KUBE, KNDD, and KMTT are playing various cuts from "Subtle Ways" on specialty shows.

For more information, call David Meinert at 206-625-1177.

TOWNSHEND

(Continued from page 12)

label. "It seemed appropriate to keep everything related to the album in Chicago," Townshend says. "It retains an intimate, special feel for the project that I quite like."

Despite the low-key nature of "Pete Townshend Live: A Benefit For Maryville Academy," retailers are eagerly anticipating the project. "It's the kind of project that should carry well into the holiday season," says Ben Clark, manager of the Virgin Megastore in Los Angeles. "The fresh takes on vintage material make it a great fan-based item."

Die-hards should be drawn to the set's many revisions of classic tunes (including the Who nugget "Anyway, Anyhow, Anywhere") and two tunes from the 1979 solo album "Empty Glass": "Let My Love Open The Door" and "A Little Is Enough." The set opens with a bluesy, acoustic version of Canned Heat's "On The Road Again," and it also includes a reading of Bob Dylan's "Girl From The North Country."

The project's second CD includes performances with Pearl Jam singer Eddie Vedder at the Maryville benefit. The two display considerable chemistry on renditions of the Who's "Magic Bus" and "Heart To Hang On To," which is dedicated to the late Ronnie Lane, who originally recorded the song with Townshend on the 1977 set "Rough Mix."

"Eddie found me after a gig in San Francisco in '93," Townshend recalls. "He's an incredibly bright young man. We have a brilliant time jamming together.'

The two had so much fun that Vedder joined Townshend onstage when he played a WAXQ (Q104) New Yorksponsored show at the Supper Club in July to promote the live collection. Vedder may also be on hand Nov. 19, when Townshend plays another benefit at the House of Blues in Chicago for Maryville.

Also tentatively slated to join Townshend for that show are former Who cohorts Roger Daltrey and John Entwistle. "I think it'll be good for us," Townshend says. "I told John that I'd try to write a couple songs specifically for his voice. Anybody can write for Roger, but to write for John as an artist is not as easy.'

Townshend says playing these benefits has given him a minor hankering to be back in a band. "It's always great fun to be a part of unit that's having a laugh and enjoying the music. I feel like I've got my rock'n'roll chops back."

That said, he's not making immediate band-related plans. "It's a good feeling to know that people are interested, but I've had to deal with a lot of huge personal issues before I could get beyond writing a daily diary," he says. "Part of what this project brings to light is an important question: Why, after 11 years of not drinking, did I pick up that bottle of vodka in Chicago? I'm getting to the other side of the issues that put me in that position. I can't share all of the answers, but I can say that I've realized that it's my own fault. I've stopped blaming everyone and everything else along the way ... and that's a good, good feeling."



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This Month Inside The Music: David Bendeth, Senior VP A&R, RCA Records

From hot-topic debates and controversial issues to general questions on how to make it in the biz, Inside The Music is our free monthly online OEtA session that engages all BTN artists to pose questions to top music pros and personalities. This month's guest is David Bendeth. Currently with BMG/RCA, David has worked with the likes of Cowboy Junkies, Crash Test Dummies, Bruce Hornsby and Vertical Horizon, and is currently working with new artists Treble Charger, Radiostar, and Essence. His goal is to find artists that have an original sound and a great work ethic. For details log onto www.billboardtalentnet.com/insidethemusic

Àugust 20, 1999 Top 10 Favorite Artist Picks The Most Popular New Talent On BTN Contemporary, Gospel Rapture Hardcore, Punk Groovenics Pat McGee Band Rock, Acoustic 22 Pop. Rock Debra Davis Rock, Pop Crown Jewels Blue Millennium Pop, Rock Pop, A Cappella Donna De Lory Rodrigo Pop, Latin Liquid Vinyl Rock Alternative, Pop Patrick Mattingly

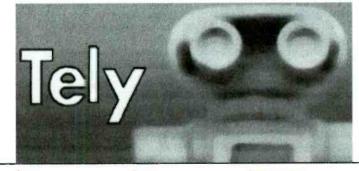
Weekly results are bised on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

110	idlo Dill Pavoille Song nequests	August 20, 1333			
The	Most Listened-to New Tracks On BTN				
#	Composition, Artist	Genre We	eks On		
1	Clearview, Swim	Alternative, Rock	3		
2	Break Free, Rodrigo	Pop, Latin	2		
3	Love Of My Life, Leonard Moss, Jr.	R'n B, Pop	6		
	Take Me Away, Brilliant Trees	Pop	18		
5	Come Alive, ISM	Electronic, Dance	1		
6	Perfect Drug, Jariya	Pop, R 'n B	3		
7	Chopstix, Groovenics	Hardcore, Punk	2		
8	Papasan Chair, Soup	Rock, Acoustic	11		
9	Lost All Control, Clay	Alternative, Rock	13		
10	She's A Freak, Groovenics	Hardcore, Punk	2		
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New Talent Spotlight

The Most Outstanding And Available Acts On BTN

Tely is a three piece band from Los Angeles which features singer/bassist Tommy Walter. Tommy has enjoyed past success as the bass player in the Dreamworks band EELS, who sold over 700,000 records of their debut "Beautiful Freak." Tommy and drummer Pete Pagonis were in a band called Ms. God several years back before Tommy joined the Eels, and the two joined up again to work on these songs, added guitarist Mike shortly after and became what would later be Tely. The 11 song Tely CD is lagerly the work of Tommy recording most all of the instruments / parts on most of the songs on a eight track recorder with no budget.



Los Angeles, CA

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BILLBOARD'S HEATSEK **?** S ALBUM CHART

		NO.	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCH, INTERNET SALES REPORTS COLLECTED COMPILED AND PROVIDED BY	ant, and SoundScan®
THIS	LAST	WKS, O CHART	ARTIST SEPTEMBER 4, 1999 IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	EQUIVALENT FOR CASSETTE/CD)
1	3	12	TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98)	TAL BACHMAN
2	9	12	MOBY V2 27049* (16.98 CD)	PLAY
3	5	22	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	TRAIN
4	2	-18	OLEANDER REPUBLIC 53242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
5	7	\mathbb{N}	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10 98/17.98) BUEN	IA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
6	6	8	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
7	4	3	G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98	EQ/16.98) PHILADELPHONIC
8	12	11	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/PC	OINT (13.98/16.98) THE IRISH TENORS
9	8	2	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98)	LOVE IN THE REAL WORLD
10	11	21	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
11	14	20	STATIC-X WARNER BROS. 47271 (7.98/11.98)	WISCONSIN DEATH TRIP
12	21	19	STAIND FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
13	13	8	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
14	19	9	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EC	SYSTEM OF A DOWN
15	20	20	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE)	(10.98 EQ/16.98) TATTOOS & SCARS
16	22	4	BOYZONE RAVENOUS/MERCURY 559171/IDJMG (10.98/16.98)	WHERE WE BELONG
17	15	2	ASLEEP AT THE WHEEL DREAMWORKS (NASHVILLE) 50117/INTERSCO	PE (10.98/16.98) RIDE WITH BOB
18	16	14	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
19	23	3	BASEMENT JAXX XL/ASTRALWERKS 6270*/CAROLINE (13.98/16.9	REMEDY
20	33	6	LIL' KEKE JAMDOWN 1011 (10.98/15.98)	IT WAS ALL A DREAM
21	18	4	INTOCABLE EMI LATIN 21502 (7.98/12.98)	CONTIGO
22	25	24	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
23	26	20	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)	SACRED LOVE SONGS
24	10	2	KOOL KEITH RUFFHOUSE/COLUMBIA 52000*/RED INK (10.98/16.98)	BLACK ELVIS/LOST IN SPACE
25	28	48	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?

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	17	10	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98)	THIS OR THAT
27	27	50	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)	JUST WON'T BURN
28	24	12	CHRISTIAN CASTRO ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
29	31	10	OUT OF EDEN GOTEE 2806 (10.98/15.98)	NO TURNING BACK
30	29	22	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
31	39	6	RAZE FOREFRONT 25210 (15.98 CD)	POWER
32	34	18	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR
33	30	2	MR. DOCTOR BLACK MARKET 9929 (10.98/15.98)	BOMBAY
34	N	EW >	CESARIA EVORA RCA VICTOR 65401 (16.98 CD)	CAFE ATLANTICO
35	35	8	DRAIN STH THE ENCLAVE/MERCURY 546262/IDJMG (10.98/16.98)	FREAKS OF NATURE
36	36	7.	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
<u>37</u>)	RE	-ENTRY	KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.	98) ROYAL HIGHNESS
38	46	18	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
39	41	5	INCOGNITO TALKIN' LOUD/BLUE THUMB 546371/VG (10.98/16.98)	NO TIME LIKE THE FUTURE
40	32	41	DELIRIOUS? FURIOUS?/SPARROW 51677/VIRGIN (11.98/16.98)	MEZZAMORPHIS
41	44	4	VERTICAL HORIZON RCA 67818 (13.98 CD)	EVERYTHING YOU WANT
42	45	2	JOYDROP TOMMY BOY 1237 (12.98 CD)	METASEXUAL
43	38	9	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98)	BLACK BUTTERFLY
44	40	11	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/CRG (10.98 EQ/16.98	STREET CINEMA
45	48	g	TWIZTID PSYCHOPATHIC/ISLAND 42099/IDJMG (10.98/16.98)	MOSTASTELESS
46	49	2	CHAD BROCK WARNER BROS. (NASHVILLE) 47071 (10.98/16.98)	CHAD BROCK
47	RE	-ENTRY	VICKIE WINANS CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT II
48	RE	-ENTRY	CHRIS RICE ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
49	42	-31-	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?
50	50	10	GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE (10.98/15.98)	I CAN SEE CLEARLY NOW

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS

S TEAGALL OF THE WEST: Country music veteran Red Steagall has returned with a new album, "Love Of The West" (Warner Bros. Western), credited to Red Steagall & the Boys



Detroit-based jazz musician Dave McMurray says of his album "Piece Of Mind" (Hip Bop Records): "I wanted to make something positive. The last thing I wanted was to write moody songs." Guests on the album include Don Was, a longtime friend of McMurray's. "This album has something for everyone," McMurray adds. "It's a little funkier than smooth jazz." McMurray plans to

In The Bunkhouse. The album benefits from exposure on Steagall's nationally

tour behind the album

later this year.

syndicated radio show, "Red Steagall's Cowboy Corner,' which is heard in more than 120 markets nationwide.

Steagall's 1994 album on MCA Records, "Lone Star Beer & Bob Wills," reached No. 3 on the Regional Roundup's South Central chart in March of that year.

The artist plans a series of tour dates in support of the album. Upcoming dates include Sept. 12-16 in Kerr-

ville, Texas; Oct. 5 in Montgomery, Ala.; Oct. 16 in Sulphur, Okla.; and Oct. 22-24 in Fort Worth, Texas.

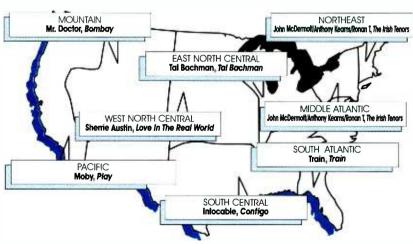
LATIN VERTI-GO: Vertigo go is a Latin music duo that consists of Rafa Legisima and Diana Garcia-Pelayo. Legisima and his songwriting partner, Carlos De France, have written songs for such artists as

Ricky Martin, Billie Myers, and Fey. They discovered singer Garcia-Pelayo in Miami, and she teamed up with Legisima for Vertigo go's self-titled debut album on Universal Music Latino. The first single is "Ese Oscuro Objeto Del Deseo.'



Stars On Board. Other-StarPeople is a new band fronted by former L7 bass player Jennifer Finch. The band's debut album, "Diamonds in The Belly Of The Dog" (A&M Records), was produced by Roy Thomas Baker, who's best known for his collaborations with Queen and Journey.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC

- ena Vista Social Club Presents Ibrahim Ferrer
- 2. Ibrahlim Ferrer Buran Vista Social Club Presents Ibrahim Ferrer
 3. G. Love & Special Sauce Philadelphonic
 4. Mr. Doctor Bornbay
 5. John McCernotfVAribony Karant/Ronan Tynan The Irish Tenors
 6. Kool Keith Black Etwis/Lost In Space
 7. Tal Bachman Tal Bachman
 8. Basement Jaox Remedy
 9. Unwritten Law Unwritten Law
 10. Oleander February Son

- SOUTH CENTRAL

 1. Intocable Contigo

 2. A P O
- SOUTH LENTRAL

 1. Intocable Contigo

 2. A.B. Quintanilla / Los Kumbla Amor Familia Respeto

 3. Lil' Keke It Was All A Dream

 4. Asleep At The Wheel Ride With Bob

 5. Oleander February Son

 6. Train Train

 7. Sherrie Austin Love In The Real World

 8. Big Pokey Hardest Pit In The Litter

 9. Tal Bachman Tal Bachman

 10. Pastor Troy We Ready | Declare War

THE DOPE SHOW: Flip Records is storming the charts with Limp Bizkit. The label's latest offering to the rock world is New Yorkbased hardcore band Dope, whose debut album, "Felons And Revolutionaries," is set for release Sept. 7 on Flip/ Epic Records. The album was produced by John Travis, who's also worked with Kid Rock and Sugar Ray.

Prior to the release of the album. more than 50,000 cassette samplers of the set were distributed at this year's Ozzfest, according to Epic.

Dope is on a U.S. tour with Fear Factory. Upcoming dates include Sept. 4 in Los Angeles; Sept. 9 in Houston: Sept. 10 in Dallas: Sept. 11 in Austin, Texas; and Sept. 12 in New Orleans.

D UDLEY'S MUSIC: New age artist Anne Dudley says of her latest album, "Ancient & Modern" (due Sept. 21 on Angel Records), "The idea behind this album is that so-called ancient melodies never die but are taken up and reinterpreted endlessly. Some of the source music is 500 years old, but the concept behind the compositions is modern.'

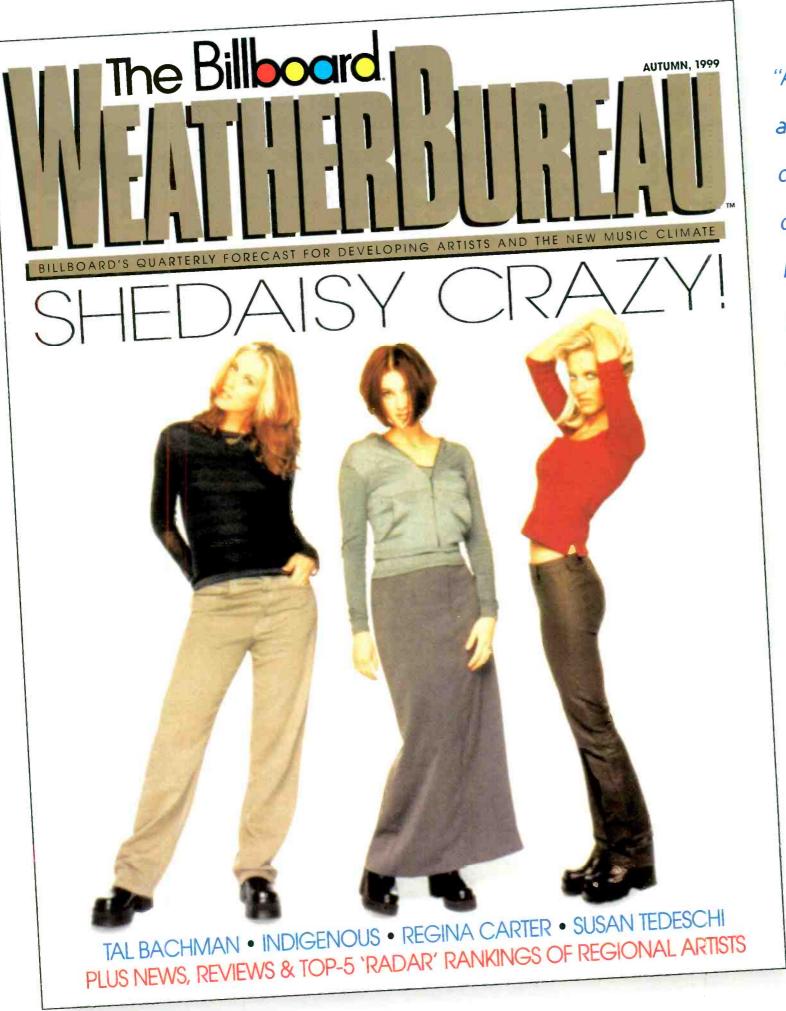
Dudley, who won an Academy Award for composing the score to "The Full Mon-



Corvette Summer. Mary Lee's Corvette is a New York act whose Wild Pitch album, "True Lovers Of Adventure," has been garnering airplay on triple-A stations like WFUV New York: KTHX Reno, Nev.; KSPN Aspen, Colo; KPFT Houston; and WDET Detroit. Band leader Mary Lee says, "I want people who listen to the album to be torn part and built back together. My goal is to move people with my music." Upcoming tour dates include Sept. 18 in New York and Sept. 24 in Haddenfield, N.J.

ty," will be interviewed on selected NPR shows to promote the album.

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Timothy White Editorial Director

ISSUE DATE: OCTOBER 23

AD CLOSE: SEPTEMBER 20

Previews & Previews



★ THE CHURCH A Box Of Birds

Thirsty Ear 57073

Veteran psychedelic pop quartet the Church pays smart, very personal homage to its influences on this covers collection. The Aussie band's taste is unerring, and its execution nearly so. The Church's druggy rendition of Iggy Pop's gutter-intellectual classic "The Endless Sea" makes the most of the tune's hypnotic power, and the group takes Neil Young's moving dirge "Cortez The Killer" down an impressively impressionistic byway. Television's rocker "Friction" is rendered less brittle but hardly less involving, while George Harrison's "It's All Too Much" is amped-up to nice effect. Perhaps David Bowie/Mott The Hoople's "All The Young Dudes" was better left alone. But Ultravox's "Hiroshima Mon Amour" is better in this swirling guise, and Alex Harvey's sinister "The Faith Healer" is masterfully remade. "A Box Of Birds" is one of the best cover albums in recent memory, with the originals retaining their essence even as they're imbued with the distinctive Church

MARILYN MICHAELS

A Mother's Voice

PRODUCERS: Marılyn Michaels, Barry Levitt, Paul Katz Mew 1002

Best-known as the uncanny voice of other show business personalities, Marilyn Michaels is a warm and winning vocalist in her own right. Partly sharing the 14song program with her young son-they do an endearing version of "With A Song In My Heart"—Michaels ranges far and wide, from the Broadway and film masters to folk ("Scarlet Ribbons" and the Yiddish "Beneath The Trees") and some originals, including a sentimental title song by Marvin Hamlisch, Alan Bergman and Marilyn Bergman. When Marilyn Michaels offers up Marilyn Michaels, vocal artistry is of a high order. Distrib-uted by New York-based Sumthing Dis-

COUNTRY

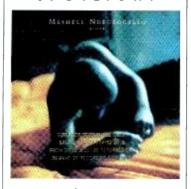
► CLAY WALKER

Live, Laugh, Love

PRODUCERS: Doug Johnson, Clay walker Giant 24717

With his fifth studio album in seven years, Clay Walker is quietly establishing him-

SPOTLIGHT



MESHELL NDEGÉOCELLO Bitter

PRODUCER: Craig Street

Maverick 47439

A gifted, multifaceted musician with rock, R&B, and funk leanings, MeShell Ndegéocello has delighted in spreading her creative wings since she scored hits in 1994 with the sassy "If That's Your Boyfriend (He Wasn't Last Night)" and her duet with John Mellencamp on Van Morrison's "Wild Night." Her latest album is a brilliant, fully realized work that encompasses her many musical loves, from the roots she has exposed in the past to gospel, jazz, folk, hip-hop, and chamber music. Highlights include the sultry, jazzy strains of "Satisfy" and "Sincerity"; the string-accented, acoustic titletrack hallad; and the groove-heavy, thought-provoking "Loyalty." More than a showcase for Ndegéocello's wide-ranging talents as a singer, writer, and musician, "Bitter" is a modern masterpiece that weaves together strains that only an openminded, talented artist in the late '90s could have absorbed. Producer Craig Street, who has animated the work of Cassandra Wilson and others, helps the artist craft a fine work that shines for its sonic presence as well as its inherent musical quality. An album that will delight fans, confound format-oriented programmers, and impress casual hystanders. A winner.

try. He has always had a strong live act, and that quality has been increasingly evident on his albums. Walker has usually trod a balanced line between ballads and uptempo country rockers—with the occasional surprise, such as his Caribbean-fla-vored songs "What If" and the title cut here—and the current album runs true to form, with some standouts, especially the Walt Aldridge/Tom Brasfield love lament "Holding Her And Loving You" (which was a No. 1 hit for Earl Thomas Conley in 1983) and Jerry Kilgore's "If A Man Ain't

SPOTLIGHT



JOHN PRINE In Spite Of Ourselves

Oh Boy 019

Veteran singer/songwriter John Prine knows the value of a good song, having written a few himself in a career that's nearing the end of its third decade. Prine also has a good ear for duets and is pretty well-connected in terms of potential partners: All of the nine singers he asked to perform with him on this album said yes. They're all country music women, and they range from seasoned veterans Connie Smith and Melba Montgomery to contemporary mainstream singers Trisha Year-wood and Patty Loveless to fringe artists Iris DeMent, Lucinda Williams, and Emmylou Harris. Also appearing are Prine's wife, Fiona Prine, and Irish singer Dolores Keane. With the exception of the title track-a touching tune written by Prine and performed with DeMent-the material comes from the archives of great country songs: the George Jones/Tammy Wynette hit "(We're Not) The Jet Set," a medley of the Hank Williams-associatted "Wedding Bells" and his "Let's Turn Back The Years," and "We Must Have Been Out Of Our Minds," which Jones cut with Montgomery and she sings now with Prine. A feast of great singing, great songs, and great match

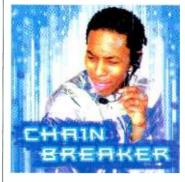
Thinking ('Bout His Woman)." But the real surprise is Walker's cutting loose with some soul singing on "This Time Love." Note: It may be time for Nashville to retire the copying of Charlie Watts drum licks from the Rolling Stones "Honky Tonk Women," recycled this time on "Cold Hearted."

MICHAEL PETERSON

Being Human

Reprise 47353

SPOTLIGHT



DEITRICK HADDON & V.O.U. Chain Breaker

Tyscot 4074

From the new and still-evolving genre of gospel/hip-hop, Deitrick Haddon emerges as a leader of the pack. Much like The Artist Formerly Known As Prince of the early-/mid-'80s and mod-ern gospel acolyte Kirk Franklin, Haddon splashes his boundless imagination and eclecticism across a canvas of riveting, righteous R&B and hip-hop, with hold brushstrokes of everything from arena rock and funk to wildly original, new-millennial church choir. Sounding like a tailor-made smash, "Double Team" slams down a wooferrumbling bottom end overlaid with a mesmerizing wall of vocals from V.O.U., as gospel great John P. Kee and Haddon trade incendiary, impassioned licks. The title song hangs a hammering bass on a thundering rock backbeat, with monolithic synths and voices more bombastic than Queen and as funky as George Clinton in his wildest dreams. This is the stuff entire trends are made of. Don't look now,

With his second album, Michael Peterson has cornered the market on the exuberant, happy-in-love male country singer. You might say he's that Cosmo guy. He's got a warm, matinee-idol voice that female fans love, and the songs reciprocate that relationship. The titles tell the story: "I Owe It All To You," "Two Of The Lucky Ones," "Let Me Love You One More Time." An aside: If you don't think Dixie Chicks' influence hasn't spread across the recording spectrum in Nashville, consider that the first cut here, "Laughing All The Way To The Bank," ends with a lengthy banjo run, and the title cut opens with a banjo lick. First time anyone other than the Chicks, or Vince Gill, has dared put the dreaded banjo on a major country release in many years.

but the ground under your feet just

shifted with seismic intensity.

DANCE

45 Miles Of Nerves

PRODUCER: Ra

Afterhours/Strictly Hype Recordings 032
Since its inception in Chicago in the early '80s, house music has launched many an artist's career. One such individual is producer/remixer Ralphi Rosario, responsible for one of the genre's most indefatigable recordings: "You Used To Hold Me." That was more than 10 years ago. In the years since, Rosario has remixed for the likes of Gloria Estefan, Donna Summer, and Madonna. Additionally, he helmed numerous underground jams, including Donna Blakely's "Take Me Up" and Linda Clif-ford's "Wanna Give It Up," both of which are featured on "45 Miles Of Nerves." While this fine album dabbles in drum 'n'bass (the title track) and Enigma

SPOTLIGHT



LEONARD BERNSTEIN: WONDERFUL TOWN Kim Criswell, Audra McDonald, Thomas Hampson, Brent Barrett; Birmingham Contemporary Music Group/London Voices, Sir Simon Rattle

PRODUCER: John Frase

EMI Classics 7243 5 56753

After a too-long dormancy, Leonard Bernstein's 1953 Tony-winning musical is given the outing of its life thanks to Sir Simon Rattle and company. Bernstein wrote this paean to '30s Greenwich Village with the supremely witty lyrical team of Betty Comden and Adolph Green—polishing off the score in just four weeks. The music re flects all the energized immediacy and none of the haste of its quick gestation. From the jazzy overture to the final reprise of the swooning ballad "It's Love," Bernstein fashioned some fantastic music, sounds that are foreyer modern and yet wholly redolent of old New York. And the performances here offer both idiomatic pizzazz and virtuosic precision in abundance. The simple, touching story (from a play by Joseph Fields and Jerome Chodorov) revolves around Ruth and Eileen, two sisters from Ohio scrambling to make it in life and love in the big city. As Eileen, Audra McDonald is her endearing self, and Thomas Hampson is in beautiful voice (if comparatively a mite stiff) as magazine editor and sister suitor Robert Baker. Brent Barrett takes a star turn as footballer "Wreck," but it is the absolutely fabu-lous Kim Criswell who steals the show as Ruth in such numbers as "One Hundred Easy Ways (To Lose A Man)." Under Rattle's indefatigable direction, the Birmingham Contemporary Music Group and London Voices perform as if they were bred to Broadway. Excellently presented, the album includes Comden and Green's original preface among much documentation, Endless ly entertaining, "Wonderful Town" deserves wide currency, and producer John Fraser and EMI deserve a pat

infused ambience ("La Aria Latina"), it's the house throwdowns that are most intense, especially the stunning remake of the Ritchie Family's "Give Me A Break," which features the fiery vocal stylings of newcomer Sevana Stone.

LATIN

★ PANDORA

on the back.

Vuelve A Estar Conmigo

EMI Latin 20224

Sweet-harmonizing female trio from Mexico celebrates its 15th anniversary in style with a romantic, smooth-flowing disc that boasts an assortment of percussive, midtempo tunes, lush ballads, and uptempo shakers penned by a host of standout composers from Mexico (Fato), Cuba (Francis-co Céspedes, Amaury Gutiérrez, Pablo

(Continued on page 28)

VITAL REISSUES®

JANIS JOPLIN Box Of Pearls: The Janis Joplin Collection

ORIGINAL PRODUCERS: Bob Shad, John Simon, Gabrie Mekler, Paul Rothchild

self as one of today's leading men in coun-

REISSUE PRODUCER: Bob Irwin
Columbia/Legacy 65937

Although it's packaged in an attractive box that features psychedelic artwork, this Janis Joplin collection is not a boxed set in the conventional sense. (Legacy has already released a fine Joplin retrospec-tive.) Rather, it is a reissues package that comprises all four albums the late rock icon cut—"Big Brother & The Holding Company," "Cheap Thrills," "I Got Dem Ol' Kozmic Blues Again Mama!," and "Pearl"—and a fifth disc of previously unreleased material titled "Rare Pearls." The entire catalog has been remastered using state-of-the-art technology, and the

sonic results speak for themselves. Plus, the four core albums have been tastefully augmented with bonus tracks that include studio outtakes, singles ("Coo Coo" and "The Last Time"), and live tracks, most notably Joplin's Woodstock performances of "Summertime" and "Piece Of My Heart." New liner notes have been included as well, but the integrity of the original artwork has been preserved. A respectful and accurate summation of Joplin's career that takes into account the varied interests of collectors, fans, and newcomers.

MERLE HAGGARD For The Record: 43 Legendary Hits PRODUCER: Merle Haggard BNA 67844

In a recording career that has spanned 35 years, Merle Haggard has become a

genuine living legend, as both songwriter and artist. His appeal long ago transcended country music itself, and—like a handful of fellow country artists such as Johnny Cash and Willie Nelson—he became a veritable musical genre in and of himself. His duets with Jewel on a remake of his 1984 hit "That's The Way Love Goes" and on the lovely "Silver Wings" are examples of a true musical genius reinterpreting his work through his collaboration with an artist you would not expect to find here. Haggard chuck-les indulgently when Jewel finds her way into "That's The Way Love Goes," but then their voices intertwine gloriously. Forty-three certified great songs on two CDs totaling 136 minutes-for once, the word "legendary" applies.

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 (ID): 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



POP

► PAULA COLE BAND | Believe In Love (4:16)

PRODUCER: Paula Cole WRITER: P. Cole
PJBLISHERS: hingface music/Ensign Music, BMI

REMIXER: Mick Guzauski

Warner Bros. 9913 (CD promo

Forget everything you know about Paula Cole with this first single from her upcoming project, "Amen," due Sept. 28. Instead of leaning more modern or insisting on working some obscure angle following her 1996 breakthrough "This Fire," Cole has decided that it's time to have a little funand the results, complete with a whitewash of strings and disco-fortified instru-ments, couldn't be more wondrous. We're not talking about a dance single but a midtempo splash dedicated to the idea that all of us are most complete when we're in love. Cole's voice has never sounded more relaxed and confident-she simply soars through her own scripted words, including a chorus that will win listeners over in a single spin. No doubt, this is an intriguing change of direction for the modern adult-oriented artist, but in this solid pop single, she maintains every jota of credibility. Once this hits the airwaves, Cole is destined to scoop up new fans by the hundreds of thousands. Spell it smash.

► SHANIA TWAIN Man! I Feel Like A Woman! (Alternative Version) (3:53)

PRODUCER: Robert "Mutt" Lange

WRITERS: Twain, Lange PUBLISHERS: Songs of Polygram Int'I/Loon Echo, BMI; Zomba Enterprises, ASCAF

Mercury 238 (CD promo) Since the release of Shania Twain's 12times-platinum "Come On Over" in 1997, this track has been among the most obvious single choices among the steady stream of releases to both pop and country radio. Already a hit at her home base (It peaked at No. 4 on Hot Country Singles & Tracks in June), there's no reason that "Man!," with its coquettish turn of phrase, shouldn't have the same kind of appeal as her earlier "That Don't Impress Me Much." There are plenty of tasty ingredients that radio traditionally searches out here-great tempo, attitude, a hook that sells like ice cream in summer (including a guitar riff that conjures the ubiquitous "Spirit In The Sky"), and the instantly recognizable vocals of a woman who is a fond acquaintance of so many millions out there now. This is country crossover at its best and that little something different that radio says it is always after, remixed gently to add a pop touch without stripping it of its vital twang. And wait until you eatch this videoclip, which features Twain imitating Robert Palmer in his groundbreaking 1986 clip for "Addicted To Love," complete with buffed and blank-eyed male models in the background. Hilarious. This is all good; go for it.

LOONA Bailando (3:33)

PRODUCERS: D.J. Sammy, H. Reith WRITERS: P. Samoy, L. Rigaux, M.I. Garcia Asensia PUBLISHERS: Mediatronic Music Group/Polygram Music

N.V/Polygram Songs GmbH
Twisted America/MCA (CD single)

For top 40 stations that like to pluck up the tempo, this novelty track could be one of the no-brainer plays of the season. Culled from the Spanish duo Loona's album "Lunita," which has sold 2 million units throughout Europe, "Bailando" has already spawned a "Macarena"-like line dance. In Germany, Austria, and Sweden, the infectious little ditty, complete with Brazilian marching drums, is a No. 1 smash, and it's already gained airplay stateside in markets like Miami; Orlando Fla.; Washington, D.C.; and Long Island, N.Y. The single includes the original Spanish version, as well as a newly recorded English verse/Spanish chorus version. Included in the CD insert are instructions on how to bailando. Oye!

GEORGE LAMOND Earn My Love (4:38)

PRODUCER: Chris Barbosa WRITER: Barry White

PUBLISHER: Unichappell Music, BMI

Robbins Entertainment 72037 (CD promo) Longtime freestyle hero George Lamond previews his "The Hits... And More" with a well-executed, beautifully per formed, up-to-the-minute midtempo finger snapper that employs the Love Unlimited Orchestra's 1973 "Love's Theme" as its backdrop. Why hasn't anyone used this disco nugget so cleverly before? But the song is no two-bit rip-off; its sung verses, electrifying chorus, and silky harmonies illuminate the theme of a boy who's been done wrong and is now proclaiming that the next woman in line better "earn his love." This song works on all levels, providing an uplifting end-ofsummer anthem that will be candy to listeners' palates, broadening Lamond's base beyond freestyle loyalists. His full set is a must for those who have lived for Lamond's cache of hits, like "Bad Of The Heart," "Where Does That Leave Love," and "Look Into My Eyes." Also included is his 1998 reworking of "Without You." All cosmopolitan markets should have a field day with this fresh next step in Lamond's long-lived career.

R & B

► PUFF DADDY Satisfy You (4:19)

PRODUCERS: Sean "Puffy" Combs, Jeffrey "J-Dub" Walker WRITERS: S. Combs, J. Walker, R. Greene, K. Price, R. Kelly, D. Foster, J. King, T. McElroy PUBLISHERS: Justin Combs Publishing/Dubs World Music/Sonv/ATV Tunes, ASCAP: Thelmas Boi Publishing/R Kelly Publishing, Inc./EMI-Blackwood Music Inc./Lehsem Music/Two Tuff Enuff Publishing, BMI

Bad Boy 9258 (CD promo)

After radio's lukewarm reception to his single "P.E. 2000," Sean "Puff Daddy'

Combs decides to cut his losses after just seven weeks on the charts and move along to his next single. With a vocal track by R. Kelly, "Satisfy You" is the right choice. Kelly's distinctive vocal style and current popularity adds a measure of street legiti-macy to Combs' rap, now considered pophop by many hip-hop enthusiasts. And radio will likely embrace this cut more readily, due to Kelly's appeal. Interestingly, the suggested call-out hook sample included on the CD promo is all Kelly, with no sign of Combs. As with "P.E. 2000," Combs uses his clichéd formula of sampling an '80s song (this time it's Club Nouveau's 1987 hit, "Why You Treat Me So Bad") to create a track that flows with familiarity. Although the technique is getting tired, this time it works to his advantage, partly because of Kelly's ability to embellish the song with variations on the melody, making it more than just another borrowed track

► BLAQUE I Do (3:11)

PRODUCER: Michael Anthony WRITERS: N. Reed, M. Anthony, E. Manso

PUBLISHER: Dotted Line Entertainment, BMI Track Masters/Columbia 42466 (CD pro Following the top five success of their debut single, "808," which R. Kelly helped write and produce, Blaque members Shamari, Natina, and Brandi show that their talent supercedes Kelly's hitmaking abilities. "I Do" actually sounds a bit like a funked-up Spice Girls track with an instant hook, highly accessible melody, and youthful vocals. There's clapping on the chorus, which heads right into bubble-blowing territory, following the more typical R&B/hiphop-based verses. It's a mix that works well for this track, which sounds as natural a hit as anything we've recently heard atop the charts. In addition to the aforementioned edit without rap, the CD promo contains a version featuring TLC's Lisa "Left Eve" Lopes, who contributes an intro and midsection rap that some might think

Blaque by taking this one out on the town

COUNTRY

► MERLE HAGGARD That's The Way Love Goes

PRODUCERS: Merle Haggard, Lou Bradley WRITERS: L Frizzell, S.D. Shafer UBLISHERS: Acuff-Rose Music, BMI

BNA 65847 (CD promo)

Talk about déjà vu. Not only was this track a No. 1 hit for Johnny Rodriguez in 1974, but Merle Haggard himself covered this pretty Lefty Frizzell/Whitey Shafer ballad and took it to the summit a decade later. And still, it's one of those classic songs that deserves yet another revival. It gets the chance to be heard by a new generation thanks to Haggard's upcoming BNA "For The Record" collection that features 43 of his best songs. Though the project is predominantly Haggard, he's joined on a tunes by Alabama, Brooks & Dunn, Willie Nelson, and Jewel, who duets on this song. Though it might seem an unusual pairing, it works exceptionally well. In the liner notes, Jewel shows an obvious appreciation for Haggard. She embraces the opportunity to sing with one of her heroes and turns in a stunning performance. Even the most die-hard country traditionalists will be instantly won over by her delicate phrasing and affecting performance. Haggard and George Jones are unquestionably country music's greatest living vocalists, and this fine record shows Haggard's magic is still there. This is one of the outstanding singles of the year with all the elements to be a major hit. Now all country radio has to do is play it, play it, and play it again.

★ BRAD PAISLEY He Didn't Have To Be (3:52)

PRODUCER: Frank Rogers WRITERS: B. Paisłey, K. Lovelace

PUBLISHERS: EMI April Music/Sea Gayle Music/Love Ranch Music, ASCAP

Arista 3176 (CD promo)

Real life inspires the best music, and this song is a perfect example. Newcomer Brad Paisley (who made inroads at country radio with his debut single, "Who Needs Pic-

tures") wrote this song with good friend Kelley Lovelace about becoming an instant father when he married a woman with a young son. The lyric tells the story through the eyes of the little boy, whose life is positively affected by the man who became the dad "he didn't have to be." In these complex days of marriage, divorce, children, stepchildren, and blended families, this is a song many people will find immediately relatable. The lyric is beautifully written and will likely evoke tears as it poignantly expresses the child's feelings as he and his mom see a void filled in their lives and they become a family. This is a great song, and Paisley's warm, measured performance strikes the perfect emotional balance. Paisley is definitely one of the most talented artists in today's crop of newcomers, and this should be the song that breaks him at country radio and secures him a place in the hearts of its listeners.

DANCE

▶ EVERYTHING BUT THE GIRL Five Fathoms

(4:14)WRITERS: B. Watt, T. Thorn PUBLISHER: Sony/ATV Music Publishing Ltd. REMIXERS: Club 69. Kevin Yost, DJ Sneak

Atlantic 84530 (CD5) The name alone-Everything But The

Girl-is enough to cause emotional shivers. Whether recording sparse, deeply introspective tracks like 1988's "Apron Strings" or technological dancefloor soundscapes like 1996's "Wrong," the British duo of Tracey Thorn and Ben Watt never fails to pull the strings of the heart-thanks to their keen observational sense of storytelling, Thorn's melancholic vocals, and Watt's deft musicianship. In early '96, Everything But The Girl scored a massive crossover hit with the Todd Terry remix of "Missing," which peaked at No. 2 on The Billboard Hot 100. Since then, it has made a conscious effort to blur the borders of dance and pop. With the house-intense "Five Fathoms," taken from the act's forthcoming album, the stunning "Temperamental," the blurring continues to great effect. Remixers Club 69, Kevin Yost, and DJ Sneak only up the ante, injecting the track with tribal, dreamy, and filtered beats, respectively. Simply gorgeous.

NEW & NOTEWORTHY

JESSICA SIMPSON I Wanna Love You Forever

PRODUCER: not listed

WRITERS: S. Watters, L. Biancaniello PUBLISHERS: Breakthrough Creations/EMI April/S.M.Y. Publishing, ASCAP

Columbia 42539 (CD promo) Fans of gut-wrenching, over-the-top power ballads will lapse into madness over this lush melodrama, complete with a raise-the-roof bridge, a theme of desperate devotion ("This is all I'm asking of you/10,000 lifetimes together"), and a vocal so fraught with emotion, it'll bring tears to the eyes as it wrings out every potential ounce of feeling from the song. What makes this performance all the more compelling is that Dallas-bred Simpson is just 18 years old—and she has a vocal command Celine would admire The track, which hits retail Sept. 14, is so bombastic that some may consider it cheesy, but it's been a good while since a song of this brand has been issued, making it an instant brow-raiser. It's obvious that this isn't Simpson's first time around the bend. At 14 she recorded a gospel album and more recently appeared on the "Dawson's Creek" soundtrack with "Did You Ever Love Somebody." For those of us who have missed these kinds of songs, "I Wanna Love You Forever" will stand out on AC and mainstream top 40 like the radio tower atop Chicago's Hancock Building. Incidentally, Simpson is stunning, meaning that video play of this track will only prompt greater momentum. Britney and Miss Aguilera, welcome a new sister into the fold. From the forth-

ANIKA PARIS It's About (3:59) PRODUCER: Dean Landon

coming album "Sweet Kisses," due Oct. 5.

WRITERS: D. Landon, A. Paris PUBLISHERS: Oceantide Music, BMI; Alaya Productions,

toughens up the deal a little. In either

case, R&B and pop radio should reward

Edel America Records 5816 (CD promo)

Enter another talented contestant in the packed race of new female vocalists-but this time, add seasoning. Twentysomething Anika Paris has been studying, performing, and writing music for years; she won an ASCAP Award a few years back as best unsigned songwriter. Those skills jump out in her debut single, "It's About," a credible midtempo pop number. co-penned with producer Dean London, about learning lessons from a broken heart: "Nothing ever turns out the way you think/It's about you, it's about me, it's about everybody's history." The lyric in full is a real standout, one whose universality will tug at the heartstrings of the masses, while the chorus will be recited from lips en masse after the first couple of times through. This song fits neatly between the youth sounds plumping up the airwaves today-it's cute without being cutesy-and the more modern side of top 40, offering a perfect opportunity for programmers to play one card for two demographics. Nice, nice stuff.

KEVON EDMONDS 24/7 (3:50) PRODUCER: Angelo Ray

WRITERS: A. Ray, Scott, Smith PUBLISHER: C-Town Publishing, BMI RCA 65797 (CD promo)

Kevon Edmonds, former lead singer for the Virgin Records trio After 7, embarks on his solo career with the single "24/7," which is exactly how often you will want to hear this record—and probably will, judging early feedback from radio. Brother to producer/writer/superstar Kenny "Babyface" Edmonds, Kevon has always been

considered the one with the greatest vocal ability. His voice has range, depth, and texture. It was Kevon's voice that 'Face would use in his early days when creating demos to shop to other artists and labels. On "24/7," his voice can be described as pretty without trading off any of its sexy masculinity, with a sweet falsetto that can still sends chills down one's spine. If you were disappointed when After 7 broke up, cry no more. With his solo outing, we find that Kevon Edmonds was, in fact, the soul as well as the sound of the group. Now he's returned, to sing for you, 24/7.

BROOKE RUSSELL So Sweet (3:32)

PRODUCER: DJ Thomilla
WRITERS: Russell, Otto, Marshall, Burchia PUBLISHERS: Edition Four Play/Edition C-Wort/Arabella

REMIXER: Thomilla

Edel America (CD promo

U.S. vocalist Brooke Russell has already taken this midtempo R&B dance groove to the top of the charts in Germany (where she lives) on the Edel/Black Tool label. With it now washing up on her home shores, Russell might as well go ahead and book that plane ticket to come on back and promote what sounds like a sure-fire hit. The groove here is sassy and sensual, with a relaxed, beautifully melodic vocal and a jazzy instrumental backdrop on the original radio edit. Russell's hook is penetrating, as are truly good-timing reggae-branded rap flavorings from Mr. Gentleman. On producer Thomilla's radio mix, the keyboards and bass are tweaked slightly, but the effect is virtually the same. All in all, this sounds like a breakthrough with the savvy and compelling sound of a solid hit for R&B and top 40. Take a listen.

ROCK TRACKS

★ TOM PETTY AND THE HEARTBREAKERS

Swingin' (4:27)

PRODUCERS: Tom Petty, Mike Campbell, Rick Rubin WRITER: Tom Petty

PUBLISHER: Adria K Music, ASCAP

Warner Bros. 9862 (CD promo)

Unmistakably Tom Petty, this track relies on its midtempo barroom piano, harmonica, and clear-tone guitar chords to get its point across. Even the lyric is classic Petty—it's the story of a woman who "went down swingin'" à la his "Free Fallin'" hit. But while the artist recycles his themes, he never falls back on them. This track is as engrossing and listenable as Petty was the first time America heard him. We listen to his stories because they're tinged with humor (this character is said to have gone down swingin' "like Benny Goodman," "like Glen Miller," etc.) and we listen to his songs because they're consistently first-rate. This one is no exception.

WIDESPREAD PANIC Dyin' Man (3:40)

PRODUCER: John Keane

WRITER: Widespread Panic PUBLISHER: Widespread Music, BMI

for fans of guitar virtuosity.

Capricorn 2032 (CD promo)

Call it a lazy observation, but Widespread Panic sure does sound like the Allman Brothers. That said, the band tweaks classic rock's common denominator here by adding turntable-scratching effects to its Hammond organ riffs, a subtle vocal loop to the refrain, and gruff, Hell's Angels attitude to its instrumental riffs and vocal harmonies. "Dyin' Man" is not a lyrical standout, but it is a quality rock'n'roll love song with a buoyant groove that's great

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, injul 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.)

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Reviews & Previews

ALBUMS

(Continued from page 26)

Milanés, Miguel Matamoros), and the Dominican Republic (Juan Luis Guerra Víctor Víctor). Any number of tracks buttressed by Pandora's angelic vocal blends could find favor at pop radio, among them three rather plaintive entries: Céspedes "Ya No El Lo Mismo," supported by a smart, sparse pop backdrop; Milanés'
"Para Vivir," which features only a lovely string accompaniment; and Guerra's "Coronita De Flores," whose gently rhythmic groove could fetch airplay at tropical radio.

JAZZ

★ TOM HARRELL

Time's Mirror PRODUCER: Tom Harrel RCA Victor 09026 63524

Trumpeter/composer/arranger Tom Harrell has fashioned his third gem for RCA with this high-class big-band outing. So textured that you can almost reach out and touch them, the arrangements are the focus here. Whether on standards like "Autumn Leaves" and "Chasin' The Bird" or on such low-lit Harrell originals as "Shapes" and the haunting title track, the charts are inventive and endlessly involving-harking back to Gil Evans' impressionistic settings for Miles Davis. And along with fine playing by the likes of saxophonist Don Braden, trombonist Conrad Herwig, and drummer Carl Allen, there is Harrell's horn, singing its singular siren song. One of the most treasurable artists in jazz today.

WORLD MUSIC

ALI FARKA TOURE

Niafunké

PRODUCER: Nick Gold Hannibal/World Circuit 1443

Ever since capturing a worldwide audience with his outstanding 1993 release "The Source"—and a subsequent collabo-ration with Ry Cooder titled "Talking Timbuktu"—Ali Farka Touré has focused more on farming in his native Mali than on his music. While that fact may seem unfortunate to career-oriented Westerners, to Farka Touré the land, the music. and the people of his village, Niafunké, are all intertwined and not entirely trans latable to outsiders. This album, recorded "in situ" in an abandoned house, dances between solo pieces and full-blown numbers that employ players with whom Farka Touré has a long history and a unique musical affinity. Some tunes make use of a female choir that lends the material an entrancing, otherworldy feel. Casual fans of Farka Touré's recent work will find much of the same appeal in "Niafunké," while those more deeply steeped in the artist's music—and in the folklore of Mali-may appreciate the album's deeper layers. A postcard from

★ BELLEMOU MESSAOUD

C'est Pas Ma Faute

PRODUCER: Dieter Haue Wergo 281521 With its quick-march rhythms and hot-

blooded vocal style, Algerian raï is akin to flamenco—an urban music with ancient traditional roots and an everevolving sound. The 52-year-old Algerian trumpeter/bandleader Bellemou Messaoud is the leading pioneer of modern raï, and with "C'est Pas Ma Faute" (I Am

Not To Blame), he has produced an alluring conspectus of the contemporary genre. His ace octet is sinewy and sensual, with exotic, wholly idiomatic keyboards, punching horns, and the serpentine voice of Ourad Houari. The songs lament unrequited love-yet beckon one to dance the blues away. The German Wergo label is racked in the U.S. by Harmonia Mundi.

GOSPEL

★ NANCEY JACKSON

Relationship
PRODUCERS: various

Harmony 1738

On her second outing, Nancey Jackson, affirms her credentials as one of gospel's great new artists, right on the edge of the mass recognition and acclaim her tremendous talents deserve. Jackson mixes choice jazz chops with gospel passion on "When You Pray," landing the torchy tune in totally original territory, somewhere between the clubs and the choir loft. With breathtaking vocal presence and prowess. Jackson has serious Sunday-morning church on "Holy Is He," while proving herself equally adept at hook-heavy hiphop on "Secret Place," a hit about to happen if there ever was one. The title song sports a steady, unstoppable, contemporary R&B groove, and the silky, shimmering "Delicate Heart" is soulful pop perfection. Jackson is star material, and "Relationship" is proof aplenty.

NEW AGE

★ DAVID HELPLING Sleeping On The Edge Of The World

PRODUCERS: Howard Givens, David Helpling Spotted Peccary 0802

David Helpling is a guitarist, but hearing his music, you might not pick that up right away. Using volume swells and a plethora of effects, he turns his stringed instrument into an electronic orchestra on this, his second album. Helpling owes a debt to the melodic and sensually rhythmic sound of Patrick O'Hearn, but he's beginning to move away from his sources while still retaining that tuneful appeal. Across se quencer loops that sound like a pan-ethno drum troupe floating in space, Helpling layers surging synth pads draped with simple melodies that create a moody, cinematic expanse. Like O'Hearn, whose main instrument is bass, Helpling's guitar techniques give him a natural phrasing that eludes keyboard-based players working in this area of melodic electronics. Contact: 619-942-1694.

CLASSICAL

★ LILI BOULANGER: PSAUMES, ETC. Lynne Dawson, soprano: Ann Murray, mezzo soprano; Bonaventura Bottone, tenor; Neil MacKenzie, tenor; Jason Howard, bass; BBC Philharmonic/City Of Birmingham Symphony Chorus, Yan Pascal Tortelier

PRODUCER: Ralph Couzens

Chandos 9745

Nadia Boulanger is one of the most vital figures in 20th-century music, having lived to a ripe old age in Paris as she famously taught composers ranging from Aaron Copland to Philip Glass. Her far lesser-known sister, Lili Boulanger, passed away in 1918 at the all-too-early age of 24—but not before leaving behind a cache of works that mark her as not only one of the most talented and forward-minded of all female composers but as an artist whose death robbed music of a singularly moving voice. And this glorious album should remind many of that fact. French conductor Yan Pascal Tortelier has fashioned a conspectus of immediate allure and enduring depth. highlighting two dramatic Psalm settings for large orchestra, chorus, and soloists, along with the work that won Boulanger the first-ever Prix de Rome for a female composer: the Wagnerian cantata "Faust Et Hélène." Perhaps the greatest pieces here, though, are the two contrasting orchestral works, the evocatively titled "On A Morning In Spring" and "On A Sad Evening." Deeply committed performances and gorgeous sound help make this one of the records of the year. Distributed in the U.S. by Koch.

★ SATIE: ORCHESTRAL WORKS Orchestre Symphonique Et Lyrique De Nancy, Jerome Kaltenbach

PRODUCER: Paul Myers

Naxos 8 554279

Early 20th-century French eccentric Erik Satie's piano pieces are ubiquitous, as are Debussy's orchestrations of two of his famously lyrical "Gymnopédies." This album includes the Debussy arrangements, along with the third "Gymnopédie" orchestrated by Roland-Manuel. But what makes this collection so enterprising is that it features Satie's hugely influential score to the Cocteau/Picasso/Massin ballet "Parade," along with the pop-inflected score to the Dadaist ballet "Relâche" and the dance piece "Mercure." The music is beguiling and bumptious by turns, its simplicity disguising revolutionary qualities. The Nancy orchestra plays this sad circus music as to the manner born, and the sound and presentation are solid. Another



98°: HEAT IT UP

62 minutes, \$19.98

This tape is an audiovisual romp through London, Singapore, Belgium, the Philippines, and Orlando, Fla., as well as other points on the globe, with the latest teen heartthrobs—the four members of 98° as they conquer a successful world tour. The heat has been rising on the Ohio foursome for several years; the group has fine-tuned its R&B-tinged pop music and poster-boy looks. Here fans get to witness previously unseen concert footage, a new videoclip ("Was It Something I Didn't Say"), and lots of backstage interviews about what makes the group members tick. The new material is interspersed with several high-concept music videos, including a run with band idol Stevie Wonder. Refreshingly, the guys are all well-spoken and seem genuinely appreciative of what they've been able to achieve.

LATIN RHYTHM WORKOUT

49 minutes, \$14.98

Kathy Smith rides the Latin music wave to great effect in this sultry and altogether fun workout tape. Using the popular format of two mini-workouts instead of a full hourlong routine, the 20-minute, lowimpact classes combine the moves of merengue, cha-cha, and salsa with traditional body-strengthening steps. Positioned on a wooden stage and accompa-nied by a small class and a live band that provides the soundtrack, Smith exercises her usual professional grace by explain-ing each move, carefully building the routines slowly. The atmosphere transports viewers far from the gym setting and makes the workout as enjoyable as it is

ELMO IN GROUCHLAND: SING AND PLAY

35 minutes, \$12.98

Substitute the word "trashland" for "Grouchland," and you've got a good idea of the environs Elmo explores in his latest video adventure. Without explanation, Elmo lands in a glorified dump where trash is omnipresent and the disheveled inhabitants all cop similar attitudes to Sesame Street regular Oscar, who hates all the constant smiling and singing. In an

effort to help the residents of Grouchland understand the world of Sesame Street, Elmo introduces them to a string of singalong songs. Many are classics, including the Grouch anthem "I Love Trash"; "C Is For Cookie"; Ernie's theme, "Rubber Duckie"; and "Sing A Song." The tape con-cludes with a "bonus" segment of "Elmo's World" that's already aired on TV. The video also serves as a precursor to the bigbudget theatrical release slated for Oct. 1,

SCIENCE AND THE POWER OF PRAYER

WinStar Home Vid

55 minutes, \$19.95

Since the beginning of time, people have sought confirmation, solace, and guidance from a greater force during times of instability. This compelling tape seeks to find out whether praying actually does any good and comes back with the resounding "ves." A number of scientists and physicians, including the noted Larry Dossey and Joan Borysenko, reveal their evidence that physical change is, in fact, affected by prayer. Their proof includes tests that show common bacteria in a petri dish "moving" in response to prayer and the results of a healing-touch regimen vs. standard medical intervention for an injury. Skeptics may not buy into the program, but it provides some food for thought.

NUKES IN SPACE

Goldhil Home Media 52 minutes, \$19.95

The 50th anniversary in August of the first Soviet test of an atomic weapon could hardly go unnoticed by filmmaker/nuclear weapons historian Peter Kuran, the man behind the award-winning documentary "Trinity And Beyond." Here he tackles a new frontier and examines the atomic missile tests in outer space by both the U.S. and U.S.S.R. Filled with the kind of footage that turned heads in "Trinity," the tape is packed with recently declassified film and results from tests performed in the earth's upper atmosphere. Kuran also probes the scientific, political, and military motivations behind the launching of nukes in space. In a nod to more conacetic times, the film's score is performed by the Moscow Symphony Orchestra. Contact: 800-250-8760.

THE GRIND TAI-FUNK AEROBICS

\$12.98 VHS, \$24.98 DVD

The four members of Epic act C Note play host to the latest turbo-charged "Grind" workout, which comes complete with a hearty dose of attitude, style, and throbbing music. A warm-up/meditation is followed by a dance-centric workout that also packs martial-arts moves. The cool-down and stretch is backed by C Note's live performance of "Spanish Fly." While the tape blends an MTV-size bag of pop culture elements, the workout itself is substantial and includes frequent pop-up on-screen bub-bles that let viewers know about the steps they're doing and what it does for the body,

ENTER * ACTIVE

APE ESCAPE

Sony Computer Entertainment Sony PlayStation

"Ape Escape," a sort of ode to "Planet Of

The Apes," will drive you bananas with its ultra-cute characters, toilet humor, and series of problems to solve. Spector, an amusement-park primate with visions of world domination, has escaped and dispersed his legion of renegade monkeys throughout the game's 25 levels using a professor's time machine. The gamer plays the role of Spike, a Japanimation-style teen in charge of rounding up the monkeys using the professor's inventions, which run the gamut between a simple net, a flying machine, and a slingshot. The 3D adventure game takes some time to master, as it's one of the first PlayStation games to fully utilize the analog stick controls instead of the digital D-pad for movement and item management. But after you get used to handling the controls, the game's

as addicting as the first time you played a Super Mario Bros. title, although a tad repetitive. Collecting coins on each level opens up several bonus mini-games, like a skiing challenge for two players.

PRO 18 WORLD TOUR GOLF

Intelligent Games/Psygnosis
PC CD-ROM and PlayStation

Even if watching Adam Sandler duke it out with Bob Barker in "Happy Gilmore' is the closest you've come to playing golf, "Pro 18 World Tour Golf" could be worth your green. The game enables you to test your slice and swing skills against male and female pros like Mark O'Meara, Tom Lehman, Laura Davies, Dottie Pepper, and Vijay Singh. You can also play as one of them in a TV-style international tournament, complete with commentary from Peter Alliss. Golf simulation takes place on some of the world's most famous (and expensive) courses, including Idaho's Coeur d'Alene, Northern Ireland's Royal County Down, and Sun City's Lost City Golf Course. And boy, do they look fantastic and realistic, down to each locale's unique flora and fauna. Weather, time of day, and horizon also affect each game's play, look, and sound effects. Compared with other golf games, "Pro 18" has a heightened level of accuracy due to the "Pro Swing" interface (a four-point clickcontrol system) and new aiming and putting engines, making it on par with the competition.

A U D I O B O O K S BY TRUDI MILLER ROSENBLUN

EDUCATING ESME By Esme Raii Codell Narrated by the author

HighBridge

3 hours (abridged), \$18.95 ISBN 1-56511-336-5

Amid headlines of overcrowded classrooms and falling grades, it's refreshing and inspiring to listen to this, the diary of Codell's first year as an ele6rhood. The 24-year-old Codell is the teacher we all want for our children. She's creative, intelligent, enthusiastic, and warm, with a ready sense of humor and a firm sense of discipline. Throughout her first year, her struggles with defiant students pale beside her frustrating battles with a stodgy, power-mad principal and an irritating bureaucracy that makes it nearly impossible to accomplish anything. When she suggests a pageant to the teacher committee, promising that she is willing to do all the work herself, the idea is shot down because "all projects have to be a group effort." But no one else in the group wants to make the effort. Codell's tireless enthusiasm, though, allows her to overcome all obstacles. Her bright, cheery, and productive classroom is the envy of all. Codell's voice is lively, youthful, and impish, and you can almost see the twinkle in her eye as she relates her anecdotes.

PASS THROUGH PANIC By Dr. Claire Weekes Read by the author HighBridge

Two hours (abridged), \$17.95

ISBN 1-56511-320-9

The first thing the listener notices on this audiobook is the author's extraordinary voice. Her musical, lilting Australian accent, her energy, and her reassuring, grandmotherly tone combine to immediately attract and hold the listener's attention. In this program, originally broadcast as an eight-part radio series, Weekes explains the types and causes of nervous illness, including anxiety disorder, panic disorder, depression, and agoraphobia, and she offers advice and exercises for overcoming these often-crippling problems. Most of all, she reassures listeners that they're not alone and that there is nothing "wrong" with them. Those who suffer from anxiety or other nervous disorders will find this tape invaluable.

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld Olson, 622 Oakley Place, Alexandria, Va. 22302. ENTER*ACTIVE: Send review copies to Carrie Bell, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 AUDIOBOOKS: Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218. BOOKS: Send review copies to Bradley Bambarger, Billboard, 1515 Broadway, New York, N.Y. 10036



United In Funk. Rick James is among the cast of funk all-stars featured on Major Label Records' debut album, "United We Funk." The CD of brand-new tracks also includes performances by the Dazz Band, Gap Band, S.O.S. Band, Con Funk Shun, the Bar-Kays, the System, and the late Roger Troutman. Shown taking a recording break in Los Angeles are, from left, Major Label president Steve Drimmer, James, and album co-producer/Dazz Band member Marlon McClain.

Edmonds Gives His '24/7' To RCA

Babyface Bro And Former After 7 Lead Makes Solo Debut

BY GAIL MITCHELL

LOS ANGELES-Kevon Edmonds is making a new start on Oct. 26. That's when he'll mark his debut as a solo artist with the release of his first RCA album, "24/7." The noncommercial first single is the title track, released Monday (30).

As lead vocalist for After 7 and a member of Milestone, Edmonds has already tasted success. Currently on "hiatus" according to Edmonds, After 7—a trio with brother Melvin and Indiana University classmate Keith Mitchell—gained notoriety

with its eponymous 1989 debut album on Virgin Records, which sold 1.5 million units and spun off such hits as "Ready Or Not" and "Can't Stop." It sub-

sequently released 1992's "Taking My Time," 1995's "Reflections," and 1996's "The Very Best Of After 7." In 1997 Edmonds

joined forces with brother Kenneth (aka Babyface) and Jodeci siblings K-Ci & JoJo as the onetime group Milestone. Their resulting hit ballad, "I Care About You,"

sold 624,000 units, according to SoundScan, and appeared on the "Soul Food" soundtrack.

Describing himself as once a "very shy person who didn't think he would ever do lead vocals,' Edmonds says that recording his solo project was definitely a challenging and different experience. "[In the past] I usually had my brother Melvin around to bounce ideas off of. Although I had occasional doubts, this gave me a chance to take a deeper look within myself and decide how I wanted to do things. That's important in establishing yourself as a solo artist.'

Executive-produced by Edmonds, Babyface, and RCA black music A&R senior VP Kevin Evans, the album integrates uptempo, midtempo, and slow songs that effortlessly meld R&B and soul. Edmonds says all the "songs are solid-something that's very important to me. The songs had to be real and able to



Toni Braxton), Tim & Bob (TLC, (Continued on page 34)

ducers he chose to collaborate with

are Daryl Simmons (Boyz II Men,

Lattimore Leaps To Columbia; Urban Music Fest Lands In Atlanta; Hip-Hop Hits The Books

HOT STUFF: Crooner Kenny Lattimore will now be singing for Arista. His last album for Columbia was "From The Soul Of Man," which peaked at No. 15 on the Top R&B Albums chart ... Also on the Columbia front: A label representative says R&B songstress Trina Broussard's So So Def debut album, "Inside My Love," originally due Aug. 10, is now on hold. No further explanation was given on her or the set's future status...RCA confirms that Rome ("I Belong To You") is no longer with the label; he had been working on what would have been his sophomore album, "Thank You"... Montell Jordan has been chosen to host "Motown Live." The television series' new season starts the week of Sept. 27.

THAT'S EDUTAINMENT: Epic, TVT, Ruff Ryders, Rough World, and Cameron Records are among the firsttime major and indie labels coming aboard as sponsors of the fifth annual College Urban Music Fest (CUMF), Sept. 14-18 in Atlanta. CUMF's primary purpose:

providing a close-up of the music industry's inner workings, with an accent on label showcases featuring both new and established artists. Additional label sponsors include LaFace (back for a fifth year), Qwest, Universal, Virgin, Interscope, and Gotee.

Highlights of the Imanni Entertainment-staged event include a special-invitation EMI Music Distribution showcase (with Tracie Spencer, Ideal, Vega, and Damon), a Chico DeBarge-hosted Motown Revue, and the ubiquitous celeb B-ball game, capped by a Saturday "super concert." And for attendees' listening pleasure: a 46-song double-CD with new music by such artists as Cha Cha, Macy Gray, Donell Jones, and Speech.

RECORD MOVES: Robert W. Lewis III—who created the screenplay "Blackman: One Super Cool Hero,"

on which Fox-TV based its "Mantis" series—has established independent label First Madison Records (FMR). Partnered with Beyond Records and distributed through BMG, FMR will bow with a release by multilingual Haitian rapper Won-G; other artists include pop/R&B artist Dawn Saint Darryl Sutton, Pierre ...

founder/CEO of Gospel/hip-hop label reap Records, has appointed Page Turner as the label's Los Angeles-based president; label headquarters are in Nashville. Initial reap product, released through Word/Epic, is slated for November.

BOOK IT: Just in time for rap/hip-hop's 20th anniversary is the third installment in the hip-hop trilogy by James G. Spady, Charles G. Lee, and H. Samy Alim. "Street Conscious Rap" collects 592 pages of original essays, interviews, illustrations, and rare photos focusing on an array of hip-hop notables, including Grandmaster Flash, Tupac, Queen Latifah, Eve, and LL Cool J. The previous volumes were 1991's "Nation Conscious Rap: The Hip Hop Vision" and 1995's "Twisted Tales In The Hip Hop Streets Of Philly." Sept. 28 is the



by Gail Mitchell

street date for the latest opus, published by Black History Museum Umum/Loh Publishers . . . Although she's only 20, Atlantic artist Brandy gets the bio treatment in September with "Brandy . . . An Intimate Look." The bio-written by journalist Karu F. Daniels and published by the Andrews McMeel division of Universal Press-was

blessed by the budding diva herself.

SAVE THE DATE: The Manhattans featuring Gerald Alston and Blue Lovett join musical forces with the Whispers, the Dells, and the Intruders on a 20city tour kicking off Sept. 17 in Long Island, N.Y. Stops include New York, Chicago, Detroit, Philadelphia, and Los Angeles . . . Speaking of tours, Barry White has rescheduled three of the California dates he canceled owing to exhaustion. He'll now perform Sept. 28 in Anaheim, Sept. 30 in Concord, and Oct. 1 in Mountain View. Still to be rescheduled: Detroit, Dallas, and Nashville .. Les Nubians' North American tour takes off Sept. 30 in Minneapolis and wraps Oct. 29-30 in Las Vegas The second annual Mix Show Power Summit—organized by the McLean Entertainment Group—returns Sept. 29-Oct. 3 to Miami Beach.

A STAR IS BORN, URBAN-STYLE: Keith Sweat will make a cameo appearance in BET's original production "Rhapsody" starring LisaRaye ("The Wood"), Gina Ravera ("Soul Food"), and Wood Harris ("Above The Rim"). With the music industry as its backdrop, the two-hour telefilm centers on a singer whose producer/boyfriend leaves her for another artist. Slated to air this fall, "Rhapsody" is the fifth in BET's 10-film series based on the Arabesque line of romance novels

Dru Hill Members Each Launch Own Label For New Artists And Solo Sets

LOS ANGELES—In the wake of "Wild Wild West," their soundtrack hit with Will Smith, the members of popular R&B quartet Dru Hill are launching umbrella company Dru World Order. Under

that banner, members Sisqo, Nokio, Jazz, and Woody will helm separate production deals with parent label Def Soul/Def Jam. Each imprint—Da Ish (Sisqo), Big Woody Rock Music (Woody), N-Tity (Nokio), and Taj (Jazz)-will release product by new artists as well as the respective member's solo albums.

Dru World Order officially bows with the November release of Sisgo's solo album. "What I'm trying to do is intertwine R&B, pop, and hip-hop and come out with a broader sound that's for the masses," says Sisgo. 'We've already proved we can do ballads, so the average consumer will assume there will be a [lot] of ballads on my album. There will be some, but I'll be changing my sound slightly, doing different things. When you master something, it's time to move on.'

Among those different things will be guest appearances by DMX, K-Ci, and Usher, plus a possible collaboration with Lenny Kravitz. The first single is the late-September-slated "I Got To

Get It." appearing on Sisqo's album will be Da Ish acts Lovher ("a female Dru Hill with a blond lead singer like me") and rappers Make It Hot and K Money. Their debut albums will hit next year.

Subsequent solo albums by Woody, Jazz, and Nokio will bow next year, in January, April, and July respectively.

Woody, who left the group earlier this year, remains a solo artist. However, he'll reunite with the others for Dru Hill's third album, which is scheduled for November 2000.

Dru Hill's "Beauty"-which appears on their 1998 "Enter The Dru" sophomore album—has been remixed and will be featured on the upcoming "Best Man" film soundtrack. The group is also contributing a song for Smith's upcoming GAIL MITCHELL





Senegal's PBS Forges African Hip-Hop

AFRO HIP-HOP FINDS ITS VOICE: Hip-hop may have begun in America, but in many parts of the world where it's taken root and flourished, the music and its culture represent—first and foremost—a musical recovery of African spoken art forms and the essence of that continent's spirit.

In keeping with that perspective, the 13th annual Nuits D'Afrique, Montreal's 10-day celebration of Francophone (French-speaking) Africa, featured an all-star Afro-pop lineup that ranged from Benin's Angelique Kidjo to Senegalese hiphop act Positive Black Soul (aka PBS).

"In the beginning, the elders thought we were trying to be like the



Americans," says rapper and PBS cofounder Didier Awadi (aka DJ). "But when we started to rap in our own language and talk about what was going on in our country, their vision of what we were doing changed, and people listened—not just the youths, but also the elders."

Thirty-year-old DJ and 28-year-old MC/singer **Amadou** Barry (aka **Doug E. Tee**) joined forces as PBS 10 years ago in Dakar. "We grew up with hip-hop, starting as breakdancers," says Barry. "We listened to American hip-hop and loved it."

Senegalese hip-hop began with two groups, Barry's King MCs and DJs the Syndicate. "We found we had the same feelings, philosophy, and love of our country and culture," recalls Barry. "That's how Positive Black Soul was born. In '89 we were Senegal's sole hip-hop group. Now, in Dakar alone, we have over 2,000 groups."

PBS has recorded and/or produced 10 albums, including 1995's "Saalam"



POSITIVE BLACK SOUL

SECTION .

UST MARY: As we approach the fourth quarter of blockbuster releases, Mary J. Blige's "Mary" (MCA)—her fourth album of new material—enters at No. 2 with 239,000 units as the Hot Shot Debut on The Billboard 200. This album's first-week numbers keep in step with that of her last set, "Share My World," which moved 240,000 units to open at No. 1 in its first chart week.

From a sales perspective, that 1997 title was a transitional album, exploding out of the box, as Blige's first-week numbers from her second album, 1994's "My Life," were in the neighborhood of 105,000 units, although all three previous albums reaped multi-platinum results at the end of the day.

On the Top R&B Albums chart, the set becomes her third to debut at No. 1; all four studio albums have seen the apex. The album's lead track, "All That I Can Say," rises 10-9 on Hot R&B Singles & Tracks, with a 2.7 million increase in listeners, for an audience of 36 million. It is not available at retail

audience of 36 million. It is not available at retail.

A recent Blige track, "Sincerity," which featured Nas and DMX, was a favorite in the streets and on many young-leaning R&B stations, but due to clearance problems, it's not available on the album or as a single. "Sincerity" sits at No. 84 on the Hot R&B Singles & Tracks list, with 4.4 million listeners and support on 17 stations.

RECORD HOLDER: Ginuwine will have to settle for having the highest-charting airplay-only single on Hot R&B Singles & Tracks reach No. 2. That track—his "So Anxious"—appears to have peaked, having lost 2 million listeners from the previous issue. The track slides to No. 4 but is still the most-played song on mainstream R&B stations and on our Hot R&B Airplay chart. However, despite all the song's success, it has yet to really break at the adult format; it still hasn't cracked the adult R&B chart in our sister publication R&B Airplay Monitor.

STILL GOING: Congratulations to Destiny's Child, which has the distinction of having the longest-running No. 1 single on Hot R&B Singles & Tracks so far in 1999 with "Bills, Bills, Bills" (Columbia). Deborah Cox's "Nobody's Supposed To Be Here" (Arista) logged nine of its 14 weeks at No. 1 in the '99 chart year. It was the record to break, and it's still the chart's longest-running No. 1 ever. So far, Columbia has tied down the top for 17 consecutive weeks, beginning with Maxwell's eight-week stay with "Fortunate," which started back in May.

The next likely song to see the top, Faith Evans' "Never Gonna Let You Go" (Bad Boy/Arista), springs 13-2 after seeing a commercial single hit retail. The song's first-week scans of 30,000 units place it at No. 10 on Hot 100 Singles Sales and No. 1 at our R&B core panel. "Never Gonna" is still growing and sits within a hair of "Bills, Bills, Bills" on Hot R&B Singles & Tracks. If it ascends to the top next issue, it will mark Evans' first No. 1 solo single on that chart.

(Peace), released by Island Records U.K./PolyGram in Europe, where it sold 30,000 copies, according to Barry. "In 1997, we did a second album [for Island] called 'New York-Paris-Dakar,' a reverse of the triangular slave trade, this time going back to Africa," he adds. "But it wasn't released, because by the time we finished the album, [Island founder] Chris Blackwell had left PolyGram."

The group has currently completed eight tracks of a projected 14 on a new album for New York-based indie Palm Tree Enterprises, founded by CEO Van Gibbs. Gibbs is the father of renowned producer/remixer Saalam Remi, who has produced the Fugees and Wyclef Jean and remixed for top hip-hop, R&B, and reggae artists and is producing tracks for the PBS project.

The album, for which no release date has been set, will also feature American guest rappers, including **Ky-Mani Marley**, who contributes to the haunting "Ru Cool" cut.

PBS' other albums, all released on the PBS label, include projects produced for Senegalese hip-hop groups Da Brains and Pee Froess; one set of traditional Senegalese music called *mbalax*; and two Senegalese hip-hop compilations, 1997's "Senerap, Vol. One" and 1998's "Senerap, Vol. Two." None of these albums is available in the U.S.

"We've been well-distributed [in Africa], but by pirates," quips Barry. "We make all our money from our shows all over the world. We played [New York's] Central Park's Summerstage two years ago and toured the West Coast with David Murray last year."

Those experiences have helped PBS establish relationships with American rappers, who share the group's vision of the form as "edutainment." KRS-One collaborated on the "PBS" track from the unreleased (Continued on next page)

Hot Rap Singles...

Billboard

		S	NO L	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
WEEK	LAST WEEK	2 WKS AGO	WKS. (TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL ARTIS
1				No. 1 JAMBOREE ● NAUGHTY BY NATURE FEATURING ZHAN:
1	NE	1	8	(C) (D) (T) (X) ARISTA 13712 † 4 weeks at No. JIGGA MY N**** JAY-
رک	ME		1	(C) (D) (T) ROC-A-FELLA 562201/IDJMG GREATEST GAINER
3	5	8	5	U-WAY (HOW WE DO IT) (C) (D) GHET-O-VISION/LAFACE 24413/ARISTA †
4	6	5	15	WATCH OUT NOW THE BEATNUTS FEATURING YELLAKLAV
5	4	4	7	IT'S YOUR THING MERCEDES FEATURING MASTER (C) (D) (T) NO LIMIT 53565/PRIORITY †
6	2	3	12	NO PIGEONS ● SPORTY THIEVZ FEATURING MR. WOOD (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †
7	8	7	6	B-BOY DOCUMENT 99 THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILL (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †
8	3	2	8	WILD WILD WEST ◆ WILL SMITH FEAT. DRU HILL & KOOL MO DE (C) (D) OVERBROOK/COLUMBIA 79157/CRG †
9	9	38	10	PLAY AROUND LIL' CEASE FEAT, LIL' KIM, JOE HOOKER & MR. BRISTA (C) (D) (T) UNDEAS/ATLANTIC 84482/AG † WHO DAT IT MONEY FEATLIRING SOL
10	7	6	21	(C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †
11)	12	37	3	THUG ONES HALF-A-MILL FEAT. NOREAGA, MUSALINI AND KOOL G RA (C) (D) (T) PENALTY 7268/TOMMY BOY LET ME KNOW CAM'ROI
12	11	10	13	(C) (D) (T) UNTERTAINMENT 79170/EPIC † HOLLA HOLLA JA RULI
13	10	9	26	(M) (T) (X) MURDER INC./DEF JAM 566959*/IDJMG † COLD FEET 40K CREY
14) 15)	27 17	33	16 7	(M) (T) (X) FRANCIS 2118* † FREAK WITH ME TEE KEE & DIAMON RA'MONI
16)	15	25	3	(C) (X) DOC HOLLYWOOD 5000*/WHITE LION RHYME MANIA '99 LARGE PROFESSOR AND NEEK THE EXOTION
17	14	11	10	(C) (D) (T) REPLAY 36002 TRU HOMIES TRU
18)	34	34	20	(C) (D) (T) NO LIMIT 53494/PRIORITY † PLAYERS HOLIDAY T.W.D.Y. FEAT. TOO SHORT & MAC MAL
19	13		2	(C) (D) (T) THUMP STREET 2265 † TEXAS 2000 MR. MIKI
20)	25	17	14	(C) (D) (T) PRIORITY 53492 † COME GET IT DJ HURRICANE FEAT. RAH DIGGA, RAMPAGE & LORD HAVE MERC (C) (T) (X) OFF LINE/TVT SOUNDTRAX 8311*/TVT
21)	20	24	16	AUTOMATIC MC EIH
22)	37	_	2	(C) (D) (T) HOO BANGIN' 53480/PRIORITY † LIVIN THAT GHETTO LIFE FIFTEE!
23)	30	26	22	(C) (D) (T) BIG J 1002 † ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †
24	16	12	8	VIVRANT THING (T) VIOLATORDEF JAM 562170*/IDJMG †
25	19	13	14	ALL I KNOW (D) (T) MCA 55597 †
26)	31	29	19	NASTY TRICK (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †
27)	38	20	13	MAKE IT HOT DJ S&S FEATURING H.O.T.O.N.E.S (C) (D) (T) LETHAL/BLACKHEART 371704/IDJMG †
28)	NEV	V >	1	HOW TO ROB 50 CENT FEATURING THE MADD RAPPER (T) COLUMBIA 79252*/CRG
29)	29	27	35	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE TOO SHOR
30)	RE-EI	NTRY	26	PHD. (PLAYA HATA DEGREE) 10 (D) EPICUREAN 0027 10 (D) EPICUREAN 0027
31	28	19	25	WHAT'S IT GONNA BE?! ● BUSTA RHYMES FEAT. JANE (C) (D) (T) FLIPMODE/FLEKTRA 64051/FEG †
32	18		2	DRINKS ON ME (X) THUMP STREET 2267 † TAINT MY CALLY SCOMPDON LIVE ME. CHARLES CHOCKED FOR A NOCTIVA
33	23	18	27	T AIN'T MY FAULT 2/SOMEBODY LIKE ME (C) (D) (T) NO LIMIT 53470/PRIORITY † GET YOUR GROOVE ON 5CENT FEAT. BIG AL, G-MAN,ORIGIN, SAI, KENNY MACI
34)	48		9	(C) (D) RUGLEY 2620/HARVEST † GET 'EM INTOXICATED FEAT. SAMMY SAM, BABY D, B REAL & BEEZLEI
35) 36)	RE-EN		10	(C) (D) BIG OOMP 1350
37)	49	NIKI	9	(C) (D) (T) THE UNION LABEL 9573/PLATINUM MOVE (C) (D) (T) THE UNION LABEL 9573/PLATINUM LOKO FEATURING SAMMY SAM (C) (D) BIG OOMP 1351
38)	50		12	WHAT WE BE BOUT MOZA
39)	RE-EI	NTRY	24	(C) (X) SAGESTONE 6006* † RESPIRATION MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
10)	RE-EN	NTRY	10	(C) (D) (T) RAWKUS 53473/PRIORITY † N**** WHAT!! (C) (X) OUTHOUSE 0169*
11)	RE-EN	NTRY	18	GANGSTA! GANGSTA! (HOW U DO IT) (C) (D) (T) HUMILITY 54317/LIGHTYEAR †
12)	RE-EI	NTRY	9	LIFE'S A SCHEME (C) (T) (X) EDEL AMERICA 3863* BUDDHA MONE
13)	RE-EI	NTRY	10	RESTLESS WHITE DAWG
14)	RE-EN	ITRY	21	(C) (D) PAPER CHASERS 0002 HERE I GO
15)	RE-EN	ITRY	17	FREE YOUR MIND GOLD FEAT. LAYZIE BONE, MENENSKI, TEE & HALC (C) (D) PALU 700 †
16	21	21	8	WORLDWIND (THIS IS WHAT IT SOUNDS LIKE) (C) (D) (T) DUCK DOWN 53484/PRIORITY †
17)	RE-EN	ITRY	36	GHETTO COWBOY MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (0) MO THUGS/RUTHLESS 1707/RELATIVITY †
18)	RE-EN		14	DOIN' IT LIVE BIG MACK (C) (D) (T) FATT SAK 0005 HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z
19	22	14	35	(C) (D) (T) ROC-A-FELLA 566977/IDJMG †
50	47	40	19	BOUNCE, ROCK, SKATE, ROLL (C) (D) (T) SHORT 46605/JIVE †

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

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Hot R&B Airplay...

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. $104\,R\&B$ stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	38	44	7	GET GONE IDEAL (NOONTIME/VIRGIN)
1	1	12	SO ANXIOUS GINUWINE (550 MUSIC/EPIC) 3 wks at No. 1	39)	49	3	BUG A BOO DESTINY'S CHILD (COLUMBIA)
2	2	16	BILLS, BILLS, BILLS DESTINY'S CHILD (COLUMBIA)	40	36	16	WANNA BE A BALLER LIL' TROY (SHORT STOP/REPUBLIC/UNIVERSAL)
3	6	8	ALL THAT I CAN SAY MARY J. BLIGE (MCA)	41	38	31	IF YOU (LOVIN' ME) SILK (ELEKTRA/EEG)
4	3	25	HAPPILY EVER AFTER CASE (DEF SOUL/IDJMG)	42	32	8	P.E. 2000 PUFF DADDY FEAT. HURRICANE G (BAD BOY/ARISTA)
5	4	15	WHAT YA WANT EVE & NOKIO (RUFF RYDERS/INTERSCOPE)	43	51	6	SOUTHERN GUL ERYKAH BADU FEAT. RAHZEL (MOTOWN).
6	5	26	FORTUNATE MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	44)	48	7	QUIET STORM MOBB DEEP (LOUD)
1	7	15	BACK THAT THANG UP JUYENI'S FEAT MANNY FRESH & UL' WAYNE (CAS - MONEYAUNIVERSAL	45	50	6	B-PLEASE SNOOP DOGG FEAT. XZIBIT & NATE DOGG (NO LIMIT/PRIORITY)
8	9	17	NEVER GONNA LET YOU GO FAITH EVANS (BAD BOY/ARISTA)	46	41	23	808 BLAQUE (TRACK MASTERS/COLUMBIA)
9	10	14	SPEND MY LIFE WITH YOU ERIC BENET FEAT. TAMIA (WARNER BROS.)	47	46	6	STAYING POWER BARRY WHITE (PRIVATE MUSIC)
10	8	21	WHERE MY GIRLS AT? 702 (MOTOWN)	48	43	31	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON (ARISTA)
11)	16	12	VIVRANT THING Q-TIP (VIOLATOR/DEF JAM/IDJMG)	49	56	2	U KNOW WHAT'S UP DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
12	11	16	TELL ME IT'S REAL K-CI & JOJO (MCA)	(50)	62	2	GOTTA MAN EVE (RUFF RYDERS/INTERSCOPE)
13	14	11	ALL N MY GRILL MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/REG)	51	42	5	YOU DON'T KNOW 702 (MOTOWN)
14)	15	11	MEETING IN MY BEDROOM SILK (ELEKTRA/EEG)	52	45	6	K-I-SS-I-N-G NAS (COLUMBIA)
15)	17	6	GIRLS' BEST FRIEND JAY-Z (EPIC)	(53)	53	11	DOWN, DOWN, DOWN DJ QUIK FEAT, SUGA FREE, MAUSBERG & AMG (PROFILE/ARIŠTA)
16	18	5	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY (JIVE)	54)	58	4	KEYS TO THE RANGE JAGGED EDGE FEAT. JERMAINE DUPRI (SO SO DEF/COLUMBIA)
17)	20	11	WE CAN'T BE FRIENDS DEBORAH COX WITH R.L. (ARISTA)	(55)	55	5	OH NO NOREAGA (PENALTY/TOMMY BOY)
18	13	17	JIGGA MY N**** JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)	56	47	8	THINK ABOUT YOU BLACKSTREET (LIL' MAN/INTERSCOPE)
19	12	20	LATELY TYRESE (RCA)	(57)	75	2	DO YOU LIKE IT DO YOU WANT IT PUFF DADDY FEAT. JAY-Z (BAD BOY/ARISTA)
20	23	7	MY LOVE IS YOUR LOVE WHITNEY HOUSTON (ARISTA)	(58)	69	4	TEAR IT OFF METHOD MAN/REDMAN (COLUMBIA/DEF JAM/IDJMG)
21	19	10	SUNSHINE COKO (RCA)	(59)	67	2	WE ON FIRE HOT BOYS (CASH MONEY/UNIVERSAL)
(22)	28	3	BACK AT ONE BRIAN MCKNIGHT (MOTOWN)	60	52	13	YOU WON'T SEE ME TONIGHT NAS FEATURING AALIYAH (COLUMBIA)
23	22	15	JAMBOREE NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)	<u>61</u>)	_	1	SATISFY YOU PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
24)	24	18	EVERYTHING IS EVERYTHING LAURYN HILL (RUFFHOUSE/COLUMBIA)	62	72	2	IF YOU LOVE ME MINT CONDITION (ELEKTRA/EEG)
25)	25	22	BEAUTY DRU HILL (DEF SOUL/IDJMG)	63	54	25	WHO DAT JT MONEY FEAT. SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)
26	27	15	IT'S ALL ABOUT YOU (NOT ABOUT ME) TRACIE SPENCER (CAPITOL)	64	57	5	DO SOMETHING MACY GRAY (EPIC)
27	21	30	ANYWHERE 112 FEATURING LIL'Z (BAD BOY/ARISTA)	65	-	1	GOT YOUR MONEY OL' DIRTY BASTARD FEAT KELIS (ELEKTRA/EEG)
28	-	1	HEARTBREAKER MARIAH CAREY FEAT. JAY-Z (COLUMBIA)	66	59	2	WHO DO YOU BELIEVE IN 2PAC FEAT, YAKI KADAFI (DEATH ROW/PRIORITY)
29	39	4	BLING BLING B.G. (CASH MONEY/UNIVERSAL)	67	_	8	STREET TALKIN' SLICK RICK FEAT. OUTKAST (DEF JAM/IDJMG)
30	34	10	LOVE YOU LIKE I DID 112 (BAD BOY/ARISTA)	68	-	1	I WANT IT ALL WARREN G (G-FUNK/RESTLESS)
31)	33	4	UNPRETTY TLC (LAFACE/ARISTA)	69	64	15	IT'S GONNA RAIN KELLY PRICE (DEF SOUL/ROCK LAND/INTERSCOPE)
32	30	33	DID YOU EVER THINK R. KELLY (JIVE)	70	66	7	SINCERITY MARY J. BLIGE FEAT. DMX & NAS (MCA)
33	40	17	EVERYONE FALLS IN LOVE TANTO METRO & DEVONTE (VP/550 MUSIC/EPIC)	71	65	9	DO THE BUS A BUS BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)
34)	35	29	NO SCRUBS TLC (LAFACE/ARISTA)	72	63	9	HOW TO ROB 50 CENT FEAT. THE MADD RAPPER (COLUMBIA)
35	31	10	HOODY HOOO TRU (NO LIMIT/PRIORITY)	73	_	16	PARTY IS GOIN' ON OVER HERE BUSTA RHYMES (FLIPMDDE/ELEKTRA/EEG)
36	29	25	HOLLA HOLLA JA RULE (MURDER INC./DEF JAM/IDJMG)	74	60	5	SYMPHONY 2000 EPMD FEAT. METHOD MAN, REDMAN & LADY LUCK (DEF JAMADJMG)
37	26	22	CHANTE'S GOT A MAN CHANTE MOORE (SILAS/MCA)	75	61	19	PLAYERS HOLIDAY T.W.D.Y. FEAT. TOO SHORT & MAC MALL (THUMP STREET)

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

BILLBOARD SEPTEMBER 4, 1999

HOT R&R RECIIRRENT AIRPI AV

1	1	5	EX-FACTOR LAURYN HILL (RUFFHOUSE/COLUMBIA)	14	21	10	HEARTBREAK HOTEL WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
2	4	3	SWEET LADY TYRESE (RCA)	15	18	6	WHAT'S IT GONNA BE?! BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)
3	2	4	YOU JESSE POWELL (SILAS/MCA)	16	10	2	SHE'S A BITCH MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
4		1	YOU ARE EVERYTHING DRU HILL (DEF SOUL/IDJMG)	17	16	8	GEORGY PORGY ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)
5	3	2	ALMOST DOESN'T COUNT BRANDY (ATLANTIC)	18	15	6	FADED PICTURES CASE & JOE (DEF JAM/IDJMG)
6	8	14	LOVE LIKE THIS FAITH EVANS (BAD BOY/ARISTA)	19	11	36	ARE YOU THAT SOMEBODY? AALIYAH (BLACKGROUND/ATLANTIC)
7	6	22	TOO CLOSE NEXT (ARISTA)	20	_	13	THIS IS MY PROMISE THE TEMPTATIONS (MOTOWN)
8	7	5	NANN TRICK DADDY FEAT, TRINA (SLIP-N-SLIDE/WARLOCK)	21	19	35	STILL NOT A PLAYER BIG PUNISHER FEATURING JOE (LOUD)
9	5	18	CAN I GET A JAY-Z FEAT, AMIL (OF MAJOR COINZ) & JA (DEF JAM/DJMG)	22	17	23	HOW DEEP IS YOUR LOVE DRU HILL FEAT. REDMAN (DEF SOUL/DEF JAM/IDJMG)
10	9	20	DOO WOP (THAT THING) LAURYN HILL (RUFFHOUSE/COLUMBIA)	23	24	4	MY FAVORITE GIRL DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
11	13	8	ALL NIGHT LONG FAITH EVANS FEAT, PUFF DAODY (BAO BOY/ARISTA)	24	23	8	GET INVOLVED RAPHAEL SAADIQ & Q-TIP (HOLLYWOOD)
12	12	23	HOME ALONE R. KELLY FEATURING KEITH MURRAY (JIVE)	25	-	12	WHEN A WOMAN'S FED UP R. KELLY (JIVE)
13	14	6	LIFE K-CI & JOJO (ROCK LAND/MCA/INTERSCOPE)				tles which have appeared on the Hot R&B Singles an 20 weeks and have dropped below the top 50

R&B SINGLES A-Z TITLE (Publisher - Licensing Org.) Sheet Music Dist.

1 * 2 * 3 (EMI Blackwood, BMI/Janice Combs. BMI/Sadiyah, BMI/Zomba, BMI/Kerutl, BMI/Mugsy Boy, BMI/Fingaz Goal, ASCAP/Copyright Control) HI 808 (R Kelly, BMI/Dotted Line, BMI) WBM. ALL N MY GRILL (Mass Confusion, ASCAP/WB, ASCAP/Vignia Beach, ASCAP/Gnat Booty, ASCAP/Chrysalis.

ASCAP) WBM
ALL THAT I CAN SAY (Sony/ATV Tunes, ASCAP/Obverse

Creation, ASCAP) HL
ANYWHERE (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI 31

31 AWWHERE (Kalinma, ASCAP/Justin Combs, ASCAP/EMI April. ASCAP) H.

32 BABY MAMA DRAMA (DoWhatIGotta, ASCAP/WB, ASCAP/Flookman, ASCAP) WBM.

33 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-Pulcram International, ASCAP)

14 BACK THAT THANG UP (Money Mack, BMI).

15 BACK THAT THANG UP (Money Mack, BMI).

16 BACK THAT THANG UP (Money Mack, BMI).

18 BACK THAT THANG UP (Money Mack, BMI).

19 BEND DOCUMENT 39 (Medina Sound, BMI/Forever People, ASCAP/Enic Verbal, BMI/1972 unes, BMI/Alotagood, ASCAP) HI.

18 BEAUTY (North Avenue, ASCAP/Manuiti L.A., ASCAP/Phillip Weatherspoor, ASCAP).

19 BETTER THAN ME (Bulba C, BMI/Noortime, ASCAP/Party Gril, BMI/Street Warfare, BMI/WB, ASCAP/Raked Under My Colines, ASCAP/Chaysalis, ASCAP MBMI/Hito, BMI/KB, BMILS, BILLS, BILLS (Shak em Down, BMI/Hito, ASCAP/Beyonce, ASCAP/Car (Ontro), ASCAP/Mil April, ASCAP/Beyonce, ASCAP/Car (19va, ASCAP/Melendria, ASCAP).

11 BACKAP (Beyonce, ASCAP/La 19va, ASCAP/Relendria, ASCAP).

35 53

HL
BLING BLING (Money Mack, BMI)
B-PLEASE (WB. ASCAP/Ain't Nothing Going On But Funkin,
ASCAP/Hard Working Black Folks, ASCAP) WBM
BUG A BOO (Shak'em Down, BMI/Hito, BMI/Windswept
Pacific, BMI/Wandadcy, ASCAP/Air Control, ASCAP/Air Option, ASCAP/Air Control, ASCAP/Air Disable Air Control Aman (Fisher Jurie, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Chante 7, BMI/Screen Gerns, BMII Jil 43

BMI) H.

DID YOU EVER THINK (Zomba, BMI/R Kelly, BMI/Warner-Tamerlane, BMI/Twelve And Under, BMI/Slam U Well, ASCAP/Carnad, BMI) WBM

DISCIPLINE (EMI April, ASCAP/III Kid, ASCAP/Gifted Pearl, ASCAP/Justin Combs, ASCAP/Total's Thing, ASCAP/Dakoda 32

ASCAP/Justin Combs, ANJAPT TUGB 3 THOSE ASCAP/ ILL
DO SOMETHING (Zomba, BMI/Happy Mel Boopy's Cocktail
Lounge And Music, BMI/EMI April, ASCAP/Obys Spinalton,
ASCAP/D-Syte, ASCAP/Peanul Butter And Honey,
ASCAP/D-Syte, ASCAP/Peanul Butter And Honey,
ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP) HL
DO THE BUS A BUS (T'Eah; BMI/Warner-Tameriane,
BMI/Tima Play) soon, ASCAP) WBM
DOWN BOTTOM (Feelis, ASCAP/Dead Game, ASCAP/Money
Mack, BMI/Swizz Beatz, ASCAP)

Mack, BMI/Swizz Beatz, ASCAP/

Mack, BMI/Sw

87

94

Mack, BMI/Swizz Beatz, ASCAP)
DOWN, DOWN, DOWN (Way 2 Quik, ASCAP/Protoons, ASCAP/Royl Rock, BMI/Sheppard Lane, BMI/Vertical Joyride, 63

ASCAP/NOyl NCCK, BMI/Sheppart Laile, DMI/Veltical Joylin ASCAP/DO YOU LIKE IT... DO YOU WANT IT... USIN COMB. ASCAP/EMI April, ASCAP/LII Lu Lu, BMI/Essential Vibe, BMI/Janica Combs, BMI/EMI Blackwood, BMI/Sony/ATV Songs, BMI/Det Jarn, ASCAP/H LEVERYONE FALLS IN LOVE. (Shocking Vibes, BMI/Dub Plate, PRS/Tony Kelly, BMI/Juniversal-Songs Of PolyGram International, BMI/Greensleeves) HL EVERTHING IS EVERTHING (Sony/ATV Tunes, ASCAP/Derrose Creation, ASCAP/Bernaine, ASCAP/BH (Zomba, BMI/Joe P., BMI/Alley Gadfly, BMI) FORTUMATE (Zomba, BMI/Joe P., BMI/Alley Gadfly, BMI) GET GONE. (Vaked Under My Clothes, ASCAP/Bhysalis, A 98 5 17

ASCAP) WBM

GIRLS' BEST FRIEND (Karima, BMI/Warner-Tamerlane,
BMI/Lii Lu Lu, BMI/EM Blackwood, BMI/Colpix,
BMI/Sony/ATV Songs, BMI/Swizz Beatz, ASCAP/Dead Game
ASCAP) HL/WBM

ASCAP (HL/WBM) 21

GOTTA MAN (Blondie Rockwell, ASCAP/Swizz Beatz, 78

ASCAP/Dead Garne, ASCAP)
GOT YOUR MONEY (The Waters Of Nazerath, BMI/EMI
Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Old Blackwood, Diniy Glass Gloss, Dirty, BMD HL HAPPILY EVER AFTER (Baby Spike, ASCAP/Gifted Source,

ASCAP)
HEARTBREAKER (Sony/ATV Songs, BMI/Rye, BMI/EMI)
Blackwood, BMI/Lil Lu, Lu, BMI/Al Gallico, BMI/WB,
ASCAP/When Words Collide, ASCAP/See No Evil, ASCAP)

HI_WBM

MOLLA HOLLA (TVT, ASCAP/DJ Inv, BMI)

HOUDY HOOD (Big P, BMI)

HOW COULD HE HURT YOU (Patty-Pat, BMI/Uncle Buddles, ASCAP/Dar Dar, BMI/Tony Kurtis, BMI/Windswept Pacific.

BMB) HL HOW TO ROB. (50 Cent. ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Deric Angelettie, BMI/EMI Blackwood, BMI/Windswept Pacific, BMI) HL/WBM HTPNOTIZE, CASH MONEY PLAYER WHY YA HATER?!?!) 73 92

efnoise, BMI)
I COULD TURN BACK THE HANDS OF TIME (Zomba.

BMI/R.Kelly, BMI)

IF YOU HAD MY LOVE (EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/CaShawn Daniels, ASCAP/Con Tirtani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI)

YOU LOVE ME (Mint Factory, ASCAP/EMI April, ASCAP)

RL I**F YOU (LOVIN' ME)** (2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter.

ASCAP) WBM ITS ALL ABOUT YOU (NOT ABOUT ME) Uungle Fever, BMI/EMI Solvang, BMI/Designa, BMI/Almo, ASCAP/Lightgyrl 83 37

ASCAP) HL/WBM
IT'S GONNA RAIN (Zomba, BM/R-Kelly, BMI)
IT'S GONNA RAIN (Zomba, BM/R-Kelly, BMI)
IT'S NOT RIGHT BUT IT'S DNAY (EMI Blackwood,
BMI/Famous, ASCAP/EMI April, ASCAP/Prink Ibans,
SESAC/Zomba, SESAC/Induseria, ASCAP/Bothery Jerkins,
BMI/LaShawn Daniels, ASCAP) HL/WBM
IT'S YOUR THING (Big P, BMI)
IWANT IT ALL (Warren G, ASCAP/MB, ASCAP/Real N' Ruff,
ASCAP/Jobet, ASCAP) HL/WBM
JAMBOREE (Naughty, ASCAP/WB, ASCAP/Celedia, BMI)
WBM 48 82

6 61

JAMBOREE (Naughty, ASCAP/WB, ASCAP/Celedia, BMI)
WBM
JIGGA MY N**** (Lil Lu Lu, BMI/Swizz Beatz,
SCAP/EMB Blackwood, BMI) HL
KEYS TO THE RANGE (So So Def, ASCAP/EMI April,
ASCAP/Them Damn Twins, ASCAP) HL
K-I-SS-I-N-G (III WIII, ASCAP/Zomba, ASCAP/MWeens,
ASCAP/R Keyl, BMI/Zomba, BMI)
LATELY (Penny Funk, BMI/Seven Summits, BMI/Vovention,
ASCAP/BR, ASCAP) HB,
LET IT REIGN (Base Pipe, ASCAP/Moopteewoo, ASCAP/Real
N Ridt, ASCAP/WB, ASCAP/Bridgeport, BMI/Cangsta
Boogie, ASCAP/WB, ASCAP/Bridgeport, BMI/Cangsta
Doogie, ASCAP/WB, Cam BMI/Lingvera BMI/WarnerTET ME KNOW (Kuller Cam BMI/Lingvera BMI/Warner-89

LET ME KNOW (Killer Cam, BMI/Unrivera, BMI/Warner-Tamerane, BMI/Figga Six, BMI/Untertainment, ASCAP/WB,

LOVE YOU LIKE I DID (Kalinmia, ASCAP/Justin Combs,

19

LOVE YOU LIKE I DID (Mahimida, ASSA).

ASCAP/EMI APINI ASCAP) HI.

MEETING IN MY BEDROOM (2000 Watts, ASCAP/Mulha
Chapter, ASCAP/WB ASCAP) WBM.

MY LOVE IS YOUR LOVE (Sony/ATV Tunes, ASCAP/HussZwingii, ASCAP/Tebass, BMI/EMI Blackwood, BMI) HI.

NEVER GONNA LET YOU GO (Demis, ASCAP/EZ,
ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI)

HL NO PIGEONS (Shek'ern Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Tony Mercedes.

ASCAP/Air Control, ASCAP/EMI April, ASCAP/Tony Mercede ASCAP/Air Control, ASCAP/EMI April, ASCAP/Tony Mercede ASCAP/MB, ASCAP) Sine em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Manday ASCAP/Mindout Pacific, BMI HL/MBM OH NO (Surte 1202, BMI/Lose Luis Gotcha, BMI/EMI Blackwoot, BMI/Te Waters Of Nazerath, BMI/EMI ASCAP/Chase Chad, ASCAP) HI. THE ONE (Big On Blue, BMI/Mashida, BMI/Warner-Tameriane, BMI/A Sail On The Charts, ASCAP/Hitco South, ASCAP HICOSOMER, ASCAP CHART ASCAP/Hitco South, ASCAP Chart ASCAP WING.

Tamertane, BMI/A Sait On The Charts, ASCAP/Hitco South, ASCAP, WBM.

88 PARTY IS GUN' ON OVER HERE CTZiah's, BMI/Warner-Tamertane, BMI/M and Play Jason, ASCAP)

96 PARTY TONIGHT (Jame Hawkins, BMI/Sony/ATV Songs, BMI/Vibezelect, BMI/Yab ym, BMV/Ime For Flytes, BMI/Vibezelect, BMI/Yab ym, BMV/Ime For Flytes, BMI/Vibezelect, BMI/Yab ym, BMV/Ime For Flytes, BMI/Vibezelect, BMI/Yab ym, BMI/Yime For Flytes, BMI/Vibezelect, BMI/Yab ym, BMI/Yab ym, ASCAP/Tamy, BMI/Viber, BMI/Yab ym, ASCAP/Tamy, ASCAP/Tamy, ASCAP/Tamy, ASCAP/Tamy, BMI/Viber, BMI/Yab ym, ASCAP/Tamer-Tamertane, BMI/One Siot Dead, SESAC/Hamy Pierre, BMI/Yab ym, ASCAP/Rag Top, BMI/Yab ym, ASCAP/Tamad, BMI/Voyer, Kill, BMI/Golden Witters, ASCAP/Yamer-Tamertane, BMI/Yab ym, ASCAP/Tamad, BMI/Viber, BMI/Yab ym, ASCAP/Tamad, BMI/Viber, BMI/Yab ym, ASCAP/Tamad, BMI/Yab ym, ASCAP/Tamad,

Hot R&B Singles Sales...

× × z

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	38	39	23	WHAT'D YOU COME HERE FOR? TRINA & TAMARA (COLUMBIA)
1	-	1	NEVER GONNA LET YOU GO FAITH EVANS (BAO BOY/ARISTA) 1 week at No. 1	39	24	13	HAPPILY EVER AFTER CASE (DEF SOUL/JDJMG)
2	1	5	IT'S ALL ABOUT YOU (NOT ABOUT ME) TRACIE SPENCER (CAPITOL)	40	40	3	RHYME MANIA '99 LARGE PROFESSOR AND NEEK THE EXOTIC (REPLAY)
3	4	10	SPEND MY LIFE WITH YOU ERIC BENET FEAT. TAMIA (WARNER BROS.)	41	33	10	TRU HOMIES TRU (NO LIMIT/PRIORITY)
4	3	8	JAMBOREE NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)	42	35	25	ALL NIGHT LONG FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
(5)	_	1	JIGGA MY N**** JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)	43	75	20	PLAYERS HOLIDAY T.W.D.Y. FEAT. TOO SHORT & MAC MALL (THUMP STREET)
6		1	UNPRETTY TLC (LAFACE/ARISTA)	44	52	14	BETTER DAYS TO (CLOCKWORK/EPIC)
1	6	6	GET GONE IDEAL (NOONTIME/VIRGIN)	45	32	2	TEXAS 2000 MR, MIKE (PRIORITY)
8	2	10	BILLS, BILLS, BILLS DESTINY'S CHILD (COLUMBIA)	46	34	10	PARTY TONIGHT 3RD STOREE FEAT. R.L. & TREACH (VAB YUWELEKTRA/EEG)
9	13	3	SOUTHERN GUL ERYKAH BADU FEAT. RAHZEL (MOTOWN)	47	45	25	MY FIRST NIGHT WITH YOU MYA (UNIVERSITY/INTERSCOPE)
10	5	5	TELL ME IT'S REAL K-CI & JOJO (MCA)	48	42	31	HEARTBREAK HOTEL WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
11	7	17	FORTUNATE MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	49	59	13	COME GET IT DJ HURRICANE (OFF LINE/TVT SOUNDTRAX/TVT)
<u>12</u>)	12	5	U-WAY (HOW WE DO IT) YOUNGBLOODZ (GHET-O-VISION/LAFACE/ARISTA)	50	53	16	AUTOMATIC MC EIHT (HOO BANGIN'/PRIORITY)
13	14	15	WATCH OUT NOW THE BEATNUTS FEAT, YELLAKLAW (VIOLATOR/LOUD)	51	37	26	IF YOU (LOVIN' ME) SILK (ELEKTRA/EEG)
14	11	7	IT'S YOUR THING MERCEDES FEAT, MASTER P (NO LIMIT/PRIORITY)	52	43	30	FADED PICTURES CASE & JOE (DEF JAM/IDJMG)
15	8	12	NO PIGEONS SPORTY THIEVZ FEAT MR. WOODS (ROC-A-BLOK/RUFFHOUSE/COLUMBIA)	53	_	1	LIVIN THAT GHETTO LIFE FIFTEEN (BIG J)
16	15	6	BETTER THAN ME TERRY DEXTER (UNIVERSITY/WARNER BROS.)	54)	67	22	ONE-NINE-NINE COMMON FEAT. SADAT X (RAWKUS/PRIORITY)
17	16	17	CHANTE'S GOT A MAN CHANTE MOORE (SILAS/MCA)	55	46	23	WHEN I CLOSE MY EYES SHANICE (LAFACE/ARISTA)
18	10	13	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON (ARISTA)	56	49	23	ONE MORE TRY DIVINE (PENDULUM/RED ANT)
19	18	6	B-BOY DOCUMENT 99 THE HIGH & MIGHTLY FEAT MIGS DET & MAD SKILLZ EASTERN CONFERENCE/RANMULS/PRIORITY)	<u>(57)</u>	64	21	I WANT U REEL TIGHT (G-FUNK/RESTLESS)
20	9	8	WILD WILD WEST WILL SMITH FEAT. DRU HILL & NOOL MO DEE (OVERBROOK/NTERSCOPECOLUMBIA)	58	-	12	BABY BEFORE DARK (RCA)
21	19	15	IF YOU HAD MY LOVE JENNIFER LOPEZ (WORK/EPIC)	59	38	17	I DON'T WANNA SEE LINK (RELATIVITY)
22	21	4	PLAY AROUND LIL' CEASE (QUEEN BEE/UNDEAS/ATLANTIC)	60	44	8	VIVRANT THING Q-TIP (VIOLATOR/DEF JAM/IDJMG)
23	17	21	WHO DAT JT MONEY FEAT. SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)	61)	66	16	IT'S OVER NOW DEBORAH COX (ARISTA)
(24)	28	2	THUG ONES HALF-A-MILL FEAT NOREAGA, MUSALINI AND KOOL G RAP (PENALTY/TOWNY BOY)	62	51	14	ALL I KNOW RAHZEL (MCA)
(25)	31	17	WHERE MY GIRLS AT? 702 (MOTOWN)	63	-	2	NO MORE PAIN AND LIES CHRIS MOUTAS FEAT. MR, SOOP (JWP/ICU)
26	20	8	EVERYTHING IS EVERYTHING/EX-FACTOR LAURYN HILL (RUFFHOUSE/COLUMBIA)	64	68	19	NASTY TRICK GANGSTA BOO (HYPNOTIZE MINDS/RELATIVITY)
27	26	22	808 BLAQUE (TRACK MASTERS/COLUMBIA)	65	_	11	MAKE IT HOT DJ S&S FEAT. H.O.T.O.N.E.S. (LETHAU/BLACKHEART/IDJMG)
28	25	13	LET ME KNOW CAM'RON (UNTERTAINMENT/EPIC)	66	_	1	HOW TO ROB 50 CENT FEAT. THE MADD RAPPER (COLUMBIA)
29	29	25	MY FAVORITE GIRL DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)	67	63	35	MORE FREAKY TALES TOO SHORT (SHORT/JIVE)
30	_	1	SO SWEET BROOKE RUSSELL FEAT. MR. GENTLEMAN (EDEL AMERICA)	68	_	24	PHD. (PLAYA HATA DEGREE) TONY-O FEAT. KEVIN GARDNER & REDWINE (EPICUREAN)
31	23	14	DID YOU EVER THINK/HOME ALONE R. KELLY (JIVE)	69	62	24	WHAT'S IT GONNA BE?! BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)
32	22	26	HOLLA HOLLA JA RULE (MURDER INC./DEF JAM/IDJMG)	70	50	2	DRINKS ON ME T.W.D.Y. (THUMP STREET/THUMP)
33	30	9	EVERYTIME TATYANA ALI (MJJ/WORK/EPIC)	71	57	27	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME SILKK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)
34	27	4	THE ONE AARON SKYY (RED ANT)	72	-	4	GET YOUR GROOVE ON 5CENT FEAT. BIG AL, G-MAN, ORIGIN SAI, KENNY MACK (RUGLEY/HARVEST)
35	36	28	I STILL BELIEVE/PURE IMAGINATION MARIAH CAREY FEAT. KRAYZIE BONE & DA BRAT (COLUMBIA)	73	47	6	I AIN'T THE ONE PROFYLE FEATURING JUVENILE (MOTOWN)
36	61	9	COLD FEET 40 K CREW (FRANCIS)	74	_	7	GET'EM INTOXICATED FEAT, SAMMY SAM, BABY D, B REAL & BEEZLEE (BIG COMP)
37)	48	6	FREAK WITH ME TEE KEE (DOC HOLLYWOOD/WHITE LION)	75		1	ROLL WIT US THE UNION (THE UNION LABEL/PLATINUM)
	Rec	ords	with the greatest sales gains. © 1999 Billbo	ard/B	PI Co	mmı	unications and SoundScan, Inc.

ASCAP/BMG, ASCAP/Sugarhill, BMI/Twenty Nine BLack, BMI)

75 SATISFY YOU diustin Combs, ASCAP/EMI April,
ASCAP/Bulis World, ASCAP/Sony/ATV Tunes,
ASCAP/Delmis Soi, BMM/Music Corporation of Amercia,
BMI/The Price Is Right, BMI/R Kelly, BMI) HL

84 SINCERITY (Not Listed)
4 SO ANXIOUS (WB, ASCAP/Pillaralicious, ASCAP/Black
Fountain, ASCAP) WBM

91 SO SWEET (Edition Four Play, GMBH/Edition C-Wort,
GMBH/Arabella Musikverlage, CMBH)

24 SOUTHERN GUL (Rahzet, BMI)

25 SOUTHERN GUL (Rahzet, BMI)

3 SPEND MY LIFE WITH YOU (India B, BMI/Universal-Songs
Of PolyGram International, BMI/Putty Tat, BMI/Demontes,
BMI/Faradise Forever, BMI) HL

51 STATING POWER (Seven, BMI) ASCAP/EMI April, ASCAP) HL

51 STATING POWER (Seven, BMI) ASCAP/EMI April, ASCAP) HL

51 STREET TAKIN' (Slick Rick, BMI/Def, BMI/Bubba Gee,
BMI/Grat Booty, ASCAP/Chrysals, ASCAP)

52 SUNSHINE (EMI Blackwrod, BMI/Rodney Jerkins,
BMI/Ensign, BMI/Ferd Jerkins III, BMI/Wonder Woman
Sings, ASCAP/WB, ASCAP/EMI April, ASCAP/LaShawn
Damiels, ASCAP) HL/WBM

75 SYMPHONY 2000 (JPMD, ASCAP/Enck Sermon,
ASCAP/Zomba, ASCAP/EMI April, ASCAP/AShawn
Lang, BMI/Careers-BMC, BMI/Erick Sermon, ASCAP/Omba,
ASCAP/Bridgeport, BMI/Universal-Songs Of PolyGram
International, BMI) HL/WBM

15 THE IT OFF (Funk) Noble, ASCAP/Famous, ASCAP/Omba,
ASCAP/Bridgeport, BMI/Universal-Songs Of PolyGram
International, BMI) HL/WBM

16 THE HE IT'S REAL (EMI April, ASCAP/Corrid, ASCAP/MB,
ASCAP/Bride, BMI/Demosta-Songs Of PolyGram
International, BMI) HL/WBM

17 HLM EIT'S REAL (EMI April, ASCAP/Corrid, ASCAP/MB,
ASCAP/INER, BMI/Erick Sermon, ASCAP/Smokin'
Sounds, ASCAP/Bep, Me Humble, ASCAP/

56 U KNOW WHAT'S UP (Eddie F., ASCAP/DoWhat!Gotta, ASCAP/WB ASCAP/Balewa, ASCAP/Universal. ASCAP/WB, ASCAP/Balewa, ASCAP/Universal. ASCAP/Anthony C., ASCAP) WBM UNPRETTY (Cyptron, BMI/EMI Blackwood, BMI/Grung Girl

46 U-WAY (HOW WE DO IT) (Drugstore, ASCAP/Attic Crew,

15 VIVRANT THING (Zomba, ASCAP/Jazz Merchant, ASCAP)

WBM
WANNA BE A BALLER (Shortie Man. BMI)
WANNA BE A BALLER (Shortie Man. BMI)
WATCH OUT NOW (Psycho Les, ASCAP/6 Deep, ASCAP)
WE CAN'T BE FRIENDS (Shep-Shep, ASCAP/Hudson
Jordan, ASCAP/Wixen, ASCAP/7 amous, ASCAP/Almo,
ASCAP, ASCAP/6 ASCA

ASCAP')
WE ON FIRE (Money Mack. BMI)
WHAT YA WANT (Biondie Rockwell, ASCAP/Dead Game.
ASCAP/Swizz Beatz. ASCAP)

13 WHAT YA WANT (Blondie Rockwell, ASCAP/Dead Garne, ASCAP/Swizz Beatz, ASCAP)

WHERE MY GIRLS AT? (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM

WHO DAT (Famous, ASCAP) WBM

WHO DAT (Famous, ASCAP/MB, ASCAP/MB, Prom Missouri, ASCAP/MB, ASCAP

ASSAP/MIRE FEVER, INFOCUMENT DISASMOOD, DAMIS GOUVAING, BIMI) HL YOUR PRECIOUS LOVE (Jobete, BM/EMI April, ASCAP) HL YOU WON'T SEE ME TONIGHT (Zomba, ASCAP/MI Will, ASCAP/MB, ASCAP/Mirginia Beach, ASCAP/Mass Confusion ASCAP)

Bilboard TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <u>SoundScan</u>®

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE	PEAK
FS	2≥	NÃ	\$∪	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	<u> </u>
				No. 1/Hot Shot Debut	
1	NE	W	1	MARY J. BLIGE MCA 11929* (11.98/17.98) 1 week at No. 1 MARY	1
(2)	70		2	GREATEST GAINER MOBB DEEP LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98) MURDA MUZIK	2
3	1				2
4	2	2	2	VARIOUS ARTISTS VIOLATOR/DEF JAM 558941*/IDJMG (10.98/16.98) VIOLATOR THE ALBUM HOT BOYS CASH MONEY 53264/UNIVERSAL (10.98/16.98) GUERILLA WARFARE	1
(5)	4	4	42		3
6	5	3	4	JUVENILE A CASH MONEY 53162/UNIVERSAL (10.98/16.98) 400 DEGREEZ DESTINY'S CHILD ● COLUMBIA 69870*/CRG (11.98 EQ/17.98) THE WRITING'S ON THE WALL	2
7	3	1	3	MEMPHIS BLEEK ROC-A-FELLA 538991*/IDJMG (10.98/16.98) COMING OF AGE	1
(8)	NE	w Þ	1	SOUNDTRACK COLUMBIA 69934*/CRG (11.98 EQ/17.98) IN TOO DEEP	8
9	6	8	22	LIL' TROY ● SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) SITTIN' FAT DOWN SOUTH	6
10	7	5	23	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/16.98) 100% GINUWINE	2
11	8	7	18	VARIOUS ARTISTS ▲ PILICE DYNCES ON 21 SAMPTERS CORE (11 09/17 09) RUFF RYDERS: RYDE OR DIE VOL. 1	1
-		_		NOTE RIDERS 30313 / INVERSCOPE (11.30/17.36)	-
12	9	6	7	TOO SHORT ● SHORT 41644/JIVE (11.98/17.98) CAN'T STAY AWAY	1
14	10	9	9	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MINDÆASTWEST 62232"/EEG (11.98/17.98) DA REAL WORLD K-CI & JOJO ▲ MCA 11937* (10.98/17.98) IT'S REAL	2
15	13	16	22		8
(16)	15	19	18	SILK ● ELEKTRA 62234/EEG (10.98/16.98) TONIGHT B.G. ● CASH MONEY 53265/UNIVERSAL (10.98/16.98) CHOPPER CITY IN THE GHETTO	2
17	16	13	4	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98) STAYING POWER	13
18	12	11	13	JA RULE A MURDER INC./DEF JAM 538920*/IDJMG (10.98/16.98)	1
19	18	15	18	CASE ● DEF SOUL 538871*/IDJMG (8.98/12.98) PERSONAL CONVERSATION	5
20	14	_ (1	2	COKO RCA 67766* (10.98/16.98) HOT COKO	14
21	17	17	13	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98) DA CRIME FAMILY	2
22	23	24	40	WHITNEY HOUSTON ▲² ARISTA 19037* (11.98/17.98) MY LOVE IS YOUR LOVE	7
23	24	21	17	ERIC BENET WARNER BROS. 47072 (10.98/16.98) A DAY IN THE LIFE	6
24	21	18	8	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98) STREET LIFE	1
25	19	12	6	SOUNDTRACK ● JIVE 41686* (11.98/17.98) THE WOOD	2
26	25	28	41	R. KELLY ▲ ⁵ JIVE 41625* (19.98/24.98)	1
27	26	23	26	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98) FANMAIL	1
28	22	14	5	EPMD DEF JAM 558928*/IDJMG (10.98/16.98) OUT OF BUSINESS	2
29	30	30	15	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98) NO LIMIT TOP DOGG	1
30	28	25	26	EMINEM ▲² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98) THE SLIM SHADY LP	1
(31)	NEV	N Þ	1	VARIOUS ARTISTS UTV 564891/IDJMG (10,98/17 98) THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM	31
32	34	57	4	HEATSEEKER IMPACT MACY GRAY EPIC 69989* (11.98 EQ/16.98) (13.98 EQ/16.98)	32
33	35	38	43	98 DEGREES ▲² MOTOWN 530956/UNIVERSAL (10.98/16.98) 98 DEGREES AND RISING	33
34	20	_	2	RAHZEL MCA 11938* MAKE THE MUSIC 2000	20
35	31	29	12	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98) ON THE 6	8
36	32	32	10	702 MOTOWN 549526/UNIVERSAL (10.98/16.98) 702	7
37	33	27	10	SOUNDTRACK ▲ 2 OVERBROOK 90344*/INTERSCOPE (11.98/17.98) WILD WILD WEST	4
38	38	39	52	LAURYN HILL ▲ ⁵ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98) THE MISEDUCATION OF LAURYN HILL	1
(39)	41	36	41	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98) ROOM 112	6
40	27	22	13	SLICK RICK ● DEF JAM 558936*/IDJMG (10.98/16.98) THE ART OF STORYTELLING	1
41	45	46	48	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) ■ WWW.THUG.COM	7
(42)	49	51	47	DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) IS ONE WISH	14
43	29	20	3	LIL ITALY NO LIMIT 50108*/PRIORITY (10.98/16.98) ON TOP OF DA WORLD	20
44	46	35	13	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98) GHETTO HYMNS	5
45	42	44	43	DRU HILL ▲² DEF SOUL 524542/IDJMG (10.98/17.98) ENTER THE DRU	2
46	39	37	6	CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98) BIGGER & BLACKER	23
47	36	26	7	LIL' CEASE UNDEAS/ATLANTIC 92783*/AG (10.98/16.98) THE WONDERFUL WORLD OF CEASE A LEO	3
48	37	40	43	UNDEAS/ALLANTIC 92783*7AG (10.98/16.98) FAITH EVANS ▲ BAD BOY 73016*/ARISTA (10.98/17.98) KEEP THE FAITH	3
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19	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) IS TRACIE	8	31	43	49
1	NAS ▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98) I AM	21	41	40	50
5	PACESETTER LIL' KEKE JAMDOWN 1011 (10.98/15.98) IS IT WAS ALL A DREAM	6	78	78	(51)
_	VARIOUS ARTISTS				=
34	BLACK HAND 54329*/LIGHTYEAR (11.98/17.98) BLACK GANGSTER — ORIGINAL SOUNDTRACK	6	45	56	52)
2	SOUNDTRACK ▲ ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	23	42	48	53
1	GZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98) BENEATH THE SURFACE	9	33	44	54
55	SOUNDTRACK WARNER BROS. 47485 (11.98/17.98) DEEP BLUE SEA	4	58	60	55
1	DMX ▲² RUFF RYDERS 538640*/IDJMG (11.98/17.98) FLESH OF MY FLESH BLOOD OF MY BLOOD	36	50	51	56 57
12	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98) REAR END JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98) PIMPIN ON WAX	13	48 43	53	58
8	CANC STADD		-		
1.	NOO TRYBE 47279*/VIRGIN (19.98/22.98) FULL CLIP: A DECADE OF GANG STARR	6	34	47	59
2	KENNY G ● ARISTA 19085 (11.98/17.98) CLASSICS IN THE KEY OF G	8	52	58	60
1	EIGHTBALL & M.J.G. ● SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98) IN OUR LIFETIME	14	47	54	31
7	CHANTE MOORE SILAS 11674/MCA (10.98/16.98) THIS MOMENT IS MINE	13	54	57	52
20	WARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98) MARVIN IS 60: A TRIBUTE ALBUM	9	49	55	63
23	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98) BLAQUE	12	59	68	64
1	DMX ▲ 3 RUFF RYDERS 558227*/IDJMG (11.98/17.98) IT'S DARK AND HELL IS HOT	66	61	59	65
50	NORMAN BROWN WARNER BROS. 47300 (10.98/16.98) CELEBRATION	2	_	50	66
45	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) WE READY I DECLARE WAR	20	64	67	37
8	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98) PHOENIX RISING	53	65	71	88
_ 1	JAY-Z ▲ 4 ROC-A-FELLA 558902*/IDJMG (10.98/16.98) VOL. 2 HARD KNOCK LIFE	48	62	62	39
30	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) IS THIS OR THAT	10	60	61	0
9	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98) NINETEEN NAUGHTY NINE NATURE'S FURY	17	55	64	1
4	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98) THE NU NATION PROJECT	48	70	75	12
10	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98) HEAVY	10	73	72	3
2	MAXWELL ▲ COLUMBIA 68968*/CRG (10.98 EQ/16.98) EMBRYA	60	76	80	4
25	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) IS PRINCESSES NUBIENNES	34	80	84	5
6	TYRESE ▲ RCA 66901* (10.98/16.98)	47	67	76	6
77	MALONE OFF DA ROCKA 0210/STREET PRIDE (6.98/9.98) INTRO TO VOL. 1	2	70	100	7)
1	2PAC ▲ 5 AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98) GREATEST HITS	39	72	73	18
5	MC EIHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98) DONNA SUMMER	11	63	63	
33	EPIC 69910* (11.98 EQ/17.98) VH1 PRESENTS LIVE & MORE ENCORE!	9	68	86	0)
32	BONEY JAMES WARNER BROS. 47283 (10.98/16.98) BODY LANGUAGE	26	66	65	1
41	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98) DERTY WERK	18	77	69	2
2	BRANDY ▲ * ATLANTIC 83039*/AG (10.98/17.98) NEVER S-A-Y NEVER	63	69	77	3
2	MASE ● BAD BOY 73029*/ARISTA (11.98/17.98) DOUBLE UP	11	53	66	4
53	JOE SAMPLE FEATURING LALAH HATHAWAY PRAYGRP 9956NG (16.98 CD) THE SONG LIVES ON	16	74	82	5
49	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98) HS BLACK BUTTERFLY	9	75	81	6
87	PUFF DADDY BAD BOY 73033*/ARISTA (11.98/17.98) FOREVER	1	V	NEV	7)
79	MR. DOCTOR BLACK MARKET 9929 (10.98/15.98) IS BOMBAY	2	_	79	8
89	PEGGY SCOTT-ADAMS MISS BUTCH 4009/MARDI GRAS (10.98/15.98) UNDISPUTED QUEEN	2	VTRY	RE-EI	9)
90	TRIPLE SIX MAFIA SMOKED OUT 9992/STREET LEVEL (10,98/16,98) CLUB MEMPHIS: UNDERGROUND VOLUME 2	1	V	NEV	0
85	FO SHO N-TERRORGATION 50538 (9.98/13.98) SITUATIONS	2	ITRY	RE-E	1)
92	812 SOULJAZ LAY IT DOWN 004 (8.98/13.98) HOW WE LIVIN'	1	V >	NEV	2)
93	HERCULEEZ & BIG TYME WHITE LABLE 88007 (11.98/16.98) CHUNKA-LUV	2	_	98	3
28	DJ DMD AND THE INNER SOUL CLIQUE TWENTY-TWO: P.A. WORLD WIDE	23	ITRY	RE-EI	4)
2	INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98) HS	54	81	91	5
	TEAR DA CLUB UP THUGS OF THREE 6 MAEIA				-
4	HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	29	89	88	6
89	POETIC - 1 & D-DIGGS MOBB STATUS 1999 (10.98/15.98) SEX, DRUGS & RAP	2	_	89	7
98	NOREAGA PENALTY 3097*/TOMMY BOY (11.98/17.98) MELVIN FLYNT — DA HUSTLER	1		NEV	8
17	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) IS HOW YOU LUV THAT? VOL. 2	39	96	96	19
	VARIOUS ARTISTS			95	00

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

EDMONDS GIVES HIS '24/7' TO RCA

(Continued from page 29)

Jon B., Monica), and Walter Afanasieff (Mariah Carey). The musician lineup features such A-listers as Greg Phillinganes and Nathan East.

In marketing "24/7," RCA VP of artist development marketing Julie Bruzzone says the label's intent is to "reconnect the dots and build excitement"—making old and potential new fans aware that the After 7 vocalist is back on the scene with his first solo album.

In addition to Edmonds-hosted

tastemaker listening parties earlier this summer in New York and Los Angeles, Bruzzone says the label plans to hold consumer listening parties and mount a detailed video campaign (with targets including BET and VH1), a print push (including Jet, Vibe, Essence, and hair magazines), and a TV blitz ("to reach females in mornings and middays").

On the radio side, RCA is aiming its sights at R&B stations as well as top 40/rhythm-crossover and adult

contemporary stations. On the retail side, the label is releasing the album at a developing-artist price: \$13.98. International marketing strategies are still being formulated.

are still being formulated.
Calling "24/7" a long-term project, Bruzzone notes that she's in the preliminary stages of planning fourth-quarter showcases sponsored by Remy Martin. She adds, "Kevon is his own best promoter. He told us he was going to go out there and get dirty doing all of these things."

Sonya Askew, urban music buyer for Musicland, is enthusiastic about Edmonds' solo debut. "This will be a solid release—and, of course, being Babyface's brother doesn't hurt. But Kevon's sound has a little more of an edge to it than you might expect. Consumers will definitely embrace the album, especially the females."

Prior to "24/7," Edmonds contributed backing vocals on Shanice's self-titled LaFace album released earlier this year. Managed by

Randy Cohen of Edmonds Entertainment, Edmonds reflects that the album was a "growing experience—and I still have some growing to do. Making a record is accepting and acknowledging it's not done till it's done. You may have to work a little harder and do some things over.

"I just want to present love songs in a romantic, sensitive way," he continues. "It's not all cut and dried. There are some softer sides to romance." ARTISTS & MUSIC

Only Yaz: Moyet And Clarke Stir Remixes Into Best Of

DANCETERIA: It's not every day that we drop the phone (out of pure excitement) when talking to a publicist, but that's precisely what happened upon learning that Reprise is scheduled to release "Yaz.—The Best Of" by British duo Yaz. Aficionados of fine '80s synth-driven pop/dance music will, no doubt, get a little mistyeyed when this 15-song collection arrives in stores Sept. 14. (Mute U.K. is scheduled to issue the set Sept. 13.)

One of the best duos of the postdisco/new wave era, Yaz—soulful



YAZ

singer/songwriter Alison Moyet and technological wizard/songwriter Vince Clarke—deftly intertwined dancefloor-conscious beats and powerful tales of unrequited (as well as co-dependent) love. Un-break my heart, indeed.

For "Yaz—The Best Of," the label has culled classic tracks from 1982's "Upstairs At Eric's" and 1983's "You And Me Both," the only two releases from Yaz's way-too-brief, albeit stellar, career. Spotlighted are "Only You," "Ode To Boy," "Nobody's Diary," "Midnight," "Goodbye Seventies," "Anyone," "Don't Go," "Mr. Blue," "Tuesday," "Winter Kills," and



by Michael Paoletta

the original 12-inch mixes of "State Farm" and "Situation."

Also included are sparkling new remixes of "Don't Go" (Todd Terry), "Situation" (Club 69), and "Only You" (Richard Stannard and Julian Gallagher)

The essential set will be preceded by the Sept. 7 release of the club remixes of "Situation" and "Don't Go." On Aug. 9, club DJs were serviced with a promotional double-pack of the "Situation" mixes.

While Reprise will issue the maxi-CD, Kinetic/Reprise will handle the double-pack vinyl set. While purists may scoff at the restructurings by Club 69, Todd Terry, Richard "Humpty" Vission, and Dave Ralph, we can't help but smile, tap our feet, and sing along. It's not everyday that the past, present, and future are so fiercely united on one recording.

GLOBAL GROOVES: On Aug. 24, San Francisco-based Six Degrees Records released "Brasil 2mil—The Soul Of Bass-O-Nova," a quite fab multi-artist compilation that follows in the sensual and languid footsteps of predecessor "BossaCucaNova." The 14-track collection serves as a dazzling introduction to such adventurous artists as Lenine and ZUCO 103, who are injecting new flavors into Brazil's already spicy musical landscape.

Additionally, the album marks the beginning of a partnership between Six Degrees and Belgium-based Ziriguiboom Discos, the imprint launched by Belgium-based Crammed Discs along with Brazilian producer **Béco Dranoff**. According to both labels, future releases will present original, unexposed aspects of Brazilian beats to an international audience. We'll be waiting.

After a handful of stunning summer singles—GU's "Fly With Me," Solaris Heights' "Elementis," and Common Nature's "Can't You See The Sunshine Through The Rain?"—the highly revered, Chicago-based independent Guidance Recordings is gearing up for the Sept. 7 release of "Mundial Muzique."

Like the aforementioned "Brasil 2mil," "Mundial Muzique" revels in showcasing the evolution of the modern tropical groove. Throughout the compilation's 10 tracks, Afro-Cuban, Latin, and Brazilian rhythms and chants come together to form one nation under a groove. MAW Featuring Luis Salinas, Azymuth, Turnstyle Orchestra, and Brother Of Soul, among others, are responsible for this rich fusion of funk, jazz, samba, and bossa nova. We wouldn't be surprised if this collection hasn't already become the (unofficial) soundtrack of New York's weekly Body & Soul party. It's that deep!



Beautiful Stranger. To promote her latest single, the Roland Clark-produced/penned "I Luv You More," King Street Sounds recording artist Kimara Lovelace is performing at select clubs throughout the U.S. Scheduled for release Sept. 7, the song features remixes by Bobby D'Ambrosio, John Ciafone, Peter Rauhofer (aka Club 69), lan Appell, and Ellis Miah. Between club dates, the singer is putting the finishing touches on her long-promised debut album, which is slated for an early-2000 release. Lovelace is shown taking a backstage break.

DEPENDING ON WHO'S DOING THE TALKING, speed garage is either six feet under or alive and kicking. With the release of Serious Danger's "The Program" on Monday (30), Fresh Records U.K. is aligning itself with the latter contingent.

Over the past two years, Serious Danger (studio engineer Rich, reggae toaster Sarjant D., and singer Aisha) has created numerous underground jams, including "Deeper," "High Noon," and the current hit "Do U Dream," which features Carlton on yocals.

The trio has also remixed for Faithless ("God Is A DJ"), Lovestation ("Teardrops"), and Byron Stingily ("You Make Me Feel [Mighty Real]"). For "The Program," Serious Danger has wickedly beatmixed several tracks from its still-expanding discography.



also managed to preview a few sublime tracks, including the single "Five Fathoms," from Everything But The Girl's new album, "Temperamental," which Atlantic will release Sept. 28. (Photo: Donna Ward/New York.)

TORCHBEARERS: Since its inception, New York-based Nervous Records has always supported new singers, DJs, remixers, and producers. While other labels were banging down the doors of the tried and true, Nervous did the opposite and sought

out the new and noteworthy—the

innovators, if you will. Along the way,

the savvy independent helped launch

Notting Hill Arts Club in London. He

many an artist's career.

So, to give props to those who have created distinctive styles and sounds, the label introduces its "Nervous Innovator Series" on Tuesday (31). Five separately-sold CDs spotlight the remixes/productions of Armand Van Helden (volume 1), Mood II Swing (volume 2), Paul Van Dyk (volume 3), Todd Edwards (volume 4), and Cevin Fisher (volume 5). According to Michael Weiss, president of Nervous, "more volumes will very likely appear next year."

NEWSY NEIGHBORS: Effective immediately, Jeff Colon has assumed the role of manager of dance promotion at V2 Recordings. Prior to joining the New York staff of V2, Colon spent three years at Logic Records, where he was the national manager of alab / with a stage of alab / with the properties.

of club/mix-show promotion.

Also on the move is Danny Sullivan, who was, until July 31, manager of dance music promotion and A&R at H.O.L.A. Recordings. As previously reported (BillboardBulletin, Aug. 23), the New York-based, John "Jellybean" Benitez-helmed label has temporarily shuttered its doors. On Aug. 1, Sullivan moved to Jellybean Recordings, where he's handling A&R duties.

Newcomer Heat Taps Into Miami Beach's Energy

BY ED CHRISTMAN

NEW YORK—Since its inception earlier this year, Miami Beach-based independent label Heat Music has made a strong commitment to dance music. Although the label specializes in dance, it won't turn a deaf ear to R&B, hip-hop, country, or adult contemporary.

President/owner Dennis Dellinger began laying down Heat Music's foundation in 1997. Once the label



STAR

was officially formed, at the start of 1999, Dellinger immediately hired industry veteran Fred Held as executive VP, overseeing operations, including distribution, promotion, publicity, and marketing.

According to Held, the label's name seemed like a no-brainer. "Between the humidity, the sexuality, and the rhythms of the area, we

decided it could only be called Heat," says Held. "But it also perfectly describes the music we are, and will be, putting out."

Heat has aligned itself exclusively with Hanover Park, Ill.-based M.S. Distributing, except for vinyl sales, which will be channeled through boutique distributors specializing in the format.



DELLINGER

Prior to entering the world of music, Dellinger held down numerous posts, including VP of finance at Crescom, a communication company, and VP of sales and marketing at U.S. Capital Corp., a real estate development company. It wasn't until a later job—raising money to fund other peoples' businesses—that he decided to revisit earlier thoughts.

"Since the early '90s, I wanted to open a label," says Dellinger, a musician for 30 years. "So I put together a business plan and attracted a couple of strong investors. My goal was to build a strong independent label."

Dellinger says he took his time putting together the label and its artist roster. "We weren't in a hurry to simply drop records," he says. "We wanted the right artists and the right music."



HELD

Held, who has a 30-year history in the music industry, was hired in February to "build up the dance division," he says. Held claims his involvement with the dance music community began in the mid-'70s, when the first 12-inch single was issued.

Over the years, Held has worked (Continued on next page)



- 1. I LUV YOU MORE KIMARA LOVELACE
- 2. I LIKE THE SOUNDS STUDIO 45 PRESENTS
- 3. IN MY DREAMS TACYE RADIKAL
- 4. ONE FOR SORROW STEPS JIVE
 5. NOT OVER YET '99 PLANET PERFECTO
 FFAT GRACE VINCENCE.

MAXI-SINGLES SALES

- MAMBO NO. 5 LOU BEGA RCA
 COME WITH ME TONIGHT THAT KID
- 3. FLOWERZ ARMAND VAN HELDEN
- ARMED
 4. DO SOMETHING MACY GRAY EPIC
 5. 2 KOOL 4 SKOOL UBERZONE CITY OF

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

Billboard .

gard. HOT DANCE MUSIC,

-		DEII	7, 13		
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY COMPILED FROM A NATIONAL SAMP OF DANCE CLUB PLAYLISTS.	PLE ARTIST
≐≥	≥≥	NA	≥ ਹ	IMPRINT & NUMBER/PROMOTION LABEL	
				No. 1	
1	1	2	7	MY LOVE IS YOUR LOVE ARISTA PROMO † 2 weeks at No. 1	WHITNEY HOUSTON
(2)	2	4	9	CANNED HEAT WORK 79162/EPIC †	JAMIROQUAI
(3)	5	7	8	NAKED WITHOUT YOU NEPTUNE PROMO/RIVER NORTH	TAYLOR DAYNE
4	3	3	9	BE YOURSELF TWISTED 55548/MCA	CELEDA
5	6	9	9	FREAK IT NERVOUS 20371 †	STUDIO 45
6	10	14	8	ALWAYS YOU EDEL AMERICA PROMO/HOLLYWOOD	JENNIFER PAIGE
7	4	1	10	BAILAMOS OVERBROOK 97104/INTERSCOPE †	ENRIQUE IGLESIAS
(8)	17	21	6	ALL OR NOTHING WARNER BROS. IMPORT †	CHER
9	13	16	8	DISCO INFERNO JELLYBEAN 2554	CYNDI LAUPER
(10)	19	22	4	WALKING ATLANTIC 84514 †	POCKET SIZE
(11)	16	19	6	BODYROCK V2 27595 †	
(12)	21	45	3		MOBY
13	11	6		FIVE FATHOMS (LOVE MORE) ATLANTIC PROMO	EVERYTHING BUT THE GIRL
-		-	12	RED ALERT XL 6273/ASTRALWERKS †	BASEMENT JAXX
14	12	15	8	LOOK AT ME CAPITOL IMPORT †	GERI HALLIWELL
15	7	10	8	A WOMAN'S GOT THE POWER UNIVERSAL 56313	JENNIFER HOLLIDAY
16	9	8	12	I WILL GO WITH YOU (CON TE PARTIRO) EPIC 79202 †	DONNA SUMMER
17	8	5	9	IF YOU HAD MY LOVE WORK 79164/EPIC †	JENNIFER LOPEZ
18	18	17	7	LAST CHANCE FOR LOVE NO-MAD 1001	JOI CARDWELL
(19)	24	27	5	ANYTHING FOR LOVE GROOVILICIOUS 088/STRICTLY RHYTHM	REINA
20	14	13	8	VERY IMPORTANT PEOPLE 4AD PROMO/WARNER BROS.	GUSGUS
(21)	23	23	5	THANK YOU ATLANTIC 84516	TRUE SOLACE
				Power Pick	
22	27	39	3	RHYTHM IS MY BITCH WAVE 50046	KEVIN AVIANCE
(23)	26	34	4	YOU CONTAGIOUS 1006	JUDY ALBANESE
(24)	25	35	4	BILLS, BILLS, BILLS COLUMBIA 79176 †	DESTINY'S CHILD
(25)	29	36	5	DEEVA FEEVA PLAYLAND 53489/PRIORITY	GLASGOW FUNK TRACS
26	15	12	12	SOMEDAY NERVOUS 20361	CHARLOTTE
(27)	32	37	4	JUMBO JBO PROMO/V2 †	UNDERWORLD
28	22	20	6	FLOOR FILLER TUNE 4 PLAY 1025	DAVE AUDE
(29)	35	41	3	WER*SHIP NERVOUS 20387	DJ ESCAPE
(30)	39		2	HELL'S BELLS TWISTED 55541/MCA	MICHAEL T. DIAMOND
31	33	26	7	ON THE DANCE FLOOR VINYL SOUL 103/MUSIC PLANT	
(32)	43	20	2	JINGO (REMIX) SALSOUL PROMO	RICHARD ROGERS
33	31	25	11		CANDIDO
(34)	46	23	2	FACEPLANT ELEMENTREE/F-111 44667/REPRISE	VIDEODRONE
(35)	44	_	2	JOY 4 PLAY 1024	DENI HINES
		20		GIVE IT TO ME JELLYBEAN 2557	DRAMA KIDZ
36	30	29	8	EQUITOREAL JIVE ELECTRO 42603/JIVE	DUBTRIBE SOUND SYSTEM
37	20	11	10	BEAUTIFUL STRANGER MAVERICK PROMO/WARNER BROS †	MADONNA
(38)	40	48	3	KICK YOUR LEGS HIGHER TOMMY BOY SILVER LABEL 2003/TOMMY BOY	P.I.M.P. PROJECT
(39)	42	47	3	CHANTE'S GOT A MAN SILAS PROMO/MCA †	CHANTE MOORE
(40)	47		2	I NEED A LOVE CRITICAL 1829/CUTTING	NICOLE ARRINGTON
41	38	42	4	NIGHTS OVER EGYPT TALKIN' LOUD 562193/BLUE THUMB † INCOGNITO FEA	AT. JOCELYN BROWN & MAYSA LEAK
42	45		2	ROY SAMSON PROMO	HAPPY RHODES
				HOT SHOT DEBUT	
(43)	NEV	v >	1	SITUATION (1999 MIXES) MUTE/KINETIC 44740/REPRISE	YAZ
44	37	31	7	WE CAN GET THERE CURB 73082	MARY GRIFFIN
45	49	44	5	LOVE NEVER CHANGES CONTAGIOUS 1002	WENDY PHILLIPS
(46)	10.5	v Þ	1	PHUTURE 2000 MOONSHINE 88465 †	CARL COX
(40)	MEA				U CON
(47)		∨ ▶	1	FASHION EDEL AMERICA PROMO	PHUNKY DATA
\sim	NEV		1	FASHION EDEL AMERICA PROMO I NEED TO KNOW COLUMBIA PROMO †	PHUNKY DATA MARC ANTHONY
47)		٧		I NEED TO KNOW COLUMBIA PROMO †	MARC ANTHONY
47 48	NEV		1		

				MAXI-SINGLES SAL	EO
	. ~	S	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundSe	AND INTERNET
THIS	LAST WEEK	2 WKS AGO	WKS	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	15	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 † 5 weeks at No. 1	AMBER
2	2	2	6	BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
3	3	23	4	BAILAMOS (T) (X) OVERBROOK 97104/INTERSCOPE †	ENRIQUE IGLESIAS
4	5	4	8	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
5	4	3	10	BILLS, BILLS (T) (X) COLUMBIA 79176/CRG †	DESTINY'S CHILD
6	6	6	41	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
7	7	7	29	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
8	9	10	3	SOL, ARENA Y MAR (X) WEA LATINA 29289	LUIS MIGUEL
9	8	5	14	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
10	10	11	16	STRONG ENOUGH (T) (X) WARNER BROS, 44644 †	CHER
11)	15	14	17	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
12	11	12	57	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	
13	12	13	26	PRAISE YOU (1) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
14	13	9	38	WE LIKE TO PARTY! (1) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	FATBOY SLIM
15	14	8	12	IF YOU HAD MY LOVE (1) (X) WORK 79164/EPIC †	VENGABOYS JENNIFER LOPEZ
16	16	15	52	SUAVEMENTE (†) (X) SONY DISCOS 82795 †	
17	17	21	6	BODYROCK (T) (X) V2 27595 †	ELVIS CRESPO MOBY
18	21	19	18	GIVE IT TO YOU (1) (X) INTERSCOPE 97052 †	
19	18	20	3		JORDAN KNIGHT
20	20	16	27	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
21	22	45	3		
22	23	17			AS FEATURING MR. SOOP
23	19	22	48 65	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
23	13	44	0.0	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
24	25		- 1	GREATEST GAINER	
24)	35		0		
/=/			2	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
=	28	27	7		ATB C FEATURING LADY SAW
26)	26	26	7 35	SMILE (T) (X) ELEKTRA 63749/EEG † VITAMIN SKIN (T) (X) NERVOUS 20356 †	
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26) 27) 28	26 27 25	26 28 25	7 35 12 4	SMILE (T) (X) ELEKTRA 63749/EEG † VITAMIN SKIN (T) (X) NERVOUS 20356 †	C FEATURING LADY SAW CHARLOTTE
26) 27) 28 29	26 27 25 24	26 28 25 18	7 35 12 4 18	SMILE (T) (X) ELEKTRA 63749/EEG † VITAMIN SKIN (T) (X) NERVOUS 20356 † HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN THAT ALL STAR (X) UNDER THE COVER 0995 LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG †	C FEATURING LADY SAW CHARLOTTE IE CHEMICAL BROTHERS
26) 27) 28 29	26 27 25 24 29	26 28 25 18 31	7 35 12 4 18 5	SMILE (T) (X) ELEKTRA 63749/EEG † VITAMIN SKIN (T) (X) NERVOUS 20356 † HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN THAT ALL STAR (X) UNDER THE COVER 0995	C FEATURING LADY SAW CHARLOTTE IE CHEMICAL BROTHERS SMACK
26) 27) 28 29 30	26 27 25 24 29 30	26 28 25 18 31 30	7 35 12 4 18 5	SMILE (T) (X) ELEKTRA 63749/EEG † VITAMIN SKIN (T) (X) NERVOUS 20356 † HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN THAT ALL STAR (X) UNDER THE COVER 0995 LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG †	C FEATURING LADY SAW CHARLOTTE IE CHEMICAL BROTHERS SMACK RICKY MARTIN
26) 27) 28 29 30 31	26 27 25 24 29 30 31	26 28 25 18 31 30 29	7 35 12 4 18 5 25 31	SMILE (T) (X) ELEKTRA 63749/EEG † VITAMIN SKIN (T) (X) NERVOUS 20356 † HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN THAT ALL STAR (X) UNDER THE COVER 0995 LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG † RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	C FEATURING LADY SAW CHARLOTTE IE CHEMICAL BROTHERS SMACK RICKY MARTIN BASEMENT JAXX
26) 27) 28 29 30 31 32	26 27 25 24 29 30 31 37	26 28 25 18 31 30 29 34	7 35 12 4 18 5 25 31 29	SMILE (T) (X) ELEKTRA 63749/EEG † VITAMIN SKIN (T) (X) NERVOUS 20356 † HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN THALL STAR (X) UNDER THE COVER 0995 LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG † RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE † NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. † ALL I HAVE TO GIVE (T) (X) JIVE 42563 † I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	C FEATURING LADY SAW CHARLOTTE IE CHEMICAL BROTHERS SMACK RICKY MARTIN BASEMENT JAXX MADONNA
26) 27) 28 29 30 31 32 33)	26 27 25 24 29 30 31 37 40	26 28 25 18 31 30 29 34 38	7 35 12 4 18 5 25 31 29 70	SMILE (T) (X) ELEKTRA 63749/EEG † VITAMIN SKIN (T) (X) NERVOUS 20356 † HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN THALL STAR (X) UNDER THE COVER 0995 LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG † RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE † NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. † ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	C FEATURING LADY SAW CHARLOTTE IE CHEMICAL BROTHERS SMACK RICKY MARTIN BASEMENT JAXX MADONNA BACKSTREET BOYS
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227) 228 229 330 331 332 333) 34) 355	26 27 25 24 29 30 31 37 40 34	26 28 25 18 31 30 29 34 38 35 33	7 35 12 4 18 5 25 31 29 70 8	SMILE (T) (X) ELEKTRA 63749/EEG † VITAMIN SKIN (T) (X) NERVOUS 20356 † HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN THALL STAR (X) UNDER THE COVER 0995 LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG † RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE † NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. † ALL I HAVE TO GIVE (T) (X) JIVE 42563 † I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG † MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	C FEATURING LADY SAW CHARLOTTE IE CHEMICAL BROTHERS SMACK RICKY MARTIN BASEMENT JAXX MADONNA BACKSTREET BOYS MARIAH CAREY MARIAH CAREY
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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.

NEWCOMER HEAT TAPS INTO MIAMI BEACH'S ENERGY

(Continued from preceding page)

at numerous record labels and distribution companies, including United Artists, Polydor, MGM, Luke Records, Cheetah Records, Schwartz Bros., M.S. Distributing, and JFL Distributors.

Heat Music, which has its own inhouse 48-track studio, issued its first dance single June 29: "Be Somebody" by Star. The song, says Held, "is getting a phenomenal club response." Star's debut album, "Triune," was released July 20.

"Star loves Prince and looks a little like him," notes Dellinger. "When I met him, he had been collaborating with many other artists, and I said, 'Why don't you just do it for yourself?"

Says Star, "I was working with Gloria Estefan at the time—doing drum programming on her song 'Higher'—and doing lots of producing and remixing [for Latin artists] when a friend introduced me to a friend of a friend who knew Dennis. It wasn't

like I was looking for a deal, but Heat was looking for artists. I never really saw myself as an artist—I was a producer. But after talking with Dennis I thought it was the right thing to do."

Because there weren't, according to Star, "a lot of great dance albums around, I wanted to develop a collection of songs in a dance/pop style." "Triune" was penned and produced by Star, whose songs are published by Delrod Publishing Inc. (BMI). The artist also played the majority of

instruments on the album.

For its dance projects, Heat Music works together with key record pools, mix-show DJs, and dance retail outlets across the country. Held says this is the best way to "break our artists, whether regionally or nationally."

In addition to Star, the label's roster includes Latin hip-hop/club diva Havana, Miami bass artist Joe Hound, country/pop singer Samantha Russell, and hip-hop act Slackhead, whose album "9 Lives And 6 Sam-

ples" was released Aug. 10. Heat Music expects to release six albums and eight singles by the end of the year.

Additionally, Dellinger himself is scheduled to release a solo album, which he wrote and produced. Held describes the set as adult contemporary with dance undertones. "Imagine the possibilities if Joe Cocker were to make a dance album," he says. "That's the Dellinger sound."

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5 Landmark Country Albums Initiate Sony's Heritage

NASHVILLE-Country music reissues—which sometimes receive short shrift in their own hometown—are getting a healthy shot in the arm with a series of fall releases, led by Sony Legacy Recordings'

ambitious "American Heritage" series.

That series, which has enjoyed great success with its

pop and jazz line of reissues—Miles Davis' "Kind Of Blue" is selling 5,000 units a week, says Sony—will now be joined by the first five landmark country albums, due in stores Oct. 19, with another five to be rolled out by spring of 2000.

Pointing to the critical and com-

"Kind Of Blue" and Santana's "Abraxas," Sony Legacy VP Adam Block says it was important for country to be in step with the parade. "It's important to address the core audience with these," says

Block, "and then to move beyond them to the listener who's discovering these important works for the first time.



The first five country releases, says Sony Music Nashville VP of sales Dale Libby, were selected both for their music and for their status as historical benchmarks, in addition to the availability of previously unreleased material.

that got people like me into country music," says Libby. The five he selected are "Johnny Cash At Folsom Prison," Marty Robbins' "Gunfighter Ballads And Trail Songs," Merle Haggard's "Big City," Tammy

Wynette's "Stand By Your Man," and Willie Nelson's "Stardust."

Nelson's album, savs Libby, was his

first choice. "After listening to Legacy's remastered Stevie Ray Vaughan and Santana," he says, "I went to my shelf to look for country titles that need this kind of treatment. I played my original CD of 'Stardust,' and by comparison, I can best say it's like listening to music one of the first CDs, and the processes were much different back then. After I got the re-engineered 'Stardust' back and listened to it, it was like the lights had come back on. It was like having an old friend vou hadn't seen

in a while come back to see

In addition to remastering, each album has additional

music added-either songs that were dropped from the original release or alternate song versions.

Nelson, says Libby, in approving the addition of two dropped songs— "Searlet Ribbons" and "I Can See Clearly Now"-to "Stardust," asked that his harmonica player Mickey Raphael be allowed to record accompaniment to them.

The Haggard album includes two additional songs-"Call Me" and "I Won't Give Up My Train." For "Stand By Your Man," by the late Wynette, says Libby, her producer, the reclusive Billy Sherrill, added personal observations to the booklet and supervised reinstating the songs "There's Quite A Difference" and "I'm Only A Woman."

"Gunfighter Ballads And Trail Songs" includes the four-minute-38second lost version of "El Paso," as well as two single B-sides, "Saddle Tramp" and "The Hanging Tree." Cash's live prison album was cenLibby, but it's uncensored now.

Series album packaging includes the original LP cover, original LP liner notes, and new notes and pictures. In the case of Cash, says Libby, the artist himself suggested

adding original. previously unpublished photographs from the prison recording session. "The booklet went to 24



pages," says Libby, adding that booklets for the other four albums are 12 pages each.

The CDs will retail for \$11.98. "We'll include them in 'best value' presentations," says Libby, who has been taking the series' CDs to account conventions as well as retailers. "This will be like their bread and butter to retailers like Tower," he says. Block says Legacy will support and coordinate advertising and Web site activity for the releases.

Albums being considered for future rerelease, says Libby, include Nelson's "Red Headed Stranger," "Flatt & Scruggs At Carnegie Hall," "Johnny Cash At San Quentin," and Rosanne Cash's "King's Record

"There's no reason we can't do what the pop world has been doing. We have a lot of music in Nashville that could use this treatment," says Libby. "The vaults are full."

A Disc; Cash Receives Tribute From CMH

CHECKING IN WITH: Randy Travis, who has been making solid, bedrock country albums here since 1986, is continuing to do so while also juggling an act-



ple are hesitant about taking the first steps to straighten it out. "It's sad that there are labels going under," he con-He's just wrapped the movie "Texas Rangers," due next year tinues, "but some things like that are going to have to from Dimension Films/Miramax. "I play a guy, believe it or not, named

happen to straighten things out. And, unfortunately, there's going to be some people losing their deals. It just needs to get back to building careers and concentrating on great music, instead of throwing one right out after the other."

everyone knows the problems. It's just that most peo-

As for him, "I do what I do, and it's what I love," he says. "That's all I'll ever do. There'll come a time, I know, when radio won't play me anymore, but I'll keep on doing what I do until that time comes.

ON THE RECORD: Johnny Cash is the subject of a



by Chet Flippo

new tribute album from Los Angeles' CMH Records. "Cash On Delivery" features artists as diverse as Laurie Lewis, Russell Means, and former MC5 stalwart Wayne

Another musical smorgasbord comes from bluegrass group Leftover Salmon,

whose new Hollywood Records CD, "The Nashville Sessions," was produced in Nashville by Randy Scruggs. Guests on the eclectic record include Del & Ronnie McCoury, Taj Mahal, Béla Fleck, Sam Bush, Earl Scruggs, Jeff Hanna, Jerry Douglas, Reese Wynans, Lucinda Williams, Jo-El Sonnier, John Cowan, John Popper, and Waylon Jennings.

PEOPLE: Tammy Genovese has been named associate executive director of the Country Music Assn. (CMA). With the CMA for 14 years, she was previ-

Joe Diffie schedules his 11th annual Joe Diffie Charity Golf Classic for Sept. 27 at the Legends Club in Franklin, Tenn.

UN THE ROW: Broken Bow Records has been launched here by president/CEO Benny Brown. Staffers include Jim Yerger, Paul Brown, David Boyer, and Cindy Yerger. First signing is country

Cline, Lynn, Parton, Twitty Reissued

Country music reissues are proliferating this fall, with a number of labels releasing reissues of landmark albums as well as greatesthits collections and anthologies.

MCA Nashville is adding four country albums to the existing MCA series "20th Century Masters/The Millennium Collection.' Best-of albums celebrating Loretta Lynn, Conway Twitty, Patsy Cline, and Brenda Lee include remastered hits along with new liner notes and photos.

In its continuing "Original Mas-ters" series, Buddha Records has remastered projects by Dolly Parton and Waylon Jennings. "Waylon Live" adds eight dropped tracks from Jennings' 1976 live album. Parton's releases are 1971's "Coat Of Many Colors" and 1980's "9 To 5 And Odd Jobs" albums.

BNA Records has a two-CD Merle Haggard retrospective. "Merle Haggard: 43 Legendary Hits" includes appearances by Jewel, Willie Nelson, Alabama, and Brooks & Dunn.

Rhino's "Lifetime: Intimate Portrait" series includes "Women In Country," an anthology of 15 important women country artists.

Lost Gold Records presents Ernest Tubb And The Texas Troubadours: New Years Eve Live 1979," recorded live at Dallas' Longhorn Ballroom in 1979.

Mercury is combining two ambitious concept albums in one two-CD package. "White Mansions" from 1978 includes the likes of Waylon Jennings, Eric Clapton, and Bernie Leadon. "The Legend Of Jesse James: 1847-1882" from 1980 features Johnny Cash, Levon Helm, Emmylou Harris, and Albert Lee, among others.

Razor & Tie has a 20-song definitive anthology by truck-song legend Red Simpson titled "The Best Of Red Simpson: Country Western Truck Drivin' Singer.'

Varese Vintage honors new Country Music Hall of Fame inductee Johnny Bond with a greatest-hits album, "The Very Best Of Johnny Bond." Varese Sarabande has "Susan Raye: 16 Greatest Hits."

Epic/Legacy is adding five collections to its "16 Biggest Hits" series. The albums are by Johnny Paycheck, David Allan Coe, Johnny Horton, Ray Price, and George Jones & Tammy Wynette.

CHET FLIPPO

Randy 'Bones' Travis Wraps Two Movies And

Bones," Travis tells Nashville Scene. "He's a Texas Ranger who's actually more of a gunfighter." After wrapping that, Travis acted in an independent movie titled "John John And The Sky." All the while, he was finishing his

forthcoming DreamWorks Nashville album, "A Man Ain't Made Of Stone." Balancing the two careers is a snap,

he says: "You just don't sleep." Regarding the album, due Sept. 21, which again draws upon such favorite Travis writers as Gary Burr, Troy Seals, and Max D. Barnes, Travis says he feels it's his best in years, a sentiment sec-

onded from this quarter. "I just hope the album sells well enough to warrant putting out the amount of singles I would like to see come off of it," he says. "I feel there's five and possibly six singles on this album. I think as far as the quality of material goes from beginning to end, it's the best album we've done in years. I hope it sells. It's such a waste to put together an album with this quality of material, and you put out three singles and move on. So much work and such great songwriting and it all gets wasted.

He says one unusual song on the album, "The Family Bible And The Farmer's Almanac," by Lee Thomas Miller and Bob Regan, is a personal favorite. "It's amazing to me that they could take the two and combine them and compare them in a song.'

As far as the state of country music goes, Travis says, "We've got a ways to go to correct some of the mistakes we've made over the years, the last four or five years. We've more or less saturated the market to the point where people are hurting out there on the road, and there're a lot of people hurting as far as the charts go and as far as selling records go. So, I think ously senior director of operations.

artist Damon Gray.

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37 38 40 15 YOU'RE LUCKY I LE E.GORDY, JR. (N. THRASHEI	DVE YOU SUSAN ASHTON	37
38 50 54 4 A MAN AIN'T MADI J.STROUD,B.GALLIMORE,R		38

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK	
(39)	46	47	12	PRODUCER (SONGWRITER) YOU'RE STILL BEAUTIFUL TO ME	IMPRINT & NUMBER/PROMOTION LABEL BRYAN WHITE	39	
(40)	42	44	8	B.WHITE,D.GEORGE (R.J.LANGE,B.ADAMS) START OVER GEORGIA	(C) (D) ASYLUM 64035 † COLLIN RAYE	+	
	42		0	P.WORLEY,B.J.WALKER,JR.,C.RAYE (C.RAYE,S.WRAY)	EPIC ALBUM CUT	40	
(41)	44	43	11	SURE FEELS REAL GOOD R.E.ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	MICHAEL PETERSON (C) (D) (V) REPRISE 16933 †	41	
42	39	42	13	TROUBLE IS A WOMAN S.HENDRICKS (T.JOHNSON, D.MALLOY, K. WILLIAMS)	JULIE REEVES (C) (D) (V) VIRGIN 38661 †	39	
43	49	50	5	LIVE, LAUGH, LOVE D.JOHNSON,C.WALKER (G.NICHOLSON,A.SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	43	
44)	47	48	9	A MATTER OF TIME W.ALDRIDGE (J.SELLERS,A.ROBOFF,C.WISEMAN)	JASON SELLERS (C) (D) BNA 65784 †	44	
	HOT SHOT DEBUT						
45	NEV	NÞ	1	WHEN I SAID I DO C.BLACK (C.BLACK)	CLINT BLACK RCA ALBUM CUT	45	
46	35	36	14	HER	AARON TIPPIN	33	
47	45	46	9	P.MCMAKIN,A.TIPPIN (J.STEELE,C.WISEMAN) THE YODELIN' BLUES	LYRIC STREET ALBUM CUT THE WILKINSONS	45	
				T.HASELDEN,R.ZAVITSON (S.EWING) WHEN YOU LOVE SOMEONE	GIANT ALBUM CUT/REPRISE SAMMY KERSHAW	-	
(48)	51	49	4	K.STEGALL (K.STEGALL,D.HILL) SMOKE RINGS IN THE DARK	MERCURY ALBUM CUT † GARY ALLAN	48	
(49)	53	57	4	T.BROWN,M.WRIGHT (R.RUTHERFORD,H.ROBERT)	(V) MCA NASHVILLE 72109 †	49	
(50)	52	51	6	CRUSH M.SPIRO (C.MAJESKI,S.SMITH,S.RUSS)	LILA MCCANN ASYLUM ALBUM CUT †	50	
(51)	54	52	5	LOVE TRIP S.BOGARD, J.STEVENS, S.HENDRICKS (J.KILGORE, G.GRAND, E	JERRY KILGORE 3.JONES) VIRGIN ALBUM CUT †	51	
52	48	37	15	MY KIND OF WOMAN/MY KIND OF MAN T.BROWN (V.GILL)		27	
(53)	59	63	3	STEAM	TY HERNDON EPIC ALBUM CUT	53	
54	55	56	8	J.SCAIFE (L.ANDERSON, B.REGAN) RUB IT IN	MATT KING	54	
(55)	73		2	B.J.WALKER, JR. (L.MARTINE, JR.) IT'S A LOVE THING	ATLANTIC ALBUM CUT KEITH URBAN	55	
(56)	NEV	v L	1	M ROLLINGS (K.URBAN, M.POWELL) BIG DEAL	CAPITOL ALBUM CUT † LEANN RIMES	+	
	. 1			W.C.RIMES (A.ANDERSON, J.STEELE) AFTER A KISS	CURB ALBUM CUT † PAM TILLIS	56	
(57)	63		2	B.DIPIERO (S.D.JONES,C.D.JOHNSON) ON MY WAY TO YOU	ARISTA NASHVILLE SOUNDTRACK CUT SONYA ISAACS	57	
58	56	74	3	V.GILL (S.ISAACS,T.MENSY)	LYRIC STREET ALBUM CUT	56	
59	57	5 5	13	THE GIRLS OF SUMMER K.LEHNING (B.CARMICHAEL, R.BOUDREAUX)	NEAL MCCOY ATLANTIC ALBUM CUT	42	
60	58	60	7	SHE WON'T BE LONELY LONG E. CHERNEY (B.MCDILL)	LEE ROY PARNELL (V) ARISTA NASHVILLE 13175 †	57	
6 1	68	71	4	YOU CAN'T HURRY LOVE P.ASHER (B.HOLLAND, L.DOZIER, E.HOLLAND, JR.)	DIXIE CHICKS COLUMBIA SOUNDTRACK CUT	61	
62	60	67	4	BABY'S GOT MY NUMBER DELIOUS,A.SMITH (A.SMITH,R.COOK)	SOUTH SIXTY FIVE	60	
(63)	69	59	13	THIS TIME	(C) (D) (V) ATLANTIC 84531 SHANA PETRONE	45	
(64)	RE-EI		2	P.WORLEY (G.KENNEDY, P.MADERIA, W.OWSLEY) HANDFUL OF WATER	(C) (D) EPIC 79212 † CHALEE TENNISON	64	
65	64	72	3	J.TAYLOR (A.MELLON, J. SELLERS, A. CUNNINGHAM) ALL I WANT IS EVERYTHING	ASYLUM ALBUM CUT MINDY MCCREADY		
				B.J.WALKER,JR. (M.BERG,M.CHAPMAN) THINKING ABOUT LEAVING	BNA ALBUM CUT DWIGHT YOAKAM	64	
66	NEV		1	P.ANDERSON (R.CROWELL, D. YOAKAM) FOR CRYING OUT LOUD	REPRISE ALBUM CUT ANITA COCHRAN	66	
67	70	66	6	J.E.NORMAN, A.COCHRAN (T.ROCCO, B.MCDILL)	(C) (D) (V) WARNER BROS. 16939 †	66	
(68)	NEV	V	1	THE QUITTIN' KIND D.COOK,L.WILSON (S.HOGIN,P.BARNHART,M.D. SANDERS)	JOE DIFFIE EPIC ALBUM CUT	68	
69	62	53	15	SHE WANTS TO ROCK C.FARREN (B.WARREN, B.WARREN, R. STONEY)	THE WARREN BROTHERS BNA ALBUM CUT †	37	
70	NEV	V	1	THIS WOMAN NEEDS D.HUFF (K.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT	70	
(71)	NEV	٧	1	POWER WINDOWS M.SPIRO (B.FALCON)	JOHN BERRY LYRIC STREET ALBUM CUT	71	
(72)	NEV	v >	1	HE DIDN'T HAVE TO BE	BRAD PAISLEY	72	
(73)	RE-EN	NTRY	13	F.ROGERS (B.PAISLEY, K.LOVELACE) LET 'ER RIP	ARISTA NASHVILLE ALBUM CUT DIXIE CHICKS	64	
(74)	RE-EN		3	P.WORLEY, B.CHANCEY (B.CRAIN, S.RAMOS) SHE THINKS MY TRACTOR'S SEXY	MONUMENT ALBUM CUT KENNY CHESNEY	72	
75	66	65	8	B.CANNON,N.WILSON (JIM COLLINS,P.OVERSTREET) WHEN MY DREAMS COME TRUE	BNA ALBUM CUT REBECCA LYNN HOWARD		
O Poor	00	00	0	M.WRIGHT,G.DROMAN (T.BRUCE,J.D.MARTIN)	(C) (D) (V) MCA NASHVILLE 72120 †	65	

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...

SEPTEMBER 4, 1999

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



THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	15	NO. 1 NEVER BEEN KISSED ARISTA NASHVILLE 13140 4 weeks at No.	1 SHERRIE AUSTIN
2	2	2	22	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
3	3	3	15	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
4	4	4	20	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
5	5	8	13	LIGHTNING DOES THE WORK WARNER BROS. 16984	CHAD BROCK
6	6	5	8	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
7	7	6	23	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
8	9	10	9	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
9	8	7	14	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
10	10	9	21	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
(11)	16		2	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY
(12)	NE	NÞ	1	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788 GA	RTH BROOKS AS CHRIS GAINES
13	11	11	25	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	13	116	HOW DO I LIVE ▲3 CURB 73022	LEANN RIMES
15	13	14	19	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
16	14	15	6	WHEN MY DREAMS COME TRUE MCA NASHVILLE 72120	REBECCA LYNN HOWARD
17	15	- 12	27	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
18	17	16	23	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
19	NE	NÞ	1	MATTER OF TIME BNA 65784/RLG	JASON SELLERS
20	23		2	SURE FEELS REAL GOOD WARNER BROS. 16933	MICHAEL PETERSON
21	18	18	44	HOLD ON TO ME ATLANTIC 84197/AG JC	OHN MICHAEL MONTGOMERY
22	22	17	33	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 720	084 GEORGE STRAIT
2 3	19	23	5	TROUBLE IS A WOMAN VIRGIN 38661	JULIE REEVES
24	NEV	N Þ	1	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY
25	21	20	28	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS

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.



by Wade Jessen

JUST HOW BIG IS IT? As Chely Wright's "Single White Female" (MCA Nashville) and Kenny Chesney's "You Had Me From Hello" (BNA) aim for the top of the Hot Country Singles & Tracks chart, "Amazed" (BNA), Lonestar's summertime smash, clings to No. 1 for an eighth consecutive week, despite a deficit of 336 detections.

Following a national trend that began to develop about two years ago, Lonestar's lengthy lock on the top spot officially ushers in a new era for bigger, longer-lasting hits at country stations. The longevity pattern is most obvious in the shaded weeks-on-chart column on Hot Country Singles & Tracks, which shows that 10 of the top 25 titles have spent at least 20 weeks on the chart. Four of those songs finish with increases this issue, including Wright's song, which gains 62 plays to rise 4-3 in its 26th chart week. In its 21st week, Chesney's title jumps 6-4, up 258 spins.

UPTOWN, DOWNTOWN: As Capitol's pop department solicits airplay for Garth Brooks As Chris Gaines' adult contemporary release "Lost In You," the Nashville team continues pushing "It Don't Matter To The Sun" to country stations. The latter title gains 509 detections and hops 40-33 on Hot Country Singles & Tracks. After a brief run, "Lost In You" drops off the country list, with airplay dwindling to 19 detections at four stations this issue.

On Top Country Singles Sales, "It Don't Matter To The Sun," Brooks' first-ever commercial single, enters at No. 12 with approximately 1,000 scans. Watch for a possible debut next issue on The Billboard Hot 100.

"It Don't Matter To The Sun" logs detections at 119 monitored country ports, including heavy airplay (more than 35 plays) at KYCW Seattle. New airplay is heard at 38 stations, including WDRM Huntsville, Ala.; WQDR Raleigh, N.C.; and KTTS Springfield, Mo.

GO FIGURE: George Jones, the only artist on our radio chart whose career began before the mid-'70s, still fights for airplay despite a Country Music Assn. (CMA) single of the year nomination for "Choices." The song gains 21 plays to move 31-30.

In what is arguably the most talked-about story in country music so far this year, Asylum issued the single shortly after Jones was critically injured in a highly publicized March 6 auto accident near Nashville.

Although the annual CMA show will present duet performances featuring pop acts Jewel (with Merle Haggard) and 'N Sync (with Alabama), Jones has reportedly been denied a performance slot on the Sept. 22 CBS telecast.

Jones' "Cold Hard Truth" set is the only bulleted title in the top 20 on Top Country Albums, scanning more than 12,000 units this issue.

OVE YA, MEAN IT: With 570 detections, Clint Black takes Hot Shot Debut honors on Hot Country Singles & Tracks, as "When I Said I Do" (RCA) box at No. 45 with airplay at 78 stations. Leading the spin totals with more than 35 plays is KPLX Dallas.

Black's new single features uncredited background vocals by his singer/actress wife, Lisa Hartman-Black.

Murphey Shows Would-Be Cowboys The Ropes

BY DEBORAH EVANS PRICE

NASHVILLE-Lonestar, Tracy Lawrence, the Lynns, Pam Tillis, Hal Ketchum, Suzy Bogguss, Ian Tyson, Don Edwards, Baxter Black, Waddie Mitchell, Sons Of The San Joaquin, Riders In The Sky, and Bill Miller are among the performers scheduled to appear at Michael Martin Murphey's West Fest Sept. 4-6 in Vail, Ĉolo.

For the first time, West Fest will be preceded by Rangeland Rendezvous, a series of Western arts and skills workshops with the classes accredited by University of New Mexico-Taos, where Murphey is an adjunct professor.

This also marks the festival's first year at Vail. Murphey originated the event at Copper Mountain Resort in 1986 to celebrate the art, music, history, and culture of the American West. In 1998, it was held July 4 weekend at Silver Creek Resort.

Murphey says Vail is "more of an ideal location" for West Fest. "Silver Creek was a wonderful actual site, but getting to it was difficult. So now here we are back right off I-



MURPHEY

70. In fact, it's the next exit down from Copper Mountain. Also we're back on the same weekend," says Murphey. "That's what we wanted to do last year, but because Copper Mountain was putting on a competitive event with us, we didn't want to go up against them.'

Murphey expects the 1999 West Fest to be the most successful ever. "We have a big main-stage site and a secondary site that holds 2,500 people," he says. "We're able to do our art show at Manor Vail, which is a really high class hotel/convention center, and we're easy walking distance back into the village of Vail."

New events this year include a Western Legends Theatre, where noted scholars will bring to life key historical figures. NPR's Clay Jenkinson will portray Thomas Jefferson on Thursday (2). "He's incredible," says Murphey, "and he takes questions at the end of his performance from the audience—in character."

Western Legends Theatre will also feature Lance Brown as Will Rogers and Raphael Christie as Western painter Charlie Russell.

Murphey is also enthused about Rangeland Rendezvous, to be held Tuesday (31)-Friday (3). Classes include horsemanship, ranch roping, horsehair hitching, songwriting, hammer dulcimer, fiddle playing, Indian blanket-coat making, tanning buckskin, Native American flute, and "The Creative Life Of The West," taught by acclaimed Southwest painter/sculptor Gary Roller (who also plays bass in Murphey's band).

"Īt's a big step forward, because it's the first time we've undertaken to present classes and workshops teaching people directly, hands-on, about Western lifestyle," he says of the classes, which will be offered via his new nonprofit organization, Murphey Western Institute.

Among other events, Murphey will perform with the Pueblo Symphony on Friday (3). The performance will feature special guests R. Carlos Nakai and John McEuen and will be followed by a silent auction at the Manor Vail Lodge. The concert and auction is an event of WB2 Charities, a fund of the Robert R. McCormick Tribune Foundation, with proceeds benefiting the Michael Martin Murphey Public Trails Fund.

On Sept. 5, there will be a cowboy church service in Berry Creek followed by a ranch rodeo in Berry Creek Arena. West Fest will also include a Native American village, a mountainman encampment, trail rides, cowboy dances, and children's activities.



BMI Writes It Down. BMI Nashville celebrated the recent success of the song "Write This Down," co-written by the late BMI writer Kent Robbins and recorded by MCA Nashville artist George Strait. Shown, from left, are Mary Del Scobey of publisher Irving Music; song producer and MCA Nashville president Tony Brown; MCA Nashville chairman Bruce Hinton; co-writer Dana Hunt; Strait manager Erv Woolsey; Irving Music's David Conrad; Robbins' widow, Kathy, and son Jonathan (recently signed to BMI); and BMI's Harry Warner.

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

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

- FFTER A KISS (EMI April, ASCAP/Sound Island, ASCAP/Windswept Pacific, ASCAP/Blakemore Avenue,
- ASCAP) HL

 ALL I WANT IS EVERYTHING (Hillbillith, BMI/Wedgewood
 Avenue, BMI/Windswept Pacific, BMI/Tall Girl, BMI/Bug, 32 ALL THINGS CONSIDERED (Warner-Tamerlane,
- BMI/Smith Haven, BMI) WBM AMAZED (Warner-Tamerlane, BMI/Golden Wheat BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Tashville DreamWorks, BMI/Cherry River, BMI)
- Rashville UreamWorks, BMI/Cherry River, BMI)

 LIM/HL/WBM STILL BLUE (Curb, ASCAP/Family Style,
 SESAC/Glacier Park, SESAC/EMI April, ASCAP) HL/WBM

 BABY'S GOT MY NUIMBER (Notes To, ASCAP/Maverick,
 ASCAP/MB, ASCAP/EMI Blackwood, BMI/Song Island,
 BMI/Golly Rogers, BMI) HL/WBM

 BIG DEAL (Mighty Nice, BMI/AI Anderson, BMI/Blue
 Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My
 Life's Work, BMI) HL

 CHOICES (Music Corporation Of Amercia, BMI/So Bizzy,
 BMI/Hillbillion, BMI/Sondocks, ASCAP/Makin' Friends,
 ASCAP/Mac Wadkins, ASCAP/HL
- ASCAP/Mac Wadkins, ASCAP) HL
 CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL
- wood, BMI) HL
 CRUSH (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI
 Blackwood, BMI/Singles Only, BMI/Starstruck Angel,
 BMI/Missoula, BMI) HL/WBM
 FOR CRYING OUT LOUD (Milen, ASCAP/Universal-Poly-Gram International, ASCAP/Ranger Bob, ASCAP) HL

- THE GIRLS OF SUMMER (Ocean Bound, BMI/Ensign, BMI/Mike Curb, BMI/That's A Smash, BMI) HL/WBM GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (MUSIC COPPORATION OF AMERICA, BMI/BAYJIM BEA!, BMI) HL HANDFUL OF WATER (Bases Loaded, ASCAP/SHMG, ASCAP/STATUCK WHITER GTOUP, ASCAP/Alubrie Lee, ASCAP/Sarstruck WHITER GTOUP, ASCAP/SHAPIE LEE, ASCAP/SARSTRUCK WHITER, SASCAP/TAMOUS, ASCAP/BL HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL HER (WINGAWED) TASCAP (BMI/A) (HITER WINGAWED) (ASCAP) WBM HOME TO YOU (Artos Smith, SESAC/Good OI' Delta Boy, SESAC/Mamalama, ASCAP)
 **ILL GO CRAZI' (SONY/AIV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL

- 25
- Keys, ASCAP) HL

 "I'L STILL LOVE YOU MORE (Realsongs, ASCAP) WBM

 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Enter-tainment, BMI/Scott And Soda, ASCAP/Bud Dog,
 ASCAP/Follogo, ASCAP) HL

 I'M ALREADY TAKEN (Fleetside, BMI/CMI, BMI/Steve
- I'M ALICAUT I AREN I FIDERSIDE, BMI/CMI, BMI/Steve Wariner, BMI) WBM IT DON'T MATTER TO THE SUN (Universal-PotyGram International, ASCAP/Sondance Kid, ASCAP/BMG, ASCAP/BSS (Loaded, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) HL/WBM IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL.
- LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP)

- LET 'ER RIP (Universal-Songs Of PolyGram International, BMI/Squirrelly Shirley, BMI/Suite Two D Five, BMI/Reynsong, BMI/Lawyer's Wife, BMI) HL
 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesabilly, BMI/Sony/ATV Tree, BMI/John Hadley, DMI/Sony/ATV Tree, BMI/John Hadley, BMI/Sony/ATV Tree, BMI/Sony/
- BMI/Bluesabilly, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/RCG, ASCAP/Sony/ATV Tree, BMI/Ment Green, BMI) HL
 LITTLE MAN (WB, ASCAP/CB, ASCAP/Sony/ATV Iree, BMI/Ment Green, BMI) HL
 LITTLE MAN (WB, ASCAP/CM, ASCAP/BMI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Emous, ASCAP/Emous,

- Gram International, BMI/Warner-lamerlane, BMI/ L/WBM
 LOVE TRIP (Saddle Ian, BMI/Ensign, BMI/Dreaming In Public, SDCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Farnous, ASCAP/ HL
 MAKE UP IN LOVE (Universal, ASCAP/O-Tex, BMI) HL
 AMAN BIN'T MADE OF STONE (Universal, ASCAP/Gary Burr, ASCAP/Warner-lamerlane, BMI/Puckalesia, BMI/Norma-Loman, BMI/Franne Gee, BMI) HL/WBM
 A MATTER OF TIME (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Aubrie Lee, ASCAP, HC/WBM
 MISSING YOU (Markmeern, ASCAP/Paperwaite, BMI/Trio, BMI/Alley, BMI) HL/WBM
 MY KIND OF WOMAN/MY KIND OF MAN (Vinnie Mae, BMI) WBM)
- BMI) WBM NEVER BEEN KISSED (Reynsong, BMI/Lucky Lady Bug, RMI/Bavon Boy, BMI/Wrensong, BMI/Chrysalis, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP/ HL/WBM, A NIGHT TO REMEMBER FU. Outh, ASCAP/Kinetic Diamond II, ASCAP/Rob 'I'N Riley, ASCAP/Song Of Peer, ASCAP/Gramly, ASCAP) HL/WBM (NOW YOU SEE ME) NOW YOU DON'T (Famous,

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- ASCAP/Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL/WBM ON MY WAY TO YOU (Miss Surrett, BMI/Blakemore Avenue, ASCAP/Mindswebr Pacific, ASCAP/Hrensboy, ASCAP) ORDINARY LOVE (Sony/FTV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Dacrdy Rabbit, ASCAP) HL/WBM POWER WINDOWS (Universal-Songs Of PolyGram International, BMI/Pretty Blue BMI) THE QUITTIN YMD CSM-YATV Tree, BMI/Sam's Jammin', BMI/Suffer in Silence, BMI/Starstruck Writers Group, ASCAP/Universal, ASCAP H. MI/Careers-BMG, BMI/Floyd's Dream, BMI/Sug, BMI) HL RUB TI M. (Abab, BMI)
- BMI/Floyd's Dream, BMI/Plug, BMI) HL
 RUB IT IN (Ahab, BMI)
 THE SECRET OF LIFE (S*ny/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HI
- ple Crayon, ASCAP) HL SHE'S IN LOVE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BM If Dreams Had Wings, ASCAP)
- DIVIDENTI DIRACKWOOD, DM 4TI DIRACKWOOD, DM 4TI DIRACKWOOD, BM / HI SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BM/Jelinda, BMI/Scarlet Voon, BMI/CMI, BMI) HL SHE WON'T DY ROCK (STON)/ATV Tree, BMI) HL SHE WON'T BE LONELY _ DMG (Universal-PolyGram International, ASCAP/Rarger Bob, ASCAP) HL SINGLE WHITE FEMALE/Blakemore Avenue, ASCAP/EMI Blackwood, BMI/CMI Fullweel, ASCAP/ HL/WBM SMOKE RINGS IN THE DARK (Universal, ASCAP/Bar R, SESAC) HL
- SOMETHING LIKE THAT Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Folla-
- START OVER GEORGIA Ginstar, BMI/EMI Blackwood,
- STEAM (Sony/ATV Tree, EMI/BMG, BMI/Yessiree Bob,
- ASCAP) HL
 SURE FEELS REAL GOOD (Warner-Tarmerlane, BMI/Fixed
 Points, BMI/High Falutin, ASCAP) WBM
 THINKING ABOUT LEAVING (Sony/ATV Cross Keys,

- CAP/Coal Dust West, BMI/Warner-Tamerlane, BMI)
- THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, RMI/Rurg-Isle RMI/Tim Johnson RMI) HI
- I HIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Burg-Isle, BMI/I'm Johnson, BMI) HL THIS TIME (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/Mail Train, ASCAP/Fun Attic, ASCAP/Owsley, ASCAP/Mevin Morris, ASCAP HL THIS WOMAN NEEDS (Without Anna, ASCAP/Howlin' Hits, ASCAP/The key Club, ASCAP/Leia 's Viole, ASCAP) TROUBLE IS A WOMAN (Warmer-Tamerlane, BMI/Big Giart, BMI/StarStruck Angel, BMI/Malloy 's Toys, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM

- DMI/Solly/AIV CUSS Reys, ASCAP/F/III Williams, ASCAP/HI/WBM
 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty
 Nice, BMI/Blue Water, BMI/Caroljac, BMI/CMI, BMI) HL
 WHATEVER YOU SAY (Hamstein Cumberland, BMI) HL
 WHATEVER YOU SAY (Hamstein Cumberland, BMI) HL/WBM
 WHEN I SAID I DO (Blackened, BMI)
 WHEN I SAID I DO (Blackened, BMI)
 WHEN MY DREAMS COME TRUE (WB, ASCAP/Big Tractor, ASCAP/Fop.—Wheeler, ASCAP/Big Tractor, ASCAP/Fop.—Wheeler, ASCAP/Big Tracture, BMI/Novem.Der One Songs, BMI/ff Dreams Had
 Wings, BMI) WBM
 WHO NEEDS PICTURES (EMI April, ASCAP/Sea Gayle,
 ASCAP) HL
- WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotter
- Bay, BMI) HL/WBM
 THE YODELIN' BLUES (Acuff-Rose, BMI) HL/WBM
 YOU CAN'T HURRY LOVE (Stone Agate, BMI/EMI Blackwood, BMI) HL
 YOU GO FIRST (IDO YOU WANNA KISS) (Chater.
 BMI/Paddy's Head, SOCAN) WBM
- BMI/Paddy's Head, SOCAN) WBM YOU HAD ME FROM HELLO (Acuff-Rose, BMI) HL/WBM YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob,
- ASCAP) WBM

 YOU'RE STILL BEAUTIFUL TO ME (Zomba,
 ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM

 YOU'YE GOT A WAY (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM

Bilboard TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTER-NET 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)	PEAK POSITION
1	1	1	94	NO. 1 SHANIA TWAIN ♦12 MERCURY 536003 (10.98/17.98) 45 weeks at No. 1 COME ON OVER	1
2	2	2	82	SHANIA I WAIN ◆" MERCURY 536003 (10.98/17.98) 45 weeks at No. 1 COME ON OVER DIXIE CHICKS ▲ 6 MONUMENT 68195/SONY (10.98 EQ/16.98) IS WIDE OPEN SPACES WIDE OPEN SPACES	1
3	3	3	12		3
4	4	4	16	LONESTAR ● BNA 67762/RLG (10.98/16.98) LONELY GRILL TIM MCGRAW ▲ CURB 77942 (10.98/17.98) A PLACE IN THE SUN	1
5	7	6	75	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98) I'M ALRIGHT	5
6	6	7	15	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) IS THE WHOLE SHEBANG	6
7	5	5	3	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98) FORGET ABOUT IT	5
8	8	8	70	FAITH HILL ▲ 3 WARNER BROS. 46790 (10.98/16.98) FAITH	2
9	9	9	25	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98) EVERYWHERE WE GO	5
(10)	11	11	9	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98) COLD HARD TRUTH	5
11	12	12	40	GARTH BROOKS ◆12 CAPITOL 97424 (19.98/26.98) DOUBLE LIVE	1
12	10	10	15	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) SHE RIDES WILD HORSES	6
13	13	13	25	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) ALWAYS NEVER THE SAME	2
14	15	16	8	LYLE LOVETT CURB 11964/MCA (10.98/17.98) LIVE IN TEXAS	7
15	17	15	104	MARTINA MCBRIDE ▲² RCA 67516/RLG (10.98/16.98) EVOLUTION	4
16	16	14	13	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98) PARTY DOLL AND OTHER FAVORITES	4
17	18	18	14	DWIGHT YOAKAM	10
18	14		2	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) IS LOVE IN THE REAL WORLD	14
19	19	20	51	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98) HIGH MILEAGE	1
20	20	17	10	ALABAMA RCA 67793/RLG (10.98/16.98) TWENTIETH CENTURY	5
21	21	21	68	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) ■S WISH YOU WERE HERE	8
(22)	25	26	101	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98) THE GREATEST HITS COLLECTION	2
23	23	22	11	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98) 20 GREATEST HITS	17
24	22	19	22	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98) SOMETHING IN THE AIR	5
25	27	23	20	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) IS TATTOOS & SCARS	10
26	24	_	2	ASLEEP AT THE WHEEL DREAMWORKS 50117/INTERSCOPE (10.98/16.98) IS RIDE WITH BOB	24
27	26	25	14	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) IS SINGLE WHITE FEMALE	15
28	30	28	13	GREATEST GAINER JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98) HOME TO YOU	16
29	28	24	16	STEVE WARINER CAPITOL 96139 (10.98/16.98) TWO TEARDROPS	6
30	29	27	66	SOUNDTRACK ▲² CAPITOL 93402 (10.98/17.98) HOPE FLOATS	1
31	31	29	58	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98) WHERE YOUR ROAD LEADS	3
32	33	33	52	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98) FOR THE RECORD: 41 NUMBER ONE HITS	2
33	32	32	20	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98) 16 BIGGEST HITS	18
34	34	30	54	VINCE GILL ■ MCA NASHVILLE 70017 (10.98/16.98) THE KEY	1
35	37	35	22	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) IS HEART SHAPED WORLD	31
36	35	31	104	TRISHA YEARWOOD ▲ 3 MCA NASHVILLE 70011 (10.98/16.98) (SONGBOOK) A COLLECTION OF HITS	1
(37)	40	37	54	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98) 16 BIGGEST HITS	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASETTE/CD)	PEAK POSITION
38	36	34	22	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98) CLASSICS	6
39	38	40	17	CHAD BROCK WARNER BROS. 47071 (10.98/16.98) HS CHAD BROCK	38
40	42	43	19	SAMMY KERSHAW MERCURY 538889 (10.98/17.98) MAYBE NOT TONIGHT	7
41	46	39	19	ANDY GRIGGS RCA 67596/RLG (10.98/16.98)	15
42	39	36	12	JOE DIFFIE EPIC 69815 (10.98 EQ/16.98) A NIGHT TO REMEMBER	23
43	44	46	61	JOHN DENVER MADACY 4750 (5.98/7.98) THE BEST OF JOHN DENVER	38
44	43	38	26	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98) KEEPERS/GREATEST HITS	5
45	45	47	97	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98) GREATEST HITS	5
46	41	41	12	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) IIS WHO NEEDS PICTURES	29
47	47	44	48	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10 98/16.98) IS SOME THINGS I KNOW	20
48	49	51	64	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98) IF YOU SEE HER	4
49	52	49	54	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) IS NOTHING BUT LOVE	16
50	48	50	44	TOBY KEITH ● MERCURY 558962 (10.98/16.98) GREATEST HITS VOLUME ONE	5
51	50	52	102	LEANN RIMES ▲ 4 CURB 77885 (10.98/16.98) YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
52	55	54	58	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98) ULTIMATE COUNTRY PARTY	12
53	51	53	63	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98) GREATEST HITS	9
54	57	45	4	SUSAN ASHTON CAPITOL 97745 (10.98/16.98) IIS CLOSER	34
55	54	55	30	ROY D. MERCER VIRGIN 46854 (9.98/15.98) ISS HOW BIG'A BOY ARE YA? VOLUME 5	13
56	59	48	28	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98) TRIO JI	4
57	62	61	91	GARTH BROOKS ▲6 CAPITOL 56599 (10.98/16.98) SEVENS	1
58	53	42	56	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98) UNBELIEVABLE	9
59	58	58	104	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98) THE BEST OF COLLIN RAYE — DIRECT HITS	4
60	63	56	45	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98) DORKFISH	16
61	56	64	24	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98) 16 BIGGEST HITS	56
62	60	57	41	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98) TOUCHED BY AN ANGEL: THE ALBUM	3
63	65	63	27	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98) 16 BIGGEST HITS	50
64	61	62	43	SARA EVANS RCA 67653/RLG (10.98/16.98) IIS NO PLACE THAT FAR	11
65	66	59	25	SAWYER BROWN CURB 77902 (10.98/16.98) DRIVE ME WILD	10
66	68	66	70	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98) ONE STEP AT A TIME	1
67	71	65	66	TERRI CLARK ● MERCURY 558211 (10.98/16.98) HOW I FEEL	10
68	64	60	64	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98) IF YOU SEE HIM	2
69	67	68	68	LEANN RIMES ▲ CURB 77901 (10.98/17.98) SITTIN' ON TOP OF THE WORLD	2
70	70	69	70	ROY D. MERCER VIRGIN 94301 (7.98/12.98) IS HOW BIG'A BOY ARE YA? VOLUME 4	19
71	69	67	95	ROY D. MERCER VIRGIN 21144 (7.98/12.98) S HOW BIG'A BOY ARE YA? VOLUME 3	31
72	74	71	15	VARIOUS ARTISTS MADACY 6808 (10.98/15.98) BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50
73	72	75	64	GARTH BROOKS CAPITOL 94572 (44.98 CD) THE LIMITED SERIES	1
74	75	-	43	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98) THE BEST OF TRACY LAWRENCE	13
75)	RE-EI	ITRY	18	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98) SUPER HITS	44

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. Is indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

20 OF HANK WILLIAMS GREA

Billboard. Top Country Catalog Albums...

IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)

TIM MCGRAW ▲ 3 CURB 77886 (10.98/16.98) 6 weeks at No. 1

ALAN JACKSON ▲4 ARISTA NASHVILLE 18801 (10.98/16.98)

SHANIA TWAIN ◆11 MERCURY 522886 (10.98/17.98) **IS** GARTH BROOKS ◆10 CAPITOL 29689 (10.98/15.98)

HANK WILLIAMS, JR. ▲4 CURB 77638 (6.98/9.98) CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)

TIM MCGRAW ▲ 5 CURB 77659 (9.98/15.98)

PATSY CLINE ▲8 MCA NASHVILLE 12 (7.98/12.98)

PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)

SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98) WILLIE NELSON

◆ COLUMBIA 64184/SONY (5.98 EQ/9.98) HANK WILLIAMS MERCURY 536029 (7.98/11.98)

DEANA CARTER ▲ 4 CAPITOL 37514 (10.98/15.98) HS

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

SEPTEMBER 4, 1999

TITLE ALENT FOR CASSETTE/CD)	TOTAL CHAP		THIS	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OF	TITLE R EQUIVALENT FOR CASSETTE/CD)	TOTAL CHAR WEEKS
EVERYWHERE	116		14	16	KENNY ROGERS ▲ CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	207
THE WOMAN IN ME	237		15	13	GEORGE STRAIT ▲3 MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	591
THE HITS	209		16	18	GEORGE STRAIT ▲5 MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	357
THE GREATEST HITS COLLECTION	200		17	15	ALISON KRAUSS ▲2 ROUNDER 610325*/IDJMG (9.98/15.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	157
GREATEST HITS, VOL. 1	272		18	22	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	230
SUPER HITS	240	Ì	19	19	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	198
NOT A MOMENT TOO SOON	282	1	20	17	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	116
12 GREATEST HITS	648					SUPER HITS	
HEARTACHES	36		21	23	VINCE GILL ▲ 4 MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	262
SHANIA TWAIN	147		22	21	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	413
SUPER HITS	259		23	24	VINCE GILL ▲2 MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	178
OF HANK WILLIAMS GREATEST HITS	97		24	20	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	87
DID I SHAVE MY LEGS FOR THIS?	155		25	25	THE JUDDS CURB 11514/MCA NASHVILLE (6.98/11.98)	GREATEST HITS	9

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 Album

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Artists & Music



by Bradley Bambarger

THE PEOPLE'S MUSIC: Late summer in London means "the Proms"-or, fully, the BBC Henry Wood Promenade Concerts—that most ambitious and enlightened of musical festivals, now in its 105th season of making the best of classical music available to a wide public with inexpensive tickets and constant broadcasts. Held in Royal Albert Hall, the Proms runs from July 16 to Sept. 11 this year, with 72 concerts and dozens of performances of intimate chamber music and symposia besides. Last



year, a record 269,000 people attended the Proms, with more than 2.5 million listening to live and repeat

airings via BBC Radio 3 (and some 35 million tuning in to highlights on BBC World Service). Beyond the U.K., the Proms is most famous for the TV broadcasts of the Last Night, a distinctly British celebration replete with unfurled Union Jacks and 6,000-strong sing-alongs to "Land Of Hope And Glory." But as a whole, the Proms has little to do with the Last Night, whose charms can be somewhat inscrutable to non-Britons.

Across the festival's two months, Royal Albert Hall hosts a matchless amount of specially commissioned new music and long-neglected sounds, performed not only by the BBC's five "house" orchestras but by the world's greatest soloists and visiting ensembles. These premieres and rarities are unveiled in the most attractive context, in thematic programs that pair the new with the more familiar. As Proms director Nicholas Kenyon stresses, the mandate of the Proms is accessibility, an accessibility to quality—the oh-so-common least common denominator is never considered in the quest to reach the greatest number of people. The publicly funded BBC can afford to take the high road, of course. Even with more than 85% attendance, the box office earns only about 2.5 million pounds of the festival's 5.5 millionpound production outlay; yet the Proms provides some 300 hours of unique programming for the BBC, and now the organization has begun to market CDs culled from Proms concerts (see story, page 1).

The concerts, broadcasts, and CDs—all presented under the colorful, friendly BBC Proms logo—serve to reinforce the Proms ideal of classical music as challenging, rewarding entertainment for young and old across all strata of class. It is in this sharp mix of "branding" and true artistic worth that the Proms offers lessons to record companies and other concert organizers on both sides of the Atlantic, for the Proms' approach elicits unparalleled enthusiasm from audiences. Keeping Score's experiences at the festival this summer and last (Billboard, Sept. 12, 1998) have been full of epiphanies regarding popular acceptance of real classical music, particularly new compositions. The Proms crowd-including the "Prommers" who've purchased standing tickets—is the world's least hermetic but most attentive and considerate audience, listening closely enough to be nearly silent not only through the length of performances but for many moments afterward, preserving the rapt stillness at the end of, say, Berg's Violin Concerto or the Adagio from Mahler's Tenth.

Under this year's overarching millennial theme of "The Ascent Of Man," the Proms presented seven specially commissioned world premieres from Sir Richard Rodney Bennett, Sir Peter Maxwell Davies, HK Gruber, Giles Swayne, Piers Hellawell, James MacMillan, and Peteris Vasks. There were a host of U.K. and London premieres from such diverse compositional voices as Thomas Adès, Louis Andriessen, Friedrich Cerha, György Kurtág, Magnus Lindberg, Judith Weir, Einojuhani Rautavaara, and Mark-Anthony Turnage.

The 39-year-old Turnage's new orchestral score. "Silent Cities," is related to his recently completed World

War I-themed opera, "The Silver Tassie" (which is set for an English National Opera premiere in February). A grandly abstracted lament, "Silent Cities" was warmly received by the Proms audience—making the delay since the British composer's last Argo/Decca recording mystifying. If one could hail any contemporary music as the sound of the future, it would be Turnage's work, which often seeks sustenance in culture beyond the classical; typically, "Silent Cities" is based on a riff by jazz guitarist John Scofield. Let's hope Decca has the gumption to release Turnage's boldly beautiful '97 U.K.-only album "Blood On The Floor" (which features Scofield and star jazz drummer Peter Erskine) in the U.S. prior to stateside performances of the work next year.

"Silent Cities" was performed by the wonderful National Youth Orchestra Of Great Britain under the Hungarian ace Iván Fischer, who also led the ensemble in a dynamic reading of Bartók's Concerto for Orchestra that belied the band's tender years. "There were no jaded players on that stage tonight," an

elated Fischer told Keeping Score backstage after the Aug. 7 concert. "I am a great believer in youth orchestras. The enthusiasm of a group like this radiates to the audience and can make for a more exciting experience for everyone. The contact with the Proms audience is especially great. The atmosphere is relaxed, but everyone is prepared to listen intently to the most difficult



scores. I think the only thing that matters to the audience is that the concerts are great." Fischer has been essaying Bartók and Kodály with his Budapest Festival Orchestra for Philips, and later this year he will follow up a definitively accented account of Liszt's "Hungarian Rhapsodies" with his freshly idiomatic orchestration of **Brahms**' "Hungarian Dances."

Along with "The Ascent Of Man" theme, Proms '99 is highlighting French music, in particular the works of Francis Poulenc (who was born 100 years ago this year), including his rarely heard opera of tragic finality, "Dialogue Of The Carmelites." Another theme is 'Towards The End," featuring such late and last works as Mozart's Requiem, which was given an intense reading by Trevor Pinnock's English Concert to a packed house. The Proms also managed to take advantage of Aug. 11, the day of the much-anticipated solar eclipse in England, with a program that included Sibelius' "Night Ride And Sunrise" and the U.K. premiere of "Gong," one-third of Poul Ruders' awesome "Solar Trilogy" (which can be heard on record from Da Capo).

In attendance, the 50-year-old Ruders was greatly pleased by the work's "whopping performance" via the



RUDERS

BBC Symphony Orchestra and Jukka-Pekka Saraste. The Danish composer lived in London for several years, and he has now had four pieces played at the Proms (including one at the '96 Last Night). So, Ruders has long been privy to the festival's inspirational qualities. "Nicholas Kenyon has taken the baton of his illustrious forebears with gusto and courage," he says.

"The Proms doesn't just back the safe horses. It has the sense of adventure to commission composers who haven't vet made themselves a broad name.'

A very busy composer, Ruders has just completed an opera based on Margaret Atwood's frightening "science vision" novel "A Handmaid's Tale," to be unveiled at the Danish Royal Opera in March (as the first fulllength Danish commission for the house in more than 30 years). Gladly, Ruders also has a new percussion concertante piece set for the 2001 Proms. "A wonderful thing about the Proms is that you have an audience from all walks of life, as opposed to the Salzburg Festival, which is mostly for the wealthy," he says. "And it is a tremendous instigator for so many young musicians. No less than Sir Harrison Birtwistle has said that he wouldn't be the same composer without all his experiences at the Proms. I know I would have loved to have lived in London as a teenager."

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE. MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED. COMPILED. AND PROVIDED BY ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	•
1	1	72	ANDREA BOCELLI • NO. 1 ANDREA BOCELLI • ARIA — THE OPERA ALBUM PHILIPS 46203 (10.98/17.98) 63 weeks at No. 1	v1
2	3	92	ANDREA BOCELLI ● PHILIPS 533123 (10.98 EQ/17.98) VIAGGIO ITALIANO	Э
3	2	4	VARIOUS ARTISTS CIRCA 42203 (19.98/22.98) THE BEST OPERA ALBUM IN THE WORLDEVER	₹!
4	4	20	VARIOUS ARTISTS VIRGIN 44890 (9.98/16.98) THE MOST RELAXING CLASSICAL ALBUM IN THE WORLDEVER	?!
5	5	28	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98) SIMPLY BAROQUI	E
6	6	53	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● THE 3 TENORS: PARIS 199: ATLANTIC 83110 (14.98/19.98)	8
7	7	84	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98) THE MOZART EFFECT-VOLUME	1
8	9	82	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98) PIAZZOLLA: THE SOUL OF THE TANGO)
9	NE	w►	LUCIANO PAVAROTTI Q RECORDS 92837 (16.97 CD) THE RECITA	L
10	8	29	ANDRE RIEU PHILIPS 4557914 (10.98 EQ/17.98) ROMANTIC MOMENTS	S
11	11	41	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98) THE MOZART EFFECT-VOLUME 2	2
12	13	41	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98) CLASSIC WYNTON	4
13	10	57	DON CAMPBELL SPRING HILL 6501 (10.98/15.98) THE MOZART EFFECT: STRENGTHEN THE MINU)
14	15	2	GERMAN OPERA BERLIN (THIELEMANN) DG 453587 (10.98 EQ/17.98) ORFF: CARMINA BURANA	4
15	14	11	VARIOUS ARTISTS DECCA 460191 (10.98/17.98) MOZART: ADAGIOS	S

TOP CLASSICAL CROSSOVER

1	1	23	CHARLOTTE CHURCH SONY CLASSICAL 60957 (10.98 EQ/16.98)	10 weeks at No. 1 VOICE OF AN ANGEL			
2	3	18	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN			
3	2	11	SARAH BRIGHTMAN THE A	ANDREW LLOYD WEBBER COLLECTION			
4	4	16	LONDON SYMPHONY ORCHESTRA (WILLIAMS) A SONY CLASSICAL 61816 (10.98 EQ/16.98)	STAR WARS EPISODE I: THE PHANTOM MENACI			
5	5	100	SARAH BRIGHTMAN & THE LONDON SYMPH NEMO STUDIO/ANGEL 56511 (9.98/16.98)				
6	6	34	JOHN WILLIAMS/CHRISTOPHER F SONY CLASSICAL 61649 (10.9 EQ/16.98)	PARKENING STEPMON			
7	8	14	JOSHUA BELL/ESA-PEKKA SALON SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN			
8	9	52	LONDON SYMPHONY ORCHESTRA SONY CLASSICAL 60691 (10.98 EQ/16.98)	A (HORNER) A BACK TO TITANIC			
9	7	8	BOSTON POPS ORCHESTRA (LOC RCA VICTOR 63516 (10.98/16 98)	KHART) A SPLASH OF POPS			
10	10	4	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 60773 (10.98 EQ/16.98)	CINEMA SERENADE II: THE GOLDEN AGI			
11	11	96	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN			
12	12	54	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98)	GOES CLASSIC			
13)	RE-E	NTRY	VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE			
14	14	57	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM			
15)	RE-E	NTRY	VARIOUS ARTISTS PAVAROTTI 8 DECCA 460600 (10.98 EQ/16.98)	FRIENDS FOR THE CHILDREN OF LIBERIA			

Albums with the greatest sales gains this week. ◆ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Piatnum). ◆ RIAA certification for net shipment of 10 million units (Piatnum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. It indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8,98 and \$12,97. Cbs with a wholesale price lower than \$8,98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- 1 VARIOUS BUILD YOUR BABY'S BRAIN 2
- 2 VARIOUS MOZART FOR YOUR MIND PHILIPS 3 VARIOUS BUILD YOUR BABY'S BRAIN
- THROUGH MUSIC SONY CLASSICAL 4 VARIOUS THE GREATEST CHORAL SHOW
- ON EARTH DECCA

 5 VARIOUS SIMPLY THE BEST NIGHT AT THE
- 6 VARIOUS MOZART FOR YOUR MORNING
- 7 VARIOUS MOZART-GREATEST HITS SONY
- 8 CHICAGO SYMPHONY ORCHESTRA (SOLTI)
- MAHLER: SYMPHONY NO. 8 DECCA
 9 VARIOUS MOZART FOR MOTHERS-TO-BE
- 10 NEW YORK PHILHARMONIC (BERNSTEIN)
 GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS SONY CLASSICAL
- 11 VARIOUS PACHELBEL CANON RCA VICTOR
 12 VARIOUS MOZART FOR MEDITATION PHIL
- 13 VARIOUS ONLY CLASSICAL CD YOU NEED
- 14 VARIOUS BRIDE'S GUIDE TO WEDDING 15 VARIOUS BACH FOR BABIES PHILIPS

6 VARIOUS LISTEN LEARN & GROW NAXOS

UM LASERLIGHT

7 VARIOUS PACHELBEL: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS 8 VARIOUS MOZART CLASSICS DIRECT SOURCE

TOP CLASSICAL BUDGET

1 VARIOUS CLASSICAL MIX POINT CLASSICS

2 VARIOUS CLASSICAL GREATNESS IN THE

3 JOHN BAYLESS BEATLES GREATEST HITS

4 VARIOUS 20 CLASSICAL FAVORITES MADACY

5 VARIOUS MASTERPIECES OF THE MILLENNI-

- SPECIAL PRODUCTS 9 VARIOUS BEETHOVEN CLASSICS DIRECT
- SOURCE SPECIAL PRODUCTS 10 VARIOUS ARTISTS WORLD'S MOST BEAUTI-
- FUL MUSIC VOX

 11 VARIOUS MOZART-GREATEST HITS REFER-
- ENCE GOLD

 12 VARIOUS MOZART: 25 FAVORITES VOX
- 13 VARIOUS BEETHOVEN: GREATEST HITS REF-
- 14 VARIOUS PIANO SERENADE DIRECT SOURCE SPECIAL PRODUCTS

 15 VARIOUS BEETHOVEN: OCEAN SOUNDS-



THE

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RCA Red Seal pays tribute to the greatest pianist of the century through the creation of this unprecedented, ultra-deluxe 94-CD box set. The Collection encompasses Rubinstein's entire recording career, over 106 hours of newly remastered and annotated music. It also includes never-before-released performances, two full recitals, audio interviews and a unique collection book with 380 pages of articles, photographs and indexes. In every way, *The Arthur Rubinstein Collection* truly is . . .

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Really Classic Rock

Once derided as the worst kind of musical cross-breeding, marriages of classical and pop forms are becoming more frequent—and successful. Is the trend a cop-out or a legitimate way out of the standard-repertoire prison?

By Bradley Bambarger

aydn and Beethoven did it. So did Dvořák and Bartók. That is, they often infused their classicism with the forms and feeling of vernacular sounds. From one end of our century to the other, composers have continued to tap varying folk traditions, from Stravinsky with jazz to Edgar Meyer with bluegrass. Now rock 'n' roll has even found its way into the classical lexicon.

Not long ago, when the topic of classical and rock fusion was broached, most people would have thought of "Eleanor Rigby" at best or Electric Light Orchestra at worst. Now the burgeoning "symphonic rock" genre is the first thing to come to mind. Often designed for people too staid to rock by arrangers with little sympathy for the source material (and not much more imagination for the symphony orchestra), most of these discs are ill-considered and ill-fated, with

little value beyond the next fiscal

quart**e**r.

As with everything, though, there are exceptions. Jaz Coleman's "Us And Them: Symphonic Pink Floyd" and "Kashmir: Symphonic Led Zeppelin" with Peter Scholes and the London Symphony Orchestra are amazing successes, commercially and artistically. Most of those who disparage these albums haven't heard them, and, unlike most symphonic-rock records, these keep selling: to the tune of 397,000 copies together,

according to SoundScan.
The classically trained

The classically trained former frontman for influential '80s art-metal band Killing Joke, Coleman did more than just slap an ill-fitting penguin suit on classic rock; he went about his task with a deep knowledge and sympathy for his source materials, as well as a passion for the symphonic form. Aiming beyond the "blue-rinse brigade," Coleman says he wants "to introduce the wonders of the symphony



orchestra to those who haven't traditionally listened to classical music." Perhaps it is a bridge too far, but Coleman is working on a "Symphonic Doors" album for release next year.

GLASS BREAKS FORM

Itasumija

Symphonic-rock success

Composer Philip Glass, whose Point Music joint-venture label with Philips Classics has issued the two Coleman albums, is no neophyte when it comes to the joys of rock. His "Songs From Liq-

uid Days" was a collaborative cycle with the likes of Paul Simon and Laurie Anderson, and he has composed the "Low" and "Heroes" symphonies

on themes by David Bowie and Brian Eno. Both of those tuneful works were issued on Point, as was the edgy Bang On A Can ensemble's organic reinterpretation of Eno's electro-ambient touchstone "Music For Airports." Glass says, "Point is trying to redefine what 'classic' music is. For both



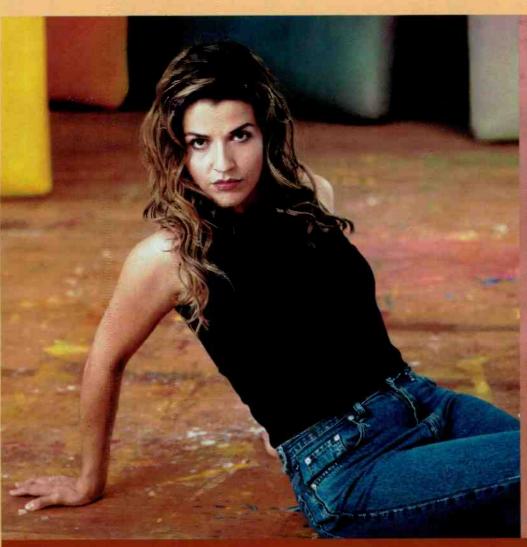
Philip Glass

Bang On A Can and I, Bowie and Eno's music is certainly classic—and suitable for interpretation in a 'classical' sense."

Long before Bang On A Can and its Eno evenings, the Kronos Quartet was featuring, as an encore, a similarly radical work from the mid-20th century: "Purple Haze" by Jimi Hendrix. The electrifying gigs and a subsequent Nonesuch recording got Kronos a lot of attention, but, as leader David Harrington has long pointed out, the group wasn't playing Hendrix (or Television's "Marquee Moon" for that matter) out of a desire to get easy ink but out of a sincere love for the music.

KENNEDY AND HENDRIX

Another classical performer with a radical reputation and a deep appreciation of Hendrix is the violinist formerly Continued on page 46



ANNE-SOPHIE MUTTER VIVALDI: THE FOUR SEASONS

The best-selling violinist in the world performs one of the most popular classical pieces of all time. Mutter comes to the United States for an extensive tour in January and February. In stores November 2 on Deutsche Grammophon.



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PHILIPS

ANDREA BOCELLI SACRED ARIAS

The platinum-plus tenor sings some of the most beautiful and inspired sacred music ever written.

Bocelli's new public television special begins airing in December.

In stores November 16 on Philips









CECILIA BARTOLI THE VIVALDI ALBUM

The word's favor te mezzo-soprano sings the music of Antonio Vivalci. Fecturing rarely heard vocal performances taken from the composer's "The Four Seasons."

In states October 26 on Decca.

ARD OF LISTENING

DECCA

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One star-filled night can make a brighter day. Ricky Martin, Marich Carey, Gloria Estefan, B.3. King, Lionel Richie and more join Luciana Pavarott in support of the children of two war-torn countries.

1 stores September 21 on Decca.



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REALLY CLASSIC ROCK

Continued from page 43

known as Nigel Kennedy (now just Kennedy). His album of Hendrix interpretations is due Sept. 7 from Sony Classical. The former head of Kennedy's longtime label, EMI Classics, turned the project down. (Showing that some classics, turned the project down.) sical labels have a long way to go before they develop a discerning taste for anything rock-related, Angel/EM1 instead put out Rick Wakeman's kitschy "Return To The Centre Of The Earth.") What Kennedy is doing with Hendrix is not that dissimilar from what his teacher, the late Yehudi Menuhin (the longest-tenured EMI artist ever), did with the music of Stephane Grappelli and Ravi Shankar.

Kennedy toured North America last year playing his Hendrix arrangements with the Kennedy Experience acoustic octet, and the concerts were a revelation in their depth and beauty. Emphasizing Hendrix's qualities as a composer, Kennedy treats such totems as "Purple Haze," "Fire," "Little Wing" and "Third Stone From The Sun" in a fresh, jazzinflected manner, as accessible to Hendrix aficionados and acoustic-improv fans as to those more in tune with Kennedy's Elgar and Brahms. The Kennedy Experience is touring the U.K. and Europe this summer and fall.

ONLY IN IT FOR THE MUSIC

Another late, great guitar player, Frank Zappa, actually composed for classical ensembles, with his Varèse-inspired



Ryuichi Sakamoto

works interpreted by such disparate groups as the Ensemble Intercontemporain under Pierre Boulez and the London Symphony Orchestra led by Kent Nagano. By far, the most inspired collection of Zappa's classical works is 1993's "The Yellow Shark" from the expert Ensemble Modern (Rykodisc). Composer John Adams has toured the world with Ensemble Modern con-ducting Zappa works, enlightening crowds at such high-toned venues as Lin-

coln Center's Avery Fisher Hall with manically melodious tunes like "G-Spot Tornado." Zappa went from doo-wop to avant-garde, while Ryuichi Sakamoto went from the conservatory to the stadium, selling out gigs worldwide with electronica pioneers Yellow Magic Orchestra. Although he has long excelled at oneworld pop, Sakamoto is best-known now as a film composer, with award-winning neo-romantic scores to "The Last Emperor," "Merry Christmas, Mr. Lawrence" and "Little Buddha," among others. Of late, he has returned to his roots with the Sony Classical album "Dischord," which feature the sony Classical album "Dischord," which is a sony Classical album "Dischord," which is a sony Classical album "Dischord," which is a sony tures an ambitious extended work for orchestra colored by guitar, electronics and spoken-word. Due early next year in the U.S. is Sakamoto's Sony follow-up, "Cinemage," com-prising live orchestral versions of his most famous film themes. His classically minded solo piano album, "BTTB," is currently a hit at home via Warner Japan.

SYMPHONIC SPENCE

A "straight" classical composer who sometimes writes with rock in his head is the Pulitzer Prize-winning Christopher Rouse. A rock drummer as a youth, Rouse composed "Bonham" in homage to peerless Led Zeppelin stickman John Bonham; the levee-breaking percussion piece caused a stir at its Tanglewood premiere, only to become the main crowd-pleaser at a Carnegie Hall concert earlier this year, in which David Zinman and the Baltimore Symphony performed material from their Argo "Dance Mix" album. Pianist Emanuel Ax premiered Rouse's latest rock-themed work with the New York Philharmonic this spring: the volcanic piano concerto "Seeing." Named for a song by recently deceased Moby Grape guitarist Skip Spence, "Seeing" conflates motifs from that tupe with material from the Piano conflates motifs from that tune with material from the Piano Concerto of Schumann, linking the two mentally unstable musicians in a work that evokes madness in art.

Some will no doubt pooh-pooh Rouse's juxtaposition of an acid-casualty rocker with a pillar of Romanticism, just as many will criticize Kennedy for stooping from Bach and Bartók to Hendrix. For his part, Kennedy likes to paraphrase Duke Ellington (whose music he has also performed). There really are only two kinds of music: good and bad,' he says. "And Hendrix is good fucking music." ■

JAZZICAL GAS No less eager for a courtship with the classics, jazz often scores.

ver since the prescient Charles Ives drew upon ragtime along with church hymns and parade bands for his compositions, jazz has informed the classical tradition on its home turf and as exported to Europe. Jazz particularly turned the heads of such Parisian composers as Stravinsky, Satie, Ravel and Milhaud, as well as Weimar Germans like Hindemith, Kurt Weill and Ernst Krenek. Today, modern jazz can be heard in the works of such English composers as Gavin Bryars and Mark-Anthony Turnage.

During his Stateside sojourn in the 1890s, Dvořák suggesteď that a truly distinctive American classical tradition

lies in the country's unique folk material namely black spirituals. Many native composers have often taken to heart that cue to the blues, most famously George Gershwin and Leonard Bernstein. But today, it is jazz artists in Amer-

ica who are writing the most evocative improv-inflected compositions for the concert hall, inheriting territory staked out by Duke Ellington. In disparate styles, Anthony Braxton and Muhal Richard Abrams have done much in this vein. But currently the most prolific—and successful—are antipodal provocateurs Wynton Marsalis and John Zorn.

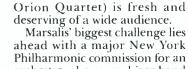
New Orleans-bred trumpeter/composer Marsalis is a Columbia and Sony Classical recording artist, head of Jazz at Lincoln Center and an Upper Manhattan catalyst for jazz's neo-conservative wing. The alto saxist/com-poser Zorn is the head of his own nonprofit Tzadik label, leader of a cottage-industry of intersecting bands and the spiritus rector of the Lower East Side avant-garde.

In the wake of winning a Pulitzer

Prize for his ambitious jazz oratorio "Blood On The Fields"—the first jazz-hewn piece so honored—Marsalis has embarked on "Swinging Into The 21st," an unprecedented program that sees eight new albums and a live boxed set out by the year's end. That's not to mention a great live Ellington album with the Jazz At Lincoln Center Orchestra issued in the spring, with an attendant world tour on behalf of the Ducal centennial year.



Several of Marsalis' new jazz albums—such as the tremendous Jelly Roll Morton set-promise to be his best ever. But, although Marsalis' past essays in the extended jazz suite form are wonderful (such as "Citi Movement" and "In This House, On This Morning"), his more classical efforts vary—including the overpraised "Blood On The Fields." Burdened by a verbose, heavy-handed Stanley Crouch libretto, "A Fiddler's Tale"—Marsalis' new gloss on Stravinsky's jazzband narrative "A Soldier's Tale"—is a critical and commercial failure. Yet his Bartók-on-the-bayou string quartet "At The Octoroon Balls" (performed with verve by the



orchestra, chorus and jazz band set to premiere next year. Love him or loathe him, no one waves the banner higher on behalf of the integration of jazz and classical than Marsalis—although he says that, despite some valiant attempts, he doesn't think anyone has gotten it totally right, including himself.

Like Marsalis, Zorn is a lightning rod for excessive amounts of both blame and acclaim. And, although his improvisatory work grows in sophistication all the time, he is also just finding his feet in the concert hall. Zorn's classically minded compositions are ambitious but uneven, from the disappointing "Aporias"



Lightning rod: John Zorn



Conservative-wing catalyst: Wynton Marsalis

piano concerto (recorded gamely by Stephen Drury and Dennis Russell Davies) to the disarming Messiaen-accented chamber work "Duras," each on Tzadik (distributed by Koch in the U.S.).

AVANT-KLEZMER CLASSIC

Zorn's most compelling foray into the chamber realm has come with two rich double-disc sets that feature string groups performing Hebraic-themed material drawn from the book of 200-plus compositions he has written for his world-renowned avant-Klezmer jazz quartet, Masada. According to Zorn, the first set—"Bar Kokhba"—is the best-selling Tzadik release yet, at 30,000 copies moved in less than three years. It's a number that major-label purveyors of chamber music will envy, and it's too bad that these beautiful—and beautifully packaged—Tzadik issues aren't often cross-merchandised in classical as well as jazz racks. They would thrill anyone with discs of Bruch or Janácek on their shelves. And if the blue hues in Zorn's music aren't quite what Dvořák had in mind, they are spirituals just the same.

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Classical Score: YEAR-TO-DATE CHARTS

The recaps in this Spotlight were compiled from the beginning of the chart year (Dec. 5, 1998, issue) through the Aug. 14 issue and offer a year-to-date look at how the respective classical charts will look in the Year In Music issue. Rankings are determined by accumulated sales units, as furnished by SoundScan, for each week a title appears on the respective chart, including weeks that the charts do not publish.



Andrea Bocelli

Top Classical Artists

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

- 1 ANDREA BOCELLI (2) DG/Universal Classics (2) Philips/Universal Classics
- 2 DON CAMPBELL (3) Children's Group/BMG Classics (1) Spring Hill/Allegro
- 3 YO-YO MA (3) Sony Classical
- PLACIDO DOMINGO (1) Atlantic/AG
- (1) Decca/Universal Classics
- (1) Sony Classical
- 5 ANDRE RIEU (3) Philips/Universal Classics
- 6 LUCIANO PAVAROTTI (2) Decca/Universal Classics
- (1) Atlantic/AG
- 7 CECILIA BARTOLI (2) DG/Universal Classics (2) Decca/Universal Classics
- 8 WYNTON MARSALIS (1) Sony Classical
- 9 JOSE CARRERAS (1) Atlantic/AG
- 10 BRYN TERFEL (1) DG/Universal Classics
- (1) Decca/Universal Classics

Top Classical Albums

Pos. TITLE-Artist-Imprint/Label

- 1 ARIA—THE OPERA ALBUM—Andrea Bocelli—Philips/Universal
- 2 VIAGGIO ITALIANO—Andrea Bacelli—Philips/Universal Classics
- 3 THE 3 TENORS: PARIS 1998—Carreras-Domingo-Pavarotti (Levine)-Atlantic/AG
- 4 SIMPLY BAROQUE—Yo-Yo Ma—Sony Classical
- 5 THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!—Various Artists—Virgin/Angel Records
- 6 CLASSIC WYNTON—Wynton Marsalis—Sony Classical
- ROMANTIC MOMENTS—Andre Rieu—Philips/Universal Classics
- THE MOZART EFFECT-VOLUME 1—Don Campbell—Children's Group/BMG Classics
- A HYMN FOR THE WORLD 2—Bartoli/Bocelli/Terfel—DG/Universal Classics
- 10 A GALA CHRISTMAS IN VIENNA—Domingo/Brightman/Lotti—

Top Classical Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 PHILIPS (6)
- SONY CLASSICAL (9)
- ATLANTIC (1)
- CHILDREN'S GROUP (3)
- 5 DECCA (9)

Top Classical Jabels

Pos. LABEL (No. Of Charted Albums)

- 1 UNIVERSAL CLASSICS (18)
- SONY CLASSICAL (9)
- 3 ATLANTIC GROUP (4) ANGEL RECORDS (7)
- 5 BMG CLASSICS (7)

Jop Classical Crossover Artists

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

- 1 LONDON SYMPHONY ORCHESTRA (3) Sany Classical
 - (1) RCA Victor/BMG Classics
- (1) Nema Studio/Angel/Angel Records
- 2 JOHN WILLIAMS (3) Sony Classical
 - (1) RCA Victor/BMG Classics
- 3 CHARLOTTE CHURCH (1) Sony Classical
- 4 SARAH BRIGHTMAN (2) Nemo Studio/Angel/Angel Records
- (1) Really Useful/Decca/Universal Classics
- 5 JAMES HORNER (1) Sony Classical
- 6 HELMUT LOTTI (1) RCA Victor/BMG Classics
- CHRISTOPHER PARKENING (1) Sony Classical
- POPE JOHN PAUL II (1) Sony Classical
- T9 KEITH LOCKHART (3) RCA Victor/BMG Classics
- T9 THE BOSTON POPS ORCHESTRA (3) RCA Victor/BMG Classics

Top Classical Crossover Albums

Pos. TITLE—Artist—Imprint/Label

- 1 STAR WARS EPISODE I: THE PHANTOM MENACE—London Symphony Orchestra (Williams)—Sany Classical
- 2 VOICE OF AN ANGEL—Charlotte Church—Sony Classical
- 3 BACK TO TITANIC-London Symphony Orchestra (Harner)-Sony
- 4 TIME TO SAY GOODBYE—Sarah Brightman & The Londan Symphony Orchestra—Nemo Studio/Angel/Angel Records
- 5 EDEN—Sarah Brightman—Nemo Studio/Angel/Angel Records
- THE ANDREW LLOYD WEBBER COLLECTION—Sarah Brightman Really Useful/Decca/Universal Classics
- 7 STEPMOM—John Williams/Christopher Parkening—Sony Classical
- 8 PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA-Various Artists—Decca/Universal Classics
- 9 HOLIDAY POPS—Boston Pops Orchestra (Lockhart)—RCA Victor/RMG Classics
- 10 GOES CLASSIC—Helmut Lotti—RCA Victor/BMG Classics

Top Classical Crossover Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 SONY CLASSICAL (10)
- 2 ANGEL (3)
- 3 NEMO STUDIO (2)
- DECCA (5)
- 5 RCA VICTOR (5)

Top Classical Crossover Jabels

Pos. LABEL (No. Of Charted Albums)

- 1 SONY CLASSICAL (10)
- ANGEL RECORDS (3)
- **UNIVERSAL CLASSICS (7)**
- **BMG CLASSICS (5)**
- 5 ATLANTIC GROUP (4)

Top Budget Classical Artists

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

- 1 THE NETHERLANDS PHILHARMONIC ORCHESTRA (1) Laserlight
- 2 JOHN BAYLESS (2) Intersound
- T3 PETER WOHLERT (1) Laserlight
- T3 BERLIN SYMPHONY ORCHESTRA (1) Laserlight
- 5 JOHN WILLIAMS (1) Sany Classical

Top Budget Classical Albums

- Pos. TITLE—Artist—Imprint/Label
 - 1 BRAHMS SYMPHONY NO. 4/TRAGIC OVERTURE—The Netherlands Philharmanic Orchestra—Laserlight
 - 2 BRUCKNER: SYMPHONY NO. 3—Various Artists—Laserlight
 - 3 BEATLES GREATEST HITS—John Bayless—Intersound
 - 4 THE BEST OF MOZART—Various—Laserlight
 - 5 MOZART-GREATEST HITS—Various—Reference Gold

Top Budget Classical Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 LASERLIGHT (7)
- 2 DIRECT SOURCE SPECIAL PRODUCTS (13)
- 3 REFERENCE GOLD (8)
- 4 INTERSOUND (7)
- 5 VOX (10)

Top Budget Classical Jabels

Pos. LABEL (No. Of Charted Albums)

- 1 LASERLIGHT (7)
- 2 REFERENCE GOLD (8)
- 3 INTERSOUND (7)
- 4 DIRECT SOURCE SPECIAL PRODUCTS (8)
- 5 ESSEX ENTERTAINMENT (12)

Top Mid-Tine Classical Artists

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

- T1 PLACIDO DOMINGO (4) Sony Classical
- T1 LUCIANO PAVAROTTI (4) Sony Classical T1 JOSE CARRERAS (4) Sony Classical
- 4 THE BOSTON POPS ORCHESTRA (1) Philips/Universal Classics
- (1) RCA Victor/BMG Classics
- (1) RCA/BMG Classics
- 5 ARTHUR FIEDLER (1) RCA Victor/BMG Classics
 - (1) RCA/BMG Classics

Top Mid-Tine Classical Albums

- Pos. TITLE—Artist—Imprint/Label
 - 1 MOZART FOR YOUR MIND—Various—Philips/Universal Classics
 - 2 BUILD YOUR BABY'S BRAIN THROUGH MUSIC—Various—Sony
 - 3 A TENOR'S CHRISTMAS—Carreras-Domingo-Pavarotti—Sony
- 4 MOZART FOR MOTHERS-TO-BE—Various—Philips/Universal
- 5 MOZART FOR MEDITATION—Various—Philips/Universal Classics

Top Mid-Tine Classical Imprints

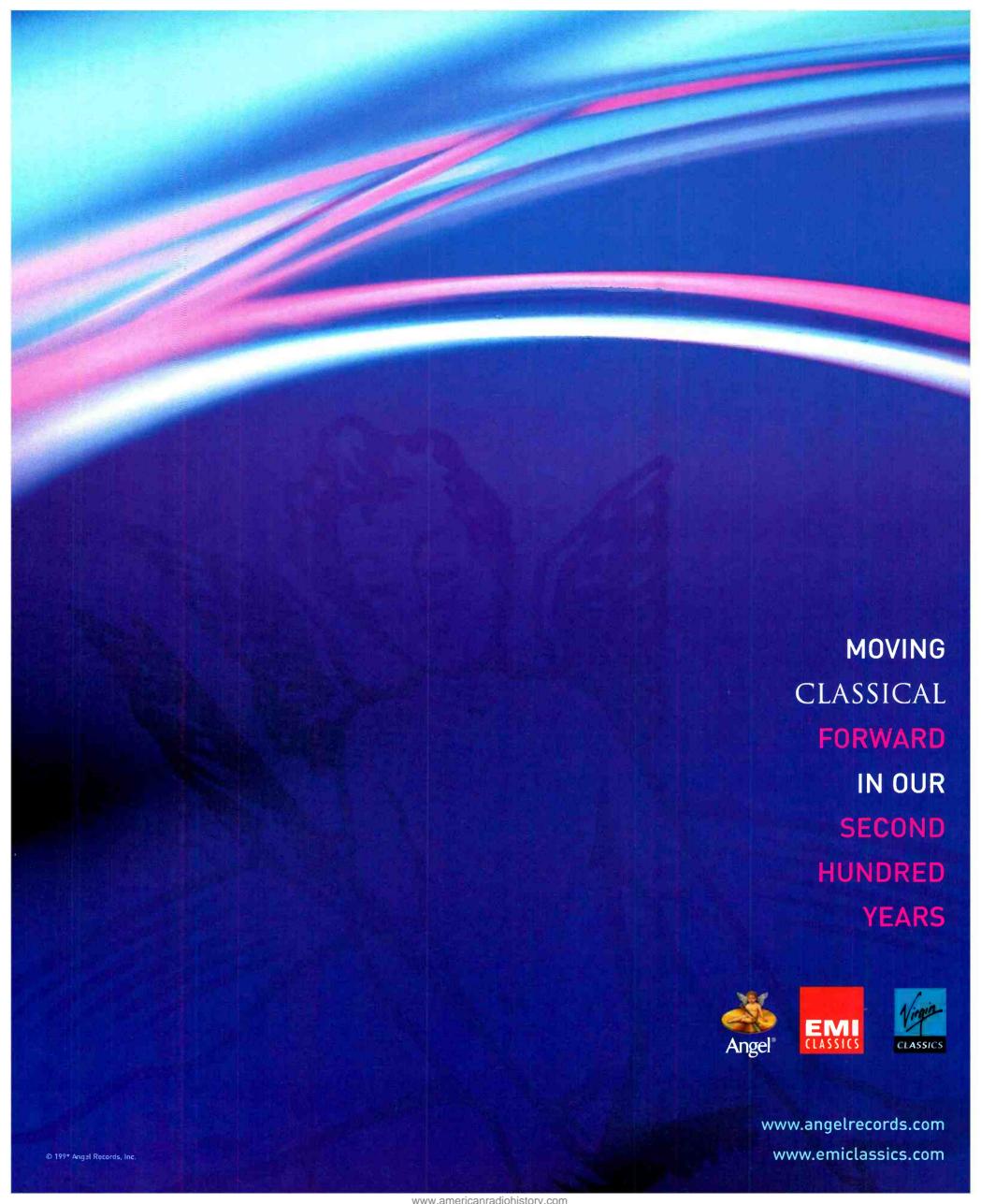
Pos. IMPRINT (No. Of Charted Albums)

- 1 PHILIPS (14)
- 2 SONY CLASSICAL (12)
- 3 RCA VICTOR (13)
- 4 DECCA (5) 5 DELOS (1)

Top Mid-Tine Classical Tabels

Pos. LABEL (No. Of Charted Albums)

- 1 UNIVERSAL CLASSICS (22)
- 2 SONY CLASSICAL (12) 3 BMG CLASSICS (14)
- 4 DELOS (1)
- 5 ANGEL RECORDS (4)





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TRYING TO CHART THE UNKNOWN

At a time when movie music, klezmer and a symphony based on David Bowie recordings are out there, how do companies get the music of serious contemporary composers noticed?

BY JOE GOLDBERG

"How do you sell something nobody wants to hear?

Not a bad question, actually, as posed by a record distributor speaking of avant-garde music. It's long been known that, while people are eager to see the newest play, movie or painting, or read the newest book, they will get up in the middle of a concert and leave before a contemporary work can assault their ears.

Some of this might stem from an attitude closer to applied physics than the arts: A composer is more likely to write a piece in order to find out how long it takes notes from woodwind instruments to decay than to express his or her emotions on the death of the king of Prussia. Serialism, no

doubt, is largely responsible; even though its inventor, Arnold Schönberg, possibly the most hated of all major composers, once said, "My music isn't modern, it's just badly

So, at a time when movie music, klezmer and a symphony based on David Bowie recordings are out there, when the Brodsky Quartet lists its fashion consultant in the credits (Kronos needs no fashion consultant), when, as another distributor puts it, "Major labels live or die by crossover," how do companies get the music of serious contemporary composers noticed?



New issues from DG and ECM: Arvo Pärt

The budget label Naxos, knowing it can't compete for superstars, instead publicizes composers, with often excellent performances by musicians they hope to make more familiar. Its survey of the orchestral compositions of Witold Lutoslawski runs to six ĆDs, and a projected Penderecki series may run to 10. In the pipeline are works by Rutavaara, Pärt, Glass, Adams and Cage. Founder, chairman and CEO Klaus Heymann began with Marco Polo in 1969 and started Naxos in 1987. His commitment to contemporary music is designed to give the label a better image. With little money to spend on promotion, the hope is that the low price will induce the buyer to take a chance. The Lutoslawski titles have been selling between 17,000 and 20,000 copies a year, and, as long as a CD sells a thousand

copies—which all of them have—it stays in the catalog.

SPECIALISTS STEP UP

The Sony label balances its extensive crossover schedule with a release devoted to György Ligeti, whose work became known to a wide public when it was featured in Stanley Kubrick's "2001: A Space Odyssey." The series consists of seven chamber and solo CDs and the opera "Le Grande Macabre," recorded under the composer's supervision in a live performance conducted by Esa-Pekka Salonen.

Much avant-garde music, however, is produced by small

specialist labels run by their founders, started more for love of the music than any hope of getting rich. One such label is Bridge, owned by Rebecca Starobin and her husband, guitarist David Starobin. Bridge has released the music of Elliott Carter, Stefan Wolpe, Wallingford Riegger and Morton Feldman. Mrs. Starobin feels that this is the most interesting time for new music in years, largely because of the Internet. Every Bridge record remains in print, and several of them have won awards. Forthcoming is a 70th-birthday album of music by West Virginia composer George Crumb, with performances by the West Virginia Symphony.

MARKETING BEAUTY PRODUCTS

Another Internet user is New Albion founder Foster Reed, who has a very clear-eyed, but not especially sanguine, view of what he has been up to for the past 15 years. "I'm trying to make art and sell it in the entertainment market," Reed says. "Just because it's avant-garde doesn't mean it isn't completely beautiful. I want to make something so unique, so compellingly beautiful, that nobody else could have done it." He has recorded the music of Louis Andriessen, Morton Feldman, Terry Riley, John Adams and Luciano Berio, as well as several composers far less well-known. Some of his recordings have sold from 20,000 to 25,000 copies, but he says he's happy with sales of 15,000.

Reed says that "print is only good if you're selling something people already want" and that "radio is only good for what they think people want to listen to." He thinks that CDs have caused far too much product to be produced, and that "returns are putting us out of business." He also decries the linkage of advertising to reviews and payment for product placement. "Within five years," he says, "the next big bandwagon will be Internet delivery."

Far removed from the West Coast ambiance of New Albion is the stark black packaging of ECM's New Series. Founded 30 years ago by Manfred Eicher, ECM has, in its New Series, brought Arvo Part to the world's attention, released several of Steve Reich's early recordings and given a forum to such major composers as György Kurtag and Heinz Holliger, whose opera on Snow White is forthcoming. Herbert Henck, who specializes in the most esoteric piano literature, will release the legendary sonata by Pierre Boulez's classmate Jean Barraqué.

GODARD IN A BOX

Eicher, whose tastes reflect the influences of the North, says he has no tactics or strategies for releasing records, but uses Continued on page 55

Fewer and fewer labels are investing in new opera recordings, but you would never know it by counting the number of vocal releases. Only when you see names like Caruso and Callas does it sink in how much both the major and independent labels have upped the ante on the past.

Ron Pollard, opera buyer at the Tower Records in New York's Greenwich Village, says his loyal customers used to come in regularly to ask, "What's new?" But now, what's "new" is usually something old. And this renewal process has its impetus not

only in cost issues but in the enduring allure of vintage vocal talents.

Reissues have been a key element of the digital age for over a decade, when the major labels began rediscovering the value in their vaults and enterprising independents started refurbishing public-domain broadcast tapes and vintage 78s.

Not only has this proved cheaper than paying for newand often redundant-opera productions, but it often fits consumer demand, particularly when it comes to finicky tastes

Aficionados now get greater access to long-sought-after recordings by golden-age artists—in versions that usually sound far better than they did the first time around. Even for the budding collector, it is increasingly apparent that these vocal legends—such as the iconic Maria Callas—can outdraw the limited living talent pool (Plácido Domingo and Luciano Pavarotti notwithstanding).

"It used to be rare for any month's top five recordings not to include at least a couple of reissues," notes Michael Oliver, veteran broadcaster/author and editor of Gramophone's International Opera Collector quarterly. "Today, it's rare when they're not all reissues.

VOICES FROM THE PAST MAKE THEIR PRESENCE FELT

Technology and the enduring allure of golden-age singers are creating a boom in the vocal-reissues market.

BY KEN SMITH

BABY DOE'S SUCCESS

Among the classic vocals on the market is the full recording of Douglas Stuart Moore's "Ballad Of Baby Doe," a 1959 New York City Opera production starring Beverly Sills. Reissued by Deutsche Grammophon earlier this year, the set hit Billboard's Top Classical Albums chart—rare for a reissue, much less a full opera recording. Its success has spurred the label to embark on an extensive reissue program for Sills' long out-of-print catalog.

EMI is following its extensive (and best-selling) Callas series with a program of reissues revolving around Herbert von Karajan, a conductor who—like such greats as Furtwangler, Klemperer and Beecham and unlike many modern maestros—came up via the opera house. The label is putting out 10 Karajan-led operas in the fall as part of its "Great Recordings Of The Century." series. Other golden-age gambits include Decca's "Britten Conducts Britten" and "Solti Strauss," which have proved popular in Europe. Sony Classical's "Masterworks Heritage" series struck gold internationally with Lotte Lenya's inimitable Kurt Weill, and it had a surprise hit with Bidu Sayou's Brazilian material. The British indie Testament issues historic EMI material, includ-

ing a recent highly acclaimed set of previously unreleased material by soprano Elizabeth Schwarzkopf. Among the independents catering to the hardcore collector, renowned remastering engineer Ward Marston offers rare French vocal recordings (including a first-take of Bizet's "Carmen") via his Marston Records.

TECHNOLOGY'S EDGE

Technological advances have, of course, been a boon to the reissue boom. Remastering has improved immensely in recent years, with 24-bit/96K resolution making old tapes appealing even to the main-

stream listener. In particular, Sony Classical and EMI have restored invaluable archive items with remarkable results. And even without the major labels' access to archive tapes or original metal parts, British indie Nimbus has earned plaudits with its renewal of historic discs.

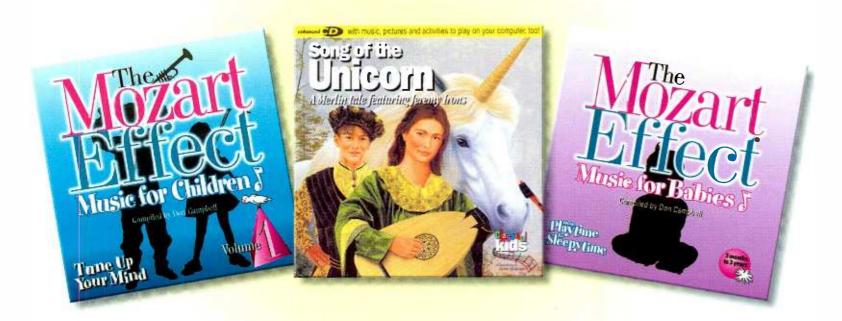
Mixing cutting-edge technology with old-fashioned care, Nimbus' Primo Voce imprint actually re-records old 78s. Once securing the mint pressings from private libraries or public archives, the label's engineers play them via an acoustic-horn gramophone with a thorn needle, recording the playback with a room ambience usually absent in the original recording.

Labels both large and small have forged agreements with outside sources of historic material, including radio and performance archives-which have had their material bootlegged for decades. Naxos has begun releasing recordings taped from historic Metropolitan Opera broadcasts—although the budget-price discs are only available outside the U.S. due to the Met's domestic rights. And RCA has a new relationship with the Vienna State Opera to mine its treasure trove, including a Karajan "La Boheme" and an important

Continued on page 55

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GLOBAL ASSICA PULSE

Music dispatches from around the world by Billboard's Keeping Score columnist Bradley Bambarger

FRANCE—Forget the champagne. France's most intoxicating export is actually silver-toned soprano Véronique Gens. The young Gallic beauty started singing with William Christie's Les Arts Florissants in 1986, going from chorister to lead heartbreaker in such roles as Purcell's Dido. Gens came of age with the Baroque specialists, touring the world and appearing on dozens of recordings with them (in addition to singing sacred and operatic repertoire with the likes of Marc Minkowski's Les Musiciens du Louvre and Le Concert Spirituel).

Of late. Gens has moved with elán into the realm of Mozart and beyond. Her fine solo debut album of Mozart

arias came out on Virgin last year, and, as a comely, contradictory Fiordiligi, Gens is one of the highlights of René Jacobs' acclaimed recording of Mozart's "Cosi Fan Tutte" issued by Harmonia Mundi this spring. Gens' latest Virgin solo disc-a spectacular collection of Handel's most passionate Italian cantatas, with the Baroque continuo of Les Basses Réunies—shows off the progression of her voice from light soprano to a darker, more sensual instrument.

"Many of the cantatas Handel wrote in Italy are light and pastoral, as was the fashion," Gens says. "But I chose three of his later, tragic ones. They are very moving, about women



Véronique Gens

who are suffering. 'La Lucrezia' is so dramatic that it is very difficult for the voice. You have to always find new colors, more expression." Due later this fall, Gens' next Virgin album finds her moving into the 20th century with a set of Faure, Debussy and Poulenc melodies, abetted by ace piano accompanist Roger Wignoles. Gens is also appearing as the better half of Debussy's "Pelléas Et Mélisande" at the Hamburg Opera this fall. "Mélisande is always hiding herself, which I don't know if I like," she says. "I identify more with Donna Elvira [in Mozart's "Don Giovanni"]. She says what she wants to say." Next year, Gens makes her New York recital debut,

and future discs of Berlioz's "Les Nuits d'Ete" and Haydn cantatas are promised. An admirer of such grand dames as Kiri Te Kanawa and Felicity Lott, Gens says, "They have beautiful voices, but they are

still real women. They sing the way I would like to sing, when I'm a big girl.

SWITZERLAND—As a master of such archaic plucked instruments as the lute, Hopkinson Smith does more than just convey the sounds and sensibilities of a bygone era. The poetry in his playing taps a well of feeling that is as vital and current as it is deep. As he says, "This isn't elevator music—it's music to stop and listen to, that can refresh your soul. It is powerful stuff, not in decibels but in expressiveness."

New York-born and Harvard-educated, Smith has long been based in Basel, teaching at the renowned Schola Cantorum and recording for the French Astrée label (distributed in the U.S. and U.K. by Harmonia Mundi). His peerless Astrée catalog features 20 discs showcasing his solo art, and he appears on many albums as an original member of Jordi Savall's Hespèrion XX. Touchstones include his recently reissued three-disc set of 16th-century Spanish vihuela music; two discs surveying the dramatic works of the greatest composer/lutenist ever, Sylvius Leopold Weiss, a contemporary of J.S. Bach; and a ravishing set from earlier this year of rarely heard 17th-century German lute concertos. Smith is in the midst of an ambitious Bach project for the 250th anniversary of the composer's death next year; he is recording his own transcriptions of the composer's solo violin works for a spring release, with tours of the U.S. and Europe to follow. Having already issued a two-disc set of complete Bach lute works in the '80s and a '93 follow-up set of cello transcriptions, Smith has long been steeped in Bach's polyphonic ethos. "Weiss was a genius of the instrument itself—but Bach goes beyond the instrument at hand," he says. "There is a spiritual dimension to his

music that is seldom found anywhere else.

U.K.—In both her music-making and her career path, pianist Joanna MacGregor is a paragon of the forward-minded, turn-of-thecentury artist. Having recorded for the recently defunct British indie Collins Classics for nearly a decade, she has landed on her feet by going her own way. The Liverpool-based MacGregor founded her own label, SoundCircus, in league with the genredefying U.K. new-music quarterly Unknown Public. SoundCircus enables MacGregor to pursue her muse beyond the strict classical repertoire, with the first three releases reflecting her eclecticism: "Perilous Night," a twodisc set of works by John Cage and contemporary British composers; "Piano Language,"

with MacGregor joining young pianist Nikki Yeoh's electricjazz outfit, Infinitum; and "Outside In Pianist," a CD diary of concert recordings and rehearsal snippets. Encased in hip, new-model packages and sold via mail order, the Internet (www.soundcircus.com) and at MacGregor's far-flung live gigs, SoundCircus discs have more in common with cutting-edge pop offerings than the output of any classical label. SoundCircus bridges the generation gap, often appealing to a younger, more enthusiastic crowd, the elusive audi-

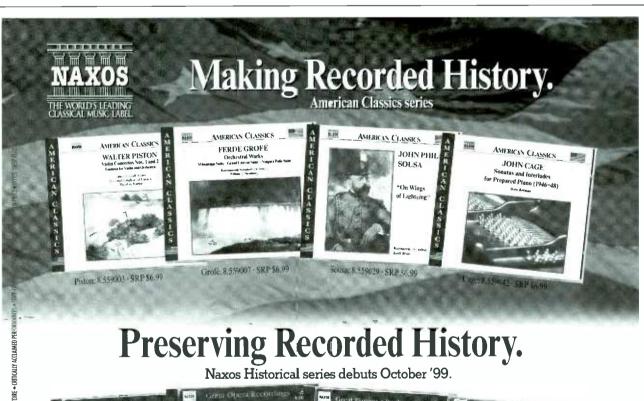
ence of the future.

"The stylistic mixture of SoundCircus really seems to speak to people age 17 to 22, which makes me very happy," Mac-Gregor says, adding that she finds such European youth hubs as Liverpool, Dublin and Barcelona prime locales for the mix of high culture and street culture that she finds so energizing. "Young people listen to a wider range of music than ever before. Even classically trained musicians know who Thelonius Monk is now-that was not the case when I was in school." In addition to a November U.K. recital tour in tandem with a computer-visual-artist, MacGregor plays with Pierre Boulez in Chicago and John Adams in Miami. She plans to record with mix-master/percussionist Talvin Singh, following fall/winter releases of Sir Harrison Birtwistle's "Clocks" and piano concertos by Lou Harrison and Django Bates. MacGregor is negotiating to acquire her Collins masters so that the discs can see light on SoundCircus; when the catalog is larger, the label may move to retail. But the pianist doesn't place much stock in past paradigms, whether it's the jewel case, the record store or the holy concept of "the great canon and star performer," she says. "That belongs to a bygone age. Boundaries are dissolving, between the artists themselves and, hopefully, between the artists and

U.S.—Naxos has been accorded both blame and acclaim for its huge impact on the classical-music industry over the past decade. But it would be hard to see anything but good in its latest massive undertaking, the epochal "American Classics" series—the most ambitious recording project ever of music by American composers. Twenty discs are out so far—of more than 100 planned titles—and, while some of the releases are mere documents, the best discs make for exciting listening, and they all feature a heightened standard of design and annotation from Naxos. Winning titles include Walter Piston's "Violin Concertos," two sets of Arthur Foote chamber music and the first installment of Charles Griffes' complete piano music. Just out is John Cage's "Sonatas And Interludes



Joanna MacGregor





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New from Naxos: John Cage

For Prepared Piano"—something that would be limited to connoisseurs at full price, but, at \$5.99, a lot more people are going to take the chance to discover what enchanting music it is. Future releases include names both expected (Samuel Barber, Victor Herbert) and enterprising (John Corigliano, Paul Creston).

The "American Classics" series started as Naxos founder Klaus Heymann's gambit to win over the Stateside public to a degree in keeping with the label's considerable market share in the U.K. and

Australasia. In England, the disc of Ferde Grofé tone poems is a classical chart hit; on native soil, the Piston set has shipped 5,000 copies. Those aren't usual Naxos numbers, and Heymann says the label should be at 10% of the U.S. market overall, rather than 5% (the label is strong in chains like Tower Records but nonexistent in TransWorld). But, with a new national sales force and an Internet site (www.hinh.com) getting 100,000 to 120,000 visits a month, Heymann is confident about the interest that "American Classics" helps generate. He has even finagled an American orchestra into making a record on a budget: Howard Hanson works with the label's hometown band, the Nashville Symphony.

CHARTING THE UNKNOWN

Continued from page 52

words like "liberty," "passion," "independence" and "free-thinking" in discussing his methods. "It is a very personal approach," he says. "You develop an identity over 30 years of producing music. You follow your instinct—individually for each record—and in 760 releases, a red line can be identified." While all of his recordings remain in print, not all are available in the U.S. His major forthcoming project comes

from a man whose name means avant-garde, Juc-Luc Godard. A five-CD box of the soundtrack of a documentary for television, "Histoire(s) Du Cinéma," it will feature Godard's commentary and notes in three languages.

The French label Auvidis Montaigne has series on Kagel, Messiaen and Schönberg, as well as an ongoing series by the splendid Arditi Quartet that currently runs to 30 CDs, many by contemporary composers.

EMI Classics is placing a major bet on the young British composer Thomas Adés, with three releases so far, including the opera "Powder Her Face." The most striking current promotion is Deutsche Grammophon's 20/21 series, named for the turn of the century, a post-modern mix with five releases so far: Pierre Boulez's great "Repòns," Andre Previn's opera "A Streetcar Named Desire," Luciano Berio's series of pieces for solo instruments, "Sequenzas," and collections of works by Toru Takemitsu and Mauricio Kagel. Forthcoming releases include an Arvo Pärt collection with Gil Shaham, a collection of American concertos with violinist Gidon Kremer, Olivier Messiaen's magnum opus "Saint Francis d'Assise," and Oliver Knussen conducting the world premiere of Elliot Carter's monumental "Symphonia."

EXPANDED MENUS

Albert Imperato, DG's senior VP of the core classical division, believes the "If you make it, they will buy" days of CDs are over and wants "results that have meaning beyond the short term." He is impressed with the passion of an artist like Anne-Sophie Mutter, who compares the concerto Krzystof Penderecki wrote for her to "when you see the earth from the moon." Imperato also agrees with Pierre Boulez, who says that "concert halls shouldn't be like restaurants," open only at certain hours to serve a limited menu. Perhaps the most unusual thing DG has planned to open things up is a series of "20/21 Clubs," listening parties for university students with the artists in the room.

At the other end of the promotional spectrum from DG is Tzadik, whose founder, John Zorn, has a distaste for promotion that has not kept him from being the subject of a recent *New Yorker* piece. He is the composer of string quartets

commissioned by Kronos, works titled "Godard" and "Spillane," and has on his label a series called "Great Jewish Composers," which includes Burt Bacharach. The company neither takes out ads nor sends out review copies. It is, however, on the Internet. So how does their product become known?

Says Zorn, "Somehow, people find out about us." ■

PAST VOICES

Continued from page 52

Loren Maazel take on Berg's "Lulu."

"For a long time, these places sat on their material, often because it was extraordinarily difficult to negotiate rights with organizations and musicians' unions," Oliver says. "But, perhaps because of the growing pirate market, the owners of copyright material thought it best to release it themselves so they could maintain control."

WORTH OF WORD-OF-MOUTH

Beyond star names and good sound, a reissue's success in the marketplace also depends on timing. A recent *Classic CD* magazine poll rating the century's greatest singers should boost sales for RCA and EM1 collections devoted to tenor Jussi Björling, who was voted No. 1. Warner/NVC Arts' video documentary on peerless baritone Dietrich Fischer-Dieskau languished in the bins until a glowing *New York Times* review. And in today's Internet-fueled realm of opera enthusiasts, word-of-mouth is just as influential as traditional media.

Although the vocal-reissue market is probably peaking, there is little agreement about where it's heading. Oliver points out that technology will eventually bypass CD production entirely. For most archives, where public access is limited only by proximity, the Internet will eliminate barriers by allowing listeners to survey and download rare sounds from afar. While some voices may fade away once in the ether, it's likely that those of Callas, Björling and Domingo will be sought out as long as people listen to opera.

Classic Style, Classic Platinum

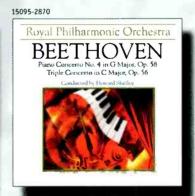


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by Steve Graybow

CHAOS & ORDER: Saxophonist John Tchicai, of Danish-Congolese heritage, was a leading exponent of avant-garde jazz in both Europe and the U.S. during the 1960s. Dividing his time between the continents, Tchicai broke musical ground with Archie Shepp, Cecil Taylor, and John Coltrane.

He appears on Trane's landmark 1965 album "Ascension" and was a co-founder of the influential New York Art Quartet. By 1966, Tchicai had returned to his native Denmark, where he would reside until his return to the U.S. in the early 1990s.

Although his public profile is lower than it was during the '60s, Tchicai's creative output has been anything but subdued. Based in Davis, Calif., Tchicai now records and performs frequently and teaches a student improvisation group at the University of California at Davis.

He is the first jazz musician to be awarded a three-year composing stipend from the Danish Ministry of Culture; in 1990 he was awarded a lifelong grant.

Tchicai's latest venture, "Moonstone Journey," due Tuesday (31) on the Naxos-distributed DeCapo label, is a collaboration with **Ok Nok... Kongo**, a group of Danish musicians led by saxophonist **Thomas Agergaard**. The definition of the octet's name is subjective; Tchicai explains that "it has something to do with my being half-African, giving the group an African element."

Featuring nine Tchical compositions (along with Agergaard's "Monk Me"), "Moonstone Journey" highlights the saxophonist's ability to mix free-jazz elements with structured compositions. Complex lines intertwine and overlap, as jagged solos add dissonant textures to elegant melodies.

"When you are a composer, it is good to have a large group to work with," says Tchicai. "You can compose all of these lines, whatever you can think of, and have musicians available to play them. I am always composing, so when I am asked to do something, I look at the material I have and see what will work for the recording."

He notes that many of the compositions on "Moonstone Journey" also appear on other projects. "The only piece specifically composed for this recording is 'At Lotus Lake,' because I felt we needed something slow."

A practitioner of yoga and meditation, Tchicai asserts

that these disciplines allow him to "think clearer, to see the structures" that he wants to create. "It gives me the energy to pull them out of my mind and system," he says. "I am always searching for the optimal situation, whether it is a composition, or anything that I have to deal with. Yoga can help you find that optimal situation."

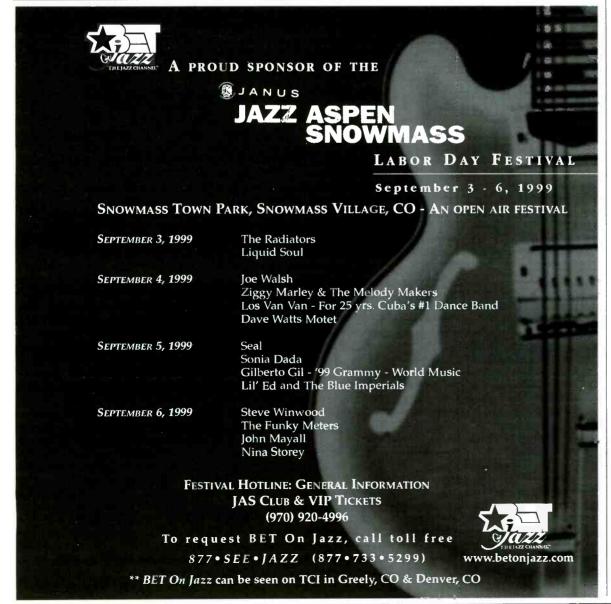
Perhaps Tchicai's approach to music is best summarized by the title of his composition "A Chaos With Some Kind Of Order." A 10-minute

opus traversing numerous musical landscapes, "Chaos" features a spoken-word poem composed on a California beach. "It is a mini-philosophy," says Tchicai. "The beach was empty, and there were seagulls making footprints in the sand. The poem is me talking about life, and how it just happens, that we come here and make some prints in the available material, and then we leave again."

While Tchicai's footprints may be obscure, they are nonetheless both indelible and memorable.



TCHICA



Top Jazz Albums...

Billboard

THIS WEEK	WEEK	NO S	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
THIS	LAST	WEEKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL TITLE
			No. 1
1	1	11	DIANA KRALL VERVE 304/VG 3 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	12	HARRY CONNICK, JR. COLUMBIA 69618/CRG COME BY ME
3	6	62	VARIOUS ARTISTS 32 JAZZ 32061 JAZZ FOR A RAINY AFTERNOON
4	3	9	VARIOUS ARTISTS NARM 50003 JAZZ - DISCOVER AN AMERICAN ORIGINAL
5	4	5	THE PHIL COLLINS BIG BAND ATLANTIC 83198/AG A HOT NIGHT IN PARIS
6	5	104	DIANA KRALL ● IMPULSEJ/GRP 233/VG LOVE SCENES
7	7	29	MILES DAVIS LEGACY/COLUMBIA 65853/CRG LOVE SONGS
8	9	14	VARIOUS ARTISTS 32 JAZZ 32130 JAZZ FOR A LAZY DAY
9	8	22	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL IS TRAVELING MILES
10	10	6	LISA STANSFIELD RCA VICTOR 63541 SWING — ORIGINAL MOTION PICTURE SOUNDTRACK
11	11	29	VARIOUS ARTISTS 32 JAZZ 32106 JAZZ FOR WHEN YOU'RE ALONE
12)	13	61	DIANA KRALL IMPULSE!/GRP 9825/VG STEPPIN' OUT - THE EARLY RECORDINGS
13	12	61	ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790 THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
14	15	51	VARIOUS ARTISTS 32 JAZZ 32097 JAZZ FOR THE QUIET TIMES
15)	20	16	REGINA CARTER VERVE 547177/VG RHYTHMS OF THE HEART
16)	NE	w Þ	JEFF "TAIN" WATTS COLUMBIA 69551 CITIZEN TAIN
17	16	17	JIM HALL & PAT METHENY TELARC 83442 JIM HALL & PAT METHENY
18	17	4	CHARLIE HADEN QUARTET WEST VERVE 547403/VG THE ART OF THE SONG
19	14	14	CHUCK MANGIONE CHESKY 184 THE FEELING'S BACK
20	18	6	WYNTON MARSALIS SONY CLASSICAL 69860/COLUMBIA BIG TRAIN
21)	22	5	CLARENCE "GATEMOUTH" BROWN BLUE THUMB 547536/VG AMERICAN MUSIC TEXAS STYLE
(22)	23	2	HORACE SILVER VERVE 293/VG JAZZ HAS A SENSE OF HUMOR
23	21	42	VARIOUS ARTISTS 32 JAZZ 32101 JAZZ FOR THE OPEN ROAD
24	19	6	VARIOUS ARTISTS CONCORD JAZZ 5204/CONCORD JAZZ MOODS - JAZZ AND THE SUNDAY TIMES
(25)	RE-E	NTRY	VARIOUS ARTISTS CONCORD JAZZ 5200/CONCORD JAZZ MOODS - BRAZILIAN ROMANCE
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1	1	8	NO. 1 KENNY G • ARISTA 19085 8 weeks at No. 1 CLASSICS IN THE KEY OF G
2	2	2	NORMAN BROWN WARNER BROS. 47300 CELEBRATION
3	3	18	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/VG THE SONG LIVES ON
4	4	26	BONEY JAMES WARNER BROS. 47283 BODY LANGUAGE
5	5	92	KENNY G ▲² ARISTA 18991 KENNY G GREATEST HITS
6	6	5	INCOGNITO TALKIN' LOUD/BLUE THUMB 546371/VG IN NO TIME LIKE THE FUTURE
7	7	6	RICHARD ELLIOT BLUE NOTE 57481/CAPITOL S CHILL FACTOR
8	12	12	SPYRO GYRA WINDHAM HILL JAZZ 11439/WINDHAM HILL GOT THE MAGIC
9	9	43	KIRK WHALUM WARNER BROS. 47124 ES FOR YOU
10	8	12	PAUL HARDCASTLE TRIPPIN 'N' RHYTHM/PUSH 90506/V2 THE JAZZMASTERS III
11	10	8	DOWN TO THE BONE INTERNAL BASS 2002 THE URBAN GROOVES - ALBUM II
12)	14	8	CRAIG CHAQUICO HIGHER OCTAVE 47498/VIRGIN FOUR CORNERS
13	11	3	TOWER OF POWER LEGACY/550 MUSIC 69829/EPIC SOUL VACCINATION: TOWER OF POWER LIVE
14	15	2	CANDY DULFER N-CODED 4204/WARLOCK WHAT DOES IT TAKE
15	13	14	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAKWINDHAM HILL JAZZ 11438/WINDHAM HILL TOPAZ
16	16	12	MICHAEL FRANKS WINDHAM HILL JAZZ 11443/WINDHAM HILL BAREFOOT ON THE BEACH
17	17	9	BELA FLECK WARNER BROS. 47332 THE BLUEGRASS SESSIONS - TALES FROM THE ACOUSTIC PLANET VOL. 2
18)	18	2	HIROSHIMA WINDHAM HILL JAZZ 11464/WINDHAM HILL BETWEEN BLACK & WHITE
19)	22	4	EARL KLUGH WINDHAM HILL JAZZ 11383/WINDHAM HILL PECULIAR SITUATION
20	20	7	CHRIS BOTTI GRP 547301/VG SLOWING DOWN THE WORLD
(21)	RE-E	NTRY	3RD FORCE HIGHER OCTAVE 47099/VIRGIN FORCE FIELD
22	19	12	DAVID BENOIT GRP 9942/VG PROFESSIONAL DREAMER
23	21	19	ROGER SMITH MIRAMAR 23141 BOTH SIDES
24	23	22	DAVID SANBORN ELEKTRA 62346/EEG INSIDE
-		-	WILL DOWNING & GERALD ALBRIGHT

☐ 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 or present Heatseeker title. ◆ 1999. ★ Bilibpart/UPI Communications, and SoundScan, Inc.

Update



Winning Expressions. Bertelsmann's World of Expression scholarship program winners were presented recently in New York. Shown, from left, are Mark Williams from Manhattan's Fiorello H. LaGuardia High School, who won first place in the music/instrumental category; Rita Cook from Manhattan's High School of Economics and Finance, who won first place in the music/vocal category; and Duncan Sheik, an Atlantic Records artist and BMG Music Publishing writer who was guest speaker at the event. Williams and Cook each won \$10,000. New applications for the awards will be in the schools this year as of Sept. 15.

GOOD WORKS

TOP OF THE WORLD: Brandy has been named the first international spokesperson for youth by the U.S. Committee for UNICEF. Her first function in her new position will be to help raise awareness for the Trick-or-Treat for UNICEF campaign, where kids across the U.S. are encouraged to collect money door-to-door on Halloween to donate to UNICEF. Contact: Chrissy Murray at 212-707-2293.

DON'T BE A STRANGER: Borders Books & Music and MRL Records will donate \$1 from the sale of every Jimmy Nalls "Ain't No Stranger" CD to the American Parkinson's Disease Assn. The promotion will take effect on Sept.

1 and will be held at all 261 stores in the U.S. Nalls, who has played guitar with Dr. John and the Nighthawks, was diagnosed with the disease in 1995. The CD features guests Lee Roy Parnell, Chuck Leavell, Jack Pearson, and Mike Henderson. Contact: Mike Hyland at 615-595-6141.

READING RAINBOW: Farren Music America (FMA) and its recording artist Debra Davis have teamed up with Reading Is Fundamental (RIF), a nonprofit that encourages youngsters' reading and writing, to hold the Angel Story Competition. Children 5-12 may enter their original story by Nov. 15, and winners will be published in the "Angel Story Book"

in December. FMA and RIF are looking for sponsors to help pay for advertising the contest. Contact: Ian Faith at 310-937-4773.

LVERYBODY DANCE NOW: The DanceSport Champions Series will focus on Latin dance Sept. 18 at Madison Square Garden in New York while raising money for The Big Bam, a breast-cancer awareness and treatment program for women under 40. Celebrities already involved in the all-star revue include Daisy Fuentes, Katie Holmes, Ananda Lewis, and Connie Britton. Contact: Audrey D'Onofrio at 703-905-3358.

CHECK UPS: Tiger Jam II, held Aug. 7 in Las Vegas with performances by Celine Dion and Glenn Frey & Friends, raised \$500,000 for the Tiger Woods Foundation. The funds are earmarked for youth-driven charities in Las Vegas and Los Angeles, including America's Promise, Andre Agassi Foundation, Students Run LA, and the Fulfillment Fund. Contact: Brooke Primero at 310-274-7800.

THE EIGHTH annual Diamond Rio Celebrity Golf Classic, held Aug. 17 in Nashville, raised more than \$100,000 for the asthma education programs sponsored by the American Lung Assn. Players included Trace Adkins, Mila Mason, Cledus T. Judd, Joe Diffie, and John Michael Montgomery. Contact: Allen Brown at 615-846-9116.

CALENDAR

AUGUST

Aug. 28, B.I.G. Basketball Tournament, benefiting the Christopher Wallace Memorial Fund, Crispus Attucks Park, Brooklyn, N.Y. 212-714-3564.

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 Broad-casters**, 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. 3, **Fifth Annual Soul Train Lady Of Soul Awards**, Santa Monica Civic Auditorium, Santa Monica, Calif. 310-201-8846.

Sept. 7, **Songwriters In The Round**, presented by Hollywood East Music Group, El Habito, Miami. 305-867-4010. www.songwritersintheround.com.

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. 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.

Sept. 16-17, **EntertainNet Marketing Convention**, Empire Hotel, New York. 888-670-8200. www.iir-ny.com.

nam.com

Sept. 18, Miracles Benefit, for Childrens Hospital Los Angeles and 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. 21, **Music Industry Networking Night**, presented by Hollywood East Music Group, One Night Stan's, Hollywood, Fla. 954-929-1566.

Sept. 22, Managers Vs. Agents Vs. Attorneys Workshop, sponsored by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310998-5590.

Sept. 22, The 33rd Annual Country Music Assn. wards, 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. 23, SESAC Country Music Awards, SESAC

Headquarters, Nashville. 615-320-0055.

Sept. 24-26, **Focus On Video '99**, International Centre, Toronto. 416-531-2121, promex@sympatico.ca.

Sept. 24-27, Audio Engineering Society Convention, Jacob Javits Center, New York. 212-661-8528.

Sept. 25, 15th Annual Technical Excellence & Creativity Awards, presented by the Mix Foundation for Excellence in Audio, Marriott Marquis, New York. 925-939-6139

Sept. 25, **How To Start & Run Your Own Record** Label Seminar, New Yorker Hotel, New York. 212-688-3504. www.outersound.com/revenge.

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-Millenni**um Reunion And Awards, honoring Universal Records' lean 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. 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 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, III. 312-751-5520.

OCTOBER

Oct. 1, **Fighting For Music Royalties Program**, presented by the Legal Strategies Institute, House of

Blues, Los Angeles. 561-995-4818.

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 Quartararo, presented by City of Hope, Wamer 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.

Oct. 14-15, **Entertainment Online 99**, Grand Hyatt, New York. 800-647-7600. www.worldrg.com.

Oct. 15-17, **MusicBiz 2005 Conference**, San Francisco. 800-539-9032. www.mb-5.com.

Oct. 16, CyberSoiree Festival & Expo, Club Ohm, New York. 212-869-7231, ext. 22.

Oct. 18-19, **Talking To Teens '99: Tapping Into The Teen Culture Conference**, Hilton Hotel & Towers, New York. 800-345-8016, ext. 3160.

Oct. 20, **Ritmo Latino Music Awards**, Universal Ampitheatre, Universal City, Calif. 310-573-1984.

Oct. 24, Secrets Of Songwriting Success: The Jai Josefs Workshop, presented by Hollywood East Music Group, Miami. 954-929-0982.

Oct. 24-25, Latino Expo And Business Conference, Marriott Marquis, New York. 888-670-8200. www.iir-ny.com.

Oct. 27-30, 19th Annual Black Entertainment & Sports Lawyers Assn. Conference, Marriott Casa Magna Resort, Puerta Vallerta, Mexico. 323-938-

Oct. 28, NATPE ETC: New Media Road Tour, American Film Institute, Los Angeles. 323-965-

Oct. 28, **The WB Radio Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 310-201-8816.

NOVEMBER

Nov. 1-3, ad:tech.NewYork, New York Hilton and Towers, New York. 800-535-1812. www. ad-tech.com.

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.digital musicforum.com.

Nov. 7, The Hollywood Reporter's Fourth Annual YoungStar Awards, Panasonic Theatre, Universal Studios, Universal City, Calif. 310-274-7800. Nov. 10, SESAC Music Awards, the Supper Club,

New York. 212-586-3450.

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

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/revenge

LIFELINES

BIRTHS

Girl, Katherine Booth, to Annie and Brad Rosenberger, July 1 in Pasadena, Calif. Father is VP of film and television/catalog development at Warner/Chappell Music in Los Angeles.

Boy, Christopher James, to Julie Wilson-Watson and Mark Watson, Aug. 15 in Palm Beach, Fla. Mother is VP of Clear Results Marketing. Father is president of DM Records.

Girl, Sophia Aurora, to Shannon and David Silveria, July 27 in Huntington Beach, Calif. Father is the drummer for Korn.

DEATHS

Clark Race, 66, of a heart attack July 27 in New Wilmington, Pa. Race was a staple of KDKA-AM Pittsburgh in the 1960s and a popular DJ who is credited with helping to make several hits. He also hosted a local television show, "Dance Party," that ran from 1963 to 1966, as well as a game show, "The Parent Game," later in his career. He is survived by his

wife, Diane; his three children; his sister; and four grandchildren.

Bobby Sheehan, 31, of unknown causes, Aug. 20 in New Orleans. Sheehan, the bassist for Blues Traveler, was found dead in bed at his house in New Orleans, where he had lived for the past year. An autopsy is pending. After attending the Berklee College of Music in Boston, Sheehan founded Blues Traveler in 1988 in Princeton, N.J., with singer/harmonica player John Popper, guitarist Chan Kinchla, and drummer Brendan Hill. The blues-based jam band attained a following in the New York clubs and was signed to A&M Records, for which the group recorded five studio albums and a live set. Before his death, Sheehan had begun to lay down tracks for a solo album. Blues Traveler had planned to regroup this fall for pre-production on a new album. Sheehan is survived by his mother, Liz; his brother Jonny; and his sister Kari Putnam. The family has asked that in lieu of flowers, donations may be made to VH1's Save the Music Foundation.

BILLBOARD SEPTEMBER 4, 1999 www.billboard.com 57

Pro Audio

ARTISTS & MUSIC

Pro Tools Takes Recording, Mixing, Editing Worlds By Storm

T'S FAIR TO SAY that the overwhelming majority of recording projects these days employ a digital audio workstation (DAW) at some point in the process, be it during writing, recording, editing, mixing, mastering, and/or manufacturing.

It's also fair to say that, in the competitive world of DAWs, no company has dominated the landscape to the extent that Palo Alto, Califbased Digidesign has.

Since going into business as a twoman shop in the early '80s, the firm has grown into global behemoth, winning the hearts of recording professionals, broadcasters, and star artists whose creative processes have been transformed by the capabilities of the company's Pro Tools platform.

Digidesign has done all this by brilliantly juggling the low and high ends of the markets, making key business decisions at propitious times in its life cycle, and capitalizing on such trends as the emergence of the project studio and the consolidation of most of its functions in the personal computer.

Today, Digidesign employs 310 people worldwide and has sales of approximately \$100 million per year. (The company does not break out figures, but sources say Digidesign's sales volume is somewhere between 20% and 25% of that of its publicly owned parent, Avid Technologies, which grossed \$480 million in its last fiscal year.)

"Clearly, there isn't a major recording project today that's not touched by a workstation of one kind or another," says Paul Melnychuck,



'Bone Heads. Fishbone vocalist Angelo Moore, left, and Perry Farrell of Jane's Addiction and Porno For Pyros fame take a break from a session at the Village's Studio F in Los Angeles. The project in question, tentatively titled "Fishbone And Friends," is due on Hollywood Records and features appearances by vocalist Gwen Stefani of No Doubt, Farrell, the Red Hot Chili Peppers, Primus, Rick James, Ivan Neville, and Billy Bass of Funkadelic and the Temptations.

Digidesign's director of corporate marketing and communications. "Given the 70% or so market share that we have, it's clear that Pro Tools is being used across the board in a lot of different productions."

The growing Pro Tools club includes such high-profile clients as Butch Vig, the producer/musician noted for his work with Nirvana and Garbage; the hit production team of Jimmy Jam and Terry Lewis, whose clients include Janet Jackson, Boyz II Men, and Mary J. Blige; country star Clint Black, who recently recorded an all-acoustic album using Pro Tools; Lenny Kravitz, a former analog die-hard who converted to Pro Tools when Digidesign introduced a 24-bit version of the popular system; and Ricky Martin, whose producer, Desmond Child, used Pro Tools to track, edit, and mix the smash hit 'Livin' La Vida Loca.'

In fact, Martin's success contributed to Digidesign's unprecedented appearance in the year-end roundup of Billboard's Production Credits chart. For the period from July 18, 1998, through July 10, 1999, Pro Tools came in at No. 3 as both a recording console and recording medium for No. 1 pop hits. Furthermore, for mixing, Pro Tools was the No. 2 "mixing console" and the No. 3 "mix medium" for that time frame.

Projects by Limp Bizkit, Orgy, Marilyn Manson, Celine Dion, and Mariah Carey have also made use of Pro Tools systems, as have the film scores and/or soundtracks to such hits as "Titanic," "Forces Of Nature," "Armageddon," "A Bug's Life," "Dick," "Saving Private Ryan," and "The Thomas Crown Affair."

Other notable Pro Tools users include guitarist Eric Johnson and Los Angeles-based producer/engineer/musician Michael Bradford, who is one of the pioneers in using Pro Tools Mix Plus in the Windows platform. (Until recently, the system was available only for Macintosh.)

Bradford also broke ground recently when he took a Pro Tools Mix Plus system on the road with **Kid Rock**; the artist used the DAW to produce new music in his tour bus.

The success of Pro Tools across the entire spectrum of the recording process is notable in that the system has transcended the first-generation DAW paradigm of importing audio into the computer from tape, performing edits, and flying the edited data back to tape. While Pro Tools is still used that way, it has become a far more flexible, powerful, and creatively conducive medium, according to users.

That transformation can be attributed to the introduction of 24-bit resolution, which has enticed the likes of Kravitz on the basis of sound quality. Also, the advent of Pro Control—a mixer-like surface that allows users to access every function and parameter of Pro Tools, from ma-



by Paul Verna

chine control to surround-sound panning—has freed Pro Tools from the constraints of the mouse-and-screen interface that audio specialists find to be tedious.

"One of the most exciting things to us is hearing people like Butch Vig talk about how Pro Tools has revolutionized the workflow process," says Heidi Elgaard, manager of worldwide marketing communications for Digidesign. "It used to be that mixing was this distinct thing that was done later at a totally separate time, but what people have discovered is that because all the settings are saved during the recording process, and because a plug-in effect might be instrumental to the whole sound of that song, you end up inserting these items early, and they become a central part of the music. By the time you actually get to your 'mixing,' your song might be 70% done."

While many other DAWs—and some of Digidesign's lower-end packages—use host-based solutions that rely on the computer's processing power, the more powerful Pro Tools systems like Pro Tools 24 Mix and Mix Plus use proprietary PCI card slots for their digital signal processing.

Besides making the systems faster and more powerful, the PCI architecture has enabled the use of third-party plug-ins, a key ingredient in Pro Tools' success as a mix medium.

"One of the strengths of the Pro Tools platform is the fact that we have 100 development partners that have written plug-ins," says Melnychuck. "Some of them are the premier names in audio processing, like Lexicon, Focusrite, Drawmer, and Dolby."

Other technological breakthroughs that have allowed Digidesign to expand include the transition from Nubus to PCI in the Macintosh platform, and the crossmigration into the Windows operating system as well.

Melnychuck says, "We'd been a Mac-only shop, essentially, for all these years, and when we introduced the Mix platform last year with Pro Tools for NT, that was a major engineering feat. That's not to suggest that we want to drop the Mac platform at all, but from here on out we're going to offer both Mac and Windows versions."

Digidesign's humble beginnings date back to the early '80s, when two Palo Alto-area musicians, Evan Brooks and Peter Gotcher, started programming drum-machine chips in their garage. That process led to the development of Sound Tools, a revolutionary digital-audio editing program that gave many recording pros their start in the burgeoning world of DAWs.

In the early '90s, Digidesign joined a generation of digital audio companies that were revolutionizing the recording industry by introducing Pro Tools, a program that was much more sophisticated than its predecessor and aimed at a broader audience.

All along, Digidesign was manufacturing audio components for video workstation pioneer Avid Systems. That business relationship led to Avid's purchase of Digidesign in 1995. Although the two companies have exploited obvious synergies since the acquisition, they operate independently and address separate market segments, according to Melnychuck

"We're run as an autonomous function, aside from certain corporate functions that make sense, like legal, finance, and a little bit of manufacturing," he says. "From a marketing and sales standpoint, we run the businesses separately. They have a customer set, which is basically film editors, and our set includes the music, broadcast, and post-production markets."

Digidesign's upper management includes senior VP/GM Dave Froker, COO David Krall, and VP of sales and marketing Chas Smith. Founders Brooks and Gotcher sold their interest in the company to Avid, but Gotcher remains on the Avid board of directors.

Like the company's founders, the majority of the Digidesign staff consists of aspiring musicians and audio lovers who use some level of Pro Tools gear in their own studios. "We have lots of 'users' in all depart-

ments, from marketing, to customer service, to engineering, to sales," says Melnychuck, a musician and recording artist himself. "We all use the systems."

Having established a critical mass in the high end, Digidesign will next focus on regaining its footing in the lower range of the marketplace, according to Melnychuck.

"If you look at the evolution of Digidesign in the past 10 years, originally we were more in the low end as a two-track system for editing and maybe sound design," he says. "Then, we very quickly evolved to the position we're in now, where we're kind of at the high end.

"Having accomplished that, we plan to devote our resources in a new direction, and that's going to be to democratize our capabilities in the low end into more value-priced areas. So you can look forward to new things coming from Digi that are going to take the Pro Tools paradigm and bring it downstream."

As always, the upcoming Audio Engineering Society Convention—scheduled for Sept. 24-27—will be the venue for Digidesign to continue breaking ground in a market that it played a large role in creating.

HE PRODUCTION CREDITS chart, which I mentioned earlier in the context of Digidesign's success during the past year, is one of the most popular—but misunderstood—features of our Pro Audio coverage.

In an effort to answer the questions that I often field verbally—and to possibly clarify commonly held misconceptions about it—here follows a quick overview of the Production Credits process.

The chart was developed as a barometer for the performance of producers, engineers, recording stu-(Continued on next page)



Behind A Wall Of Sound. Five years after making their last studio album at the Magic Shop, the Smithereens returned to the New York facility to track and mix their forthcoming album, "God Save The Smithereens," due in October on Velvel/Koch. Shown standing behind the Magic Shop's wrap-around, 80's-series BBC Neve, from left, are Smithereens guitarist Jim Babjak, lead singer/guitarist Pat DiNizio, bassist Mike Mesaros, and drummer Dennis Diken. Seated, from left, are producer Don Fleming and engineer John Agnello. (Photo: Chuck Pulin)

STUDIO MONITOR

(Continued from preceding page)

dios, mixing studios, consoles, recorders, blank media, mastering suites, and manufacturing facilities.

Because it spans so many areas of a record's production, there is no single source of data for the chart. Accordingly, our Production Credits chart manager, Mark Marone, gathers information from record labels, studio managers, producer managers, manufacturers, or any other link in the chain.

Inevitably, errors creep in when

someone who is overseeing a certain part of the process is less familiar with areas in which he or she may have had no direct involvement. For instance, a label A&R representative might have booked the producer and the recording studio but not the mastering facility. Similarly, a mixing engineer would know which brand of tape he or she used but might not

have any idea where the final product was manufactured. Without a systematic process in

Chanteuse Chantal. Columbia Records artist Chantal Kreviazuk, left, listens to a playback of her upcoming album, "Colours Moving And Still," with engineer Kevin Killen at Effanel Music in New York. Killen worked on the AMS Neve Capricorn digital console in Effanel's control room, which doubles as a mobile unit.

place, tracking down the data requires a great deal of detective work on Marone's part and patience and cooperation from his sources.

If you're the manager of a recording, mixing, or mastering studio; an A&R representative; a coordinator at a manufacturing facility; or any other member of the record-making process, please establish a rapport with Marone, whose contact information appears at the bottom of the chart.

Another often-misunderstood aspect of Production Credits is that it is not a chart in the conventional sense of the word. All other Billboard charts rank albums, singles, or tracks by sales, airplay, or a combination of both. By contrast, the Production Credits listing takes the No. 1 songs on various existing Billboard singles charts—the Hot 100 and the listings for R&B, country, mainstream rock, modern rock, dance music, etc.—and traces all the relevant information about those

Every year, the Billboard issue that goes to the fall Audio Engineering Society Convention carries a roundup of the top studios and manufacturers tabulated from the preceding year's Production Credits listing.

Many of the winners take special pride in their presence on the chart. Similarly, we place a high premium

on providing you with timely and accurate information. Please help us maintain the integrity of the Production Credits chart by keeping the lines of communication open.

SPIRIT INC., a console and speaker brand manufactured by U.K. firm Soundcraft, is moving its U.S. operations to parent company Harman International's Harman Pro North America facility in Nashville, according to a statement. The move joins the Spirit brand with its sister company, Sounderaft, which also has its U.S. operation in Nashville.

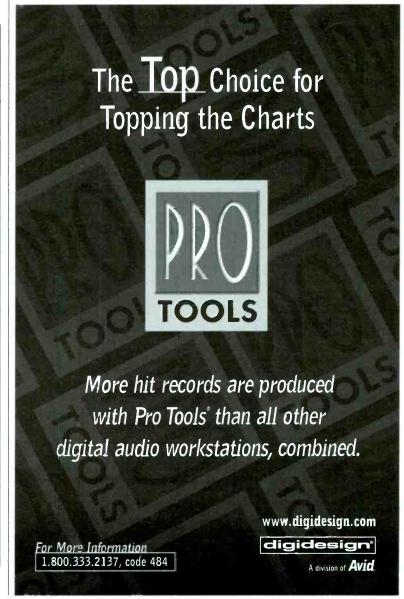


The Big Three-O. Los Angeles facility Sound City celebrated its 30th anniversary at a gala party Aug. 7 featuring high-profile guests. Shown at a recent session at Sound City, standing from left, are studio manager Shivaun O'Brien and engineer Rail Rogut. Seated at the vintage Neve console is producer/musician Joachim Cooder, who is working with his band, Speak Easy, at the studio. The sessions were tracked on Quantegy GP9 2-inch, 24-track analog tape. (Photo: David Goggin)

BILLBOARD'S NO. 1 SINGLES (AUGUST 28 1999)

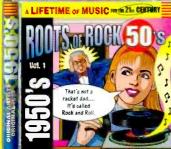
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	GENIE IN A BOTTLE Christine Aguilera/ David Frank Steve Kipner (RCA)	BILLS, BILLS, BILLS Destiny's Child/ Kevin "She'kspere" Briggs (Columbia)	AMAZED Lonestar/ D. Huff (BNA)	SCAR TISSUE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	JAMBOREE Naughty By Nature Feat Zhane/ Naughty By Nature (Arista)
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	DA MILL (New Jersey) Darren Lighty
CONSOLE(S) / DAW!(S)	Logic Audio Soundcraft Spirit	SSL 6000 E/G+	SSL 4000	custom Neve 8038	Akai DR16 Hard Disk
RECORDER(S)	Mac 9600, Logic Audio software Pro Tools	Tascam DA-88	Sony 3348/Pro Tools	Ampex ATR 124	Mackie DAD
MIX MEDIUM	none used	Sony D-113	Quantegy 467	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	DA MILL (New Jersey) Kay Gee Adam Kudzin
CONSOLE(S)/ DAW(S)	SSL 9000	SSL 9000J	Neve V3 Legend	Neve 8048	Akai DR16 Hard Disk
RECORDER(S)	Mac 9600, Pro Tools, Studer 827	#Studer A827	Sony 3348	Studer A800	Mackie DAD
MASTER MEDIUM	Quantegy GP9	Quantegy 499	Quantegy 467	BASF 900	
MASTERING Engineer	OASIS Eddy Schreyer	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Ken Love	SONY MUSIC Vlado Meller	HIT FACTORY Chris Gehringer
CD/CASSETTE MANUFACTURER	BMG	Sorry	JVC	WEA	BMG

© 1999, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Mark Marone, Telephone 212-536-5051 Fax 212-382-6094, mmarone@billboard.com



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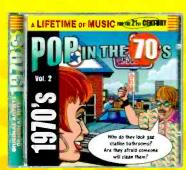


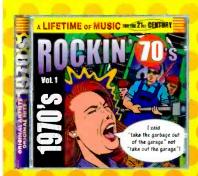


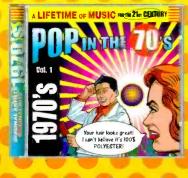


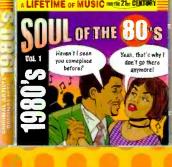


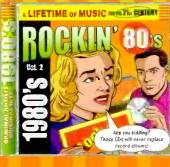


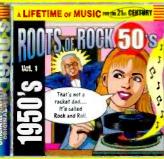


















FOR THE 21st

50's 60's

- Extensive Marketing Campaign for fall of 1999
 - Major television campaign
 - Radio promotion.
 - Print advertising.
 - Major PR campaign.
- In-store video-loop available.
- Millions of 'impressions' to be seen on the world wide web.
- Cover art illustrated by renowned artist Brad Hamann.









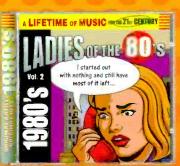


MADACY ENTERTAINMENT GROUP, INC.

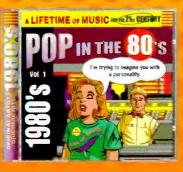
3333 Graham Blvd., Suite 102, Montreal, Quebec, Canada H3R 3L5 Tel.: (514) 341-5600 Fax: (514) 341-6565 Web address: www.madacy.com / E-mail: madacy@madacy.com

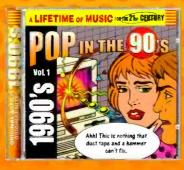
U.S.A. DISTRIBUTION

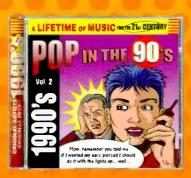
Tel.: (614) 433-9600 Fax: (614) 433-9645

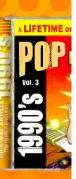




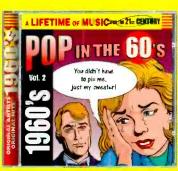


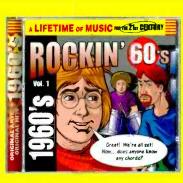






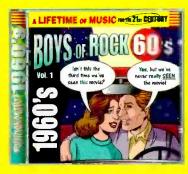












TIME ISIC

ORIGINAL ARTISTS



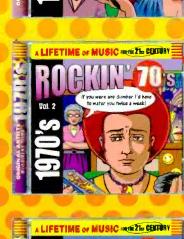
1960's - No era in the history of music may be as important as the 60's; we worshipped four guys from Liverpool, put flowers in our hair, danced naked in the mud, grew beards, grew our hair longer, turned on, tuned in and the music of the decade was the soundtrack for "love".

• 1970's - The ME generation was in bloom and the laid back "California" sound of pop and soft rock was in.

1980'S -(I want my MTV! And video introduced us to a whole new way to listen and view our favorite artists and new stars were created overnight via the TV.

1990's - R & B and hip-hop, Girl Power and dan e music take over the charts. Mega selling artists dominate the airwaves and beg for a second "it"

 The hits contained in this collection will-last for a lifetime.

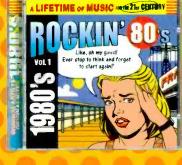




's 80's 90's













UNIVERSAL MUSIC

Sony Music EMI-CAPITOL MUS

Celebrity Licensing

















ongwriters & Publishers

Liwall's N.Y. Royalty Network Thrives

Co. Secures Payments For Hip-Hop, Reggae, Ska Acts

BY IRV LICHTMAN

NEW YORK-When Frank Liwall left the Harry Fox Agency as an auditor to form New York-based Royalty Network, his mission was to "offer sound accounting practices and protect the rights of writers and publishers."

Little did Liwall realize that six years later he would not only have a thriving operation—one that keeps a

watchful eye both

on royalty collec-

tions in catalog

administration

and on exploitation

of copyrights-

but one in which

75% or 80% of its

clients would rep-

resent such urban sounds as reggae,



ska, and hip-hop.

That came about, he says, with success enjoyed by the currently sizzling rapper Shaggy; now there is a roster of some 4,500 songs administered by Royalty Network, whose services also include efforts to secure label deals. Liwall says he charges a 10% fee on revenues for administration and other professional services.

In all, the company represents some 110 publishers and 200 writers or writer/producers. In addition to the administration services, Royalty Network will work to secure label deals. His firm will also "put together collaborations of writer, artist, and producer to create new works.'

Besides Shaggy, the Royalty Network catalog of administered songs includes Divine's "Good And Plenty"

and "Big Willie Style"; 98°'s "Do You Wanna Dance"; and Eminem's "Any Man"; as well as songs by Pete Rock, Cypress Hill, Black Moon, Marc Dorsey, and DMX.

In other deals, Royalty Network is now the subpublisher of Sundance Music, the Scandinavian independent production and publishing company. It has also made a deal for worldwide representation of Nitra Music, which includes members of Jive Records' group in Liberty City, Fla.

There are enough successes under the Royalty Network banner of administered songs that the company has a thriving business with clearing sampling, Liwall says.

As with traditional publishing operations, Royalty Network has produced a series of eight promo CDs designed to generate covers and film, TV and iingles exposure.

With six staffers in New York. Liwall—who is also an alumnus of the New York-based accounting firm of Prager and Fenton-has expanded his operation with an agreement with Los Angeles-based Steve Weber, who, in addition to representing Liwall on the West Coast, will also oversee the international market and make deals with new artists and writers.

Liwall and Weber-a former exec at L.A.-based Bug Music, which has a similar administration/exploitation relationship with its clients-had worked on various projects before their formal linkage, including securing licensing and distribution deals.

The six other staffers in New York are Renato Olivari, director of office

operations; Stephen Powell, director of media relations; Winston Reynolds, manager of accounting; Kathy Camillo, licensing coordinator; Natalie Moore, administrative assistant; and Donella Frierson, administrative assistant, Olivari and Powell are also involved in securing song and master placements.

Liwall says he views his business as a mission of sorts to fill a gap between royalty collection for mainstream acts, whose collection groups do a professional job, and that of what he regards as the nontraditional artists and writers whose royalties are far more difficult to monitor.

"I was tired of seeing publishers or writers [like those in the world of reggae/hip-hop) whose collection groups weren't trying hard to find them to make sure they get paid. I work with all layers of businessmen, such as lawyers, to come up with amounts that the writer or publisher is owed.'

Liwall, who makes two- or threevear deals with his clients, is, of course, looking at the future of royalties stemming from the Internet. "The provider is where the source of licensing will be done. But right now, it's a bull running wild, and there's little protection. It won't happen overnight. Remember, the computer people are about six or seven years ahead of the music industry.

The Royalty Network operates a Web site, roynet.com. Roynet is also the name of the company's ASCAPcleared music publishing operation, while its BMI-cleared firm, Tenyor, is Roynet spelled backward.

THE HOT 100

BAILAMOS . Paul Barry, Mark Taylor . Rive Droite/ASCAF

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

BELLA (SHE'S ALL I EVER HAD) • Jon Secada, George Noriega, Robi Rosa, Luis Gomez Escolar • F.I.P.P./BMI, Warner-Tamerlane/BMI, Estefan/ASCAP, A Phantom Vox/BMI

Cruise School Offers Songwriting Tips; Babyface Renews At Sony/ATV

HITS AT SEA: The fourth Cruisin' for a Hit Songwriters/Musicians Cruise to the Caribbean will take place March 12-19, 2000, according to Nashville-based Entertainment & Travel Alternatives. The cruise will offer classes and seminars on publishing rights, copyright, contracts, and demos.

The faculty set includes Rundi Ream, Southern regional director of the Songwriters Guild of America (SGA), songwriter Toni Wine, songwriter/musician Tito Jackson, songwriter Jill Colucci, songwriter Pam Rose, entertainment lawyer Steven M. Moore, Jim Sharp of American Songwriter, songwriter/musician/producer Rory Kaplan, and Randy Sharp, former

ton, Boyz II Men, the Whispers,

and Mariah Carey. Also a pro-

ducer, he was the BMI songwriter

of the year in 1990-91 and 1994-97

and won the BMI song of the year

award for "I'll Make Love To You"

and "Breathe Again" in 1994 and

1995, respectively. Sony/ATV has

represented Edmonds' catalog

CHERRY LANE DEAL: Cherry

Lane Music will now co-publish and

administer the global rights to ma-

terial by Paul J. Zaza, the Canadi-

an writer best known for scoring

such features as "A Christmas

Story" and "Porky's." New York-

based Cherry Lane will also serve

as creative adviser for Zaza's film

since 1993.

music.

president of the National Academy of Songwriters, which has merged some of its operations into the SGA. For more info, call 888-



by Irv Lichtman

David score for "Promises, Promises," based on another Billy EDMONDS RENEWS: Sony/ Wilder film, "The Apartment." ATV Music Publishing has extended its worldwide representation of Kenneth "Babyface" Edmonds' song catalog, including new songs to be penned during the period of the new deal. Edmonds has written songs recorded by such acts as Eric Clap-

WORKSHOP SUBMISSIONS: The ASCAP Foundation Advanced East Songwriters' Workshop is accepting submissions, with a deadline of Sept. 30. Each applicant must send a tape of two original songs with typed or neatly written lyric sheets, a brief résumé or bio, and a statement explaining why he or she would like to participate in the eight-session (twice a week for four weeks) program starting in November. Submissions should be sent to **ASCAP** Foundation Songwriters Workshop, 1 Lincoln Plaza, New York, N.Y. 10023. For more information, call 212-621-6474.

DRG'S 'BABES': DRG Records

plans a fall release of the revival

cast album of Rodgers and Hart's

"Babes In Arms," which was one of

the three New York City Center's

"Encores!" productions this season.

DRG has recorded for release this

fall the last musical of the "En-

cores!" season, Jule Styne, Betty

Comden, and Adolph Green's "Do

Casters' CD Premieres:

Rykodisc has started its licensing of

cast albums with two deals with

MGM Records that bring two

Broadway shows to CD for the first

time. The label has released the

sic

"Sugar," the stage adapta-

tion of the clas-

Hot," and the

Burt Bach-

arach and Hal

movie "Some Like It

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

1. Metallica, "Garage Inc."

2. Dave Matthews Band, "Before These Crowded Streets.'

3. Lenny Kravitz, "5."

4. Sepultura, "Against."

5. Natalie Merchant, "Ophelia."

THEY'RE PLAYING MY S

"GOLDEN RING" Written by Bobby Braddock, Rafe Van Hoy Publishers: Sony/ATV Songs LLC doing business as Tree Publishing Co. (BMI)

Country legends George Jones and the late Tammy Wynette are known for creating some of the most memorable songs in country music history. Among their vast repertoire are numerous duets that not only burned up the country airwaves but seemed to serve as a soundtrack for their real-life

love, stormy marriage, and divorce. One of their signatures is "Golden Ring," a song that hit the No. 1 spot for the duo in the summer of 1976. A new generation of country fans will get the chance to hear a fresh spin on the classic tune, as Pam Tillis has joined Jason Sellers to record the song for his upcoming BNA sophomore album, "It's A Matter Of Time," due Sept. 28.

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Jason Sellers says that when he started looking for a duet partner to record a song for his upcoming album, Pam Tillis was a natural choice."We were friends, and my first cut as a songwriter was on one of Pam's records," he says. "There were various reasons why that seemed to be a good combination. So we started talking

and looking at songs. "I went out one night to Douglas Corner [a Nashville hot spot for songwriters], where Leslie Satcher was playing and doing all her originals. But to start her show, she started playing this funky groove and did 'Golden Ring.' I thought, 'Man, that is so interesting the way she approached that.'

Sellers was inspired by Satcher's arrangement, and though he wanted to make a few changes, he wanted to cut it in much the same vein she had done it. "I called and said, 'Are you going to cut that?' And she said, 'No, I'm not going to put it on

my record. My record is already done.' So she kind of gave me her blessing, and I called Pam and talked about it. She thought it was a neat idea cause it was a good traditional song we loved, and of course, we both love Tammy and

George.

"We decided we wanted to cut this funky version because after hearing Leslie, that kind of leaned us that way. Also it's a scary thing to do a remake because of the fear that you are going to fall short of the

original . . . So I decided we would go this different angle, and so far everyone has loved it. I think there's going to be a whole new group of people who never heard the first version that are going to be introduced to a great song. There will also be some press about the fact that George and Tammy did it, and that to me helps acknowledge the heritage of country

www.americanradiohistory.com

BILLBOARD SEPTEMBER 4, 1999

Hot Latin Tracks...

MTV Acts Locally; NYC Fetes Salsa

TOOLS: In a bid to localize its programming in Latin America, MTV Latin America has created local production units in Argentina and Mexico.

Shows previously taped in Miami, such as "Top 20" and "Los 10 Más Pedidos," will now be taped in Buenos Aires and Mexico City. MTV VJs Aleiandro Lacroix and Arturo Hernández have relocated to Argentina and Mexico, respectively.

The network's Miami Beach headquarters has undergone some personnel changes as well. The talentand-artists relations department and the music programming department have been consolidated into a newly formed music and talent department. José Tillán will helm the new department as executive director.

Also based in Miami Beach are Vicente Solís, director of music and talent, and Sandra Sampayo, coordinator of music and talent.

Heading MTV's activities for the network's south service is Charly Vásquez, regional director of music and talent. A coordinator is yet to be named. Also expected to be appointed soon is the staff for the north service.

Concurrently, the network has signed an agreement with Hard Rock Café to tape shows in Hard Rock Café restaurants in Buenos Aires and Mexico City. Other deals with local music stores and production companies are being negotiated.

MTV Latin America creative director Cristián Jofré has developed a campaign to freshen up the network's image. The network has introduced new logos and animations

Furthermore, MTV is launching a socially engaged campaign called "Voces," which is supported by UNICEF and the Iberoamerican Youth Organization. Approximately every six months, "Voces" will attempt to promote public dialogue concerning social issues that affect Latin American youth.

As part of its effort to revamp its look, MTV has launched "Se Busca VJ," a promotion in which two MTV Latin America viewers can snare VJ spots with the network.

Salsa fest millennium ADIOS: A who's who of tropical acts are booked to appear at the 24th New York Salsa Festival Sept. 11 at Madison Square Garden. Renowned salsa producer Sergio George will

NCREDIBLE CD'S

GRAN SELECCION DE MUSICA LATINA

KUBANEY.COM





by John Lannert

be leading the Sir George All Stars and the Sir George All Star Band.

Other acts slated to perform on the bill include Sony Discos merengue icon Elvis Crespo; Crespo's noted labelmates Gilberto Santa Rosa, Milly Quezada, Víctor Manuelle, and DLG; RMM salsa titan Tito Nieves; BMG merengue crooner Sergio Vargas; Prestigio's popcum-salsa singer George Lamond; WEA Latina's upstart salseros Frankie Negrón and Charlie Cruz; Plátano salsera Brenda K. Starr; and Nora, former lead singer of Japanese salsa crew Orquesta De La

Promoting the salsa blowout are Ralph Mercado Presents, Cárdenas, Fernández & Associates, and Prestige Productions.

LIVIN' LA VIDA RICKY: Sony Discos' ubiquitous star Ricky Martin will soon be all over the Spanishlanguage networks.

The Puerto Rican heartthrob is booked to appear Oct. 13 on Univision's "Sábado Gigante." which is dedicating one of its three hours to Puerto Rico's favorite singing son. Univision rival Telemundo is covering Martin's forthcoming U.S. tour, as well as placing him on such network programs as "Ocurrió Así" and "Edición Especial."

As if that were not enough, Martin has signed an endorsement deal with Pepsi to pitch the soft drink on Spanish-language television. Pepsi is a sponsor of Martin's upcoming North American tour and will promote its participation on the trek with a general TV ad.

RIAA POPS PIRATES: On Aug. 4 and 5, the Los Angeles Police Department, with assistance from the Recording Industry Assn. of America (RIAA), seized 295 alleged pirate CDs and counterfeit CD-Rs from two locations in the Santee Alley area in downtown Los Angeles. Among the Latino artists whose product was being pirated were Enrique Iglesias, Ricky Martin, Luis

MANHATTAN (VATIN) (MUSIC) GENTER 471 WEST 42NDSTONEW/YORK/NY 10036 TEL: 212.553 4508 o FAX8 2172.563.2042

Enrique, and Vicente Fernández.

The August seizures follow a July 30 raid in Los Angeles that uncovered 15,283 alleged pirate CDs and 467 counterfeit cassettes. One arrest was made.

In its recent midyear anti-piracy report, the RIAA reported that 50% of all pirated product seized in the U.S. in the first half of 1999 was Latin repertoire.

GETTING CAUGHT UP: Sir George Records, a joint-venture imprint with prominent producer Sergio George and WEA Latina, has been dissolved. George is now working on projects with Sony Discos notables Ricardo Arjona and DLG, as well as with Frankie Negrón, who is signed to WEA Latina. The New York native also is in talks with several record companies for a possible label deal that will be announced in the next few months.

Buoyed by strong box office and warm critical reviews, the musical play "¿Quíen Mató A Héctor Lavoe?" will now run until Oct. 10 at New York's Forty Seventh Street Theater. The play, about salsa legend **Héctor** Lavoe, was originally supposed to run until Tuesday (31).

Eliades Ochoa Y Cuarteto Patria is booked to kick off a 10-date (Continued on next page)

LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist. 36 5 DIAS (Wiz, BMI)
- 21 ALGUNA VEZ (ELPP., BMI)
- ATADA (Erami, ASCAP)
- ATADO A TU AMOR (World Deep Music, BMI)
- 11 BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)
- BELLA [SHE'S ALL I EVER HAD] (FI.P.P., BMI/Warn Tameriane, BMI/Estefan, ASCAP/A Phantom Vox, BMI) A CAMBIO DE QUE (Not Listed)
- CUANDO LA BRISA LLEGA (Gran Caiman Songs, BMI)
- DE HOY EN ADELANTE (Rubet, ASCAP/Universal
- DEJATE QUERER (PSO, ASCAP/Peermissic, ASCAP)
- DESHOJO LA MARGARITA (H.R.M., BMI) EL NIAGARA EN BICICLETA (Redomi, BMI)
- EL PEOR DE MIS FRACASOS (Crisma, SESAC)
 EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)
- 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/Cori Tiffani BMI/Sony/ATV Songs, BMI/Fred Jerkins III. BMI/Ensign
- 38 INGRATOS OJOS MIOS (EMI Blackwood, BMI)
- LA PERSONA EQUIVOCADA (Not Listed) LAGRIMAS (Fonomusic ASCAP)
- LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA. ASCAP/PolyGram,
- 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)
- MI VIDA SIN TU AMOR (FI PP. BMI)
- NECESITO DECIRTE (Seg Son, BMI) NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane
- SANTO, SANTO (ELPP., BMI)
- SE ME OLVIDO OTRA VEZ (BMG, ASCAP)
- SED DE CARINO (Not Listed)
- SI ESTUVIERAS CONMIGO (Edimonsa, ASCAP)
- SI HE SABIDO AMOR (Warner/Chappell)
- SI TU ME FALTAS (Gemini Star, ASCAP/Peerr
- SOL, ARENA Y MAR (Warner-Tamerlane, BMI)
- TIEMBLO (CD Elvis, BMI/Sony/ATV Latin, BMI)
- TRAIGO UNA PENA (Warner/Channell ASCAP) 19 TU SABES BIEN (Don Cat. ASCAP)



14 VICENTE FERNANDEZ SOI

			NO.	COMPILED FROM A NATIONAL SAMPLE DATA SYSTEMS' RADIO TRACK SERVICE TRONICALLY MONITORES 6 AM	OF AIRP_AY SUPPLIED BY BROADCAST E. 97 LATIN MUSIC STATIONS ARE ELEC- TO 12 MIDNIGHT, 7 DAYS A WEEK
THIS	LAST WEEK	2 WKS. AGO	WKS. U	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
_					TEST GAINER
1	4	9	9	RICKY MARTIN	BELLA ROSA (J. SECEDA, G. NORIEGA, R. ROSA, L. GOMEZ ESCOLAR)
2	1	2	13	MILLIE EMI LATIN	DE HOY EN ADELANTE R.PEREZ (R.PEREZ)
(3)	10	8	3	LUIS MIGUEL	SOL, ARENA Y MAR MIGUEL (L.MIGUEL, A.PEREZ, F.LOYO, S. LOYO)
4	3	3	17	JENNIFER LOPEZ WITH MARC	
5	5	4	9	GILBERTO SANTA ROSA SONY DISCOS	DEJATE QUERER J.LUGO (D.POVEDA)
6	6	10	12	MANA WEA LATINA †	SE ME OLVIDO OTRA VEZ FHER & ALEX (J.GABRIEL)
7	9	6	33	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ MORA)
8	2	1	18	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO PRAMIREZ (MASSIAS)
9	7	5	14	MARCO ANTONIO SOLIS	EL PEOR DE MIS FRACASOS B.SILVETTI (M.A.SOLIS)
10	11	15	5	FRANCO DE VITA SONY DISCOS †	TRAIGO UNA PENA
11	8	7	12	ENRIQUE IGLESIAS FONOVISAINTERSCOPE/UNIVERSAL LATINO †	BAILAMOS THE GROOVE BROTHERS (PBARRY,M.TAYLOR)
(12)	16	18	14	LOS TUCANES DE TIJUANA	ME HACES MUCHA FALTA G.FELIX (M.QUINTERO LARA)
(13)	17	30	4	SO PRA CONTRARIAR & GLOR	
14	12	13	9	MANNY MANUEL MERENGAZO/RMM	EN LAS NUBES L.MARTI (H.GARCIA)
(15)	20	21	4	CHAYANNE SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
16	13	14	12	LOS TIGRES DEL NORTE FONOVISA †	LAGRIMAS LOS TIGRES DEL NORTE (R.RUBIO)
17)	23	20	3	LIMITE 21	ESTAS ENAMORADA ERRANT (LBERMUOEZ,E.TORRES SERRANT)
18	19	19	7	TONNY TUN TUN CAIMAN	CJANDO LA BRISA LLEGA T.TUN TUN (T.TUN TUN,J.A.CASTRO)
19	22	17	13	EDNITA NAZARIO	TU SABES BIEN D.DEL IN ANTE, E. NAZARIO (L. A. MARQUEZ)
20	14	11	29		ESTOY ACOSTUMBRANDO A TI PAGUILAR (R.CERATTO)
21)	NE	w Þ	1	CHRISTIAN CASTRO ARIOLA/BMG LATIN	ALGUNA VEZ K.SANTANDER (K.SANTANDER)
(22)	NE	w Þ	1	RICARDO MONTANER WEA LATINA	EL PODER DE TU AMOR B.SILVETTI (R.MONTANER.B.SILVETTI)
23)	30	28	7	JERRY RIVERA SONY DISCOS	SI TU ME FALTAS R.SANCHEZ (M.LAURET)
24)	28	31	3	CORVO SONY DISCOS	A CAMBIO DE QUE NOT LISTED (NOT LISTED)
25	15	12	15	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	MI VIDA SIN TU AMOR K.SANTANDER (K.SANTANDER)
26)	37	38	3	LOS ANGELES DE CHARLY FONOVISA	ME VAS A RECORDAR I. RODRIGUEZ (A. VEZZANI)
27	21	23	4	ELVIS CRESPO SONY DISCOS	TIEMBLO R.CORA (E.CRESPO)
28	24	24	5	RENE & RENNY ARIOLA/BMG LATIN	C'ESHOJO LA MARGARITA F.ROJO (R.MONTANER)
29	29	22	13	LOS TEMERARIOS FONOVISA	ESTABA SOLO A.A.ALBA (A.A.ALBA)
30	32	26	6	GRUPO INNOVACION FONOVISA	SED DE CARINO NOT LISTED (NOT LISTED)
31	27	32	6	JENNIFER LOPEZ WORK/SONY DISCOS † R.JERKINS	IF YOU HAD MY LOVE (R.JERKINS.L.DANIELS,C.ROONEY,F.JERKINS III)
32)	33	40	5	PHIL COLLINS	EN MI CORAZON AVALLO, P.C. CLLINS, R. LOPEZ, J. PONTÓN (P.COLLINS)
33	25	25	21	RICKY MARTIN C2/SONY DISCOS †	LIVIN' LA VIDA LOCA R.ROSA,D.CHILD (R.ROSA,D.CHILD)
34)	NE	NÞ	1	GISSELLE ARIOLA/BMG LATIN	ATADA M TEJADA (A.MONTALBAN,E.REYES)
35)	38	36	19	JUAN LUIS GUERRA 440 KAREN/CAIMAN †	EL NIAGARA EN BICICLETA J.L.GUERRA (J.L.GUERRA)
36	31	35	9	AMANDA MIGUEL KAREN/CAIMAN D.BASTO	5 DIAS NI (V.INCENZO M.ZARRILLO,I BALLESTEROS)
<u>37</u>)	NE	NÞ	1	MELINA LEON WITH VICTOR MANU SONY DISCOS	LA PERSONA EQUIVOCADA E. REYES (A. MONTALBAN, E. REYES)
38)	39		2	BANDA MACHOS WEA LATINA B.LC	INGRATOS OJOS MIOS DMELI, M. BUENO, A. MARISÇAL (B. VILLAREAL)
39)	NE	N Þ	1	ALEJANDRO FERNANDEZ SONY DISCOS	SI HE SABIDO AMOR P.RAMIREZ (H.ESTRADA)
	-				0. 507111155 .0.0000000

(35)	38	36	19	KAREN/CAIMAN † LUIS GUERRA 44C EL NIAGARA EN BICICLE LUIS GUERRA U. L. GUERRA J. L. GUERRA U. L. GUERRA								
36	31	35	9	AMAND/ KAREN/CAI	A MIGUEL MAN D.BA	STONI (V.IN	5 DIAS CENZO,M.ZARRILLO,I.BALLESTEROS)					
(37)	NEV	N Þ	1	MELINA L	EON WITH VICTOR MA		LA PERSONA EQUIVOCADA E. REYES (A. MONTALBAN, E. REYES)					
38	39		2	BANDA WEA LATIN	MACHOS	B.LOMELI,N	INGRATOS OJOS MIOS					
39	NEV	N Þ	1	ALEJANI SONY DISCO	DRO FERNANDEZ		SI HE SABIDO AMOR PRAMIREZ (H.ESTRADA)					
(40)	NEV	N Þ	1	LIBERAC DISA/EMI L/		٧	SI ESTUVIERAS CONMIGO CANALES, A. ALVARADO (F. PUENTES)					
		POP			TROPICAL/SALSA		REGIONAL MEXICAN					
	22	STATIO	٧S		16 STATIONS		65 STATIONS					
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8 ENRIQUE IGLESIAS FONOVISAINTER- SCOPE/UNIVERSAL LATINO BAILAMOS 9 RICARDO MONTANER WEA					cos BELLA SONY DISCOS LOCO 9 ELVIS CRESPO SONY DISCOS 9 BANDA MACHOS							
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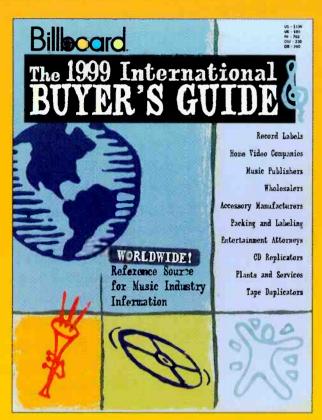
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12 JUAN LUIS GUERRA 440 13 DLG SONY DISCOS A VECES ME PREGUNTO

14 JENNIFER LOPEZ

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Artists & Music

NOTAS

(Continued from preceding page)

tour of Canada and the U.S. on Sept. 10 in Montreal. Ochoa, a Buena Vista Social Club alumnus, is playing in support of his Higher Octave World/Virgin release "Sublime Ilusion."

BMG singing star Christian Castro is scheduled to sing the Mexican national anthem on Sept. 18 before the Oscar de la Hoya/Félix Trinidad fight at Hotel Mandalay in Las Vegas.

Sony Discos is scheduled to release Jaci Velásquez's Spanish debut, "Llegar A Tí," on Aug. 31. WEA Latina is set to issue Luis Miguel's new disc, "Amarte Es Un Placer," on Sept. 14. Also, EMI Latin is slated to drop the sophomore CD by Carlos Ponce, "Todo Lo Que Soy," on Sept. 21.

Get well wishes go out to Freddie Records' Tejano luminary Sunny Ozuna, who is recuperating from a double bypass operation that was performed on Aug. 8.

Fonovisa star Marco Antonio Solís has re-signed with SESAC Latina as a publisher affiliate.

LATINO RADIO COOKIN': It's summertime in the U.S., but the livin' was large this past spring for Spanish-language radio in some of the country's biggest markets. According to Arbitron's spring '99 book, regional Mexican station KSCA-FM and pop/recurrent outlet KLVE-FM are both running 1-2 for the fourth book in a row in Los Angeles, the second-largest market in the U.S.

KSCA-FM eased up 6.0-6.2, while KLVE-FM jumped 5.4-5.9. Each station is owned by Hispanic Broadcasting Corp. (HBC), which was formerly known as Heftel Broadcasting Corp.

In the U.S.'s biggest radio market—New York—SBS' tropical station WSKQ-FM holds down third place for the third straight book, ratcheting up 4.5-4.8. HBC's tropical station WCAA-FM clicked up 1.3-1.5 but has yet to provide serious competition to WSKQ-FM since bowing last year. Given the hundreds of thousands of folks of Mexican descent living in the New York area, it might make sense to switch WCAA's format to regional Mexican.

Though it only skipped up 4.9-5.1, HBC's regional Mexican station KLTN-FM Houston moved into a fifth-place tie—which also is a tie for its highest position ever—in the U.S.' No. 10 market. In No. 11—Miami—HBC's pop station WAMR-FM remained in fourth place with a rating identical to the winter book: 4.9.

MEXICO NOTAS: Thanks to abdominal surgery and a strict diet, Arturo Rodríguez, lead vocalist of BMG grupo Guardianes Del Amor, is rapidly becoming half the man he used to be. He has dropped nearly 190 pounds to 250 pounds. Now attempting to lop off another 90 pounds (!), Rodríguez happily points out that he no longer gets tired from walking and he is no longer afraid of getting a heart attack.

On Oct. 6, Lupita D'Alessio is set



Intocable's Jubilant Return. Six months after losing two of its band members in an auto accident earlier this year, EMI Latin recording act Intocable made a crowd-pleasing return to the stage in July in Monterrey, Mexico, where the group headlined a show that drew 60,000 concertgoers. Also performing on the bill were EMI Latin recording acts Fito Olivares, Jennifer Y Los Jetz, and Vayvén Del Amor. Shown in the front row, from left, are Intocable's Félix Salinas; Manolo González, VP of national promotion and Southwest operations for EMI Latin; Intocable's Daniel Sánchez; EMI Latin recording artist Graciela Beltrán; Intocable's Ricky Muñoz; Intocable's René Martínez; and José Béhar, president/CEO of EMI Latin. Shown in the back row, from left, are Intocable's Sergio Serna and Juan Hernández.

to debut a one-woman show, "Invierno En Primavera," at Mexico City's intimate Polyforum Cultural Siqueiros. Produced by Roxana Chávez and directed by Otto Sirgo—two big names in Mexican theater—the play deals with a woman who talks about her life's experiences.

Manicomio/Universal veteran pop/ rock act La Gusana Ciega has dropped its third album, "Correspondencia Interna," produced by Martin Bisi (White Zombie, Sonic Youth). Though the band's lyrics remain simple, its musical style has matured into a radio-friendly pop/ rock sound epitomized by the group's increasingly popular leadoff single, "No Puedo Verte."

CHART NOTES, RADIO: Ricky Martin snares his fourth chart-topper on Hot Latin Tracks this issue as "Bella" (C2/Sony Discos) skips up 4-1 on 13.8 million audience impressions—up 2.1 million from the last issue.

"Bella" is the Spanish counterpart to Martin's English hit "She's All I've Ever Had." For the third week running, "Bella" stays at No. 1 on the pop genre chart with 11.3 million audience impressions, a 1.1 million increase from the previous issue. Though his hit "Déjate Querer"

Though his hit "Déjate Querer" gained only 100,000 audience impressions to 11 million, Martin's labelmate Gilberto Santa Rosa remains atop the tropical/salsa genre chart for the fourth week in a row.

Fonovisa labelmates Conjunto Primavera and Los Tigres Del Norte have been in a dogfight since the July 12 issue for supremacy of the regional Mexican genre chart. This issue, Conjunto Primavera reclaims the throne on that chart for the fifth time, even while its smash "Necesito Decirte" loses 1 million audience impressions to total 8.6 million. "Necesito Decirte" has now spent 15 weeks astride the regional Mexican genre chart.

Los Tigres Del Norte's hit "Lágrimas" has shown chart resilience, as well, by reaching the apogee of the regional Mexican genre chart on four different occasions. Also, "Lágrimas" has logged seven weeks at the apex of that chart.

Franco de Vita's "Traigo Una Pena" (Sony Discos), which clicks up 11-10 on Hot Latin Tracks, is shaping up to be the gifted Venezuelan singer/songwriter's biggest hit since his 1991 chart-topping classic "No Basta."

CHART NOTES, RETAIL: With sales of Enrique Iglesias' "Bailamos" (Fonovisa) holding steady at 20,000 units, the greatest-hits set by the Spanish star stays perched on the high rung of The Billboard Latin 50, which is unpublished this issue.

"Bailamos" move up 69-65 on The Billboard 200, one of six Spanish titles on that chart. "Bailamos" remains atop the pop genre chart for the seventh successive week.

Sales of "Buena Vista Social Club" (World Circuit/Nonesuch/AG) creeped up 3% to 17,000 units this issue to keep that title at No. 1 on the tropical/salsa genre chart for the seventh straight week and No. 2 on The Billboard Latin 50.

On the regional Mexican genre chart, Selena's "All My Hits—Todos Mis Exitos" (EMI Latin) returns to the apex, although sales were unchanged at 5,000 pieces.

SALES STATFILE: The Billboard Latin 50: this issue: 177,000 units: last issue: 182,500 units; similar issue last year: 113,500 units.

Pop genre chart: this issue: 72,500 units; last issue: 74,000 units; similar issue last year: 41,500 units.

Tropical/salsa genre chart: this issue: 61,500 units; last issue: 62,500 units; similar issue last year: 45,500 units.

Regional Mexican genre chart: this issue: 36,000 units; last issue: 39,500 units; similar issue last year: 21,000 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City.

nternationa

German Biz Targets Kid Copiers

Labels' Campaign Appeals To Schoolchildren's Consciences

BY WOLFGANG SPAHR

COLOGNE, Germany—German record labels have gained a new competitor, and while the music market here sustained an overall loss of almost 10% in the first half of this year, this rival registered double-digit growth. This subject featured heavily in the opening speech at PopKomm, given Aug. 19 by leading industry figure Thomas Stein (Billboard, Aug. 28).



The new competitor, German labels say, represents the latest face of home copying in the digital age: Children will illicitly clone some 60 million CDs this year and sell them at school and in their local neighborhoods for five to 10 deutsche marks a single each. The covers are produced in copy shops from originals stolen from record stores.

Market observers estimate that revenue from pirated CDs will exceed 250 million euros (\$262.6 million) this year, possibly reaching almost 500 million euros (\$525.3 million) in two years.

Market researchers predict that by the end of 2001, up to 3.4 million CD burners in German households will be used to illegally copy 240 million CDs. That raises the prospect of children at German schools becoming high earners from counterfeiting, and German state education ministries have already been discussing the problems that may cause. And yet the fear is that as long as it is seen as "cool" to illegally copy chart-toppers, there is little that can be done.

The German record companies are investing millions of marks in a campaign called "Copy Kills Music," which particularly seeks to appeal to schoolchildren's consciences in an attempt to persuade them to discontinue this activity. A radio, TV, and print media campaign will be launched, using the slogan "the end of the song."

At the PopKomm trade fair held Aug 19-22 in Cologne, Tim Renner, Universal Music Germany's music group president, and Peter Zombik, managing director of national labels' body BPW, unveiled the campaign. They were supported by artists, including Epic dance star Sabrina Setlur, and Wolfgang Orthmayr, managing director of leading music merchant WOM.

To ensure political attention, one of the key claims put forward by the campaign is that illegal copying of music is endangering 30,000 jobs. Another element of the campaign, aimed at the younger end of the market, will claim that the loss of income represented by 10,000 illegally copied

CDs is enough to wipe out an up-andcoming young band's career.

Industry leaders here have long said that the domestic levy on recording media to cover copying is useless. The trade price of an original music CD is 11 euros (\$11.56), while the media levy for a recordable CD is only 12 pfennigs (6 cents) per hour.

A high-profile part of the campaign is artists informing schoolchildren about the problem at five school parties. Several million fliers will be produced and distributed in schools across Germany, and the five schools with the most responses will be visited by the artists.

The campaign will have a Web site (www.copykillsmusic), and Music TV channels Viva and MTV will provide free broadcasting time to put the message across. At PopKomm, Renner

expressed his gratitude to WEA Germany managing director Bernd Dopp, who prepared the campaign and developed the strategy for BPW.

Wolf-D. Gramatke, chairman of the International Federation of the Phonographic Industry's German group and chairman/CEO of Universal Music Germany, says, "In Germany, there is more sympathy for the criminals than for the victims. And in this case, we are the victims, as something is being stolen from us, while it is claimed that the criminals are just poor kids. But this is not so. On the other hand, we do not want to criminalize our own target group.

'What we have neglected to do and what we must do now is to create a feeling that people are acting wrongly by copying CDs," Gramatke says.

(Continued on page 70)

Comets Set Precedent With Broadcast Deal

COLOGNE, Germany—With a terrestrial broadcaster involved in producing and transmitting this year's Comet Media Prize, the awards show has broadened its reach, say organizers.

Held here Aug. 20 in the Akropolis on the western outskirts of the city (Billboard Bulletin, Aug. 23), the ceremony featured such international acts as Jay-Z, TQ, Faithless, the Pet Shop Boys, Silverchair, and the Vengaboys on the same bill as national stars, including rappers Die Fantastischen 4 (Four Music/Columbia), Lou Bega (RCA Hamburg), newcomers Absolute Beginner (YoMama), Xavier Naidoo (3P/Epic),

Die 3 Generation (RCA Hamburg), Scooter (edel), and Loona (Universal Records).

This year, in the show's fifth incarnation, German music TV company Viva TV worked with state national



broadcaster ZDF to produce the program, the first such public/private

venture in this field. At 11:15 p.m. the day after the ceremony, ZDF broadcast an edited 90-minute version.

Jochen Leuschner, managing director of Sony Music Germany and senior VP for Germany, Switzerland, and Austria, says the awards (Continued on page 101)

HMV Australia To Get 'Massive' With Music Mag

BY CHRISTIE ELIEZER

SYDNEY-HMV Australia is to launch its own music magazine here

Titled Massive, the full-color glossy mag is being launched as a a joint venture with EMAP Publishing. Its first edition has 48 pages and a print run of 50,000. It will be given away with purchases of more than \$20 Australian (\$12.70) in the three states where the chain operates and will be sold at newsstands in other states for \$3.50 Australian (\$2.25). Its core

consumer is identified as the 18-24 demographic, with a male emphasis.

ĤMV Australia managing director John Hazell says the magazine has two objectives. First is to extend the HMV brand and shopping experience to customers out-



side the store, in that they can take it home." Second, "it expands the music-magazine market in Australia.'

According to Hazell, "We see HMV as a music authority, and we see our consumers as active purchasers of music. So we believe we are in the position to keep them informed and support their decisions with a quality publication which maintains as much editorial independence as possible to maintain its credibility."

Massive was previously available on newsstands here as an EMAP-owned metal, grunge, and



Sony Realigns Its Dance Labels In Germany

BY DOMINIC PRIDE

COLOGNE, Germany—The changing face of Germany's dance music market has prompted Sony Music to realign its dance labels there (Billboard Bulletin, Aug. 19).

The major is putting its four dance labels under the control of its Sony Music Media (SMM) division, effective Wednesday (1). Jochen Leuschner, Sony Music Germany managing director and senior VP of the Germany/Switzerland/Austria region, says the move will allow Sony to better exploit its dance repertoire through its compilations and other marketing media.

"The dance market is much smaller than it used to be several years ago," says Leuschner. The marketing and promotional efforts it takes to be successful with new dance acts are much greater today than even a few years ago."

A new unit, Dance Division, will be headed by Sascha Lindemann, currently label manager of the Dance Pool label, and will control dance imprints that are now attached to other Sony labels, namely Dance Pool (Columbia),

Epidrome (Epic), and Adrenalin (SMM). Lindemann, former head of A&R for edel Records, reports to Michael Koch, senior manager of concept marketing.



"We're really talking about artist devel-

opment, even in dance," says Leuschner, pointing to the rising stakes in the bidding wars for tracks. "It's impossible to buy a dance item for a small amount; you have to pay big money if it's perceived to be hot.

The reason why dance has been brought into the strategic marketing arm of the German major is "because it's very rare that we can sell an album off the back of a dance hit. We usually sell on compilations," he says.

Among the brands that Sony has in the market are Dream Dance, for trance and Euro tracks, and Techno Club, for techno tracks.

Dance Pool started life in 1985 in Germany and was put on the map with the 1993 success of Culture Beat's album "Serenity," which the label says sold 1.3 million copies worldwide.

In 1995 the Dance Pool name was used for a London-based division of Sony Music Europe. That division's VP, Guy Brulez, left Aug. 15 (Billboard Bulletin, Aug. 4), and it is understood that Dance Pool will be renamed and come under the wing of Sony Independent Network Europe.

alternative music magazine, which sold between 15,000 to 20,000 copies each month. EMAP's U.K. operation publishes the Q and Mojo music monthlies and The Face, a style magazine. Its Australian stable includes teen mag Smash Hits (Australia). HMV's Massive is widening its editorial content to include K&B, hip-hop, and dance, with features on the jazz, world music, and country markets for older buyers.

Hazell rejects any notion that the Massive relaunch has been concocted as competition to the 14-month-old Sain, published monthly by the market's leading music merchant, Sanity, and distributed free to 100,000 con-

"It's not a case of 'they have one, so we must have one too.' I see it as more of a reward for our customers," Hazell says. "At the same time, we do operate in a commercial and competitive environment. So if I can get customers to come into our stores from Sanity, then I'd be glad to do that. I want to bring customers from [department stores] Grace Brothers and (Continued on page 98)

65 www.billboard.com BILLBOARD SEPTEMBER 4, 1999 www.americanradiohistory.com

Vid Vet Runs Uni Canada French Unit

BY LARRY LeBLANC

TORONTO-When he became manager of Universal Music Canada's French repertoire division in May, Benoit Vanasse figured the job would bring him closer to music. "Today," he says proudly, "I listen to less albums but in more depth.'

For 12 years, Vanasse had worked at the Montreal-based French-language video network MusiquePlus, the center of musical life in Quebec. For the past seven years, he had been music director of MusiquePlus, and for the past two years, he was music director of its adult-oriented sister station, MusiMax.

A former club DJ, Vanasse had joined MusiquePlus as a translator in 1986, while still a student in Montreal. Vanasse soon began writing scripts and producing several programs at the network, including its heavy metal show, "SolidRock," and its dance program, "Bouge De Là." But Vanasse was creatively restless during his final year as a video programmer.

"I was less involved in day-to-day programming," he explains. "My job had become more representing the stations in PR and planning where we were going musically."

Following the Universal/PolyGram merger, the Canadian company found itself with a commanding stake in French-language music. According to Randy Lennox, president of Universal Canada, Vanasse's credibility within Quebec's tight-knit French music community made him the "only choice" to oversee its French-language activities.

"Benoit's understanding of the music markets in both France and Quebec, his street smarts, and his diverse background within the music industry make him ideal for us, Lennox says.

Vanasse's division utilizes Universal's regional sales and marketing personnel, also based in Universal's Montreal office. Vanasse reports to Steve Kane, senior VP of the Poly-Gram Group of Labels, and Allan Reid, Universal's senior VP of A&R. Both are Toronto-based.

"My mandate is to develop all French repertoire and to develop the French artists on the local scene,' says Vanasse. "Listening to records from Europe and wondering if Quebecers will like them is challenging and very exciting."

Vanasse certainly has plenty to be challenged and excited by. Among the Universal-affiliated acts with top 20 albums in France are Zebda (Barclay), Mylene Farmer (Polydor), Pierpoljak (Barclay), Manau (Polydor), and David Hallyday (Mercury).

Quebec is the best place in the world to work if you are into music," says Vanasse. "You don't have to have radio airplay coast to coast to have a sales story here. Even if a record is not a North American label priority, if [radio stations] CKOI or Radio Mutuel are on it, it's a hit, Video networks MusiquePlus and MusiMax can make a record accessible so it will start to sell."

any other Canadian province; its population of 7 million—70% French-speaking—strongly favors local, European, and world music over U.S.based music. Propelled by breakthroughs of such local acts as Dubmatique, Muzion, and Sans Pression,

'My mandate is to develop all French repertoire and to develop the French artists on the local scene'

- BENOIT VANASSE -

demand for French-language hip-hop has exploded in the province in the past two years and has opened the door for several other genres, including French-language reggae.

'Quebecers are [now] more open to new music being in French," says Vanasse. "Kids have discovered that music in French can be cool. Also, as music evolves globally and as people in Quebec become more cosmopolitan, all kinds of genres are becoming developed as top 40 hits."

This acceptance of different musical styles in French has led to Quebec breakthroughs for reggae act Zebda from Algeria and Jamaicanbased, French-language reggae per-former Pierpoljak. "Tomber La Chemise," from Zebda's PolyGram album "Essence," was released in March in Canada and is currently No. 1 on the Quebec's music industry's French-language top 40 chart.

Pierpoljak's album "Kingston Karma" was released June 29 in Canada. Its leadoff single of the same name is No. 14 on Quebec's top 40 chart. "It's a very interesting reggae album," says Vanasse. "We've shipped 12,000 albums so far, and we're selling about 500 albums per week. Sales are going up every week."

"Reggae is very strong in Quebec," says Guy Brouillard, music director of French-language top 40 station CKOI Montreal. "Zebda and Pierpoljak strike a very strong chord here with their pure reggae sound.'

Vanasse also has high long-term (Continued on page 98)

Plans For New Zealand New Year's Concert Peter Out

BY DAVID MCNICKEL

AUCKLAND, New Zealand-What was billed as the concert event of the millennium has become the first casualty of the forthcoming festive

An all-star east-including David Bowie (who announced he would write a song for the event), a reunited Split Enz, Dame Kiri Te Kanawa, and the New Zealand Symphony

None of the six major investors involved in the event had prior experience in putting on a concert

Orchestra-was booked to play before 45,000 New Year's Eve revelers in Gisborne, New Zealand, which will be the first city in the world to see daylight on Jan. 1, 2000. On Aug. 10, however, organizer Brian Bell pulled the plug on the show as liquidators moved in on his Year 2000 Festival

With ticket prices set at an unprecedented \$400 New Zealand (\$214) a head—the average concert price here is \$70 New Zealand (\$37.40)—sales were slow, and only 1.000 tickets had been sold by early August. A rumored price reduction failed to spark much local interest. particularly in Gisborne, where unemployment is high.

Bell claims that when an anticipat-

ed \$250,000 New Zealand (\$133,475) down payment for broadcast rights from an unnamed U.S. TV network failed to materialize in May, his company was forced to look for another sponsor, cutting its losses-estimated at around \$2 million New Zealand (\$1.07 million)—when none could be

None of the six major investors involved in the event had prior experience in putting on a concert. In addition, Gisborne (population 46,000) is a seven-hour drive through rugged hill country from any other major city in New Zealand's North Island.

The organizers had maintained that the majority of attendees would be wealthy tourists who would simply jet into Gisborne and avoid the arduous road trip. Unfortunately Gisborne has no international airport, cannot support landings by widebodied jets, has no established venue capable of holding 45,000 concertgoers, and has only 1,500 hotel/motel

The New Zealand government had declined the Year 2000 Festival Co.'s application for \$1 million New Zealand (\$534,000) in funding from its Millennium Celebration Office on the grounds that the event was expected to be easily successful.

At press time, a spokesman for Split Enz said the band is negotiating with the promoter of a similar event at Auckland's Bastion Point and has invited Bowie to join it. The band has been recording new tracks and is reportedly eager for the event to be televised.

newsline...

EMI SAYS it expects to sell in the region of 10,000 units of the boxed set "Es Kommt Nur Einmal" (It Only Comes Around Once), the retrospective of Germany's postwar musical history (Billboard, Aug. 21). The set is expected in stores by the end of September, says EMI's Germany/Switzerland/Austria president Heinz Canibol, who, along with the project's figurehead, artist Herbert Grönemeyer, officially unveiled the project at the PopKomm conference, held Aug. 19-22 in Cologne, Germany. Canibol says he expects dealers to price the set at between 139-149 German marks (\$74.39-\$79.34). Artists and songs on a separately sold compilation of cover versions were also announced. Acts and songs covered include the Guano Apes doing Alphaville's "Big In Japan," Grönemeyer doing Trio's "Da Da Da," Rammstein dong Kraftwerk's "Das Model," Xavier Naidoo doing Grönemeyer's "Flugzeuge Im Bauch," 5 Sterne Deluxe doing Baccara's "Yes Sir, I Can Boogie," and Blixa Bargeld doing Can's "Soul Desert."

DOMINIC PRIDE

SCANDINAVIAN MUSIC GROUP MNW announced plans at PopKomm to centralize its Swedish operations in a single location and trim staff numbers by 25%. CEO Peter Yngen says the company, which employed some 85 in various Swedish cities prior to his appointment in February, will eventually employ around 65 in its new premises in Stockholm. MNW is in negotiation to acquire Swedish indies Vibrafon, Dot, and Nons. If successful, it would base those operations on the new premises.

GERMAN HIP-HOP AND R&B LABEL Booya Records confirmed at PopKomm that it has ended its exclusive distribution deal with Universal Music Germany. That deal, signed in 1998 with the pre-merger Universal, was due to run until 2001. However, several of the acts will continue to be distributed by Universal, including Alex Prince, A.K. Swift, Ray Horton, and Pappa Bear. Booya managing director Bernd Schmidt says the company is looking for a distribution deal for its biggest star, Nana. Meanwhile, Toni Cottura, Booya co-founder and shareholder, has signed with edel as a recording artist. He was formerly with Virgin's Orbit label.

DOMINIC PRIDE

ARCADE MUSIC COMPANY NORWAY, following negotiations at PopKomm, is to revive the defunct Bit Music label for Scandinavia. The label, formerly operated by Arcade's affiliate in Spain, will concentrate on licensed international repertoire and will be known as Bit Music Scandinavia. The managing director of Arcade's Norwegian affiliate, Tor Eriksen, who replaced Ole Vidar Lien in July, initiated the project on the basis that Arcade "needs to have a clear profile on licensed repertoire, in addition to Arcade TV and CNR." The latter label is only used for local acts. The first acts on the new label will include Gouryeilla (DJ Tiesto), DJ Jean, and DJ Jürgen. A mix album by DJ Jean titled "Mad House Ibiza Edition" is due in September, and an as-yet unnamed album from DJ Jürgen is coming in October.

KAI R. LOFTHUS



Retailers Want More Input On Labels' Web Plans

greater involvement in record companies' Internet plans, Association representatives called for greater collaboration between the industry and retailers. This, they said, was the best way to harness the opportunities offered by E-commerce for the music market. Those at the meeting made it clear that, while they are aware of the potential of the Internet and digital downloads, they're convinced physical product will continue to be the major vehicle for transporting music. Stroh of GDM.

Retail associations meeting Aug. 20 Participants welcomed record-indusduring PopKomm in Cologne, Ger- try initiatives aimed at improving the many, expressed their desire for technical and legal basis for protecting copyrights for digital distribution. Shown attending the meeting, from left, are Wilf Walsh, representing the British Assn. of Record Dealers (BARD); M.R. de Wilde and J.C.H. Puls, both of the Netherlands' NVGD; Bob Lewis of BARD; Pam Horovitz of the U.S.' National Assn. of Recording Manufacturers; Joerg Hottas of Germany's GDM; Alfred Beck of BARD; and Uwe Imhof, Hugo Heinzen, Bodo Bochnig, Helmut Knoth, and Heinz WOLFGANG SPAHR

www.americanradiohistory.com

Uni Studios In Holland Sold

BY ROBBERT TILLI

HILVERSUM, the Netherlands— The long-awaited sale of Universal Music Holland's in-house Wisseloord Studios has taken place, one of the last pieces of restructuring in the Netherlands following last year's Universal/PolyGram merger.

The studios have been acquired by one of its former staffers, mastering engineer Sander van der Heide, along with two outside coinvestors, Chris Schomper and Dick Eckris. Van der Heide will run Wisseloord as managing director.

"The negotiations have taken more than a year, as Universal Music Group wanted to talk to more potential buyers," Van der Heide says. The studios have a track record that includes sessions by Mick Jagger, Tina Turner, and Def Leppard.

Apart from his work for Universal, Van der Heide runs his own

production company, Esjay, out of Hilversum-based Wisseloord. He says, "I just wanted to make sure that if the studios changed hands the new owners would be the right exploiters, so why not buy it myself?"

None of the 13 staffers has been made redundant, although two employees have retired. "We want to boost the studios' service and quality and re-establish its name as one of Europe's finest. All artists should feel at home here," says Van der Heide.

Meanwhile, Universal Music Holland president/CEO Theo Roos attributes the sale to "the emphasis on our core business as a record company since the merger. No matter how good these studios are, they were not part of our revised strategy."

He adds, however, that "many of our artists will still cut albums in Wisseloord under its new management."

Champion Of Int'l Acts Fest Leaves EMI Post

Parting On Good Terms, Ex-VP Hopes To Give World Music A Shot In U.S.

BY DOMINIC PRIDE

COLOGNE, Germany—Helmut Fest is looking to use his skills to "build a bridge between Europe and America" in the wake of his departure from EMI after 31 years with the company (Billboard Bulletin, Aug. 20).

Fest, who most recently served as EMI Europe's VP/artist acquisition, says he has amicably parted ways with the major. His title and role were unique in the industry, as he was responsible for bringing acts to labels within the EMI fold (Billboard, Oct. 17, 1998).

The appointment followed his eight-year stint as Germany/Switzerland/Austria regional president,

when he oversaw the signing of such acts as Chumbawamba, the Moffatts, the Kelly Family, and Joe Cocker to the company. One of Fest's acts, young flamenco singer and guitarist Patchai, is currently No. 18 in Switzerland with the single "Gitan." Fest acknowledges, however, that the "roving" A&R role he had was not easy within a structured setup.

"When you believe something is a hit, you have to convince everyone at the company," he says. "When you are outside an operating company, that's not so easy."

EMI Europe president Rupert Perry took the unusual step of issuing a statement about the departure of Fest, in which he called him "a music man to the core who will be missed by friends and colleagues."

Fest will leave the company Tuesday (31), having served 16 months of an initial three-year deal. He says he is looking to start another venture with potential investors, "but it won't be another label." Nor is he courting another corporate post, he says.

"I would like to use my skills to ensure that international acts get more of a shot in America," he continues. "There's a lot of established talent out there which could be picked up at essentially no cost because the record's already been made."

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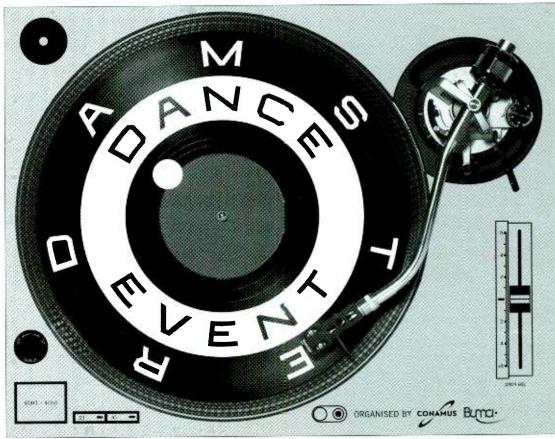
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TELL ME IF IT'S REAL K-CI & JOJO MERCURY/ VOLVARE EVERYTHING DRU HILL DEF SOULUMISTRAL VIOLANE EVERYTHING DRU HILL DEF SOULUMISTRAL VIOLANE EVERYTHING SHIMMER/SL ALBUMS NEW WATCH OUT NOW THE BEATNUTS FEATURING VELLAKLAW VIOLATOR/RELATIVITY/SONY NEW 9 P.M. (TILL COME) ATB LIGHTNING P.M. (TILL COME) ATB LIGHTNING ALBUMS SOUNDTRACK NOTTING HILL MERCURY P.M. (TILL COME) ATB LIGHTNING ALBUMS ALBUMS SOUNDTRACK NOTTING HILL MERCURY P.M. (TILL COME) ATB LIGHTNING ALBUMS ALBUMS SOUNDTRACK NOTTING HILL MERCURY P.M. (TILL COME) ATB LIGHTNING ALBUMS ALBUMS SOUNDTRACK NOTTING HILL MERCURY P.M. (TILL COME) ATB LIGHTNING ALBUMS ALBUMS ALBUMS SOUNDTRACK NOTTING HILL MERCURY P.M. (TILL COME) ATB LIGHTNING ALBUMS ALBUMS SOUNDTRACK NOTTING HILL MERCURY P.M. (TILL MERCURY) P.M. (TILL SOUNDTRACK NOTTING HILL MERCURY P.M. (TILL ME IF IT'S REAL K-CI & JOJO MERCURY/ P.M. (TILL SOUNDTRACK NOTTING HILL MERCURY) P.M. (TILL SOUNDTRACK NOTTING HIL	BAD BAD THING CHRIS ISAAK WEA	15	MI CHICO LATINO GERI HALLIWELL EMI
15 KISS ME SIXPENCE NONE THE RICHER SQUINT/ COLUMBIASONY 19 NEW WATCH OUT NOW THE BEATNUTS FEATURING 10 NEW 9 P.M. (TILL I COME) ATB LIGHTNING 20 ALBUMS 21 ALBUMS 22 ABBA 25 JAAR NA 'WATERLOO' POLYDOR/UNIVERSAL 23 ALBUMS 31 WHITNEY HOUSTON MY LOVE IS YOUR LOVE 33 BACKSTRFFT BOYS MILLENNILLIM INVERSE. 33 BACKSTRFFT BOYS MILLENNILLIM INVERSE. 34 BACKSTRFFT BOYS MILLENNILLIM INVERSE. 35 THE THIS REAL NOTE OF 3000 MERCURY 20 16 SHIMMER/SL ALBUMS 3 UNIVERSAL 34 SOUNDTRACK 35 OUNDTRACK 36 COLUMBIA 36 BRITNEY SPE 37 JIVEZOMBASONY 37 JIVEZOMBASONY 38 ACKSTRFFT BOYS MILLENNILLIM INVERSE.	ULTRA EASTWEST 19		BLUE (DA BA DEE) EIFFEL 65 LEVEL ONE
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1 3 BACKSTREET ROYS MILLENNILIM INVERMO	PARK PARY ONE MODE TIME	1	RED HOT CHILI PEPPERS CALIFORNICATION WEA
	, 3	2 3	MANGO VISTO COSI WEA
2 1 LIMP BIZKIT SIGNIFICANT OTHER FLIPINTERSCOPEJUNIVERSAL 4 3 SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL 5 4 RED HOT CHI	K NOTTING HILL ISLANO/UNIVERSAL ILI PEPPERS CALIFORNICATION WEA 5		JOVANOTTI CAPO HORN MERCURY/UNIVERSAL RENATO ZERO AMORE DOPO AMORE, TOUR DOPO
4 4 RED HOT CHILL PEPPERS CALIFORNICATION WARNER 5 7 ANDREA BOCELLI SOGNO POLYDORIUNIVERSAL 6 10 VENGABOYS	THE PARTY ALBUM! SHOCK		TOUR FONOPOLI/SONY
5 5 VENGABOYS THE PARTY ALBUM! ISBADEP INTERNAL 6 5 DESTINY'S CHILD THE WRITING'S ON THE WALL 7 6 RICKY MARTI			VASCO ROSSI REWIND EMI BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL
NEW MOBB DEEP MURDA MUZIK LOUD/CDLUMBIA/SONY 7 6 RED HOT CHILI PEPPERS CALIFORNICATION UNIVERSAL	IN RICKY MARTIN COLUMBIA 6		CLUB WORLD CIRCUIT/IRD
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9 6 SARAH MCLACHLAN MIRRORBALL NETWERK 10 11 BRITNEY SPEARS BABY ONE MORE TIME 12 12 FATBOY SLIM	IN RICKY MARTIN COLUMBIA GER INTERNATIONALIST POLYDOR/ HAEL LADIES & GENTLEMEN: THE RGE MICHAEL EPIC ING AMERICANA COLUMBIA		THE CRANBERRIES BURY THE HATCHET
1 8 VARIOUS ARTISTS NOW! 4 UNIVERSAL JUEZ/OMBA COLUMBIA	IN RICKY MARTIN COLUMBIA GER INTERNATIONALIST POLYDOR/ HAEL LADIES & GENTLEMEN: THE RGE MICHAEL EPIC ING AMERICANA COLUMBIA SPEAK OF THE DEVIL WEA	1	ISLAND/UNIVERSAL
2 15 TLC FANMAIL LAFACE/ARISTA/BMG 11 10 VENGABOYS GREATEST HITS ZOMBA 13 7 SOUNDTRACI 3 12 SMASH MOUTH ASTRO LOUNGE INTERSCOPEUNIVERSAL 12 19 TLC FANMAIL BMG SHAGGED ME	IN RICKY MARTIN COLUMBIA GER INTERNATIONALIST POLYDOR/ HAEL LADIES & GENTLEMEN: THE RGE MICHAEL EPIC ING AMERICANA COLUMBIA SPEAK OF THE DEVIL WEA 1 YOU'VE COME A LONG WAY, BABY		ANGGUN ANGGUN EPIC LENE MARLIN PLAYING MY GAME VIRGIN/EMI
4 16 DESTINY'S CHILD THE WRITING'S ON THE WALL 13 13 ILSE DELANGE WORLD OF HURT WARNER 14 14 LIMP BIZKIT	IN RICKY MARTIN COLUMBIA GER INTERNATIONALIST POLYDOR/ HAEL LADIES & GENTLEMEN: THE RGE MICHAEL EPIC ING AMERICANA COLUMBIA SPEAK OF THE DEVIL WEA I YOU'VE COME A LONG WAY, BABY K AUSTIN POWERS: THE SPY WHO 10		BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
COLUMBIASONY 14 12 JENNIFER LOPEZ ON THE 6 COLUMBIA 5 10 VARIOUS ARTISTS PURE ENERGY VOL. 6 SPG/UNI: 15 NEW FLVIS PRESERY ARTIST OF THE CENTURY BACK 15 8 SOUNDTRACE	IN RICKY MARTIN COLUMBIA GER INTERNATIONALIST POLYDOR/ HAEL LADIES & GENTLEMEN: THE RGE MICHAEL EPIC ING AMERICANA COLUMBIA SPEAK OF THE DEVIL WEA I YOU'VE COME A LONG WAY, BABY K AUSTIN POWERS: THE SPY WHO 10	10	RICKY MARTIN RICKY MARTIN COLUMBIA
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6 NEW MARY J. BLIGE MARY MCAUNIVERSAL 16 19 VONDA SHEP 7 20 VARIOUS ARTISTS NO ROUNDARIES—A RENFEIT HILL COLUMBIA	IN RICKY MARTIN COLUMBIA GER INTERNATIONALIST POLYDOR/ HAEL LADIES & GENTLEMEN: THE RGE MICHAEL EPIC ING AMERICANA COLUMBIA SPEAK OF THE DEVIL WEA I YOU'VE COME A LONG WAY, BABY K AUSTIN POWERS: THE SPY WHO I WEA SIGNIFICANT OTHER INTERSCOPE/ IS SOUTH PARK: BIGGER, LONGER, 15	11 14	
FOR THE KOSOVAR REFUGEES EPICKSONY 1/ 1/ LOU BEGA A LITTLE BIT OF MAMBO BMG 17 16 FUEL SUNBL	IN RICKY MARTIN COLUMBIA GER INTERNATIONALIST POLYDOR/ HAEL LADIES & GENTLEMEN: THE RGE MICHAEL EPIC ING AMERICANA COLUMBIA SPEAK OF THE DEVIL WEA I YOU'VE COME A LONG WAY, BABY K AUSTIN POWERS: THE SPY WHO I WEA SIGNIFICANT OTHER INTERSCOPE/ IX SOUTH PARK: BIGGER, LONGER, ARRD SONGS FROM ALLY MCBEAL (TV.	11 14 15	JENNIFER LOPEZ ON THE 6 WORK/COLUMBIA LOU BEGA A LITTLE BIT OF MAMBO ARIOLA/BMG
L8 13 SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL 18 14 DE KAST ONVOORSPELBAAR CNR 18 RE SILVERCHAIR	IN RICKY MARTIN COLUMBIA GER INTERNATIONALIST POLYDOR/ HAEL LADIES & GENTLEMEN: THE RGE MICHAEL EPIC ING AMERICANA COLUMBIA SPEAK OF THE DEVIL WEA I YOU'VE COME A LONG WAY, BABY K AUSTIN POWERS: THE SPY WHO I SIGNIFICANT OTHER INTERSCOPE/ SIGNIFICANT OTHER INTERSCOPE/ ARD SONGS FROM ALLY MCBEAL (TV I) EPIC UN EPIC/SONY 18	11 14 15 19 16	LOU BEGA A LITTLE BIT OF MAMBO ARIOLA/BMG ANDREA BOCELLI SOGNO SUGAR/UNIVERSAL
10 17 Howard Hard	IN RICKY MARTIN COLUMBIA GER INTERNATIONALIST POLYDOR/ HAEL LADIES & GENTLEMEN: THE RGE MICHAEL EPIC ING AMERICANA COLUMBIA SPEAK OF THE DEVIL WEA I YOU'VE COME A LONG WAY, BABY K AUSTIN POWERS: THE SPY WHO I WEA SIGNIFICANT OTHER INTERSCOPE/ K SOUTH PARK: BIGGER, LONGER, PARD SONGS FROM ALLY MCBEAL (TV C) EPIC ISPN EPICSONY INCOMPANIENT OF THE PICT	11 14 15 19 16	LOU BEGA A LITTLE BIT OF MAMBO ARIOLAYBING ANDREA BOCELLI SOGNO SUGAR/UNIVERSAL SKUNK ANANSIE POST ORGASMIC CHILL
is 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.	IN RICKY MARTIN COLUMBIA GER INTERNATIONALIST POLYDOR/ HAEL LADIES & GENTLEMEN: THE RGE MICHAEL EPIC ING AMERICANA COLUMBIA SPEAK OF THE DEVIL WEA I YOU'VE COME A LONG WAY, BABY K AUSTIN POWERS: THE SPY WHO I WEA SIGNIFICANT OTHER INTERSCOPE/ IX SOUTH PARK: BIGGER, LONGER, ARD SONGS FROM ALLY MCBEAL (TV IX EPIC IX EPIC/SONY IX NEON BALLROOM MURMUR/SONY IX PLOY BALLROOM MURMUR/SONY IX PLOY BALLROOM COLUMBIA	11 14 15 19 16	LOU BEGA A LITTLE BIT OF MAMBO ARIOLA/BMG ANDREA BOCELLI SOGNO SUGAR/UNIVERSAL SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN/EMI

Hits Of The World is compiled at Billboard/London by Linda Nash and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

EU	ROC	HART 08/28/99 & MEDIA	SP	AIN	(AFYVE/ALEF MB) 08/14/99
	LAST	SINGLES		LAST	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BLISS CO./SKOOBY	1	1	MAMBO NO. 5 LOU BEGA ARIOLA
2	2	MAMBO NO. 5 LOU BEGA LAUSTARK/BMG	2	3	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
3	3	MY LOVE IS YOUR LOVE WHITNEY HOUSTON	3	2	SOL. ARENA Y MAR (REMIXES) LUIS MIGUEL WEA
		ARISTA	4	4	SANTO SANTO SO PRA CONTRARIAR RCA
4	4	WILD WILD WEST WILL SMITH FEATURING DRU	5	6	WILD WILD WEST WILL SMITH FEATURING DRU
		HILL & KOOL MO DEE COLUMBIA		"	HILL & KOOL MO DEE COLUMBIA
5	5	IF YOU HAD MY LOVE JENNIFER LOPEZ DOLUMBIA	6	5	SALOME CHAYANNE COLUMBIA
6	6	2 TIMES ANN LEE X-ENERGY	7	7	PINATAME (REMIXES) ELVIS CRESPO EPIC
7	NEW	MI CHICO LATINO GERI HALLIWELL EMI	8	10	LA BANANA BEN SA TUMBA UNIVERSAL
8	7	LIVIN' LA VIDA LOCA RICKY MARTIN COLJMBIA	9	11	BLUE (DA BA DEE) EIFFEL 65 BLANCO Y NEGRO
9	8	IF I LET YOU GO WESTLIFE BMG/GRANTSVILLE/ZOMBA KING OF MY CASTLE WAMDUE PROJECT AIR-	10	8	IF YA GETTIN' DOWN FIVE RCA
10	9	PLANE/PRIVATE LIFE/AROADRUNNER	10	0	
					ALBUMS
		ALBUMS	1	1	ABBA GOLD-GREATEST HITS POLYDOR/UNIVERSAL
1	1	WHITNEY HOUSTON MY LOVE IS YOUR LOVE	2	4	BRITNEY SPEARS BABY ONE MORE TIME
		ARISTA			JIVE/VIRGIN
,2	3	RED HOT CHILI PEPPERS CALIFORNICATION WEA	3	2	CHAYANNE ATADO A TU AMOR COLUMBIA
3	2	SHANIA TWAIN COME ON OVER MERCURY	4	3	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV
4	9	SOUNDTRACK NOTTING HILL ISLAND			SOUNDTRACK) EPIC
5.	5	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL	5	6	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
6	6	CLUB WORLD CIRCUIT I OU BEGA A LITTLE BIT OF MAMBO LAUTSTARK/BMG	6	7	MANA TODO MANA-GRANDES EXITOS WEA
7	7	BOYZONE BY REQUEST POLYPOR	7	9	MAITA VENDE CA NO HAY LUZ SIN DIA HORUS
8	8	BACKSTREET BOYS MILLENNIUM JIVE	8	5	RICKY MARTIN RICKY MARTIN COLUMBIA
9	4	RICKY MARTIN RICKY MARTIN COLUMBIA	9	8	LOU BEGA A LITTLE BIT OF MAMBO ARIOLA
10	10	BRITNEY SPEARS BABY ONE MORE TIME JIVE	10	10	HEVIA TIERRA DE NADIE HISPAVOX
	, , ,				
MA	LAY	SIA (RIM) 08/17/99	HO	NG	KONG (IFPI Hong Kong Group) 08/15/99

MALAYSIA (RIM) 08/17/99	HONG KONG (IFPI Hong Kong Group) 08/15/99

	LAST	ALBUMS		LAST WEEK	ALBUMS
1 2 3 4 5	5 1 2 4 3 6	VARIOUS ARTISTS BEST '99 MUSIC STREET VARIOUS ARTISTS MAX 5 SONY SITI NURHALIZA PANCAWARNA SUWAH BACKSTREET BOYS MILLENNIUM JIVE/FGRM SPRING GALERI GEMILANG SONY BRITNEY SPEARS BABY ONE MORE TIME	1 2 3 4 5	1 2 1 3 6	VARIOUS ARTISTS A TRIBUTE TO ALAN TAM UNI- VERSAL MUSIC GIGI LEUNG FRESH EEI CECILIA CHEUNG ANY WEATHER UNIVERSAL MUSIC VICKI ZHAO SWALLOW AVEX TRAX ANDY HUI BEST OF THE CENTURY—ANDY HUI GO
7 8 9	9 7 NEW NEW	JIVE/FORM BOYZONE BY REQUEST UNIVERSAL BEYOND THE BEST OF BEYOND WARNER VARIOUS ARTISTS KUCH KUCH HOTA HAI EMI KRISDAYANTI MENGHITUNG HARI WARNER	6 7 8 9	4 9 8 RE 7	LEON LAI LEON NOW SONY NA YING KAN TSU! EMI FAYE WONG SWALLOW AVEXTRAX GIG! LEUNG TODAY GIG! EE! MIRIAM YEUNG A SUMMER'S TALE CAPITAL ARTISTS

RELAND	(IRMA/Chart-Track) 08/19/99	BELGIUM (Promuvi)	08/27/9
INLLAIT	(IRMA/Chart-Track) U8/19/99	DEEGIOITI (FIOITIUVI)	00/2/

IRELAND (IRMA/Chart-Track) 08/19/99			BELGIUM (Promuvi) 08/27/99			
	LAST WEEK	SINGLES		LAST WEEK	SINGLES	
1	1	IF I LET YOU GO WESTLIFE RCA	1	1	MAMBO NO. 5 LOU BEGA BMG	
2	7	MAMBO NO. 5 LOU BEGA RCA	2	2	BLUE (DA BA DEE) EIFFEL 65 LOGIC/BMG	
3	3	BETTER OFF ALONE ALICE DEEJAY POSITIVA	3	3	2 TIMES ANN LEE ZOMBA	
4	2	WHEN YOU SAY NOTHING AT ALL RONAN KEAT- ING POLYDOR	4	4	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG	
5 6	8	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA IRIS GOO GOO DOLLS HOLL WOOD/EDEL	5	7	TU NÉ M'AS PAS LAISSE LE TÉMPS DAVID HALLY. DAY MERCURY	
7 8	6 5	IF YA GETTIN' DOWN FIVE RCA MY LOVE IS YOUR LOVE WHITNEY HOUSTON	6	5	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE SONY	
9	9	WILD WILD WEST WILL SMITH FEATURING DRU	7	10	KISS ME SIXPENCE NONE THE RICHER SQUINT/ WARNER	
1.0		HILL & KOOL MO DEE COLUMBIA	8	9	IF YA GETTIN' DOWN FIVE RCA	
10	NEW	UNPRETTY TLC LAFACE/ARISTA	9	6	JAMAIS LOIN DE TOI LAAM DLA/EMI	
	l	ALBUMS	10	8	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY	
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 43 EMINIRGIN/UNIVERSAL			ALBUMS BRITNEY SPEARS BABY ONE MORE TIME	
2	2	MARY BLACK SPEAKING WITH THE ANGEL DARA	1	1		
3	5	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA	2	3	JIVE/ZOMBA WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG	
4	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	3 4	2	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL JOHNNY HALLYDAY BALLADES MERCURY/UNIVERSAL	
5	3	VENGABOYS THE PARTY ALBUM! POSITIVA	5	7	JENNIFER LOPEZ ON THE 6 SONY	
6	7	ELVIS COSTELLO THE VERY BEST OF UNIVERSAL TV	6	15	LAIS LAIS WILD BOAR	
7	4	BOYZONE BY REQUEST POLYDOR	7	8	TEXAS THE HUSH SONY	
8	10	SOUNDTRACK AUSTIN POWERS: THE SPY WHO	8	9	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	
	_	SHAGGED ME MAVERICKWARNER	9	5	SAMSON & GERT SAMSON 9 STUDIO 100/UNIVERSAL	
9	9	RICKY MARTIN RICKY MARTIN COLUMBIA		6	CHER BELIEVE WARNER	
10	6	SOUNDTRACK NOTTING HILL ISLAND	10	1 6	CHEK DELIEVE WARNER	

AUSTRIA (Austrian IFPI/Austria Top 40) 08/19/99	SWITZERLAND (Media Control Switzerland) 08/22/99

_			+	
AU:	STRI	A (Austrian IFPI/Austria Top 40) 08/19/99	SW	ITZE
THIS	LAST WEEK	SINGLES		LAST WEEK
1	2	BLUE (DA BA DEE) EIFFEL 55 BMG	1	1
2	3	MY LOVE IS YOUR LOVE WHITNEY HOUSTON	2	2
		ARISTA/BMG	3	3
3	1	MAMBO NO. 5 LOU BEGA 3MG	4	4
4 5	10	2 TIMES ANN LEE ECHO-ZYX ALONG COMES MARY BLOODHOUND GANG UNI-	5	5
6	5	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN UNIVERSAL	6	9
7	6	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE SONY	7	11 NEW
8	7	LOVE SONG X-TREME EMI	9	8
9 10	NEW 9	KING OF MY CASTLE WAMDUE PROJECT SONY THE RIGGA-DING-DONG-SONG PASSION FRUIT	10	NEW
	1	SONY	1	2
		ALBUMS	2	1
1	3	WHITNEY HOUSTON MY LOVE IS YOUR LOVE	3	3
2	4	ARISTA/BMG SOUNDTRACK DAWSON'S DREEK SONY	4	4
3	1	LOU BEGA A LITTLE BIT OF MAMBO BMG	5	5
4	2 5	SOUNDTRACK NOTTING HILL UNIVERSAL	6	6
5 6	5 7	SHANIA TWAIN COME ON DVER UNIVERSAL RED HOT CHILI PEPPERS CALIFORNICATION	7	NEW
7	8 NEW	WARNER JENNIFER LOPEZ ON THE 6 SONY RICKY MARTIN RICKY MARTIN SONY	8	10
9	6	SOUNDTRACK THE MATRIX WARNER	9	7
10	NEW	SOUNDTRACK STAR WARS: EPISODE I—THE	10	9

SINGLES

BLUE (DA BA DEE) EIFFEL 65 BMG MAMBO NO. 5. LOU BEGA BMG
MY LOVE IS YOUR LOVE WHITNEY HOUSTON BMG
WILD WILD WEST WILL SMITH FEATURING DRU
HILL & KOOL MO DEE SONY
IF YOU HAD MY LOVE JENNIFER LOPEZ SONY
THAT DON'T IMPRESS ME MUCH SHANIA TWAIN

KISS ME SIXPENCE NONE THE RICHER WARNER

GENIE IN A BOTTLE CHRISTINA AGUILERA BMG KING OF MY CASTLE WAMDUE PROJECT UNIVERSAL 2 TIMES ANN LEE ZYX

ALBUMS

GOLA WILDI ROSS SOUNDSERVICE/PHONAG
LOU BEGA A LITTLE BIT OF MAMBO BMG
SOUNDTRACK NOTTING HILL UNIVERSAL
WHITNEY HOUSTON MY LOVE IS YOUR LOVE SHANIA TWAIN COME ON OVER UNIVERSAL JENNIFER LOPEZ ON THE 6 SONY

BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL

RED HOT CHILI PEPPERS CALIFORNICATION

RICKY MARTIN RICKY MARTIN SONY

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

NEW ZEALAND pop/rock act Stellar* has cre-

ated a domestic stir with its debut "Mix." album, Released Aug. 2, it entered the country's album chart at No. 2 and stands at No. 5 this issue. It should be kept afloat by a national tour planned for this month.



STELLAR

"Mix" was produced in Auckland by Tom Bailey (formerly of the Thompson Twins) and includes the already-released singles "What You Do," "Part Of Me," and "Violent"-all of which went top 20. Formed in 1994, Stellar* is Boh Runga (sister of Bic), Andrew Maclaren, Chris Van De Geer, and Kurt Shanks. A self-confessed "huge" fan of '80s pop, Runga says working with Bailey was an "invaluable experience" for the band. "He's the reason we've been able to push the album in some really unique directions," she says. "Mix" will be released in mid-September in Australia, where Stellar* will tour with Alanis Morissette and DAVID MCNICKEL

AN ALBUM featuring music from the hugely popular South African Broadcasting Corp. TV series "Yizo Yizo" (This Is It, in Zulu township slang) has already sailed past platinum (50,000 units), according to independent record company Ghetto Ruff. The album's appeal lies in the dazzling collection of hip young artists who've contributed tracks to the album, which is rich in kwaito (township house). From the clever kwaitoand hip-hop-infused "The Good And The Bad" by E'smile and Amu to the sizzling R&B-driven sounds of Ghetto Luv's "I Don't Want," "Yizo Yizo," like the TV series, reflects the experiences of urban black kids in post-apartheid South Africa. "It's the most relevant soundtrack ever," says E'-DIANE COETZER

SOMBER ELECTRONICA act Visit Venus and Patrice, known for its laid-back, reggaedrenched acoustic grooves, are two of the groups set for a wider audience through German indie YoMama's pact with Sony Independent Network Europe (SINE). Visit Venus' "The Endless Bummer" album and a remix of it are being offered to Sony companies worldwide and are due for September release in France, Belgium, Japan, Norway, Sweden, and Hong Kong. Sony's French alternative imprint S.M.A.L.L. has picked up Patrice's seven-track EP "Lions, Love, Wonder, Million Miles" for a Monday (30) release. SINE has first option worldwide on YoMama titles outside Germany, Switzerland, and Austria; in that region they are distributed through different com-DOMINIC PRIDE

PIONEERING INDIPOP artist Suchitra K's latest album, "Zindagi" (Life), on ex-EMI affiliate HMV, offers a unique meeting of two



SUCHITRA K

cultures. The title track, composed by Sir Andrew Lloyd Webber, features Suchitra's Hindi vocals. Explaining the overall feel of the album, which has music written by film composer Himesh Resham-

miva. Suchitra

says, "It's melody driven, rather than emphasizing on rhythm—a blend of the conventional and the contemporary." Royalties from the album's sale are being donated to the families of Indian soldiers killed in the recent Kargil conflict between India and NYAY BHUSHAN

TWO CHILEAN acts, Dracma and Fiebre, have been signed to Surco Records, founded by noted Argentinian producer Gustavo Santaolalla. A rock/rap group somewhat similar to another Surco act, Molotov, Dracma is now mastering its label bow in Los Angeles with Tom Baker, who has mastered discs by Marilyn Manson and Stone Temple Pilots. Dracma manager Juan Andrés Ossandón says the band's album is slated to drop Sept. 11, the anniversary of the military coup that brought Gen. Augusto Pinochet to power in 1973. Fiebre, a rock act with two albums under its belt, has relocated to Mexico. So far, the group is playing live but has not yet started to

MARCELO FERNANDEZ BITAR

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PHANTOM MENACE SONY

Int'l Cos. Are Thinking Locally, Setting Up Indie Divisions In Nordic Region

BY KAI R. LOFTHUS

OSLO—A new breed of companies is emerging in the Nordic region, blending the independent, entrepreneurial spirit so characteristic of the area with the marketing muscle of the multinational music giants.

A number of international and independent labels in the region that were once marketplace adversaries are currently exploring common ground.



LUNDÉN

The international companies' administration, marketing, and distribution are becoming evermore globalized. However, an opposite movement appears to be under way in the

key area of A&R, which is becoming increasingly localized and decentralized. That, in turn, is leading to the launch of a number of smaller "independent" companies backed by the power of major-label cash.

The independent music scene in the Nordic region has been largely underdeveloped to date. Now, however, major labels here are collaborating with a multitude of small- to medium-sized labels, publishers, and production

houses. New entrepreneurs are being encouraged by perceived gaps in the market for various genres and artists.

They're also very aware of the lower costs required for starting their own companies with the emergence of new information/music production/CD-replication technologies. In addition, there is now the possibility of outsourcing such functions as promotion and administration by allying themselves with major-label partners.

Håkan Waxegård is managing director at Grand Recordings, now 100% owned by Virgin Sweden but formed in 1997 as a joint venture between that company and Waxegård. The label has enjoyed local success with Swedish acts Weeping Willows and Babalou Smith. "Thanks to the consolidation of the major labels," Waxegård says, "the potential for an indie is bigger than ever because the majors become slower in reacting to changes in the market."

Virgin Sweden has no local A&R department, its Swedish output coming via Grand. Although the label shares offices with its owner, its A&R and promotion is conducted separately. "Our first act, Weeping Willows, sold 50,000 units of their debut album in Sweden without any radio hit," says Waxegård.

In addition to his role as Grand managing director, the exec is also involved in the annual Fanclub festival in Sweden. He says he receives a higher number of demo tapes there than at his label—Swedish bands are generally more inclined to play live instead of pursuing record deals.

Waxegård is a strong believer that record companies must be A&R-led. "Too many record companies," he



MORTENSEN

says, "are starting out at the wrong end. You should basically start out with two people: one who signs acts and an A&R assistant. The infrastructure always follows the success of an

artist; you can't predetermine a high level for a company. Most labels are going for the same slots on the singles chart, and only a fiftieth of what's released is able to have some kind of success."

Major record companies in the Nordic region are considering setting up ventures like Grand as new A&R sources. They're doing so by liaising with producers or production houses or by acquiring shares in a production company or label.

That setup allows the "indie" A&R source financial security and access to worldwide marketing and distribution while still maintaining that all-important independent mentality. Corporations benefit with ongoing access to fresh acts while they concentrate on their strengths in marketing, promotion, business affairs, and distribution.

Implying support for such developments, Warner Music International chairman/CEO Ramon Lopez conceded during that company's recent conference in Hong Kong that "large organizations are not fruitful places for creative thinking."

Recent moves in Scandinavia in which significant indie labels were bought and simply folded into the larger company have had mixed success. The reorganizations added market share but in the long term effectively halted the creation of future catalog material those labels might have been expected to produce.

Such imprints have included Sonet (PolyGram International), Medley (EMI Denmark), Genlyd (BMG Denmark), Pladecompagniet (Sony Denmark), and Norsk Plateproduksjon (BMG Norway).

Sidestepping that business model has led to the appearance in the Nordic region of new ventures with separate public identities from their financial backers. As well as the aforementioned Grand, these include such companies as Stockholm Records (coowned by managing director Ola Håkansson and Universal Music International) and Flex Records (owned by EMI-Medley in Denmark).

These labels operate their own A&R and promotion departments. They have justified their existence by delivering success with such acts as the Cardigans and E-Type (Stock-

holm) and Cartoons and Los Umbrellos (Flex).

Meanwhile, a slate of more or less traditionally operated companies, including edel, Playground Music Scandinavia, Bonnier Music, Zomba, and Telstar, are expanding their operations in the Nordic indie scene. That's contributing to a major face lift for the indie sector in the region, to date dominated by a small number of labels such as Mega, V2, MNW, Arcade, and Scandinavian Records.

The realignment of the indie scene is not, however, confined to labels. Motor is a Gothenburg-based artist management/booking agency formed in 1993 by Petri H. Lundén (manager of Stockholm Records act the Cardigans). It recently merged with the giant Stockholm-based EMA Telstar but maintains operational autonomy from its owner.

Lundén echoes Waxegård's sentiments on keeping businesses separate. "We've become something of a label where we stand for something that EMA Telstar doesn't," says Lundén, who remains Motor managing director:

He continues, "While EMA represents Elton John and Eurythmics, we represent Jamiroquai and Marilyn Manson. It's important to maintain that distinction in order to secure new deals with other acts."

With the benefit of hindsight, Lundén notes, "I don't think that now we would have started Motor in the same way we did six years ago. We would probably have secured a strong financial partner in order for us to improve on our growth rate."

Ole Mortensen was one of the cofounders of Flex Records in 1994. Flex originated as a sub-label of Copenhagen-based Scandinavian Records and was acquired by EMI Medley in 1995. Mortensen is now the label's GM, overseeing a staff of four people.

He agrees with Lundén's suggestion that today's business climate requires a different financial approach. "[Starting Flex today] would demand some serious funding," he says. However, it seems some things never change: "You must also have a good portion of luck, the right product, and a good network of contacts."

Mortensen adds that being an inde-

pendent in Denmark carries its own specific problems, most notably the power of TV advertising. "I can't think of one record that has sold many units [here] without being advertised on TV," he says. "We get all sorts of offers about ads in the cinema, on radio, and street postering, but it's still TV that makes the difference."

There's also another key factor in the expansion of the indie- or quasi-



WAYEGARI

part of the world. It's directly linked to the ongoing effects of globalization and regionalization.

Being inside a

indie sector in this

Being inside a hierarchical organization is viewed by many current

and former employees within majorand medium-sized record companies as incompatible with their own ambitions. Insiders cite, in confidence, a lack of attributed credit, respect, or credibility from their executives. It's increasingly a reason why many people are interested in starting their own companies.

One former promotion manager who left a major label to set up an affiliate of another international company publicly said she was unhappy that her boss "was paid according to a company profit scheme." She, on the other hand, "never even got a simple thank you or a gold/platinum record for the artists" she worked with.

Other executives have been cited as taking corporate credit for breaking acts that received initial support from either marketing, promotion, or sales staff.

Says Lundén, "The 'industrialization' of the major companies requires some development of the employees' competence in order for them to handle structural changes. But, from my point of view, there isn't any room within the major labels these days for entrepreneurs. There is always the Universal book or the BMG book, which you have to relate to when developing artists. The labels aren't putting enough resources into developing 10-to 15-year-long careers for their artists any longer."

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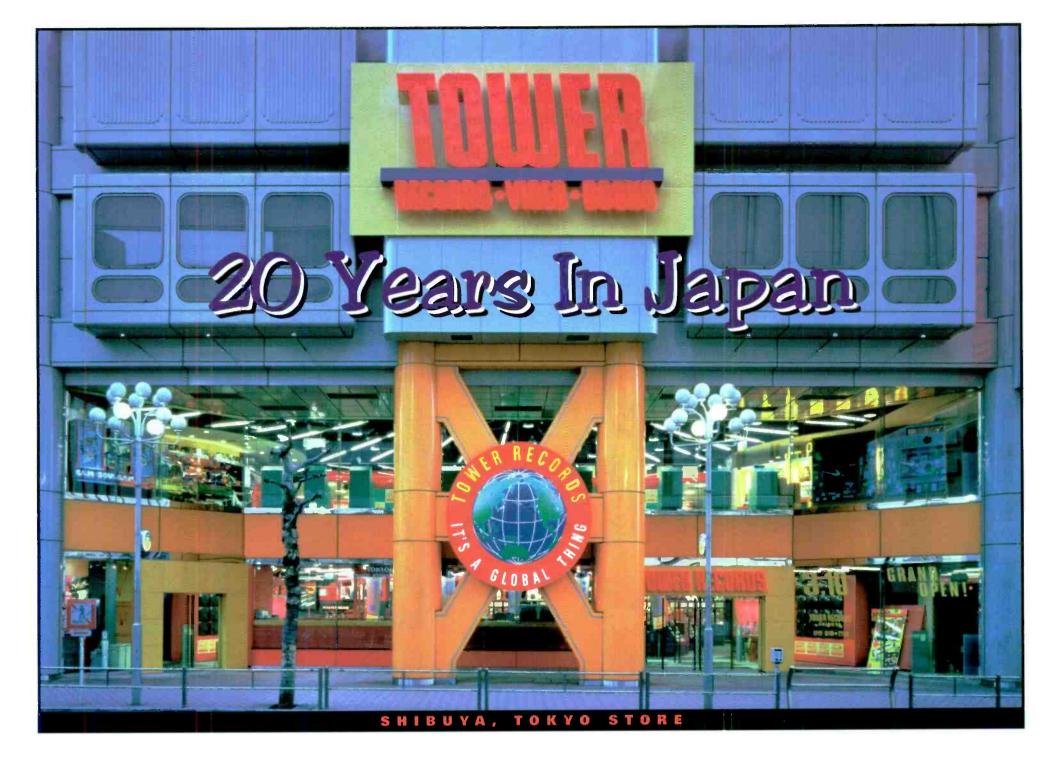
(Continued from page 65)

"Stealing music cannot be seen as being any better than stealing a pound of butter or sweets. But, funnily enough, that's just what many people think. We have to start by making it clear that it is not cool. We have to go into schools and educate the children. If necessary, we have to say that otherwise the burners will be confiscated by the police."

The members of authors' rights body GEMA are calling for national governments, particularly in the European Union and the U.S., to establish an Alliance for Music to put a stop to piracy and exploitation of copyright holders on the Internet. However,

Hertha Daeubler-Gmelin, minister of justice in the German government, disappointed the industry by saying at PopKomm that there was no hope of an international solution to the problem any time in the near future.

She added that after two years of negotiations, the European Commission has not yet come up with a clear solution, meaning it would ultimately be left up to the member countries to make a decision. She emphasized her sympathy toward the music industry's needs and said she was confident that the German Parliament would pass a law increasing the blank-media levy from its current (12 pfennigs) level.



TOKYO—When Tower Records entered the Japanese market in August 1979 by setting up a wholesale business, its business plan included opening a retail outlet at some point. Much to the surprise of the Sacramento, Calif.-based chain, however, there already was a Tower store in Japan—in Sapporo, the capital city of Hokkaido, Japan's northernmost prefecture.

The store had been opened by some local businessmen who told Tower's bemused representatives that they'd chosen the Tower moniker "because we really like your store on Sunset Blvd. in L.A."

After Tower explained the niceties of trade-

mark law, the two sides reached an amicable settlement whereby the U.S. chain took over their erstwhile imitators' outlet and started

doing retail business in April 1980.

Twenty years later, Tower Records has 40 stores all over Japan, including the 50,000-square-foot Shibuya store, the nation's largest music outlet and the biggest Tower store in the world. The first foreign-

based music retailer to enter the Japanese market, Tower has revolutionized the way Japanese shop for music by providing a wide selection—including deep catalog—a fun retail environment, and convenient hours, plus, of course, a

knowledgeable staff.

Tower Japan's first managing director was Mark Viducich, whose two years at the helm in Japan saw the chain open two more outlets, in Yokohama and Tokyo's youth-oriented Shibuya district. Two members of Tower Japan's current staff joined the company even before Viducich arrived: VP Akio Moriwaki, and Manabu Sano, Tower's Hiroshima-based regional manager. They both joined the company in October 1979. Along with Keith

SELLING ACTOM The Pacific

How did Tower learn to tread Japanese retail waters? By jumping in.

> Cahoon, senior VP/Far East, who has headed Tower Japan since 1984, Moriwaki and Sano have helped give Tower a sense of continuity as the chain's Japanese operation has

AND THEY SAID IT WOULDN'T LAST
When Tower opened its first Shibuya store in 1981, some people said that, at 7,000 square feet, it was too big and would probably lose money. While it was bigger that most Japanese record stores, Tower's current Shibuya outlet has dwarfed its predecessor, which shows just how much things

have changed since the early '80s.

After the Shibuya store opened, the street leading to it from Shibuya Station gradually filled up with specialty record stores as Tower's presence in the area attracted music fans from all over greater Tokyo. Thanks in large part to Tower, Shibuya had become the

music capital of Japan.

Besides helping to boost sales of foreign music in Japan, Tower has played a key role in supporting the Japanese music scene, especially indie artists.

Tower was the first chain to stock Japanese indies product in significant amounts, and this helped build the indie scene here a lot," notes Cahoon.

The Shibuya store's very first customer was Yoshikatzu Nishijima, who joined Tower a month later and is now manager of the chain's outlet in Sagamiono, in Kanagawa Prefecture.

In April 1982, Tower started its first in-house magazine, the Japanese-language West Coast Music Scene, which later changed its name to Bounce.

Following the appointment of Cahoon as Tower Japan MD in December 1984 (his predecessor was Stan Barton, who was MD for the previous two years), Tower opened a store in the northern city of Sendai. That store, Tower's fourth Japanese outlet, was the chain's first in what is known in Japan as a "shopping building"—an urban shopping complex comprising a wide variety of retailers. Tower now has 14 such stores in Japan.

TOWERING FIRSTS

In March 1986 Todd Rundgren became the first foreign Continued on page 76

ANNVERSAR TOWER RECORDS JAPA



FUKUOKA 93.12 OPEN KOKURA 95.08 OPEN

KUMAMOTO OPEN

KAGOSHIMA 95.12 OPEN

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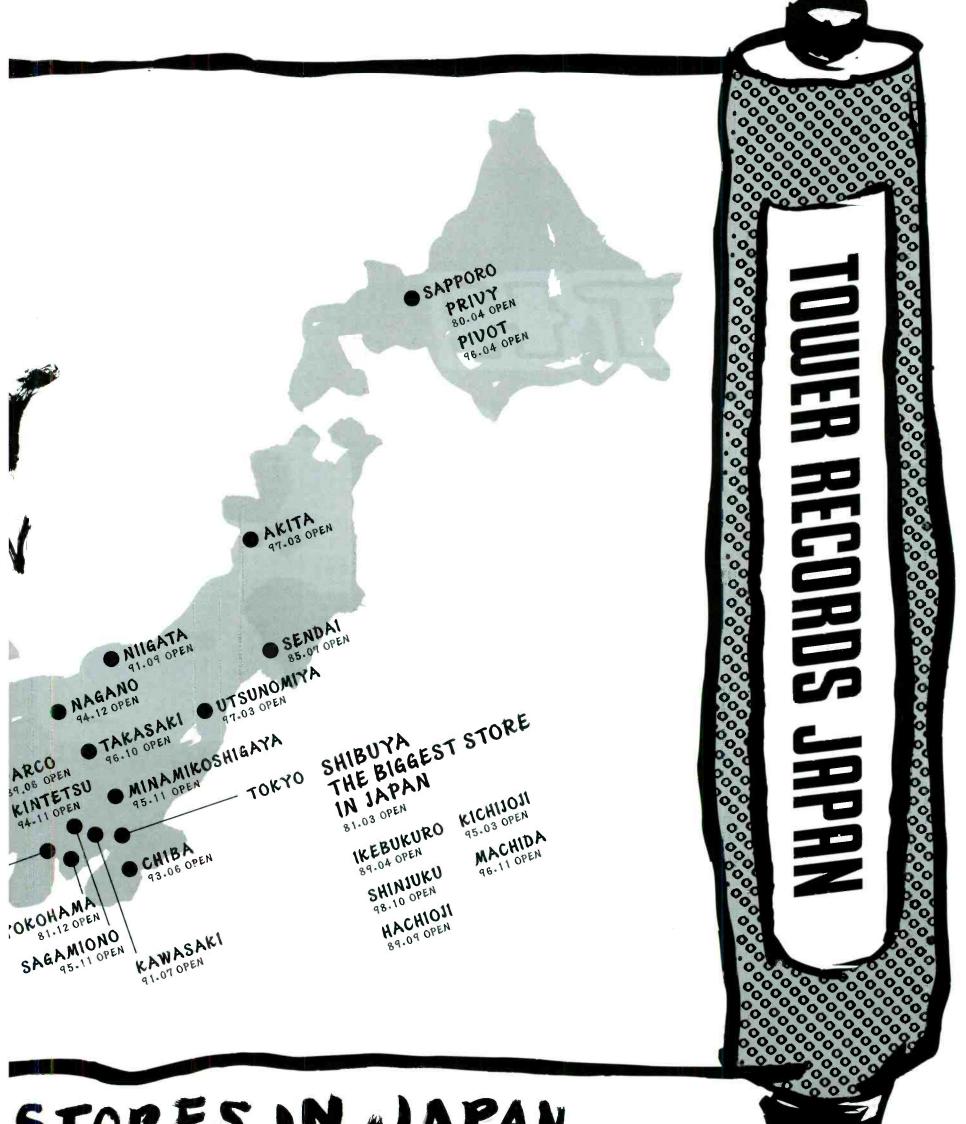
SHINSAIBASHI WAKAYAMA HAMAMATSU OPEN 96.08 OPEN 90.09 OPEN

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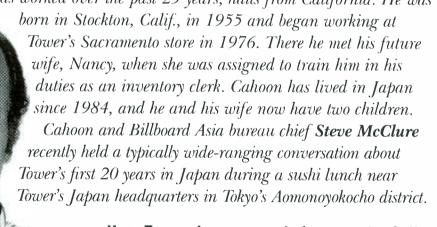
STORES IN JAPAN



RESTENSION OF THE BILLBOARD INTERVIEW

Company vet Cahoon took the reigns at the thennew Japan operation and steered it toward success. Now he talks about business, life as a gaijin and applying the Solomon philosophy to the world's second-largest music market.

TOKYO—Keith Cahoon, Tower Records' Senior VP/Far East, like the company for which he has worked over the past 23 years, hails from California. He was



Has Tower been accepted as part of the Japanese music industry?

I'm happy and proud that we've been accepted as much as we have here. Some young Japanese people think that Tower is a Japanese company. In the industry, certainly when we first came here, we were seen as the foreign invaders, and there are still people in the industry who think that about us. But for the record-buying public, I think we have a good image; a kind of fun, relaxed, music-minded California image.

I think that we are pretty well accepted and are seen as part of the mainstream record business. The old-school retailers have a lot of political power, but some of them haven't kept up with the changes in retail and the changes in music, and I think that they sometimes resent the success that we've had. All along, we've gotten pretty good press here. I do find, though, that some people are almost waiting for us to fall on our face.

For the first 10 years we were here, we didn't sell Japanese music at all because, when we first came here, Continued on page 78 "Well, that would be kind of fun. I've never been to Japan."

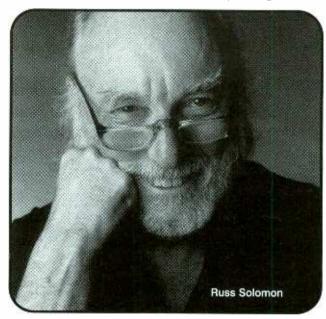
Founder Russ Solomon remembers the decision to take TOWER overseas.

BY GEOFF MAYFIELD

LOS ANGELES—Ask Tower Records chairman and founder Russ Solomon how it was that, in 1979, when his Sacramento, Calif.—based chain extended no further east than Arizona, he ended up taking the Tower brand to the Far East reaches of Japan and he simply says he was "seduced." Little did he know that a poor start would be the seed that would develop into full-scale Asian expansion.

the seed that would develop into full-scale Asian expansion. "Some guys had come to us and asked, 'Why don't you come open a store in Japan?,' and 'We'd like to run it for you," he recalls. "We said, 'Well, that would be kind of fun. I've never been to Japan.'

"Bud Martin, our financial guy at the time, and I went over there as guests of theirs, and they showed us such a good time—running around the country, eating all kinds



of fancy Japanese food, seeing Japanese entertainment. It was really a ball. We said we'd try it."

The original scheme was a loose-leaf franchise arrangement that had Tower open a distributor in Japan, which would sell U.S. imports to stores carrying the chain's name. "We figured we had a famous name and that was inducement to get [the stores] to buy from us. But we didn't give them any real guidance on how to sell music. We didn't even force them to buy everything from us, and we just did very, very badly. Everything we learned over there, we learned the hard way."

Aside from an ill-conceived business plan, Solomon's original Japanese partners also soured the deal. "They said they had plenty of money and they could open it. At the 11th hour, the money didn't materialize, so we said 'We'll open it up and you work for us.' It turned out that not only were they inept and didn't know anything about anything, but also at least one of them wasn't entirely honest."

Before a year passed, Mark Viducich, now COO of Tower's Bayside Distribution, made a fact-finding trip to Japan. He recommended that Tower abandon the original strategy and determine its own retail destiny in Japan by running its own stores there.

"Mark was a very difficult manager at the beginning," Solomon recalls. "He was one of those people who figured he could communicate very well with the Japanese if he put an 'o' at the end of every word and that they would understand it. But you have to give him credit. He was the impetus."

After Viducich found Tower's original sites, the first in Shibuya and the second in Yokohama, "we were off and running," says Solomon. "The rest is almost history."

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SALES ACROSS THE PACIFIC

Continued from page 71

artist to do an in-store appearance at a record store in Japan when he visited the Shibuya store. Some 450 people attended the event, including a woman who flew all the way from Fukuoka in southern Japan wearing a knit sweater with a rendering of the cover art from "A Wizard, A True Star."

Tower Japan made history in September 1990 by opening

Tower Japan made history in September 1990 by opening its first freestanding store, in Osaka's American *Mura* (village) district. It was the first foreign-owned store to ever open under Japan's notoriously strict "Large-Scale Retail Store" law, which seeks to balance competition between larger chain

TOWER Records has 40 stores all over JAPAN, including the 50,000-square-foot SHIBUYA store, the NATION'S largest music outlet and the biggest tower store in the world.

stores and local, mom-and-pop retailers. It was also the first Tower store to carry a full range of Japanese product.

On Nov. 10, 1992, Tower recorded what was then its biggest opening-day sales (over \$100,000) when it opened a store—its 15th in Japan—in Tokyo's Shinjuku shopping/entertainment district.

WEATHERING AN ECONOMIC STORM

Despite the onset of recession in the early '90s, Tower continued to expand throughout Japan as demand for music





Shinsaibashi store

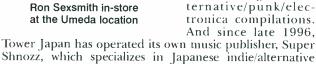
remained steady and rents fell from the stratospheric levels they reached in the "bubble economy" of the late '80s.

Everything was going according to plan until the morning of Jan. 17, 1995, when a massive earthquake struck the western Japanese city of Kobe. The tremor, in which more than 5,000 people died, reduced much of the city to rubble, including Tower's store there. Tower has since reopened on the same site.

The other big news for Tower Japan in 1995 was the relocation of its Shibuya store to an eight-story, 50,000-square-

foot building. On opening day (March 10), the store racked up sales of \$450,000. The new Shibuya store, previously a department store specializing in children's goods, is now a Tokyo landmark.

March 1995 also saw Tower Japan launch its own record label, Gianormous Records, which specializes in material by local indie artists. Among its releases are the outstanding "Japanese Homegrown" alternative/punk/electronica compilations. And since late 1996.



Tower Japan's most recent high-profile store opening took place Oct. 10 last year, when it consolidated its two existing stores in Tokyo's Shinjuku district into a 35,000-square-foot store in the new Flags retail complex.

From its modest beginnings back in 1979, Tower Japan now has 40 stores nationwide and some 1,400 employees.

"When we came into the market, there wasn't much of a road map," notes Cahoon. "Sometimes we made lucky moves, and sometimes we just had to learn from our mistakes. There is a lot more information available about Japan now, but we learned to swim here more by jumping in the deep end."



Bertus Distributie wishes TOWER RECORDS JAPAN a happy 20th anniversary

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KEITH CAHOON: THE BILLBOARD INTERVIEW

Continued from page 74

Japanese record companies refused to deal with us. So, at that time, we sold 100% imported records. They didn't like the fact that we were importing records. But even after that, there were companies that imported their own records and sold them to us, but didn't want to sell us their domestic product.

So 10 years ago, when we started selling Japanese music, there were people who would tell me, "Oh, your company must be in trouble, because people aren't buying foreign music anymore and so you have to sell Japanese music."



bounce

Bounce to this: Tower Japan's in-house mag.

When we opened our new Shibuya store (in 1995), there were a number of people who thought we'd finally blown it, that our store was too big, that we'd really overextended ourselves, but, in fact, our Shibuya store has been tremendously successful. And, in fact, I find now that I often wish the store was bigger (currently 50,000 square feet.). But back in 1981, when our Shibuya store was only about 7,000 square feet, there were people who thought that was too big.

What has been Tower's main effect on the Japanese music market?

I think Tower is a form of media itself. When people come into Tower, they see something new, they see displays, they can listen to music—it influences their buying. Whereas before, record stores were just bins, an out-

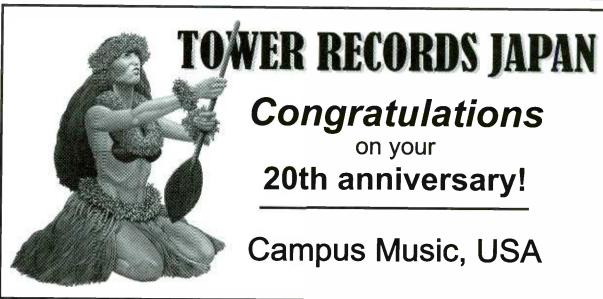
growth of the labels. The labels told them what to stock, what to display. We're sort of a new voice, introducing whatever it is that we think is good music. It opened people up to a lot of different kinds of music. Certainly we've helped further sales of non-Japanese music. Also, Tower was the first chain to stock Japanese indie product in significant amounts, and this helped build the indie scene here a lot.

You've lived here for 14 years. How has Japan changed during that time?

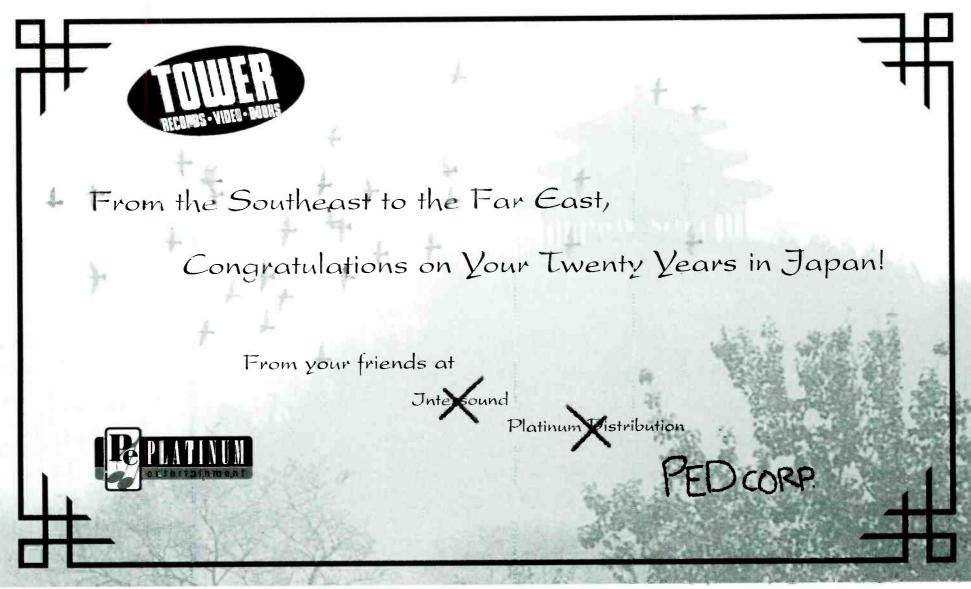
It's changed incredibly. When I first came to Japan, I didn't see very many people over 25 in our stores. I feel that older people are now more in tune to music. Before, the cliché was that Japanese were economic animals, but now the conventional wisdom is that you should have a private life, and you should have hobbies. Work shouldn't be your entire life. I feel like Japanese people enjoy themselves more now, and, consequently, we now have more older customers.

When I first came to Japan, people were much more Continued on base 80









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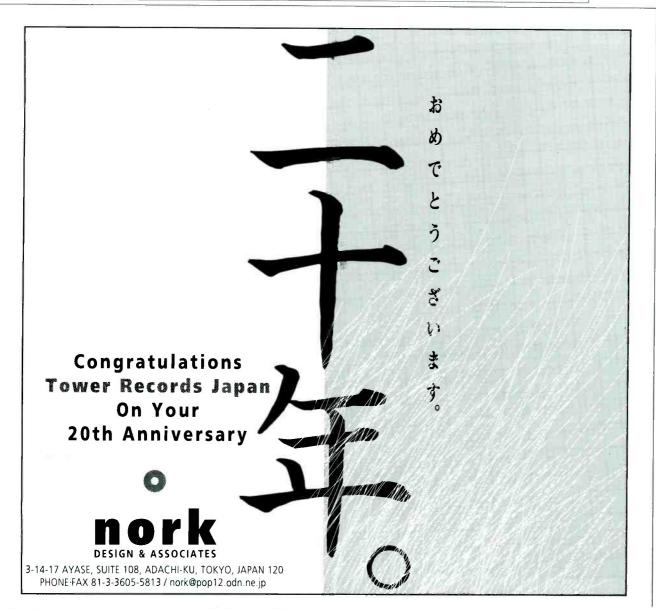
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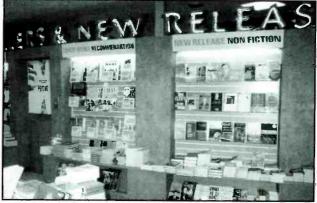
KEITH CAHOON: THE BILLBOARD INTERVIEW

Continued from base 78

conservative than they are now. Most couples would not hold hands in public, and kissing in public was out of the question, especially for married people! But if you go to Shibuya now, there are people holding hands and kissing.

When I came here, if you dyed your hair, you were basically unemployable. Then it became, like, if you had dyed hair, you could get a job on a construction site, or if you were handsome, as a waiter or a doorman at a disco. Now it's a completely normal thing; nobody looks twice at it.





More than music: vending magazines (above) and books

How has the music scene changed?

Coming from the States, I was used to the situation where if an artist has big hits, they became catalog product, but in Japan, at that time, catalog product meant almost nothing. Once a hit faded, it was over completely. There are still idols, but the market has become much more music-oriented. There are now career artists, and there are artists who sell catalog. There are lots of Japanese artists who are selling in other countries now. I've lost track now, but at least 70 Japanese artists have U.S. contracts. Ten years ago, there was very, very little Japanese music selling outside Japan. The business has become much more international.

The level of artistry and originality has definitely improved, and the range has expanded. When we first came to Japan, there were almost no indie labels. If they existed at all, their distribution was often little more than the label owner hand-carrying product to shops.

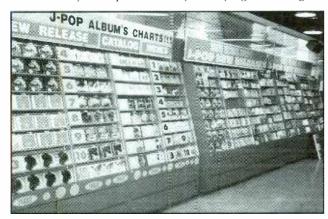
Most of the labels in Japan are or were owned by electronics companies, and record companies are a minor part of their business. Consequently, there are a lot of people



For frequent buyers: Tower Japan's Point Card

who came into the music industry from the electronics industry who have no musical background whatsoever. But, in the course of the last five years or so, indie labels have become a significant part of the music business here. Some of the guys who got restructured out [of major labels], or didn't like the new regime, have started their own labels. They already have experience and know what they're doing.

And there are other labels that are run by young people who are very enthusiastic about a certain type of music and are driven by their passion. They are trying new things to





Stacks & racks: album display (above) and singles

establish themselves as unique—or sometimes just because they don't know the normal routes. So indie labels are getting better and better all the time. But distribution is still somewhat lacking.

Has the Japanese market become more open?

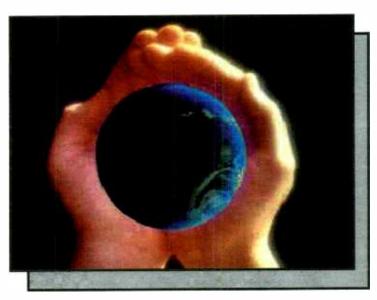
Outside of food outlets, I don't think there was anyone here (among foreign retailers) before Tower. Japan is a very competitive market. You have to be ready to compete here. A lot of companies here are part of much, much bigger companies, so a lot of them are very well-financed. Costs are quite high in Japan, so if you're coming in, you have to be prepared.

Any advice for foreign companies, not just retailers, wanting to get into the Japanese market?

I would say that whatever industry you're in, research it as intensely as you can, because you can be sure your competitors have. And if you're coming here, you have to have

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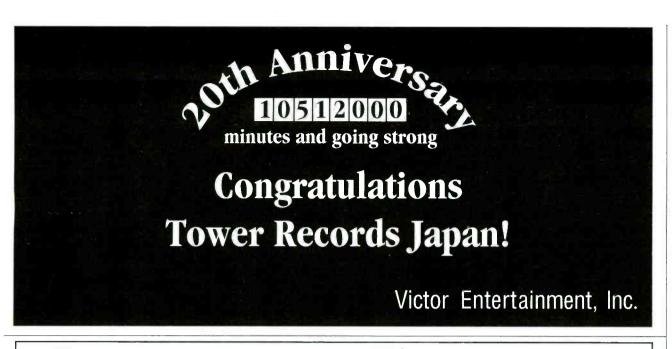
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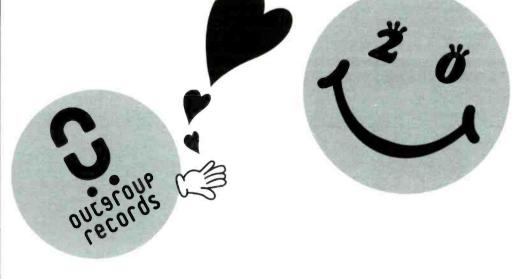
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KEITH CAHOON: THE BILLBOARD INTERVIEW

Continued from page 81

something new or interesting to offer people.

In our case, we had a level of acceptance before we even came here, because Japanese came to our stores in California. I think, a lot of times, the real trick of it is to know what people like about your company, and then realize the things you have to change and adapt to in Japan. Like all countries, Japan does try to protect local interests; that's part of the deal. Many foreign companies think they need to be a [joint-venture] or a franchise here to succeed. Short-term, it probably gives you an easier start, but in the long-term, I think most companies are better off going it

In the Japanese music business, there's saihan seido [retail price maintenance]. Legally, we can't discount Japanese-made product. So you have to be able to com-

Describe one of the weirder experiences you've had in Japan.

Sometimes I'll go to a construction site, maybe wearing a suit, and I'll be asked to take off my shoes and wear slippers that are typically half the size of my feet, and walk up



Aisles of styles: Shibuya's genre sections

and down stairs in the construction site in these slippers. I'm always wondering, are they worried that my shoes are going to damage this concrete? (Laughs) I always feel very ridiculous, sliding through a construction site like this. Americans wear boots with steel toes, but in Japan, construction workers wear *tabi*-style, rubber-soled kind of moccasins, almost the opposite.

Also, I have had the pleasure of experiencing many exotic Japanese foods like *shiokara* (salted octopus guts), kujira (whale), shirauo (small, live fish) and basashi (raw

How has Japan's recession affected Tower?

There was a period in '94-'95, after the "bubble economy" era, where there were a lot of shopping centers that were built or substantially built, and owners were very worried about filling them and getting money back out of them. That worked very much in our favor, because, by that time, we were established as a name brand and had a good track record. People knew we drew lots of young customers, and people came to us with good offers to go into new locations. So that's been very helpful because real

CONGRATULATIONS

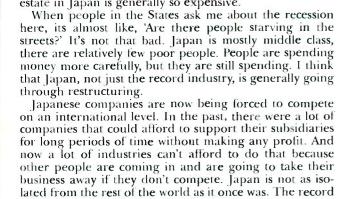


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estate in Japan is generally so expensive.



companies here are having a hard time of it. There has



Walls of sound: Tower Japan listening stations

been a lot of restructuring; sometimes people who have been in the industry for a long time and are in their 40s or 50s are getting laid off, not knowing where their next job is coming from, and some are forced to go into other industries. Just a few years ago, such layoffs would be unthinkable.

Is Tower Japan run as an American company or a Japanese company?

We are an American company. We honor the vision of Russ Solomon as to what a record store should be: wide selection, a knowledgeable staff, an interesting, fun environment for people to shop in, convenient hours. So we've always modeled ourselves on that American concept. But we have fewer than 10 foreigners on our staff of 1,400 people. So, obviously, most of the thinking in our company is

Continued on page 84







KEITH CAHOON: THE BILLBOARD INTERVIEW

Continued from page 83

Japanese. We've tried to adapt to the Japanese market, and we seem to be doing OK.

What are some differences between the way business is done in the U.S. and in Japan?

Well, real-estate contracts are done completely differently here. American real-estate contracts are half the size of a phone book, and people usually make leases for 20 years at a time, and lawyers are involved on both sides. In Japan, businesses have two-year leases, by and large. And a lot more things are left to the good faith of the parties involved, which I personally like, but it's different from the way things are done in the States. The first time you send a real-estate contract from Japan to America, lawyers freak out.

And, because of the "Large-Scale Retail Stores" law, we have to close our stores a certain number of days per year and limit our hours, which hurts us and the consumer, but caters to certain special interests. It is a bit of a cliché, but



Hiroshi Takano plays the Kyoto location.

Japan thinks more long-term and has more respect for a person or company's history. People are very aware of how they and others appear, their reputation. Japan does things carefully, where America likes to do things quickly, and, of course, there are advantages to both.

Any comments about what it's like to be a foreign resident of Japan?

My standard answer used to be that, in Japan, if you're a foreigner, you're always treated specially—sometimes especially good, sometimes especially bad. People always do notice that you're a foreigner. Sometimes I wish that wasn't so, but you can't change that reality. When I first came here, I used to eat in restaurants by myself quite a lot, because I was a single guy, working late. I would go into restaurants, and sometimes people would go, "Gaijin dame!" ("No foreigners!"), looking me right in the eye. Then I'd go to another place, and there'd be five guys who want to shake my hand and buy me a beer!

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Merchants Marketir

On 20th Birthday, RED Dist. Prepares For Future Challenges

BY ED CHRISTMAN

SOUTHBURY, Conn.-With the year 2000 fast approaching and the Internet promising great changes, the RED Distribution company convention was themed "RED Ahead 2000" to help prepare staffers for the challenges of the new millennium.

Ken Antonelli, senior VP/GM of RED, kicked off the convention, which was held July 21-24 at the Heritage Convention Conference Center here. with a keynote address in which he told the 107 staffers present, "I know many are concerned that the forces of technological change will upgrade you right out of a job. But I am here today to tell you that is not the case."

Since music is constantly reinventing itself, why should the business of music be any different? he asked, according to a copy of the speech, which was made available to Billboard.

"We look at the Internet not as a competitor but as a new avenue for our company to explore," he said. He

pointed out that recent experiments with releasing music through the Internet have been interesting, "but they have been more like publicity activities than true distribution."

He noted that it will take a while before a physical infrastructure is in place to allow high-speed Net access at home, which would truly begin a

seismic shift in how the music industry conducts business.

But he also pointed out that the movie business had survived

technological revolutions from broadcast TV and videocassette recorders. "In both cases, business changed in ways that no one really foresaw," Antonelli said. "We will deal with this new [Internet] challenge.

"Our company has weathered the last 20 years in business and emerged stronger; more focused, and ready for what the future brings. That's why this convention, while a celebration of our past, is really about our future."

The convention began Wednesday night with a birthday party for the company; Warlock recording artists DJ Skribble and DJ Anthony Acid spun records, and the Freshmaka, a Moonshine act, performed. On Thursday, seminars were interspersed with product presentations from the company's labels.

Pandisc and Samson were the first two labels, followed by Warlock, which featured performances by Newkirk and IV-V-VI. The day portion ended with presentations from Loose Groove and Victory.

In the evening, Roadrunner gave one of the most creative presentations—themed around airplanes and airports. Label senior VP/GM Jonas Nachsin noted Roadrunner had enjoyed a 15% increase in sales in 1998 and this year is running 24% ahead of last year's pace. Recently

named label president Derek Shulman said the label is diversifying beyond its hard rock/alternative rock niche to become a full-service inde-

The evening ended with a Type O

Negative listening party and a rocking performance by the Misfits.

On Friday morning, Nancey Jackson performed during the Harmony presentation and Michal performed

(Continued on page 90)

Study Says 2 of 3 Consumers Still Leery Of Web Purchasing

A NEW ONLINE RESEARCH report has troubling implications for the fast-growing music retail business on the Internet. It concludes that nearly two out of three Americans don't trust E-commerce sites.

Internet research company

Jupiter Communications says that 64% of online consumers "are unlikely to trust a Web site even if the site prominently featured a privacy policy."

Jupiter blames the media, charging reports in the press about privacy on the Internet have spooked consumers. But Jupiter says that consumers are confused about the issue. It isn't really privacy that worries them; it's security of

credit-card information. It's difficult to quantify how many people are not buying CDs because they're afraid to give their creditcard numbers to a Web site. No matter that most online merchants give consumers the option of calling a toll-free number to make a purchase. Jupiter advises E-commerce companies to take a more active role in educating consumers about the safety of their transactions.

N OTHER ONLINE research, Web measurement company Media

Metrix has issued reports showing double-digit growth in the number of visitors to Web sites and the amount of time they spend on them.

Media Metrix says the total number of Internet users at home and at work combined increased 11% to

62.9 million in July from 56.6 million in the same month last year.



As for time spent on-

by Don Jeffrey

line, Media Metrix finds that people accessed the Web an average of 12.1 days in July, up nearly 20% from

10.3 days a year ago. Users on average were online 7.9 hours in July, up from 5.8 hours the year before.

The No. 1 Web site in July at home and work, according to Media Metrix, was Yahoo.com, which drew 32.2 million unique visitors ("unique" meaning each individual visitor is counted only once). The Yahoo! portal, by this account, attracted 51.3% of all Internet users. In second place, with 30.2 million visitors, was AOL.com.

Lynyrd Skynyrd's A Winner With CMC, Wal-Mart

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—How many tour dates does it take to introduce a new album to the masses? In the case of Lynyrd Skynyrd, the answer may be just one.

The seminal Southern rock band gave its new studio album, "Edge Of Forever," a promotional kick-start when it played an Aug. 10 concert at the Fillmore Theatre in Denver that was broadcast live in every Wal-Mart store across the U.S.

The first half of the two-hour show. a benefit to aid the Never Forgotten Fund that honors the slain students of Columbine High School, was simulcast on Wal-Mart TV in 2,100 stores equipped with digital departments; it was broadcast via radio in all 2,900 Wal-Mart stores.

Wal-Mart has organized similar live



LYNYRD SKYNYRD

broadcasts for the likes of Garth Brooks in November 1998 and Brandy and Britney Spears this June.

"We'd been talking to [Wal-Mart distributor] Anderson Merchandisers about doing something like this since last January, and the opportunity finally seemed to line up with the new record coming out and the band doing a major concert tour," says Mike Carden, GM of Skynyrd's label CMC

International/BMG. "I think the concert broadcast was hugely responsible for the initial sales of Garth Brooks' record'

With that golden opportunity ahead, Carden says, it was critical that everything leading up to the broadcast be timed perfectly. "BMG just bent over backwards to make sure we got everything right, from generating awareness to getting the product out on time," he says. "They've done some extraordinary things to make sure this thing works.

Although CMC has done television broadcasts of concerts in 60-plus markets for such acts as George Thorogood, Christopher Cross, and Little Feat, Carden says, the label had never done anything on this scale. "This was the first time we've done anything

(Continued on page 90)



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HASTINGS ENTERTAINMENT reports that net income rose 16.1% in the second fiscal quarter to \$2.1 million from \$1.8 million in the same period a year ago. Revenue for the three months that ended July 31 increased 12.3% to \$102.4 million from \$91.2 million. Sales from stores open at least



a year were up 4.9%. The Amarillo, Texas-based retailer has opened 10 superstores this fiscal year for a total of 139 and expects to open 10 more.

THE NATIONAL ASSN. OF RECORDING

MERCHANDISERS (NARM) is holding its annual Fall Conference Sept. 15-17 at the Coronado Island Marriott in Coronado, Calif. After opening remarks by NARM chairman Stan Goman, there will be a state-ofthe-industry panel discussion moderated by Ted Cohen, executive VP of DMN Consulting. The closing program will include a presentation by Ken Cassar, an analyst at online research firm Jupiter Communications, followed by a workshop on source-tagging.

READER'S DIGEST ASSN. reports that operating profit from its books and home entertainment segment, which includes recorded music and video, rose 62% to \$80.8 million in the fiscal year that ended June 30. Profit was up because the company has made "significant reductions in promotion and overhead costs." Revenue from the segment fell 8% to \$1.54 billion as a result of the reduced mailings as well as the elimination of some unprofitable businesses, such as a video series in the U.K.

TRANS WORLD ENTERTAINMENT CORP. has signed a deal with Juno Online Services, which provides E-mail and Internet access, to market Trans World's products from its Web site (www.twec.com) to Juno's more than 7.2 million subscribers. Trans World will have exclusive rights to sell recorded music through the Juno service.

TCI MUSIC reports that consolidated revenue for the guarter that ended June 30 rose 24.1% to \$18 million from \$14.5 million a year earlier because of growth in the subscriber base of DMX, which programs music as Digital Music Express. Consolidated cash flow increased 32.6% to \$6.5 million from \$4.9 million. The company restated its results after transferring the assets of the Box Worldwide and SonicNet to a joint venture with MTV Networks in exchange for a 10% stake.

NAVARRE says it has received an investment of \$8.5 million from Fletcher International Ltd., a Fletcher Asset Management fund. The deal provides for an additional \$29 million investment over the next three years.

MUSICMAKER.COM reports that its net loss widened to \$3.6 million in the second fiscal quarter from \$830,215 in the same quarter a year ago. During the quarter the company booked non-cash charges of \$1.5 million for the amortization of prepaid license fees to record labels. Sales in the quarter increased 345% to \$47.671.

BLOWOUT VIDEO, operator of five video stores, has received a \$3 million line of credit financing from a private investment firm, according to parent company Rentrak. Blowout plans to use the funds to open new stores and develop its Web site. Blowout has relocated its corporate offices from New York to Union, N.J.

THUMP RECORDS, an independent label, is establishing Thump Films for low-budget, direct-to-video movies targeting the Latino market. Universal Music & Video Distribution will handle the titles. The first releases, on Sept. 21, will be "No Mothers Crying, No Babies Dying" and "Suckers," with soundtrack albums out Oct. 5.

FOX ENTERTAINMENT GROUP reports that cash flow (operating income before amortization and depreciation) rose 14% to \$1.03 billion in the fiscal year that ended June 30 from \$906 million the year before. Revenue was up 15% to \$8.1 billion from \$7 billion. Cash flow for Fox's filmed entertainment unit was up 36% to \$396 million, aided by the home video release of "Titanic," which the company says has sold 57 million units.

 $\textbf{BORDERS GROUP} \ reports \ a \ second-quarter \ net \ loss \ of \$2.6 \ million-due$ to a \$3.4 million loss from Borders.com—compared with a profit of \$2.4 million a year ago. Profit from the stores was \$800,000. Sales were up 15.6% to \$631 million. Sales from stores open at least a year rose 4.4%.

BARNES & NOBLE reports a net profit of \$23.5 million in the second fiscal quarter, mostly due to a \$25 million gain from the initial public offering of barnesandnoble.com, of which the retailer now owns 37%. Last year the company reported a \$5.7 million net loss. Sales rose 9.8% to \$727.2 million, and sales from superstores open more than a year were up 6.6%

CBA Honors Retailer And Distributor

Northwestern Book Store, Chordant Given Awards At Convention

BY PATRICIA BATES

NASHVILLE—Northwestern Book Store and Chordant Distribution Group are the Christian Booksellers Assn.'s (CBA) store and supplier of the year.

The awards were presented at the CBA's recent 50th-anniversary convention in Orlando, Fla.

Northwestern in Roseville, Minn. was singled out from among 3,241 Christian retail locations. Northwestern is a seven-store chain with \$3.64 million in sales; it is owned by Robert Cutshall in the Twin Cities area of Minneapolis-St. Paul.

'This is also his 50th year in the industry," says manager Ted Steen. "I think CBA selected us because we have about five times the inventory turnover, and the average is 21/2

Northwestern expanded from 7,000 to 14,000 square feet in 1998, and it has gained more visibility by having windows on the mall street level. This year, music will make up 22% of sales and video 5%. The store reports to SoundScan.

Supplier of the year Chordant won six awards. The company and John Nardini, its VP of marketing, were lauded by CBA as an Individual Impact x 2 Innovator.

The CBA began its economic "Impact x 2" campaign two years ago. The CBA's goal for the campaign is to have its 2,500-plus members double total sales by 2002. Last year, CBA stores averaged sales growth of 10.25%; the year before, the rate was 13%.

Chordant took the "Impact x 2" initiative to begin its own Retail Adviso-

ry Committee. "We invite 15 participants-who are all on SoundScanto meet with us twice a year before the CBA Expo in January and the CBA international convention in July. says Nardini. "We discuss a lot of sales concerns then, but we also visit with them about 50 to 75 days a year in the field."

Nardini says that Chordant also made up "report cards" for 25 retail music buyers who came to its hospitality suite at the convention. They were "graded" on how effectively they were ordering product.



Chordant designed its trade-show booth in Orlando like a movie theater and featured a 25-minute film on its artists and new releases.

Anchor Room won the prestigious Retailer Impact x 2 Innovator Award for increasing revenue by 82% at its Fort Wayne, Ind., store last year to \$3 million. Anchor gets 31% of its sales from music, and 5%-7% from video.

We moved from a 4,800-squarefoot location in a strip mall, and we opened our own 21,000-square-foot building two miles off the interstate,' says Pauline Holsopple, who owns Anchor with her husband, Paul. "We

went to Barnes & Noble and Borders to get ideas, but we also added our own greeter at the front door. We now have supervisors for every depart-

During the convention, CBA attendees wrote about memorable experiences in the CBA Heritage Book and viewed a CBA "time line" through history. There were special commemorative pins made for each of the last 49 years, and an official book, "His Time, His Way: The CBA Story: 1950-1999," by Stan Jantz and Bruce Bickel, was given to attendees. "Celebrating 50" drawings were held for free gifts every afternoon at the Orlando Convention Center.

The CBA was organized by Ken Taylor in 1950 with 279 other retailers and 48 suppliers at the La Salle Hotel in Chicago. Taylor is now founder and board chairman of Tyndale House Publishers.

"Fifty years is not very much in light of a millennium, but it is significant to see how much God has accomplished through our industry in such a short time," says CBA president Bill Anderson. "However, the future is where we are going to make our greatest impact. Our best days are ahead of us.

CBA is setting hopes for the future with its "Think Kids First" initiative, which is getting retailers to upgrade their children's departments. ABC Christian Book Store in Mount Vernon, Ohio, has given one-fifth of its floor space for kids' products. The Think Kids First Award went to ABC this year for its Easter promo-

As part of the "Think Kids First" program, the CBA gave \$14,532 in cash as well as thousands of dollars' worth of Bibles, books, CDs, videos, and educational resources to Edgewood Children's Ranch in Orlando. The Christian youth home for children aged 6 to 17 does not accept government assistance so it can maintain its religious freedom.

"1999 Trends In The Children's Marketplace" was one of the most attended seminars during the convention. Enrollment in the 27 seminars was up 26% over last year, according to Mark Kuyper, VP of CBA member development and marketing. Another popular seminar was "The Internet And What It Means To Christian Retailers."

The CBA is going more global, as 852 registrants from 65 nations came to Orlando. While the CBA has 15 international chapters. Europe began its first, in France, in the past year, according to the trade magazine CBA Marketplace. CBA Canada appointed Elizabeth Wiebe its executive director this vear.

The next CBA Conventions will be held July 8-13, 2000, in New Orleans at the Ernest P. Morial Convention Center and July 2001 in Atlanta at the Georgia World Congress Center. The CBA Expo 2000 will be Jan. 25-29 at the Nashville Convention Center.

EXECUTIVE TURNTABLE

HOME VIDEO. Takaaki Kusaka is appointed to the board of directors of Rentrak Corp. in Japan. He was president and a member of the board of directors of Ren-

Barbara Watts is named VP of promotions for Universal Studios Home Video in Universal City, Calif. She was president of Barbara Watts & Associates.

Mark Fisher is named VP of membership for the Video Software Dealers Assn. in Encino, Calif. He was VP of retail operations for West Coast Entertainment Corp.

Palmer Brown is promoted to marketing director of DVD and special markets for Artisan Home Entertainment in Los Angeles. He was West Coast sales director.

Peter Castro is named buyer of new and used videocassettes and DVDs for Blowout Video in Union, N.J. He was promotions manager for Valley Media.

DISTRIBUTION. Jonathan Wheeldon is appointed CFO of Universal Music and Video Distribution in Los Angeles. He was CFO of PolyGram's audio and film busi-





WATTS

nesses in Spain.

Beth Stefani is appointed VP of marketing at Alliance Entertainment Corp. in Coral Springs, Calif. She was VP of marketing for Alliance's All Media Guide division.

George Balicky is named VP of audio sales at Valley Media in Woodland, Calif. He was senior VP of marketing and merchandising for National Record Mart.

Randy Malinoff is appointed GM of K-tel Online in Calabasas, Calif. He was executive VP of marketing for the Entertainment Internet Inc.

NEW MEDIA. Jonas Gray is named VP of business and strategic development for DVD Express in Los Angeles. He was senior director of international marketing for CDnow.

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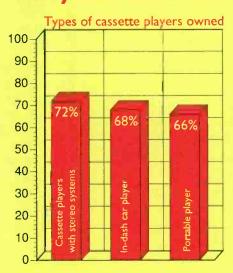






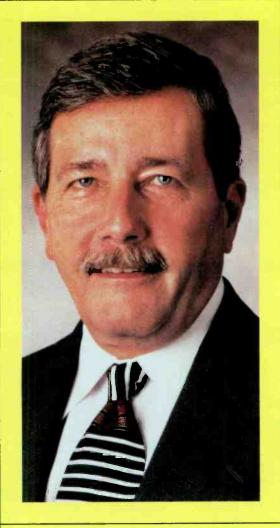
FACT: Music consumers own an average of 3 cassette players

"Cassettes remain an important part of our business," says Dick Odette, who oversees the purchasing for 1,325 specialty retail stores under the Sam Goody, Suncoast, Media Play and On Cue names in 49 states. "Sales remain particularly strong in many genres of music. We fully support cassettes and plan to continue to carry this convenient format for a long time."



Music consumers continue to be drawn to the convenience of the cassette. According to SoundScan, 72% of all music consumers own a cassette player with their stereo systems; 68% own an in-dash car player, and 66% have a portable player. And over half of cassette owners listen to their cassette players "as often" or "more often" than they did last year. It's bad business to disenfranchise such a large customer base.

Smart retailers know that it still pays to carry cassettes.





AUDIO CASSETTE COALITION MEMBERS: Allied Digital Technologies Corp.; Auriga Aurex, Inc.; BMG Entertainment N.A.; Cinram, Inc.; EMI Music Distribution; EMTEC Pro Media, Inc.; Keystone Printed Specialties; International Recording Media Association (IRMA); National Association of Recording Merchandisers (NARM); Sonopress, Inc.; Sony Music Entertainment; Sony Disc Manufacturing/DADC; Universal Music & Video Distribution; WEA Corporation

Merchants & Marketing



Majors' Fear Of Net Set Aside For Universal/Amazon Deal

Music and Video Distribution becomes the second major to open—or sell directly to-Amazon.com, according to sources. The first, you may remember, was EMI Music Distribution, which allowed the online merchant to buy direct last October (Billboard, Oct. 17, 1998).

Since last August, Amazon has been seeking direct relationships with the majors so that it can achieve the lowest possible cost for purchases. But the majors have been reluctant to sell

directly to online merchants for a number of reasons. Their hesitance had mainly to do with advertising and exporting. The majors have policies for both

issues and wanted to make sure that online merchants abide by their poli-

In the case of advertising, the majors have minimum-advertisedprice policies, and distribution executives say they had to decide what constitutes advertising online should a title be offered for less than the minimum advertised price. As for exporting, the majors don't allow it, but the online merchants did it and to some degree are still doing it. But they are moving to appease the majors by putting in place systems that allow them to fulfill orders in the country of the 800-pound gorillas of the Internet when it comes to music sales, causing the majors to be vulnerable to whatever demands Amazon and CDnow might make in the future for cooperative advertising dollars, etc. Also, with the majors all looking to sell online, they clearly were reluctant to help Amazon and CDnow fortify their market-share lead.

Now that Amazon is open with two majors and Sony Music and the Warner Music Group have agreed to buy CDnow through their Columbia House

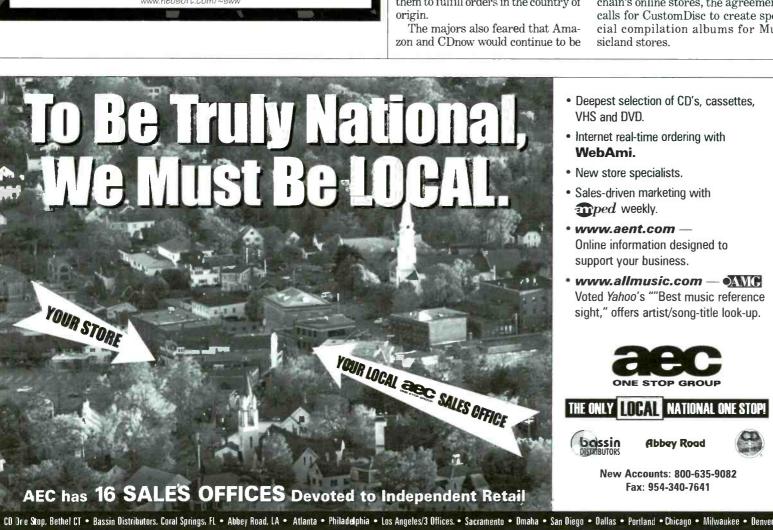
> joint venture, it will be interesting to see if the dynamics of the situation change, concerning which majors sell directly to which online

merchants.

CUSTOM DEAL: The Musicland Group has signed a deal to use CustomDisc.com as a supplier, allowing customers to create their own compilations CDs. CustomDisc has licensed a catalog of more than 200,000 songs from about 160 record labels and such acts as Rod Stewart, the Beach Boys, the Yardbirds, Genesis, Frank Sinatra, Rush, and Tone Loc, according to a Musicland press release.

In addition to allowing customers to create their own discs from the chain's online stores, the agreement calls for CustomDisc to create special compilation albums for Mu-







Arhoolie's 'Sacred Steel' Offers Rapturous Musical Devotions

few issues ago, we mentioned that Arhoolie Records is finally issuing "Sacred Steel—Live!." the fifth volume in its extraordinary documentary series, on Sept. 21. We've just received the album and can testify that it was well worth the wait.

In 1997, El Cerrito, Calif.-based Arhoolie issued the first "Sacred Steel" collection. That groundbreaking compilation took a deep look at the long tradition of steel guitar playing in Florida's African-American Holiness-Pentecostal churches. The set's studio and live tracks introduced such mas-



terful players as Willie Eason, Sonny Treadway, Aubrev Ghent. Henry Nelson, and Glenn Lee to listeners who were unaware that steel guitars had been a part of black church

services in the South for 60 years.

In late '97 and early '98, Arhoolie followed up "Sacred Steel" with individual volumes devoted to Treadway. Ghent, and the astonishing Campbell Brothers, who have emerged as the contemporary stars of sacred steel playing, thanks to their ongoing touring activities.

But "Sacred Steel-Live!" may be the supreme exposition on "steelin' in the name of the Lord." The 16-track set was recorded in 1998 and 1999, at a House of God church in Rush, N.Y.: a coffeehouse in Rochester, N.Y.; a House of God assembly in Crescent City, Fla.; and the Strawberry Spring Music Festival in Yosemite, Calif The album was scheduled for release early this year but was held up by production concerns and additional recording work.

The album once again features Eason, one of the great originators of sacred steel work, and the Campbell Brothers, as well as the Campbells' mentors, Calvin Cooke and Ted Beard, and steel prodigy Robert Randolph. Vocalists include the Campbells' splendid partner, Katie Jackson; Denise Brown; Elwood Haygood; Brother Sam Baldwin; Cooke: and Eason.

While Arhoolie's studio recordings of the sacred steel players have been magnificent, it's in a live setting that the full fire of the style comes alive; the tracks recorded in Southern churches on the first "Sacred Steel" were the unquestionable highlights of the album. The current volume offers some of the most divinely inspired guitar playing you're ever likely to hear.

Arhoolie's promotional materials for the set note, "This is not just for gospel fans," and we can attest to that statement. We were listening to "Sacred Steel-Live!" at our desk recently, when one of our colleagues wandered up, listened to a few bars of a rocking Randolph performance, and began doing an impromptu danc€. The "Sacred Steel" collections aren't just a major achievement in folkloric research—they're also an exhilarating musical experience that hits the lis-



by Chris Morris

tener in the heart, soul, and feet simultaneously.

Arhoolie, which is distributed by Koch International, promises a "Sacred Steel" live video in early 2000.

GOOD NEWS, CLASH FANS: Joe Strummer, former front man for England's mightiest punk-rock band, the Clash, will release his first solo record in a decade on Oct. 19. "Rock. Art And The X-Ray Style" will be issued by Hellcat Records, the indie imprint distributed by Epitaph Records and operated by Tim Armstrong of Rancid. Though Strummer has popped up on the soundtracks to such pictures as "Straight To Hell" and "Sid & Nancy," he hasn't released a solo album since 1989's "Earthquake Weather.

(The timing of the Strummer release represents a boon for Clash aficionados: A week earlier, Epic plans a release for "From Here To Eternity," a truly thrilling Clash live album culled from U.S. and U.K. shows recorded between 1978 and '82.)

LAG WAVING: Isotope 217, which just released its second album, "Utonian Automatic," on Chicago-based Thrill Jockey Records, is the latest in an ever-evolving perplex of Windy City instrumental bands that share



ISOTOPE 217

The quintet includes drummers John Herndon and Dan Bitney and guitarist Jeff Parker of the reigning Chicago avant-rock unit Tortoise. Parker also works with the jazz-based Chicago Underground Orchestra, whose cornetist, former Flag Waver Rob Mazurek, also performs with Isotope 217. The group is rounded out by bassist Matt Lux of Tranquility

Missing in action on "Utonian Automatic" is trombonist Sara P. Smith, another shared member of Isotope 217 and the Chicago Underground Orchestra. Smith has been sidelined since last summer with some serious physical ailments.

"She has really severe muscle stress in her wrists," Herndon explains. Smith began to experience tendinitis pain, he says, and "she had a couple of falling injuries where she hurt her wrists even more. Now she can't play

Smith's absence wrought profound changes in Isotope's musical approach. "It made us rethink what we were doing, because we lost a voice," Herndon says. "Sara was the Dennis Rodman of the group. She brought crazy energy to the group . . . There are some tunes we just don't play anymore. The new songs have been written with everyone thinking that Sara won't be back for a while. We had to think about compositional structure differently.'

Though Tortoise and Isotope 217 share some sonic similarities, the groups' methodologies are very different, according to Herndon.

"The solos are improvised, but the songs were written as a band practicing," he says of Isotope 217's work. "We played those songs live before we ever recorded them, which was the opposite of the Tortoise stuff."

Still, the music on "Utonian Automatic," like some of Tortoise's material and much of the Chicago Underground Orchestra's, does bear the marked imprint of '70s Miles Davis. "We all dig that stuff," says Herndon. "I was just listening to [Davis'] 'Live Evil' last night. But that's just one thing [in our sound] . . . That's something we're trying to get more away from, although it's fun to come out and blast, play loud funk, and just rock.'

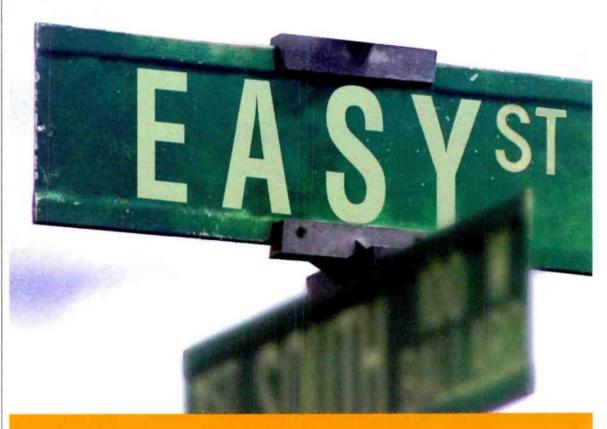
Isotope 217 will be touring this fall and winter: The group plans three weeks of East Coast shows starting in late September and West Coast

In the interim, Herndon and the other Tortoise members will back Brazilian tropicália legend Tom Zé, with whom the group toured this summer; on some dates in his home country.

"It'll be fun, but it makes me nervous to play those songs to a Brazilian audience," Herndon says.

Tortoise also is planning a new album for a 2000 release. "We're in the middle of trying to figure out how to approach songwriting," Herndon says. "We're going to reassess the group sound and maybe get rid of a bunch of instruments . . . We want to keep challenging ourselves and not fall into any obvious or expected

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ON 20TH BIRTHDAY, RED DIST. PREPARES FOR FUTURE CHALLENGES

(Continued from page 85)

during the Red Ink presentation, with the afternoon featuring product presentations by Metal Blade and Shrapnel. In the evening, Epitaph head of sales Dave Hanson noted that RED's attention to detail had helped the label increase its catalog business by 50%.

As for current product, he said that the label has been successful in developing the "Punk-A-Rama" compilation series and tour into a huge brand name. Furthermore, he thanked RED for helping Tom Waits achieve his "biggest record ever" with "Mule Variations." He said that Epitaph wanted to make this album a gold record and promised cooperative advertising dollars for the fourth quarter to help reach that goal. The Epitaph portion of the convention was capped off by a performance from the Pietasters.

Saturday kicked off with a product presentation from Nitro, followed by one from Li'l Joe Records. Joe Weinberger, label president, thanked RED for helping to increase the label's catalog sales by 300%. Then Fat Wreck weighed in with a product presentation built creatively around a video of the label's staff driving in a van, listening to upcoming releases

The afternoon saw Moonshine Records execs discuss their extensive grass-roots marketing efforts, which the company undertakes to ensure its retail music sales; next was a product presentation from the newly signed Artemis, featuring a Cindy Bullens performance.

The evening was reserved for staff awards. The company's Southern region, headed up by Doug Wiley, won the region of the year award. Management awards were presented to Jon Stickland, who won the sales manager award, and Irma MacLeod, who won for marketing manager of the year. Both are in the company's West Coast region.

Other individual awards were presented to Ron Backer, of the national

We look at the Internet not as a competitor but as a new avenue for our company to explore'

– KEN ANTONELLI –

account group, who won sales representative of the year; Bob Morgano, of the Northeast region, who won the account service representative award; and Brigette Gary, of the South region, won the urban marketing representative award.

The rookie of the year award was presented to Nick Camooso of the East Coast region; Carina Savage won for inventory manager of the year. Distinguished service awards were presented to Tova Hoffman, VP of prod-

uct development, and Alan Becker, VP of accounting and human resources, each 20-year veterans with RED.

In his acceptance speech, Becker acknowledged the role former Relativity label president Sal Licata had in shaping RED in the past five years.

The convention ended with a presentation by the newest label in the RED portfolio, Loud, which was acquired in June by Sony Music and then had Relativity folded into it. Randy Roberts, Loud senior VP/GM, told RED staffers, "We want to work with everybody; we don't like to dictate." He encouraged RED staffers to call him and Loud with marketing ideas. He also pointed out that "Loud likes to take chances." After the product presentation, Loud recording acts Dead Pres, the Beatnuts, and Inspecta Deck performed live to end the convention.

Earlier in the day, RED held a seminar for its labels, explaining how the company is structured and what services it can offer them. For example, Jolene Boling, North Central regional director, noted that the company has 24 account service representatives, "who hit about four to six stores a day." She added that RED has the ability to hit 300-600 stores a week.

While RED is structured in four regions and a national account group, Antonelli, in an interview with Billboard, said the retail consolidation of the past two years has led RED management to see "if the system is working the best it possibly can." If it can find ways to service accounts better, RED will change, he said, getting back to the theme of his opening address, which noted that change should be embraced by RED staffers.

In that address, he said that whatever changes occur in the music business, RED will react to them to ensure that the company thrives in the future.

"I hope that all of you here today understand that together we are what makes RED a great company," Antonelli said at the convention. "You are our greatest resource in conquering the challenges that lay ahead as successfully as you've helped conquer the challenges of the past."

LYNYRD SKYNYRD'S A WINNER WITH CMC, WAL-MART

(Continued from page 85)

with a retailer as the vehicle," he says. There are several unique things that go along with that, he says, most of

them stemming from the label's ability to share in the powerful Wal-Mart promotional machine and pocketbook.

A broad radio campaign that began in July homed in on classic rock and active rock stations that were in the strongest Wal-Mart markets and in cities that have been Skynyrd-friendly through the years. CMC supplied stations with limited-edition autographed CDs, autographed posters, and a copy of an interview the band recently conducted specifically for the campaign.

"This band has been up and down and through tremendous troubles, Carden says

Part of the campaign includes an exclusive Q&A interview disc on which band members talk about their reason for doing the concert, the Wal-Mart angle, and the whole album experience. Selected stations also received Peavey guitars autographed by band

On the heels of that campaign, the album's first single, "Workin'," generated heat when it debuted July 13. At press time it was No. 21 with a bullet on Billboard's Mainstream Rock Tracks chart.

The concert and album release have been accompanied by a massive in-store promotional campaign that began back in early July. Carden says Wal-Mart created huge amounts

of point-of-purchase (POP) materials, including posters, stand-ups, and out-of-department displays that housed product in aisles throughout the store. Those POP displays remained in place for two weeks after street date; an end-cap program was scheduled to run for a month after street date.

Carden calls the marketing campaign for the broadcast and album a true joint effort between label and retailer. "Wal-Mart is supporting a great deal of it," he says. "They are putting in tremendous effort here. It's a 50/50 endeavor."

Carden adds that the Lynyrd Skynyrd broadcast made sense for the chain, which has been putting more emphasis on live concert broadcasts during the past two years.

"They traditionally sell a ton of Lynyrd Skynyrd records in every part of the band's life-catalog and

Given the smooth setup and strong results of the promotion, Carden says he will be on the lookout for chances to place other acts on Wal-Mart's radar

"We would love to do it again," he says. "Of course it has to be the right artist at the right time. The most important thing is that the artist fits Wal-Mart's profile. For us to even propose it, it has to be a record that can perform and a band that can perform well in that environment and has a really strong fan base.

FOR THE RECORD

In an article on DVD Audio that appeared in the Merchants & Marketing section in Billboard's Aug. 28 issue, Mike Fidler, Sony Electronics senior VP of home audio/video marketing, should have been quoted as saying, "DVD Audio is another aspect of the [DVD] platform that holds great promise, and some people believe that DVD Audio will do for music what DVD Video did for movies. However, DVD Audio must contend with the established CD, currently enjoyed by 700 million music enthusiasts worldwide. The infrastructure necessary to support DVD Audio's multichannel capabilities is not yet fully realized, and this launch will coincide with the introduction of another high resolution format, Super Audio CD."

Top Pop. Catalog Albums...

Billboard.

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10	18	CURB 77886 (10.98/16.98) BARRY WHITE ▲	GREATEST HITS VOLUME 1	1
18	- 1	CASABLANCA 822782/IDJMG (5.98/11.98) STEVE MILLER BAND ▲8	GREATEST HITS 1974-78	2
19	_17	CAPITOL 46101 (7.98/11.98) JAMES TAYLOR ◆11		3
20	19	WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	4
21	20	SHANIA TWAIN ◆11 MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	2.
22	26	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (10.98/14.98) HS	SMASH	14
23	23	PINK FLOYD ◆ ²³ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	5.
24	22	INSANE CLOWN POSSE ▲ ISLAND 524442/IDJMG (10.98/16.98)	THE GREAT MILENKO	9
25	21	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) ■S	KORN	1
26	24	RAGE AGAINST THE MACHINE ▲2	RAGE AGAINST THE MACHINE	19
		EPIC 52959* (10.98 EQ/16.98) IIS BEASTIE BOYS ▲ ⁸	LICENSED TO ILL	
27	29	DEF JAM 527351/IDJMG (10.98/16.98) CREEDENCE CLEARWATER REVIVAL	▲4 CHRONICLE VOL. 1	4
28	25	PANTASY 2* (12,98/17.98) DAVE MATTHEWS BAND ▲ ⁵ UND	ER THE TABLE AND DREAMING	3
29	27	RCA 66449 (10.98/16.98) METALLICA ▲6	AND JUSTICE FOR ALL	21
30	28	ELEKTRA 60812/EEG (11.98/17.98)	THE IMMACULATE COLLECTION	4
31	35	SIRE 26440*/WARNER BROS. (13.98/18.98)		2
32	32	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	4
33	31	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	3
34	30	BRUCE SPRINGSTEEN ▲ ⁴ COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	7
35	43	TOOL ▲ ² VOLCANO 31087* (10.98/16.98)	AENIMA	14
36		BEE GEES ▲ ² POLYDOR 800071/INTERSCOPE (13.98/22.98)	BEE GEES GREATEST	6
37	34	KORN ▲	LIFE IS PEACHY	9
		IMMORTAL 67554/EPIC (10.98 EQ/16.98) STYX ● ANA (40387/INTERSCORE (10.98 (17.98))	GREATEST HITS	
38	33	A&M 540387/INTERSCOPE (10.98/17.98) AC/DC ▲ ²	LIVE	1
39	49	EASTWEST 92215/EEG (11.98/17.98) ERIC CLAPTON ▲	THE CREAM OF ERIC CLAPTON	9
40	37	POLYDOR 527116/UNIVERSAL (10.98/17.98) SUBLIME	40 OZ. TO FREEDOM	8
41	40	GASOLINE ALLEY 11474/MCA (10.98/16.98) ■S AC/DC ◆16		1.
42	44	EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	2
43	41	CHRIS ISAAK ▲ REPRISE 45845/WARNER BROS. (10.98/16.98)	FOREVER BLUE	_4
44	39	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	36
45	_	JEWEL \$\textstyle 9 ATLANTIC 82700*/AG (10.98/17.98) \$\textstyle HS	PIECES OF YOU	17
46	48	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98	GREATEST HITS	6
47	38	VARIOUS ARTISTS ●	VEGGIE TUNES	Г
	30	BIG IDEA/WORD 6936/LYRICK STUDIOS (6.98/10.98 FLEETWOOD MAC ▲ 4	THE DANCE	2
48	_	REPRISE 46702/WARNER BROS. (10.98/17.98) GARTH BROOKS ◆ ¹⁰	THE HITS	7
49	42	CAPITOL (NASHVILLE) 29689 (10,98/15.98) BARENAKED LADIES ▲	ROCK SPECTACLE	19

Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and fop Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gotd). ▲ 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 albums'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, labets are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ®1999, Billboard/BPI Communications, and SoundScan, Inc.

RED Rallies The Troops For A Colorful Confab



Shown at a presentation from Warlock Records, from left, are Carl Griffin, senior VP of A&R at N2K Encoded Music; Ken Antonelli, senior VP/GM of RED Distribution; Adam Levy, president/CEO of Warlock Records; Diana Lemchak, executive VP of Warlock Records; and Alan Becker, VP of product development at RED Distribution.



Shown at the Epitaph Records presentation, from left, are Alan Becker, VP of product development at RED Distribution; Mark Mauer, president of Fat Possum Records; Ron Coleman, marketing executive at Epitaph Records; Ken Antonelli, senior VP/GM of RED Distribution; E.J. Kerwin, marketing executive at Epitaph Records; and Dave Hansen, marketing executive at Epitaph Records.



Roadrunner recording act the Misfits do a set.



Loud Records act the Beatnuts perform at the convention

SOUTHBURY, Conn.—RED Distribution recently celebrated its 20th anniversary at a convention dubbed RED Ahead 2000, held July 21-25 at the Heritage Convention Resort here. The convention featured three days of meetings, presentations, and shows, culminating with an awards dinner and presentation on July 24.



RED Ink/Columbia recording artist Michal performs during the RED Ink label presentation.



Epitaph recording act Pietasters offer a taste of their music



Shown at the Loud Records session, from left, are Randy Roberts, GM of Loud Records; Ken Antonelli, senior VP/GM of RED Distribution; Rich Isaacson, president of Loud Records; and Jonathan Rifkind, executive VP of Loud Records.





Ken Antonelli, RED senior VP/GM, delivers his keynote address to the entire RED staff



Shown at the Warlock Records presentation, from left, are DJ Skribble, Warlock recording artist; Ken Antonelli, senior VP/GM of RED Distribution; and Anthony Acid, Warlock recording artist.



Shown at the award ceremony honoring the sales representative of the year, from left, are Lou Tatulli, VP of field sales at RED Distribution; award recipient Ron Backer, sales manager for RED Distribution Minneapolis; and Ken Antonelli, senior VP/GM of RED Distribution.

Pictured, from left, are Jeff Brody, president of JRB Sales & Marketing Innovations; Ken Antonelli, senior VP/GM of RED Distribution; Michael Krumper, executive VP/GM of Artemis Records; Artemis artist Cindy Bullens; and Alan Becker, VP of product development at RED Distribution.



Harmony recording artist Nancey Jackson performs during the Harmony label presentation.



Awards for dedicated service (20 years with RED Distribution) were given at the convention. Shown, from left, are award recipient Alan Becker, VP of product development at RED Distribution; award recipient Tova Hoffman, VP of accounting services and human resources at RED Distribution; and Ken Antonelli, senior VP/GM of RED Distribution.



Pictured at the Roadrunner Records event, from left, are Bob Johnson, national sales director of Roadrunner Records; Tom Tighe, manager of Northeast regional sales at Roadrunner Records; Derek Shulman, president of Roadrunner Records; Stacey Topkin, director of Southern regional sales at Roadrunner Records; Ken Antonelli, senior VP/GM of RED Distribution; Doug Keogh, VP of sales at Roadrunner Records; Michael Canter, senior VP/GM of Roadrunner Records; Kathie Merritt, manager of Los Angeles sales at Roadrunner Records; and Scott Stiglich, manager of Midwest regional sales at Roadrunner Records.

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New Media

MERCHANTS & MARKETING

OpenSpace Launches With Radio Web Services

Seattle Co. Offers Customizable Content, Including E-Commerce Options

This week's column was prepared by quest columnist Catherine Applefeld

RADIO DAYS: The longtime community-action slogan "Think globally, act locally" is also an apropos mantra for new Seattle-based company OpenSpace.com, which seeks to infuse local radio stations' Web presence with customizable content and a means to generate revenue.

OpenSpace, which makes its formal debut at the National Assn. of Broadcasters Convention—held Tuesday (31)-Friday (3) in Orlando, Fla.—will provide stations with services including E-mail, chat, news, sports, weather, stock quotes, horoscopes, and commerce opportunities, as well as sell advertising for the site. The stations would then simply provide their brand identity, their music, and any additional content, such as local lottery information, that they want to include.

Founded by Jeff Lill, one of the chief architects behind the Microsoft. Network, and VP of marketing Richard Rosen, OpenSpace uses a variation on the HTML-based dynam-

ic publishing technology that helped fuel Microsoft Networks' content. "Yes, it's all about the content and the brand, but right now the technology also matters," says Rosen. "If you are publishing with the wrong technology, you are losing a good majority of what you can achieve on the Internet."

The concept of localizing sites has been kicking around the Internet almost since its inception and was at the heart of Time Warner's nowdefunct Pathfinder network, as well as the local affiliate "NBC Neighborhood" initiative of NBC, which more recently has focused its Internet strategy on Snap.com and Xoom.com.

OpenSpace is not the first company to provide a means for stations to sell music online. GetMedia and WebRadio in June joined forces to enable WebRadio's more than 90 affiliates to sell CDs directly from their playlists. The GetMedia technology enables users listening to a song to click a button and see the title, get artist information, and buy the CD without leaving the site.

But Rosen says that both individ-

ual stations and station groups that have various pieces of the puzzle are all falling short of the complete portal picture. "There are lots of people who want to do portals, and we are the portal fairy," he says.

OpenSpace is about the whole local experience. You just don't come to a site to buy music from the playlist. If we can replicate the features of a Yahoo! or Excite, at the end of the day we believe people will spend a lot more time on a station's site . . . Right now, the fact is that a lot of these sites suck, and the local ad guys don't want to sell them. We are focused on making the sites good, quality destinations.

The company is looking to do barter/syndication deals with both individual stations and station groups. Its first client is R&B station Kiss104.7 Atlanta (www.kiss1047. com), a Ring Radio affiliate; Ring's Nashville R&B station will come online at the end of August, Rosen says. "We administer the software and do the content deals and give the stations an easy-to-use Web-based technology to publish content."

As for the content it brings to the party, OpenSpace has deals with UPI for national and world news, Launch for entertainment news, and Get-Media for music sales.

(Continued on page 117)

TRAFFIC TICKER **Top Music Info Sites**

Duration

VERAGE MINUTES PER VISITOR PER MONTH

1. imusic.com	,				,		,				į.						2	7.3
2. billboard.cor	n	١																. 13
3. nsync.com .						þ	×				,	,					1	1.1
4. mtv.com			,			,	į	į	i				•				1	0.7
5. polistar.com		,	,	,		,		·	,		,	,			,	í	1	0.1
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8. country.com						4 1												7
9. backstreetbe	٥,	ľ	s.	c	0	п	1					1					÷	6.6
10. vh1.com	·						į			3							×	5.4

Unique Visitors (in 000s)

HOUSEHOLD INCOME

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1. mp3.com			,			,													498
2. mtv.com									i			1			į				435
3. ubl.com			i	,	,		i								,				321
4. launch.com.						,					i						1		232
5. rollingstone.	c)(n			,			,		,	,			,				174
6. country.com					1					è	·		á		,				150
7. bmg.com										í	0					į		,	123
8. imusic.com .				ė		,				r								,	122
9. pollstar.com						b	,		Le										122
10. peeps.com				,			i												115

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1. mtv.com	. ,						1												943
2. vp3.com									ě		,		•	•	į,	•	,		609
3. launch.com	١.					,	×	ř		,					,	•			508
4. ubi.com											ì				,			ì	511
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8. polistar.com	n							i	×			Ġ	,						203
9. vh1.com	ö									.19			,	i				i	198
10. backstree	tŁ	00	y	5	٠.	:(10	n					,						190
			-																

Source: Media Metrix, June 1999. Sites categorized by Biliboard. Media Metrix de-fines unique visitors as the actual number of users



Billboard.

SEPTEMBER 4, 1999

Top Internet Album Sales.

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM INTERNET SALES COLLECTED, COMPILED, AND PROT TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL		BILLBOARD 200 RANK			
1	2	10	SUPERNATURAL ARISTA 19080 1 week at	SANTANA	10			
2	1	10	MIRRORBALL ▲ ARISTA 19049	SARAH MCLACHLAN	17			
3	4	14	MILLENNIUM ▲ ⁷ JIVE 41672	BACKSTREET BOYS	1			
4	3	9	SIGNIFICANT OTHER ▲ 3 FLIP 90335*/INTERSCOPE	LIMP BIZKIT	4			
5	6	11	CALIFORNICATION ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	12			
6	7	10	ASTRO LOUNGE ● INTERSCOPE 90316	SMASH MOUTH	11			
7	8	2	RUNAWAY BRIDE ▲ COLUMBIA 69923/CRG	SOUNDTRACK	8			
8	11	4	BLUES POLYDOR 547178/UNIVERSAL	ERIC CLAPTON	102			
9	12	5	DIZZY UP THE GIRL ▲ ² WARNER BROS. 47058	GOO GOO DOLLS	31			
10	5	3	FORGET ABOUT IT ROUNDER 610465/MERCURY (NASHVILLE)	ALISON KRAUSS	91			
11	9	7	RUNNING WITH SCISSORS ● WAY MOBY 32118/VOLCANO	WEIRD AL YANKOVIC	38			
12	10	15	RICKY MARTIN ▲ ⁵ C2/COLUMBIA 69891*/CRG	RICKY MARTIN	7			
13	18	5	LIVE IN TEXAS CURB 11964/MCA	LYLE LOVETT	160			
14	NE	wÞ	STRANGE TIMES THRESHOLD 53565/UNIVERSAL	THE MOODY BLUES	93			
15	14	6	DEVIL WITHOUT A CAUSE ▲ ² LAVA/ATLANTIC 83119*/AG ES	KID ROCK	9			
16	16	9	5 ▲ VIRGIN 47758	LENNY KRAVITZ	41			
17	NE	wÞ	MARY MCA 11929*	MARY J. BLIGE	2			
18	RE-ENTRY SURRENDER FREESTYLE DUST 47610*/ASTRALWERKS			THE CHEMICAL BROTHERS				
19	19	6	BABY ONE MORE TIME ▲ 5 JIVE 41651	BRITNEY SPEARS	5			
20	NE	wÞ	GREATEST HITS I & II HOLLYWOOD 62042	QUEEN	-			

out the U.S. participate in the Media Metrix sample

Glass Scores 'Dracula' For Universal; Will Tour In Support

BY JIM BESSMAN

NEW YORK—Universal Pictures' horror classic "Dracula" arrived in 1931 both as a silent film and as a talkie for theaters with sound equipment.

But even the sound version lacked a score. Indeed, the only music on the soundtrack was Tchaikovsky's "Swan Lake" over the opening credits and Wagner's overture to "Die Meistersinger" during a scene at the opera house.

Now, with Universal Studios Home Video's Tuesday (31) rerelease of "Dracula," a specially commissioned original score composed by Philip Glass and performed by the Kronos

"It's actually a very sexy romantic story about an older man and younger woman," says Glass of director Tod Browning's take on the Bram Stoker novel, which brought Hungarian actor Bela Lugosi a measure of immortality as the vampire Count Dracula.

"The thing that's so interestingbesides Lugosi, who's unbelievableis its combination of the 'Orpheus' and 'Faust' stories in a highly stylized and beautiful performance that's breathtaking today-and which you don't see any more," Glass says.

The tension-filled score came easily for the prolific Glass, whose out"Koyaanisqatsi" and "Kundun" as well as operatic works based on the Jean Cocteau movies "Orpheus" and 'Beauty And The Beast.

"There's not that much dialogue in the movie, and I realized that in a way it was a piece of 19th century melodramatic theater," Glass says of "Dracula." He adds: "The scenes are in libraries and drawing rooms and gardens, which suggest classic chamber-music material played by a string quartet. But instead of going in a horror movie direction. I went with the other subtext of the metaphysical romantic story, with Dracula more like a tragic figure.'

romantic violin and cello duet representing the desire between Dracula and Mina, the count's vulnerable prey. There are also moments where the music's intensity accentuates the action, as when occult authority Van Helsing confronts Dracula with a mirror empty of the vampire's reflection or the sudden fortissimo when Renfield, Dracula's stooge, accidentally cuts his finger, arousing his master's blood lust.

But such obvious incidents of film/music synchronicity, notes Glass, are few. "You only need them once or twice, because if you do them all the time they become a nuisance." The score actually owes more to Glass' extensive composing for opera than

"I use leit motifs all the time in the way of opera, like the pizzicato of the quartet which always accompanies Renfield," continues Glass. "So basically it's much more a theater opera score than a film score, which in my opinion brings a lot to the moviethough Browning probably wouldn't have hired me.'

Universal Family and Home Entertainment Productions president Louis Feola did. "The key [to the new version] was getting the right talent involved, and Philip Glass was our first choice," says Feola, "We felt his style and sensibility were appropriate for the property, and he delivered incredibly.

The idea of scoring "Dracula" emerged a couple years ago, when Feola headed Worldwide Home Video for Universal Studios. He says that it was decided to "reinvigorate and

re-market" Universal's Classic Monsters catalog, including "Frank-enstein," "The Invisible Man," "The Phantom Of The Opera," "The Wolfman," and "The Mummy."

"We were absolutely concerned that film purists might object but focused on the reintroduction of the product to a generation that might not normally see it," says Feola, who reports that in-house response to side-by-side screenings of scenes from the newly scored and original "Dracula" versions were "astoundingly" in favor of the new one.

While the original unscored "Dracula" remains available for purists, the Glass version is the one being promoted. The Nonesuch Records CD arrives in stores Tuesday (31). Trailers heralding the score will appear on the rest of the "Classic Monsters" titles. These titles, bearing the original artwork, contain mail-in offers for a \$3 rebate for purchasers of two titles and \$5 for buyers of three.

The new "Dracula" trailer will also appear on copies of the September release of the summer hit "The Mummy," says Universal Studios Home Video senior marketing VP Ken Graffeo. "We're working on events with a lot of retail outlets and putting together a radio promotion in 35 cities and partnering with Nonesuch with joint merchandising with a lot of accounts. But the unique thing is a concert tour featuring Glass and the Kronos Quartet."

Says Glass, "I'm looking for a way of building the live performance into the film which goes quite beyond just doing the movie music which you get with the video release."

Paramount Confirms Docking A Million 'Titanic' DVDs, With Warner's 'Matrix' Set To Exceed It

BUSTIN' OUT ALL OVER: We can't say you weren't forewarned. Some weeks ago, in this space, we suggested that Paramount Home Video's "Titanic," arriving in stores Tuesday (31), just might be the first DVD to crack the million-unit mark. It was the latest of several such predictions. Well, the studio didn't disappoint. Last week, days before the street date, Paramount announced a million DVD delivery.

Warner Home Video will have to be satisfied with the second title to exceed that benchmark when "The

Matrix" ships Sept. 21 (Billboard, Aug. 14). But, as a consolation prize, we suspect Warner will take a big step toward the 2 million mark, which represents a tenfold increase over current best-seller levels.

Here's why: "Titanic" will prime the market for DVD player sales as no title has until now.

by Seth Goldstein

the road, the suggested list prices of hit titles are expected to climb. and video retailers will rejoice at the prospect of a familiar pattern of rentals.

The movie, the biggest grosser in movie history and the second-biggest in U.S. tape annals, is a door-opener for the hot new DVD releases that follow-and "The Matrix," with a \$175 million box office, is among the hottest. Equally important, "The Matrix" will come stuffed with the extras lacking on the "Titanic" disc, a big advantage. Over the past several months, Hollywood has talked

a good game about expanded DVD menus and the computer-Web connection but has delivered disappointingly few titles that live up to the hype. Miramax/Universal's "Shakespeare In Love," for example, offers nothing additional onscreen except bios of some of the film's real-life 16th-century protagonists, and in small type to boot. (The movie, of course, is why we were watching; it's as pleasureful the second time around.)

"The Matrix" should help strike a blow for expanded menus and broader sales. Machine demand will follow, according to trade propagandists who are banging the drum for an in-home population of 4.5 million units by year's end. In January, the figure stood at 1.1 million; it was predicted to grow to 3 million by 2000 and, a while later, to 4 million. Studios that had hung back could wait no longer. Buena Vista Home Entertainment announced it would release eight fully animated features-including "Pinocchio," "101 Dalmatians," and "The Little Mermaid"—to plug the hole in its faltering VHS business.

Skeptics note Buena Vista is hanging onto "The Lion King," but the point has been made. DVD (until now,

However, the really big chains—Wal-Mart, Best Buy, Target, the Musicland Group, etc.—swing too much weight in the business to be denied their share of sales dollars. DVD will be the gracious recipient.

the domain of the testosterone crowd), the family, and

the family's favorite brand are conjoined at last. Hard-

ware manufacturers will benefit mightily over the next

several years, increasing pressure on holdouts Steven

Spielberg and George Lucas, who are sitting on a col-

lective gold mine that includes "Jurassic Park," "Indi-

ana Jones," and "Star Wars." Fox, Paramount, and Uni-

of direct-to-sell-through VHS titles, thanks to the stu-dios' focus on copy-

The final boost to DVD sales is this year's shortage

depth rental programs.

With few exceptions,

mass merchants have

nowhere to turn for

product but DVD. Down

versal can't wait to haul out these nuggets.

VIDBITS: The Vision Fund of America has scheduled its fifth annual wine tasting for Nov. 4 at the Sky Club in New York. The event, which raises funds for Lighthouse International, will include a raffle that in the past has given away vacations, dinners, and a host of consumer-electronics gadgets.

Rentrak shareholders re-elected as board members are Skipper Baumgarten, president of Surety Associates Holding Co.; Muneaki Masuda, president of Culture Convenience Club Ltd. of Japan; Stephen Roberts, president of S. Roberts, R&G Communications, and R&G Video LP; and Takaaki Kusaka, president of Rentrak Japan and chairman of Blowout Japan and Top Share Co. For the first quarter of fiscal 2000, ended June 30, Rentrak reported that Internet revenue had increased to 7% of its total, up from 2.6% for the comparable period a year earlier. "Record first-quarter earnings and the momentum created to date in our second quarter confirm the company's growth strategies and our execution of them," says Rentrak president/founder Ron Berger.

BBC Video and Borders Books & Music are dishing out a London-for-two sweepstakes, "Afternoon Tea With The BBC: Are You Being Served?" It runs through October.

HEAD OF THE CLASS



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PLAYBOY HOME VIDEO www.playboy.com/entertainment

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Top Video Sales...

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
				No. 1	Ben Stiller			
1	1	3	THERE'S SOMETHING ABOUT MARY	Columbia TriStar Home Video 41112263	Cameron Diaz	1998	R	19.9
2	2	77	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.9
3	7	5	PLAYBOY'S CELEBRITIES	Playboy Home Video Universal Music Video Dist. PBV0846	Pamela Lee Dian Parkinson	1999	NR	19.9
4	9	16	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲3	Jive/Zomba Video 41675-3	Backstreet Boys	NR	19.98	19.9
5	3	11	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.5
6	5	6	THE KING AND I	Warner Home Video 17468	Animated	1998	G	22.5
7	4	9	RUSH HOUR	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	1998	R	14.
8	6	18	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.
9	10	16	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.
10	13	33	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.
11	14	7	A CLOCKWORK ORANGE	Warner Home Video 1031	Malcolm McDowell	1971	R	19.
12	12	7	THE TRUMAN SHOW	Universal Studios Home Video 33597	Jim Carrey Laura Linney	1998	PG	19.
13	8	15	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.
14	17	2	RONIN	MGM/UA Home Video	Robert De Niro	1998	R	19.
15	16	32	TAE-BO WORKOUT	Warner Home Video M907439 Tae-Bo Retail	Billy Blanks	1999	NR	39.
16	32	2	U2: BEST OF 1980-1990	Ventura Distribution TB2274 Island Video 84761	U2	1999	NR	19
17	28	2		FoxVideo 0511	Warren Beatty	1998	R	19
	-		BULWORTH FOR TOUR 100 A	Epic Music Video	Halle Berry	1		-
18	26	19	FAMILY VALUES TOUR '98 A	Sony Music Video 50188	Various Artists James Cromwell	1999	NR	19.
19	15	16	BABE: PIG IN THE CITY	Universal Studios Home Video 83607 Playboy Home Video	Magda Szubanski	1998	G	22.
20	11	15	PLAYBOY'S HOT CITY GIRLS	Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.
21	NE	N Þ	WHAT DREAMS MAY COME	USA Home Entertainment 4400582753	Robin Williams Cuba Gooding, Jr.	1998	R	19.
22	NE	N Þ	JIMI HENDRIX: LIVE AT WOODSTOCK	MCA Music Video Universal Music Video Dist. 32572	Jimi Hendrix	NR	19.98	19.
23	18	12	HOW STELLA GOT HER GROOVE BACK	FoxVideo 2767	Angela Bassett Whoopi Goldberg	1998	R	19.
24	30	5	PENTHOUSE: SUN, SURF AND CENTERFOLDS	Penthouse Video WarnerVision Entertainment 57040	Various Artists	1999	NR	19
25	NE	N Þ	PLAYBOY'S STRIP SEARCH	Playboy Home Video Universal Music Video Dist. PBV0848	Various Artists	1999	NR	19.
26	34	11	SOUTH PARK 3 PACK: VOLUME 3	Rhino Home Video Warner Home Video 36685	Animated	1999	NR	39.
27	23	4	DANCE WITH ME	Columbia TriStar Home Video 23943	Vanessa L. Williams Chayanne	1998	PG	19.
28	NE	N Þ	PLAYBOY'S PLAYMATES OF THE YEAR-THE '90S	Playboy Home Video Universal Music Video Dist. PBV0847	Anna Nicole Smith Jenny McCarthy	1999	NR	19
29	19	23	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.
30	RE-E	NTRY	THE SILENCE OF THE LAMBS	MGM/UA Home Video M207746	Jodie Foster Anthony Hopkins	1991	R	19
31	33	7	BLACK SABBATH: THE LAST SUPPER	Epic Music Video	Black Sabbath	1999	NR	24
32	22	17	JIMI HENDRIX: LIVE AT THE	Sony Music Video 50187 MCA Music Video Linius real Music Video Dist. 11931	Jimi Hendrix	1999	NR	14
33	20	6	THE SHINING	Universal Music Video Dist. 11931 Warner Home Video 17369	Jack Nicholson	1980	R	19
34	37	3	BABY GENIUSES	Columbia TriStar Home Video 21723	Shelly Duvall Kathleen Turner	1998	PG	23
35	25	2	MARILYN MANSON: DEMYSTIFYING	Roc Doc Films	Christopher Lloyd Marilyn Manson	1999	NR	19
36		3	THE DEVIL	Ventura Distribution 1111 Trinity Home Video	Ricky Martin	1999	NR	14
	40		RICKY MARTIN: UNAUTHORIZED	Ventura Distribution T0001		+		
37	36	13	SHANIA TWAIN: LIVE ▲3	USA Home Entertainment 45059935 Walt Disney Home Video	Shania Twain	1999	NR	19
38	21	96	101 DALMATIANS RADIOHEAD: MEETING PEOPLE	Buena Vista Home Entertainment 15797	Animated	1961	G	26
39	24	13	IS EASY	Capitol Video 77860	Radiohead	1999	NR	19.

■ 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.

Top Video Rentals...

THIS WEEK	LAST WEEK	WEEKS. ON CHART	COMPILED FROM A NATIONA TITLE (Rating)	L SAMPLE OF RETAIL STORE RENTA Label Distributing Label, Catalog Number	Principal		
				No. 1			
1	1	5	A CIVIL ACTION (PG-13)	Touchstone Home Video Buena Vista Home Entertainment	John Travolta Robert Duvall		
2	2	9	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman		
3	NE	NÞ	SHAKESEARE IN LOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paitrow Geoffrey Rush		
4	NE	NÞ	TRUE CRIME (R)	Warner Home Video 16989	Clint Eastwood		
5	7	3	PAYBACK (R)	Paramount Home Video 336323	Mel Gibson		
6	4	4	8MM (R)	Columbia TriStar Home Video 02709	Nicolas Cage		
7	6	7	RUSHMORE (R)	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray		
8	5	7	THE THIN RED LINE (R)	FoxVideo 142550	Sean Penn		
9	3	2	CRUEL INTENTIONS (R)	Columbia TriStar Home Video 02712	Reese Witherspoon Ryan Phillippe		
10	12	8	A SIMPLE PLAN (R)	Paramount Home Video 333763	Bill Paxton Billy Bob Thornton		
11	11	8	PATCH ADAMS (PG-13)	Universal Studios Home Video 83660	Robin Williams		
12	8	12	SAVING PRIVATE RYAN (R)	DreamWorks Home Entertainment 83735	Tom Hanks Matt Damon		
13	10	5	SHE'S ALL THAT (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment	Freddie Prinze, Jr. Rachael Leigh Cool		
14	9	7	VARSITY BLUES (R)	Paramount Home Video 336433	James Van Der Bee Jon Voight		
15	20	3	OCTOBER SKY (PG)	Universal Studios Home Video 83750	Jake Gyllenhaal Chris Cooper		
16	13	2	MESSAGE IN A BOTTLE (PG-13)	Warner Home Video 16989	Kevin Costner Robin Wright Penn		
17	15	11	WAKING NED DEVINE (PG)	FoxVideo 0389	lan Bannen David Kelley		
18	17	2	BLAST FROM THE PAST (PG-13)	New Line Home Video Warner Home Video N4751	Brendan Fraser Alicia Silverstone		
19	14	10	GODS AND MONSTERS (NR)	Universal Studios Home Video 84142	lan McKellen Brendan Fraser		
20	16	4	VIRUS (R)	Universal Studios Home Video 20431	Jamie Lee Curtis William Baldwin		

▶ 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.

SEPTEMBER 4, 1999

Top DVD Sales...

VEEK	WEEK	ON CHART	COMPILED FROM A NATION/ RETAIL STORE AND RACK SA COLLECTED, COMPILED, AN	ALES REPORTS				
THIS WEEK	LAST WEEK	WKS. (TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers			
1	NE	NÞ	ANALYZE THIS (R) (24.98)	No. 1 Warner Home Video 16988	Robert De Niro Billy Crystal			
2	2	2	SHAKESPEARE IN LOVE (R) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush			
3	1	3	THERE'S SOMETHING ABOUT MARY (R) (34.95)	FoxVideo 4112263	Ben Stiller Cameron Diaz			
4	4	4	PAYBACK (R) (22.99)	Paramount Home Video 336323	Mel Gibson			
5	5	3	CRUEL INTENTIONS (R) (24.95)	Columbia TriStar Home Video 03827	Reese Witherspoon Ryan Phillippe			
6	7	5	8MM (R) (24.95)	Columbia TriStar Home Video 02854	Nicolas Cage			
7	10	4	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino			
8	9	10	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman			
9	NEW▶		EDTV (PG-13) (34.98)	Universal Studios Home Video 20560	Matthew McConaughey Jenna Elfman			
10	8	3	MESSAGE IN A BOTTLE (PG-13) (24.98)	Warner Home Video 16989	Kevin Costner Robin Wright Penn			
11	12	8	GHOSTBUSTERS (PG) (NL)	Columbia TriStar Home Video 4139	Bill Murray Sigourney Weaver			
12	17	33	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley			
13	6	2	TRUE CRIME (R) (24.98)	Warner Home Video 16323	Clint Eastwood			
14	18	34	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes			
15	14	8	VARSITY BLUES (R) (29.99)	Paramount Home Video 336437	James Van Der Beek			
16	13	4	OCTOBER SKY (PG) (29.98)	Universal Studios Home Video 20557	Jake Gyllenhaal Chris Cooper			
17	NE	wÞ	STAR TREK: THE ORIGINAL SERIES-VOL. 1 (NR) (19.99)	William St				
18	15	6	A CIVIL ACTION (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 16790	John Travolta Robert Duvall			
19	RE-E	NTRY	MALLRATS COLLECTOR'S EDITION (R) (34.98)	Universal Studios Home Video 20019	Shannen Doherty Jeremy London			
20	16	4	BLAST FROM THE PAST (PG-13) (24.98)	New Line Home Video/Warner Home Video N4751	Brendan Fraser Alicia Silverstone			

Jack' For The Holidays; Warner Also Pushes Teletubbies, Bugs

NIPPING AT YOUR NOSE: Warner Home Video is unleashing a promotional blizzard for the video debut of theatrical title "Jack Frost," including the company's first-ever Internet advertising.

VHS and DVD versions hit stores Nov. 2, priced respectively at \$19.96 and \$24.98; merchandiser orders are due Sept. 28, and single-unit orders Oct. 5. The 1998 holiday film, which stars **Michael Keaton** and **Kelly Preston**, spearheads a major holiday video juggernaut from Warner.

According to Dan Capone, director of marketing for Warner Family Entertainment, the "Jack Frost" campaign is one of Warner Home Video's biggest ever for a family title. "We've got a boatload of media behind it," he says, "with some \$4 million to \$5 million slated [just for print and electronic media]."

The first wave is print, with advertising in such family publications as Disney Adventures, Nickelodeon magazine, Family Fun, and Family Life, beginning in mid-October and running through the end of 1999.

Next is TV advertising, which kicks off Oct. 30. "We're running spots on children's and preteens' programs, including 'Buffy The Vampire Slayer,' 'Dawson's Creek,' '7th Heaven,' 'It's Like, You Know,' 'Sabrina The Teenage Witch,' 'Friends,' and 'Just Shoot Me,' " says Capone. "Then it's cable—Nickelodeon, Cartoon Network, etc.

"We intend to reach the parents of 4- to 11-year old kids too," he adds. "We want kids to ask for it and moms to know it's fun, with music from Hanson and Spice Girls. The core audience is young, but the total age range is very broad, including kids up to 12 and 13."

Capone says the second wave of print advertising is scheduled for



by Moira McCormick

mid-November and will feature "five of our biggest fourth-quarter releases: 'Jack Frost,' 'Scooby-Doo And The Witch's Ghost,' 'The Wizard Of Oz,' and two more titles to be named later. These ads will run in mom magazines and will include an instant coupon for \$2 off purchase of 'Jack Frost' and one of the other four. We're doing in-school advertising too, on book covers, school lunch menus, etc."

With the "Jack Frost" release, Warner is getting into Internet advertising for the first time, says Capone. "We've been working with Grey Advertising in taking out banner ads on Yahooligans, Kids' AOL, and WB.com," he says. "Post-Jack Frost,' all Warner Home Video kids' titles will be advertised on the Net."

Capone notes, "The good thing about the almost yearlong lag time between the theatrical and video release is that we've been able to trailer it on our other video titles since April. Trailers will have run on 15 million videos, including 'The Wizard Of Oz,' 'Shiloh 2,' and 'How The Grinch Stole Christmas.'"

H-OH: A red double-clamshell package containing one red and one green video contains the holiday Teletubbies release, "Merry Christmas, Teletubbies!" The \$19.95 title is due Nov. 2 from Warner.

Five seasonal episodes, totaling 90-plus minutes, make up the new 'Tubbies' title. Capone says that Warner, capitalizing on the video's high potential as a gift item, has

packaged it with truly useful bonus items: free wrapping paper (which fits the clamshell perfectly) and a card.

"All of our advertising for 'Merry Christmas, Teletubbies!' contains information on the wrapping paper and card," says Dan Capone. "We're doing print ads in the mom magazines—Parents, Parenting, etc.—and women's service publications like Redbook, McCall's, and Good Housekeeping."

"Merry Christmas, Teletubbies!," along with "Jack Frost,"
"How The Grinch Stole Christmas," and "A Christmas Story,"
will be featured in print gift guides, Capone adds.

AND TO ALL A GOOD NIGHT: Even before "Jack Frost" and "Merry Christmas, Teletubbies!" hit stores, Warner will have released a number of holiday catalog titles.

"We freshened up seven of our seasonal videos with new packaging," says Dan Capone. "How The Grinch Stole Christmas" is packaged on the same tape with "Horton Hears A Who," in a clamshell. Jean Shepard's humorous classic "A Christmas Story" is also being repackaged in a clamshell, as is "The Year Without Santa Claus." Both will retain their previous list price of \$14.95.

Capone says these catalog titles will be part of the last wave of Warner's 1999 Century Collection and as such will come packaged with a coupon book good for \$250 in consumer savings.

WHAT'S UP, DOC: A pair of Bugs Bunny releases and a Marvin the Martian title round out Warner's fourth-quarter offerings, with release date set for Oct. 26.

"The Looney Looney Looney Bugs Bunny Movie," a feature-length film directed by legendary animator Friz Freleng, and the cartoon compilation "Bugs Bunny: Big Top Bunny" are each priced at \$14.95. "These titles have been on moratorium for four years," says Dan Capone, who notes that each is packaged with a free Bugs Bunny picture frame.

"This was because we've been preparing for the new wave of character-focused Looney Tunes Presents branded videos. This past June, we debuted that line with a pair of Tweety videos; now, it's Bugs and Marvin's turn," says Capone.

AND THAT'S NOT ALL, FOLKS: Dan Capone says Warner Home Video is "planning a major family entertainment DVD promotion for the fourth quarter," with titles to be named later. He says that Disney's recent DVD announcement "will help drive the kids' DVD business."



A Prince Of A Promotion. DreamWorks Home Entertainment celebrated a "Prince Of Egypt" offer that consumers should find hard to refuse by hosting an appearance by Rick Farmiloe, supervising animator of the movie's camel, and Abe. Man and beast are joined by DreamWorks' Kelley Avery. The studio is making available a camel beanbag toy, which will be packed on a limited number of cassettes. "The Prince Of Egypt" arrives at retail Sept. 14.

Billboard_®

SEPTEMBER 4. 1999

Top Kid Video™

	0	CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		
HIS WEEK	WKS. AGO	NO NO	TITLE	Year of Release	aggested st Price
ĬĬ.	2 W	WKS.	TITLE Label, Distributing Label, Catalog Number	Year	Sug List
			No. 1		
1	1	5	THE KING AND I Warner Home Video 17468	1998	22.95
2	2	29	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
3	4	7	POKEMON: POKEY FRIENDS Viz Video/Pioneer Entertainment 0004D	1999	14.98
4	10	21	THE RUGRATS MOVIE Nickelodeon Video/Paramount Home Video 33399	1998	26.95
5	7	41	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
6	3	11	BATMAN BEYOND Warner Family Entertainment/Warner Home Video 17252	1999	14.95
7	5	13	TELETUBBIES FAVORITE THINGS PBS Home Video/Warner Home Video B3884	1999	14.95
8	NE	N >	MADELINE: LOST IN PARIS Walt Disney Home Video/Buena Vista Home Entertainment 16661	1999	22.99
9	6	15	CATDOG: TOGETHER FOREVER Paramount Home Video 83580	1998	12.95
10	8	194	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
11	11	5	RUGRATS: PHIL & LIL-DOUBLE TROUBLE Nickelodeon Video/Paramount Home Video 836833	1998	12.95
12	13	41	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
13	15	199	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
14	RE-E	NTRY	MARY-KATE & ASHLEY: YOU'RE INVITED TO A COSTUME PARTY Dualstar Video/WarnerVision Entertainment 454305	1999	12.95
15	12	163	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
16	23	21	BLUE'S CLUES: RHYTHM AND BLUE Nickelodeon Video/Paramount Home Video 835753	1998	9.95
17	17	31	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
18	9	9	THE ADVENTURES OF ICHABOD AND MR. TOAD Walt Disney Home Video/Buena Vista Home Entertainment 15659	1949	22.99
19	20	19	CATDOG VS. THE GREASERS Paramount Home Video 83581	1998	12.95
20	NE	N Þ	ALICE IN WONDERLAND Hallmark Home Entertainment/Family Home Entertainment 91015	1998	19.98
21	18	17	THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999	24.98
22	NE	N Þ	POKEMON: PSYCHIC SURPRISE Viz Video/Pioneer Entertainment 0006D	1999	14.98
23	21	37	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
24	24	45	SESAME STREET: BEST OF ELMO Sesame Street Home Video/Sony Wonder 51229	1996	9.98
25	14	45	TELETUBBIES: DANCE WITH THE TELETUBBIES PBS Home Video/Warner Home Video B3748	1998	14.95

◆ 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.

Russia DVD Conference Puts Forth Expo, Mag, Ad Campaign

BY SAM ANDREWS

LONDON—DVD's worldwide rollout has gained even more speed with a series of new initiatives from the DVD Software Consortium-Russia, aimed at promoting the new format in Moscow.

The consortium, which consists of such major software vendors as Columbia TriStar Home Video via its licensee BUR Videoservice, is set to launch a three-day exhibition, DVD Expo-Home Cinema and Personal Computers 1999, on Oct. 1 in Moscow's Aerostar Hotel, complete with a Bunny Girl promotion by a sponsor, Russian Playboy.

Advertising will feature a bill-board campaign on Moscow's key avenues and niche promotions—catalogs of the latest DVD titles inside copies of Playboy, for example. The consortium has also started a promotional campaign for its new consumer magazine, DVD Era, which includes distribution on all Aeroflot international flights.

According to Huw Perkins, Columbia's managing director in Russia, "DVD Era began as a 24-page free giveaway and is about to become a 48-page for-sale magazine." It will be backed by a major advertising campaign to begin in the fall.

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HMV GETS 'MASSIVE'

(Continued from page 65)

Target as well."

Both publications have attracted advertising support from labels. According to Brett Blundy, managing director of Sanity parent Brazin Ltd., Sain has annual advertising revenue of \$3 million Australian (\$1.9 million). That has encouraged the chain to launch in October a quarterly called Sain Unlimited, to be sold at newsstands.

A number of labels Billboard spoke to confirmed continued advertising support for both magazines and see them as an important part of their future marketing spending. Says Ron Edwards, national accounts and retail marketing manager at Mushroom, "Magazines such as Massive and Sain target the audience we're aiming at. These are people who come to the stores to get their music. Secondly, advertising in these magazines gets you support from the retailers in question.

Adds another executive, "We're shifting our marketing dollars away from other kinds of music magazines. Their readers might see our ads, but how do we know how long it is before they go into a record store again?"

The industry sees HMV, which has 10% of the market, as poised to actively expand its brand name. It will open its 29th store by Christmas, at the Southland complex in Melbourne. Sources say that the chain is considering an in-store radio operation similar to those it has in Hong Kong and Japan, as well as a possible tie-in with a TV series.

UNI CANADA

(Continued from page 66)

hopes for "Le Crabe Est Erotique," the debut album by R&B soulster Moos. The album, released Aug. 24 in Canada, features "Au Nom De La Rose," a charttopping single in France. Also released Aug. 24 was "Kôl Yishama," the eclectic debut from 25-year-old singer Nourith, on Polydor Records. The set blends influences from Asia, India, and Africa.

Universal Canada, says Lennox, also intends to establish a firm foothold in Quebec with local Frenchlanguage artists. While the company has distribution ties to several Quebec-based independent labels, including Zero Musique and Folle Avoine Productions, the only French-language artist directly signed to the Canadian affiliate is Nancy Dumais. The Montreal-based singer is preparing her sophomore album, which is scheduled for release in early 2000.

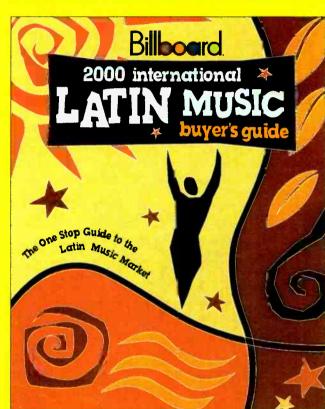
Substantially subsidized by provincial and federal governments, the Quebec music industry is dominated by independent production firms, which record 90% of its acts. As a result, says Brouillard, "it will be quite a challenge for Universal to sign French-language acts from Quebec. The independent industry is too

"Local artists don't see a future with a multinational," Brouillard adds. "It's easier for a multinational to sign a license deal with a Quebec indie than to get involved directly."

Lennox agrees. "We've been meeting with several Quebec-based companies about potential joint-venture projects," he says.

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Barenaked Nation. Jim Creeggan, Tyler Stewart, and Steven Page of Barenaked Ladies recently made a stop by WBMX (Mix 98.5) Boston, where they hung out with Lynn Hoffman (second from right) of the Mix 98.5 "John Lander Morning Show." The band signed custom-made T-shirts, based on a contest where listeners decided what Barenaked Ladies fans should be called. The winning entry on the shirt: Barenaked Nation.

newsline...

AMFM SPINS FOUR TO NEW NORTHWEST. The largest radio company is getting a little bit smaller, as AMFM spins four stations in Tri-Cities, Wash., to New Northwest Broadcasters for \$4 million. NNB will acquire country KIOK, classic rock KEGX, adult standards KALE, and news/ talk KTCR; all four were picked up by AMFM when it bought Triathlon Broadcasting last winter.

NEW MEDIA: WEB RADIO ON FM? In what may be yet another threat to radio, new technology that will help overcome some of the sound-quality limitations of Internet streaming has hit the market. A product called Radio Webcaster is an FM transmitter that connects to a computer sound card and allows the computer to transmit any audio signal to a standard FM radio. According to the sales pitch, "It's like having your very own private radio station.

SBS TO FILE IPO. Spanish Broadcasting System is filing a \$300 million initial public offering. The second-largest Spanish-language broadcast group says it wants to expand in existing markets and into others with large Hispanic populations.

HALLAM TO KYCY. Former KKBQ (93Q Country) Houston VP of programming Dene Hallam is named PD at KYCY (Y93) San Francisco. He replaces Tim Jordan, who exits.

SCHWARTZ SIGNED. XM Satellite signs on radio vet Jonathan Schwartz as artistic coordinator of its American Standards format. XM also adds the Weather Channel and "The NewsHour With Jim Lehrer" as content providers.

Top 40 Posts Best Book In Five Years

Country Moves Ahead, While AC Suffers Hits From All Angles

This story was prepared by Sean Ross, editor of Airplay Monitor.

NEW YORK—Top 40 radio had its best Arbitron book in five years. Country, after a particularly bad winter, nudged forward. And the usually durable AC format seemed to suffer at the hands of both, as well as those of the R&B oldies format, which continued to grow.

Album rock radio, unusually strong in the winter, was well below its usual level this spring, but modern rock rebounded, and classic rock really rocked. And with its core artists on prominent display at other formats, Spanish-language radio had its best book ever.

Those are the highlights of Airplay Monitor and Billboard's exclusive national format tally of the spring '99 Arbitrons in the ratings service's 94 continuous-measurement markets. Billboard took its first look at national ratings in spring 1989. At that time, AC was the No. 1 format nationally, with a 17.2 share, followed by top 40 (15.9), news/talk (11.7), country (9.4), album rock (9.0), and R&B (7.6).

A DECADE LATER

A decade later, no format controls 17 shares, although N/T got pretty close as recently as six months ago, when it posted a 16.8. N/T has been the perennial leader for several years and remains so this time, although post-Monicagate, its numbers have returned to more normal levels. It was down 16.1-15.9 from winter to spring and down from a 16.1 in spring '98. It's the format's lowest number since summer '97. The N/T numbers include sportstalk stations, which, measured separately, would account for a 2 share.

N/T is followed by AC (14.5-13.9); R&B (12.4-12.7); top 40 (9.2-9.8); country (9.3-9.4); Spanish (6.5-6.7),

which overtakes album rock (7.5-6.6); oldies (5.5-5.8); classic rock (4.2-4.7); modern rock (3.8-4.1); adult standards (2.9-2.9); jazz (2.9-2.8); religious (2.2-2.4); and classical (2.2-

AC: HIT FROM ALL SIDES

AC radio, whose numbers here also include adult top 40s and soft ACs, has never had less than a 14.4 share in the 10-year history of the national Arbitrons, so its decline in the spring, a book when the format is usually heavily marketed, is significant. Although the format is flat among teens, it's off by .6-.7 in all other demos. It's down by a share from spring '98.

After a period of early-/mid-'90s decline, when the rise of country meant that there were no longer always four AC stations in a market, AC stabilized, moving back and forth in the 14-share range but rarely deviating from that.

This book, it seems apparent that it was hit at the lower end by the resurgence of mainstream top 40 and the relative stability of country (whose best books seemed to come at AC's expense in certain markets). It also appears to be AC radio that's taking the biggest hit from the rise of R&B oldies stations this spring, particularly those with a generalmarket lean, since traditional oldies stations were up.

Then there's the modern adult format. In 1996-98, its rise probably helped grow the AC format and keep

(Continued on next page)

Infinity And AMFM Top List Of Interep Radio Share Rankings

NEW YORK—Infinity Broadcasting has the largest share of all-news, classic rock, country, modern rock, news/talk, and oldies outlets in the nation, according to a new study by Interep Research.

The radio group owner is followed by AMFM, which holds the highest percentage in the adult contemporary, top 40, and R&B formats.

AC has the largest number of various owners, at 38, followed by news/talk (35) and country (33), the study says, while all-news stations have the fewest number of diverse owners, at 11.

The study is based on the spring 1999 Arbitron numbers, including all stations within the top 25 metros.

For the AC format, Infinity followed AMFM as the share leader, with Clear Channel, ABC, Cox, and

Bonneville on its heels. Infinity's 29.7% share benefited from the inclusion of its WLTW New York. which is the No. 1 12-plus outlet in the nation's top market.

Top 40 was commanded by AMFM, which owns two New York properties, WHTZ and WKTU, fueling its 34.1% ranking. Infinity followed, with Clear Channel at No. 3; the company owns WQHT in New York and KPWR in Los Angeles.

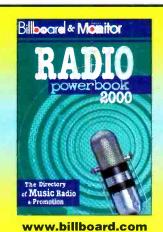
R&B's leaders are AMFM, Radio One, Clear Channel, and Inner City.

Infinity's 30.4% share of country stations includes outlets in Chicago, San Francisco, Dallas, and Houston.

While Infinity controlled most of the rock formats, it was Clear Channel that pulled in the largest share of mainstream rock channels.

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TOP 40 POSTS BEST BOOK IN FIVE YEARS

(Continued from preceding page)

it vital in the 18-34 demo. But over the past six months, modern adult stations have been fleeing the format, and the evidence is that the listeners they exile are going to top 40 or modern rock, not to other ACs. AC radio's biggest decline, albeit by a tenth of a share, was in 18-34.

TOP 40 GETS ITS GAME ON

Top 40 posted its best numbers since spring '94. If it's able to build even slightly on those numbers next time, it'll be the first time the format has seen double digits since 1992. Our top 40 number includes both mainstream and rhythmic stations, of which 158 made an Arbitron book in the markets surveyed this spring vs. only 143 during the winter. If rhythmic top 40 were broken out separately, it would represent a 3 share.

Top 40 was up in all demos: teens (34.6-35.1), 18-34 (13.9-14.8), 25-54(7.4-8.0), and 35-64 (4.6-5.0). The format also posted its biggest teen number in four years, although top 40's teen composition is only 23%, compared with 28% for modern rock. Top 40's 18-34 gain represents a larger jump than last fall, when the format took a decidedly harder turn and became very 18-24-conscious (with more of the Offspring and Eve 6 and considerably fewer teen acts). This spring, despite oft-stated concerns that young adults would flee the Backstreet Boys in search of "Nookie," 18-34 was top 40's biggest growth cell.

R&B: ADULT UP, MAINSTREAM DOWN

Our combined R&B number includes adult R&B stations (which, separately, would be up 2.8-3.3) and the fast-growing R&B oldies format, which, despite a down book for flagship stations in New York, Chicago, and Los Angeles, was up 2.2-2.6 on the strength of multiple new station entrants. Mainstream R&B, measured by itself, would be off sharply, down 7.4-6.8.

Some of that probably represents losses in the top two markets, which weigh heavily into our national numbers, where powerhouses WQHT New York and KKBT L.A. were both down. Some of it may represent listening that's been redistributed to the R&B oldies format. Some of it also may represent the loss of some P2 or P3 listening to top 40 stations that either didn't exist in many markets until recently or played negligible amounts of R&B music.

As for R&B oldies, it scored a 3.2 share in the 25-54 demo and a 3.3 share in 35-64—not surprising for a format whose bulge has usually been in the 35-44 cell. As we noted during the winter book, the format's success doesn't seem to be coming at the expense of pop oldies stations, which rebounded nicely this time and were up half a share in 25-54, the demo that "Jammin' oldies" stations were expecting to decimate. Pop oldies stations were probably helped by a mini-resurgence of '70s oldies stations, which, along with the just-born '80s gold format, are helping grow the category

<u>arbitron format share</u> Persons 12+ Adult Contemp. Monday - Sunday 13.9% (14.5%) R&B 12.7% 6 AM - Midnight (12.4%) News/Talk 15.9% (16.1%) Top 40 9.8% (9.2%) Rem. Formats 0.7% (0.9%) Religious 1.5% (2.2%) Country Classical 1.6% (2.2%) 9.4% (9.3%) Jazz 2.8% (2.9%) Adult Standards 2.9% (2.9%) Modern Rock 4.1% (3.8%) Spanish 6.7% Classic Rock 4.7% (4.2%) (6.5)% Oldies 5.8% (5.5%) Album Rock 6.6% (7.5%)

COUNTRY NUDGING FORWARD

Country radio is still at roughly its fall '89 level, meaning it's in about the same place it was before Garth Brooks, Clint Black, and the gang kicked things into high gear, although some format proponents allege that because of changes in the Arbitron landscape, even that same 12-plus number represents growth for the format from over a decade ago. And it is nudging forward after nine months of decline.

Country continues to decline among teens (4.8-4.5) and in the 18-34 demo (8.4-8.2), two demos that most country PDs have long ceded to top 40. It was up, however, in 25-54 (9.5-9.7) and 35-64 (10.6-10.9). It's the

Top 40 posted its best numbers since spring '94. If it's able to build even slightly on those numbers next time, it'll be the first time the format has seen double digits since 1992

first time the format has been up in 35-64 since fall '95, right around the time that many stations began filtering some older gold titles back into their libraries.

What made the difference? Spring is traditionally a heavy marketing book for the format (although that's the case for AC too). It's also significant that Kenny Rogers and George Jones appeared on the scene with current hits for the first time in years, suggesting that contrary to popular belief, today's audiences are more interested in current titles from older country artists than in

And country PDs seemingly

responded to many pleas at the Country Radio Seminar and elsewhere to slow the pace at which they run titles in and out of their current rotations, although that process started long before the spring.

SOURCE: Arbitron, Spring '99

(Numbers in parentheses represent Winter '99)

One more thought: Country PDs may not be sure it's good to have Shania Twain and Faith Hill (and now Brooks and Martina McBride) on top 40 radio, but Spanish-language radio managed its best book ever, even while sharing Ricky Martin and Enrique Iglesias with top 40. Spanish radio had its biggest boost in 18-34 (7.9-8.4) but was also up in 25-54 and 35-64 to smaller degrees.

ROCK WORLD ROCKED

For a format that doesn't usually move up and down in large increments, there were significant changes in the rock landscape this spring. Album rock, which had a nice winter boost (7.1-7.5), lost it and more this time. Classic rock, which didn't seem to be getting much help from the new "classic rock that really rocks" stations in the winter, rebounded (4.5-4.2-4.7). And modern rock stations had their best showing since fall '97. Modern's current 4.1 share puts it within striking distance of its best-ever 4.4 share 12-plus.

Modern rock hasn't lost a lot of audience to the modern adult format over the past few years, but it has lost enough to make the difference between the three- and four-share range. Some of those listeners are apparently coming back now. In addition, the harder-rocking modern format seems to be reclaiming some of its shared artists from active rock radio (although the latter is hardly surrendering them gladly).

The spring Arbitrons also represent the first time we've done a separate number for triple-A stations. Broken out from the album rock number, they'd represent a 1 share of radio listening. Triple-A's biggest demographic bulge is in the 25-54 range, where it posts a 1.4. It has a 1.2 18-34 and a 1.1 35-64.

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WARNER SUNSET 13621/REPRISE †
TRULY MADLY DEEPLY

YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD

I WANT IT THAT WAY

THE HARDEST THING

1	1	1	16	NO. 1 ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT † SMASH MOUTH 6 weeks at No.)
2	2	2	18	SHE'S SO HIGH COLUMBIA ALBUM CUT †
3	3	4	21	OUT OF MY HEAD FASTBALL HOLLYWOOD ALBUM CUT †
4	7	9	11	SOMEDAY SUGAR RAY
5	4	3	17	I WILL REMEMBER YOU (LIVE) SARAH MCLACHLAN ARISTA ALBUM CUT †
6	5	7	12	LAST KISS PEARL JAM
7	6	6	13	I COULD NOT ASK FOR MORE EDWIN MCCAIN LAVA ALBUM CUT/ATLANTIC †
8	8	8	49	SLIDE GOO GOO DOLLS WARNER BROS. ALBUM CUT †
9	9	5	44	KISS ME SIXPENCE NONE THE RICHER SQUINT 79101/COLUMBIA †
10	11	10	18	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †
(11)	12	13	11	BLACK BALLOON GOO GOO DOLLS WARNER BROS, ALBUM CUT †
12	14	16	9	SMOOTH SANTANA FEATURING ROB THOMAS
13	10	11	13	BEAUTIFUL STRANGER MADONNA MAYERICK SOUNDTRACK CUTWARNER BROS. †
14)	15	14	16	I WANT IT THAT WAY BACKSTREET BOYS JIVE ALBUM CUT †
15	13	12	47	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC † MATCHBOX 20
16	17	17	15	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/V2 † BLESSID UNION OF SOULS
17	16	15	37	EVERY MORNING LAVA 84462/ATLANTIC † SUGAR RAY
18	18	22	10	SCAR TISSUE RED HOT CHILI PEPPERS WARNER BROS. ALBUM CUT †
19	21	26	4	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG † SIXPENCE NONE THE RICHER
20	24	24	6	STEAL MY SUNSHINE LEN WORK ALBUM & SOUNDTRACK CUT/ERG †
21)	23	23	16	YOU'LL BE IN MY HEART PHIL COLLINS WALT DISNEY 60025/HOLLYWOOD †
22	19	18	23	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY 172118/IDJMG †
23	22	21	17	CALL AND ANSWER REPRISE ALBUM CUT † BARENAKED LADIES
24	20	19	20	LIVIN' LA VIDA LOCA RICKY MARTIN
25)	37	12.2	2	MAMBO NO. 5 (A LITTLE BIT OF) RCA 65842* †

t seems unlikely that after a decade of studying opera and theater, Tara Slone would wind up fronting a rock band. But Joydrop's diva says arias were incredibly good training for alt-rock.

"I always knew I would be a performer of some kind. I just didn't realize it would take this exact path, because it wasn't my dream to end all dreams to be a rock star as a kid," Slone says.

"But it's a wonderful job," she adds. "And studying classical really came in handy. It was a place to start from. You must first learn the rules, and then you can break them. The fact that I was taught how to use my voice properly has saved me in a lot of situations, which will give me a longer shelf life as a singer. And theater, although it's

hard to say how directly, also affected me.

"I'm sure it made me more comfortable onstage, helps me to not be a talking head, and gave me control of expression, although I try to be myself



as much as possible."

Which is a bit of what Joydrop's No. 20 Modern Rock Track, "Beautiful," is about. "I think it's a very empowering song, a feel-good song. It's all about being pretty on the inside and learning to be gentle and friendly with yourself. Everyone has to have the realization at some point that you could be the most exquisite-looking person on the outside and be very ugly on the inside," Slone says. "I also like that our drummer wrote it. Most people don't expect a drummer to write songs. Also, it isn't everyday that men are this upfront with feelings. It defies stereotypes."

Which Slone, as the only woman in Joydrop, experiences often. "Sometimes I get resentful. I get so many 'Take off your shirts.' I try not to play to the lowest common denominator. And after we play live, people don't yell anymore, because we've

proved we're a good band."

Billboard a

SEPTEMBER 4, 1999

Billboard_®

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Mainstream Rock Tracks

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				No. 1	
1	1	1	14	SCAR TISSUE 8 weeks at No. 1 RED CALIFORNICATION	HOT CHILI PEPPERS WARNER BROS. †
2	2	5	5	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE
3	3	4	10	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
4	4	2	14	PROMISES EUPHORIA	DEF LEPPARD MERCURY/IDJMG †
5	9	10	18	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
6	7	8	12	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
7	6	6	13	GET BORN AGAIN NOTHING SAFE	ALICE IN CHAINS COLUMBIA †
8	10	9	9	ROLLIN' STONED CAN'T GET THERE FROM HERE	GREAT WHITE PORTRAIT/COLUMBIA
9	5	3	16	AMERICAN WOMAN "AUSTIN POWERS THE SPY WHO SHAGGED ME" SOUNDTRA	LENNY KRAVITZ
10	8	7	9	CRUSH 'EM "UNIVERSAL SOLDIER: THE RETURN" SOUNDTRACK & FI	MEGADETH
(11)	14	17	13	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING
		2		AIRPOWER	OCEOMBIA !
12	37	_	2	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE
13	11	19	6	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE †
14)	20	22	9		URING ROB THOMAS
15	13	12	29	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
16	12	13	24	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
17	17	15	38	ONE MY OWN PRISON	CREED WIND-UP
18)	21	21	6	WORKIN' EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
19	15	11	23	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
20	18	18	33	HEAVY DOSAGE	COLLECTIVE SOUL
21	22	24	6	SWINGIN' TOM PETTY AND T	HE HEARTBREAKERS
22	16	16	12	NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL
23	19	14	15	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
24	23	23	15	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
25	25	27	9	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
26	24	25	24	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
27	26	26	9	MYSTERIOUS EYE II EYE	SCORPIONS
28)	28	31	5	MUDSHOVEL DYSFUNCTION	STAIND FLIP/ELEKTRA/EEG
29	29	32	4	DENIAL HOME	SEVENDUST
30	27	30	5	SUPERBEAST HELLBILLY DELUXE	ROB ZOMBIE GEFFEN/INTERSCOPE
31)	32	35	3	FOR THE MCVIES BUCKCHERRY	BUCKCHERRY
32)	33		2	COWBOY DEVIL WITHOUT & CAUSE	DREAMWORKS † KID ROCK TOP DOG/LAVA/ATLANTIC †
33	31	28	8	BLACK BALLOON DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
34)	NEV	v Þ	1	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA
35	30	29	8	ANA'S SONG (OPEN FIRE) NEON BALLROOM	SILVERCHAIR
(36)	39	_	2	OVER THE EDGE RATT	RATT
(37)	36		2	ATTENTION PLEASE	CAROLINE'S SPINE
(38)	35	39	4	ATTENTION PLEASE TEASER SUPERSONIC AND DEMONIC RELICS	MOTLEY CRUE
	00				
39	NEV	v Þ	1	TATTOOED BRUISE (HERE AND THERE) 1000 YARD STAFFE	DOUBLEDRIVE MCA

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1	1	1	14		1
		_		CALIFORNICATION WHAT'S MY AGE AGAIN?	WARNER BROS. †
3)	3	2	18	NOOKIE	MCA †
<u>ع</u> 4	4	3	18	SIGNIFICANT OTHER ALL STAR	FLIP/INTERSCOPE † SMASH MOUTH
5	6	10	15	ASTRO LOUNGE STEAL MY SUNSHINE	INTERSCOPE †
6	8	11	15	YOU CAN'T STOP THE BUM RUSH THE KIDS AREN'T ALRIGHT	WORK/ERG † THE OFFSPRING
7	5	5	30	MY OWN WORST ENEMY	COLUMBIA †
8	7	6	21		ALLSTARS FEAT. PIGEONHED
9	9	7	12	SOMEDAY	SUGAR RAY
10	11	12	10	YOU WANTED MORE	LAVA/ATLANTIC † TONIC
11	10	9	15	"AMERICAN PIE" SOUNDTRACK AMERICAN WOMAN	UNIVERSAL † LENNY KRAVITZ
12	12	13	10	"AUSTIN POWERS THE SPY WHO SHAGGED ME" S ANA'S SONG (OPEN FIRE)	SILVERCHAIR
13	14	15	15	NEON BALLROOM WHY I'M HERE	OLEANDER
				FEBRUARY SUN AIRPON	WER PUBLIC/UNIVERSAL
14)	28		2	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP EOG/LAVA/ATLANTIC †
				AIRPON	
15)	31	_	2	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE
					WER -
16)	21	30	4	ENEMY DAYS OF THE NEW	DA'S OF THE NEW
17)	18	19	6	WELCOME TO THE FOLD	FILTER
17)	18	19	6	LAST KISS	REPRISE † PEARL JAM
18	18	8	6 19	TITLE OF RECORD LAST KISS NO BOUNDARIES	REPRISE † PEARL JAM EPIC
18	_			TITLE OF RECORD LAST KISS NO BOUNDARIES AIRPOV ZIP-LOCK	PEARL JAM EPIC WER LIT
18	13	8	19	TITLE OF RECORD LAST KISS NO BOUNDARIES AIRPOV ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP
18	13 22 20	8 31 21	19 4 7	TITLE OF RECORD LAST KISS NO BOUNDARIES ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK
18	13	8	19 4 7 22	TITLE OF RECORD LAST KISS NO BOUNDARIES AIRPOV ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK TOP DOG(LAVATLANITE, E) THE VERVE PIPE
18 19 20 21 22	13 22 20 15	8 31 21 14	19 4 7 22 9	TITLE OF RECORD LAST KISS NO BOUNDARIES ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO THE VERVE PIPE BLACK BALLOON	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK KID ROCK TOP DOG/LAVA/ATLANTIC † THE VERVE PIPE RCA † GOO GOO DOLLS
18 19 20 21 22 23	13 22 20 15	8 31 21 14	19 4 7 22	TITLE OF RECORD LAST KISS NO BOUNDARIES ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO THE VERVE PIPE BLACK BALLOON DIZZY UP THE GIRL WHEN WORLDS COLLIDE	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK TOP DOG/LAVAATLANTIC † THE VERVE PIPE RCA † GOO GOO DOLLS WARNER BROS. † POWERMAN 5000
18 19 20 21 22 23 24	22 20 15 17	8 31 21 14 17 16 24	19 4 7 22 9	TITLE OF RECORD LAST KISS NO BOUNDARIES ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO THE VERVE PIPE BLACK BALLOON DIZZY UP THE GIRL WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT! THE DOLPHIN'S CRY	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK TOP DOG/LAVA/ATLANIC † THE VERVE PIPE RCA † SOO GOO DOLLS WARNER BROS. † POWERMAN 5000 DREAMWORKS † LIVE
18 19 20 21 22 23 24	22 20 15 17 16 23	8 31 21 14 17 16 24	19 4 7 22 9 11 8	TITLE OF RECORD LAST KISS NO BOUNDARIES ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO THE VERVE PIPE BLACK BALLOON DIZZY UP THE GIRL WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT! THE DOLPHIN'S CRY THE DISTANCE TO HERE STITCHES	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK TOP DOG/LAVA/ATLANTIC † THE VERVE PIPE RCA † GOO GOO DOLLS WARNER BROS † POWERMAN 5000 DREAMWORKS † LIVE RADIOACTIVE/MCA ORGY
18 19 20 21 22 23 24 25	13 22 20 15 17 16 23	8 31 21 14 17 16 24	19 4 7 22 9 11 8	TITLE OF RECORD LAST KISS NO BOUNDARIES AIRPON ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO DIZZY UP THE GIRL WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT! THE DOLPHIN'S CRY THE DISTANCE TO HERE STITCHES CANDYASS FOR THE MOVIES	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK TOP DOG/LAVAATLANTIC † THE VERVE PIPE RCA † GOO GOO DOLLS WARNER BROS. † POWERMAN 5000 DREAMWORKS † LIVE RADIOACTIVE/MCA ORGY E EMENTREE/REPRISE † BUCKCHERRY
18 19 20 21 22 23 24 25 26	13 22 20 15 17 16 23 NEV	8 31 21 14 17 16 24	19 4 7 22 9 11 8 1	TITLE OF RECORD LAST KISS NO BOUNDARIES ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO THE VERVE PIPE BLACK BALLOON DIZZY UP THE GIRL WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT! THE DOLPHIN'S CRY THE DISTANCE TO HERE STITCHES CANDYASS FOR THE MOVIES BUCKCHERRY WHATEVER	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK TOP DOG/LAVA/ATLANTC † "HE VERVE PIPE RCA † SOO GOO DOLLS WARNER BROS. † POWERMAN 5000 DREAMWORKS † LIVE RADIOACTIVE/MCA ORGY E. EMENTREE/REPRISE † BUCKCHERRY OREAMWORKS GODSMACK
18 19 20 21 22 23 24 25 26 27	13 22 20 15 17 16 23 NEV 19	8 31 21 14 17 16 24 N 18 25	19 4 7 22 9 11 8 1 10 5	TITLE OF RECORD LAST KISS NO BOUNDARIES AIRPON ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO THE VERVE PIPE BLACK BALLOON DIZZY UP THE GIRL WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT! THE DOLPHIN'S CRY THE DOLPHIN'S CRY THE DISTANCE TO HERE STITCHES CANDYASS FOR THE MOVIES BUCKCHERRY WHATEVER GODSMACK YEAH, WHATEVER	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK TOP DOG/LAVA/ATLANTIC † THE VERVE PIPE RCA † GOO GOO DOLLS WARNER BROS. † POWERMAN 5000 DREAMWORKS † LIVE RADIOACTIVE/MCA ORGY E EMENTREE/REPRISE † BUCKCHERRY OREAMWORKS GODSMACK FEPUBLIC/UNIVERSAL † SPLENDER
18 19 20 21 22 23 24 25 26 27 28	22 20 15 17 16 23 NEV 27 25	8 31 21 14 17 16 24 N 18 25 23	19 4 7 22 9 11 8 1 10 5 22	TITLE OF RECORD LAST KISS NO BOUNDARIES AIRPON ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO DIZZY UP THE GIRL WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT! THE DOLPHIN'S CRY THE DISTANCE TO HERE STITCHES CANDYASS FOR THE MOVIES BUCKCHERRY WHATEVER GODSMACK YEAH, WHATEVER HALFWAY DOWN THE SKY ONE MAN ARMY	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK TOP DOG/LAVAATLANTIC † THE VERVE PIPE RCA † GOO GOO DOLLS WARNER BROS. † POWERMAN 5000 DREAMWORKS † LIVE RADIOACTIVE/MCA ORGY E EMENTREF/REPRISE † BUCKCHERRY DREAMWORKS GODSMACK FEPUBLICULIVIVERSAL † SPLENDER CZ OUR LADY PEACE
18 19 20 21 22 23 24 25 26 27 28 29	22 20 15 17 16 23 NEU 19 27 25 24	8 31 21 14 17 16 24 N 18 25 23	19 4 7 22 9 11 8 1 10 5 22 13	TITLE OF RECORD LAST KISS NO BOUNDARIES ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO THE VERVE PIPE BLACK BALLOON DIZZY UP THE GIRL WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT! THE DOLPHIN'S CRY THE DOLPHIN'S CRY THE DISTANCE TO HERE STITCHES CANDVASS FOR THE MOVIES BUCKCHERRY WHATEVER GODSMACK YEAH, WHATEVER HALFWAY DOWN THE SKY ONE MAN ARMY HAPPINESSIS NOT A FISH THAT YOU CAN CA BODYROCK	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK TOP DOG/LAVA/ATLANTIC † THE VERVE PIPE RCA † GOO GOO DOLLS WARNER BROS † POWERMAN 5000 DREAMWORKS † LIVE RADIOACTIVE/MCA ORGY E EMENTREE/REPRISE † BUCKCHERRY DREAMWORKS † BUCKCHERRY DREAMWORKS † SPLENDER GODSMACK FEPUBLIC/UNIVERSAL † SPLENDER C2 GUR LADY PEACE COLUMBIA
18 20 21 22 23 24 25 26 27 28 29 30	22 20 15 17 16 23 NEV 19 27 25 24	31 21 14 17 16 24 18 25 23 26	19 4 7 22 9 11 8 1 10 5 22 13 2	TITLE OF RECORD LAST KISS NO BOUNDARIES AIRPON ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO THE VERYLE PIPE BLACK BALLOON DIZZY UP THE GIRL WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT! THE DOLPHIN'S CRY THE DISTANCE TO HERE STITCHES CANDYASS FOR THE MOVIES BUCKCHERRY WHATEVER GODSMACK YEAH, WHATEVER HALFWAY DOWN THE SKY ONE MAN ARMY HAPPINESSIS NOT A FISH THAT YOU CAN CA BODYROCK PLAY WE ARE	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK TOP DOG/LAVA/ATLANTIC † THE VERVE PIPE RCA † GOO GOO DOLLS WARNER BROS † POWERMAN 5000 DREAMWORKS † LIVE RADIOACTIVE/MCA ORGY E EMENTREE/REPRISE † BUCKCHERRY DREAMWORKS GODSMACK FEPUBLIC/JUNIVERSAL † SPLENDER C2 GUR LADY PEACE TCH MOBY V2 † VERTICAL HORIZON
18 19 20 21 22 23 24 25 26 27 28 29 30 31 32	22 20 15 17 16 23 NET 19 27 25 24 33 29	31 14 17 16 24 18 25 23 26 — 27	19 4 7 22 9 11 8 1 10 5 22 13 2	TITLE OF RECORD LAST KISS NO BOUNDARIES AIRPON ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO THE VERVE PIPE BLACK BALLOON DIZZY UP THE GIRL WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT! THE DOLPHIN'S CRY THE DISTANCE TO HERE STITCHES CANDYASS FOR THE MOVIES BUCKCHERRY WHATEVER GODSMACK YEAH, WHATEVER HALFWAY DOWN THE SKY ONE MAN ARMY HAPPINESSIS NOT A FISH THAT YOU CAN CA BODYROCK PLAY WE ARE EVERYTHING YOU WANT CAILLIN	REPRISE T PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK TOP DOG/LAVAATLANTIC † HE VERVE PIPE RCA † GOO GOO DOLLS WARNER BROS. † POWERMAN 5000 DREAMWORKS † LIVE RADIOACTIVE/MCA ORGY E EMENTREE/REPRISE † BUCKCHERRY DREAMWORKS GODSMACK FEPUBLIC/UNIVERSAL † SPLENDER C2 ICH COLUMBIA MOBY V2 † VERTICAL HORIZON RCA
18 19 20 21 22 23 24 25 26 27 28 29 30 31 32	22 20 15 17 16 23 NEV 27 25 24 33 29 26	31 14 17 16 24 18 25 23 26 — 27	19 4 7 22 9 11 8 1 10 5 22 13 2 7 9	TITLE OF RECORD LAST KISS NO BOUNDARIES ZIP-LOCK A PLACE IN THE SUN BEAUTIFUL METASEXUAL BAWITDABA DEVIL WITHOUT A CAUSE HERO THE VERVE PIPE BLACK BALLOON DIZZY UP THE GIRL WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT! THE DOLPHIN'S CRY THE DISTANCE TO HERE STITCHES CANDYASS FOR THE MOVIES BUCKCHERRY WHATEVER GODSMACK YEAH, WHATEVER HALFWAY DOWN THE SKY ONE MAN ARMY HAPPINESSIS NOT A FISH THAT YOU CAN CA BODYROCK PLAY WE ARE EVERYTHING YOU WANT CAILIN UNWRITTEN LAW LET ME GO	REPRISE † PEARL JAM EPIC WER LIT RCA † JOYDROP TOMMY BOY † KID ROCK TOP DOG/LAVA/ATLANTIC † THE VERVE PIPE RCA † GOO GOO DOLLS WARNER BROS † POWERMAN 5000 DERAMWORKS † LIVE RADIOACTIVE/MCA ORGY E EMENTREEREPRISE † BUCKCHERRY DREAMWORKS GODSMACK FEPUBLIC/UNIVERSAL † SPLENDER C2 OUR LADY PEACE COLUMBIA MOBY VE TICAL HORIZON RCA UNWRITTEN LAW INTERSCOPE CAKE
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COMETS

(Continued from page 65)

have a tangible sales effect and are expected to be felt even more with the terrestrial broadcast on ZDF.

"It's one of the major music events of the year," he says, noting that its key effect is maximizing sales by star acts and developing artists. "You will not see any new acts onstage, but for established artists it provides a very good introduction to the artist and to the product."

Viva managing director Dieter Gorny says the public/private partnership is "making German media history. It's been a bit of an experiment. Public and private broadcasters have been in different worlds. We have worked to make the gap between us smaller."

While the event has its origins as a Viva initiative from the music business, says Gorny, ZDF 'brought in their expertise in producing a big show" as well as the clout of terrestrial TV.

ZDF's overnight audience research says the show had an average of 740,000 viewers, corresponding to a 7.3% market share. At the start of the show it had 970,000 viewers. No viewing figures are available for last year's Viva broadcasts on cable.

This year Viva's broadcasts took place Aug. 22 on its youth-oriented nationwide cable channel; the adult-oriented Viva 2 airs the show Saturday (28)

On a national level, it was a successful evening for Die Fantastischen 4's label Four Music. The band won best video for "Mit Freundlichen Gruessen" (With Best Wishes), and the Four Music act Freundeskreis won in the best hip-hop category.

Among international labels. Jive/Zomba took home two trophies for Britney Spears and Backstreet Boys.

Most key prizes for the Comets are decided by a Viva panel, which comprises Viva's editors. Two prizes were chosen by viewers.

Among international winners were the following:

International act: the Offspring (Columbia).

Newcomer: Britney Spears (Jive/Zomba).

Viva viewers' choice: Backstreet Boys (Jive/Zomba).

Viva 2 viewers' choice: Silverchair (Murmur/Epic).

Video: Pet Shop Boys, "I Don't now What . . ." (Parlophone/ Know What . . .

Other national winners included the following:

National act: Xavier Naidoo (3P/Epic).

Live act: Westernhagen (WEA). Dance act: Westbam (Low Spirit/BMG).

VW Sound Foundation Award: Scycs (edel).

This year the Comets did away with a separate trade ceremony and incorporated two trade awards:

Best A&R performance: Neffi Temur (Universal Records).

Best TV commercial: Levi's, for its "Sta-Prest" ad featuring Mr. Oizo (whose "Flat Beat" became a top single in most European territories earlier this year).

SEPTEMBER 4, 1999

Australian Duo Bachelor Girl Takes 'Buses And Trains' To U.S. Pop Outlets

PUBLIC TRANSPORTATION: If love is the universal theme for music, then being dumped must fit in the top 10 somewhere.

That's the thesis behind Australian duo Bachelor Girl's humor-laced "Buses And Trains," whose chorus cleverly describes the act of falling hard for a guy with "So I walked under a bus, got hit by a train." The twist: "And it felt so good, I wanna do

It's a sentiment that's already rung true for top 40 listeners home in Australia, where the band's debut single hit No. 4, sold platinum, and spent 33 weeks on the singles sales charts. "Buses And Trains" was also voted song of the year in May by the Australasian Performing Right Assn., following Bachelor Girl's nomination in October 1998 as best new talent by the Australian Recording Industry Assn. (Natalie Imbruglia picked up the award).

"I decided to talk about the roller coaster of love and romance that most people experience when they meet someone, get very excited, then break up," says songwriter James Roche. "Our songs are mostly about what I call relationship mechanics. It's kind of the spirit of Bachelor Girl."

"James often says that I was the influence, that my life wrote the song," says singer Tania Doko, who, with Roche, co-wrote much of the rest of the group's self-titled U.S. debut on Arista, due Sept. 28. "We're great supporters of saying things in a different way. Effective communication will get people thinking in ways they've never considered.

"We kind of like to 'Ally McBeal' things a bit," she adds. "I suppose she would be the perfect bachelor girl. You've just got to get it out; you feel things

Feeling and emotional release are predominant themes on the group's album, an ideal that Arista believes will make Bachelor Girl a formidable sell to listeners. "One thing that makes this band so accessible is that their lyrical content is both intelligent and humorous," offers Adam Sexton, VP of artist development and marketing at the label. "Their songwriting is very sophisticated, but it still maintains a true pop sense.

The track was released to radio Aug. 23 and is at the beginning of its journey here. Already a handful of stations are eager to drive "Buses

Top 40 KFMD (Star 100.7) San Diego PD Tracy Johnson championed the song after hearing it while on vacation in Australia and eagerly tossed it into power rotation on the station, where it now sits at No. 1.

"It's a great song with pointed and relevant lyrics. It's perfect for Star 100.7 and one of the most valuable songs we've found," he says. "As an adult female audience-targeted station, I think the lyrics and mood of the song really connect with the audience, with the kind of feeling of bittersweet helplessness that they feel when they fall in love. That, and it's just a great melody."

Johnson, who consults a number of other stations around the country, pushed it on Kurt Owens, PD of KSRZ Omaha, Neb., who first said, "No, no, no. But then I played it for a



by Chuck Taylor

lot of our female staffers, who listened, paused, and said they really liked it." The song is now garnering weekly spins in the upper 20s there, with phones starting to bring positive response.

"The lyrics are right on," Owens says. "Maybe that's the way to describe how something like that feels after having been through it. It hits home.'

He adds that the nature of the midtempo song, with its bewitching chorus and star-quality vocals from Doko, exudes an essence that sets it apart on the airwaves.

"It's nice to have a record that is different enough that it stands out on the air but not in a way that's going to scare anyone away, including program directors and music directors. We always say we want something



BACHELOR GIRL

different, but then when we get it, we don't play it."

The band is already on its fourth hit single in Australia, where Doko and Roche are bona fide stars. Already, Bachelor Girl has warmed up for Imbruglia and matchbox 20 and co-headlined with Goo Goo Dolls. Its album, titled "Waiting For The Day" there, is certified platinum. In October, the act will open for Eurythmics' reunion tour in Oz.

It's a far cry from the duo's humble beginnings in Melbourne about seven years ago, where Roche and Doko met through their vocal coach. The pair's mutual musical philosophies and emotional sensibilities welded a bond, and they began writing songs together.

"Tania and I had such a good time, we decided to collaborate," says Roche, who has been working as a musician

since age 15. "It just clicked."
"We became each other's confidantes," Doko adds.

She was 18 and still in college at Melbourne University, studying for a degree in criminology and psychology. The two worked part time until Doko received her B.A. degree, and in 1997 they completed a demo CD.

They made the typical rounds, playing covers and a few originals at local clubs, weddings, and bar mitzvahs. In the meantime, they were sending their self-produced record around the country to record labels.

"It wasn't easy to remain patient," Doko says. "There were a couple setbacks and record company rejections, but you know, at that point we were just a couple songwriters who had put together a bunch of songs without really having a concept. We didn't really have our sound yet.'

Four years after hooking up, Bachelor Girl was signed to Gotham Records in Australia, then to RCA in the U.K., and the ball started rolling. The changes since are obviously pro-

'Well, for one thing, I'm not absolutely shitting myself anymore when we perform. I'm actually somewhat contained," Doko says with a genial laugh. "Performing is so immediate, and the fact that you sweat more than you do in the studio is exciting. I suppose the studio is more tedious where you're trying to get a part right, but you're also creating things for the first time there and capturing an essence.'

It's a quality that sharp programmers will catch on to in the coming weeks, as "Buses And Trains" makes its bid for acceptance at top 40 with a sound that rides a different rail than the latest teen act or alterna-pop band.

"One of the things that was attractive to me is that the song has a sound that's compatible with the core nature of our format that we just haven't heard lately," says Star 100.7's Johnson. "It's light and pop like Amy Grant but with more of an edge and some guitar like Alanis Morissette or Sheryl Crow.

Adds Mark Waldi, PD of KQMB Salt Lake City, "We see this record as a benchmark for how we want to sculpt our station. We added this song at the same time as Vitamin C and Lou Bega. They really have a different sound, and they have tempo. With this one, it personifies love in a way we all understand. I really like the lyric and the hook. When it showed up in my mail, I said, 'I've got to have this one.'

For Roche and Doko, it's now all about enjoying the moment and not placing too much emphasis on the future. Says Doko, "I try not to project too far ahead. My grandmother was with me the first time I heard the song on the radio and said to me, 'I don't care what happens; to me, you've arrived.' That was important to hear. If everything just passes you by, you'll always be striving and never feel like you've gotten somewhere.

Ton 40 Tracks

Billboard_®

ĭ. WK	L. WK	2 WKS.	WKS.	TRACK TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	2	11	No. 1 GENIE IN A BOTTLE 2 weeks at No. 1 CHRISTIMA AGUILERA RDA
2	2	1	15	ALL STAR SMASH MOUTH
3	5	5	10	BAILAMOS ENRIQUE IGLESIAS
4	3	3	16	OVERBROOK /INTERSCOPE IF YOU HAD MY LOVE JENNIFER LOPEZ
(5)	7	8	10	WORK /ERG SOMEDAY SUGAR RAY
6	6	6	9	LAST KISS PEARL JAM
7	4	4	20	I WANT IT THAT WAY BACKSTREET BOYS
8	8	7	14	WHERE MY GIRLS AT? 702
(9)	9	9	13	SHE'S SO HIGH TAL BACHMAN
(10)	10	10	13	OUT OF MY HEAD FASTBALL
(11)	11	13	6	I DO (CHERISH YOU) 98 DEGREES
12)	22	39	3	MAMBO NO. 5 (A LITTLE BIT OF) LOU BEGA
(I3)	14	22	6	RCA SHE'S ALL I EVER HAD RICKY MARTIN
(14)	13	14	15	C2 HEY LEONARDO (SHE LIKES ME FOR ME) BLESSID UNION OF SOULS
(15)	16		8	PUSH N2 BILLS, BILLS DESTINY'S CHILD
1000		17		COLUMBIA TLO
(16)	17	24	11	LAFACE /ARISTA BLACK BALLOON GOO GOO DOLLS
10	19	21	9	WARNER BROS. I WILL REMEMBER YOU (LIVE) SARAH MCLACHLAN
18	12	11	15	ARISTA IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON
19	15	15	15	ARISTA BETTER DAYS (AND THE BOTTOM DROPS OUT) CITIZEN KING
20	18	16	13	WARNER BROS
21)	24	29	6	SMOOTH SANTANA FEATURING ROB THOMAS ARISTA
22	20	12	13	BEAUTIFUL STRANGER MADONNA MAYERICK /WARNER BROS
23	27	34	4	STEAL MY SUNSHINE LEN
24	25	25	12	I COULD NOT ASK FOR MORE EDWIN MCCAIN LAVA/ATLANTIC
25	23	23	12	THE CUP OF LIFE RICKY MARTIN
26)	30	38	4	SCAR TISSUE RED HOT CHILI PEPPERS WARNER BROS
27	21	18	17	SOMETIMES BRITNEY SPEARS JIVE
28)	29	28	13	TELL ME IT'S REAL K-CI & JOJC MCA
29)	28	31	8	SUMMER GIRLS LOGIC /ARISTA
30	26	20	22	LIVIN' LA VIDA LOCA RICKY MARTIN
(31)	32	33	18	ANYWHERE 112 FEATURING LIL'Z BAD BOY /ARISTA
(32)	40	T	2*	MUSIC OF MY HEART 'N SYNC & GLORIA ESTEFAN MIRAMAX/EPIC
(33)	37	36	10	808 BLAQUE TRACK MASTERS /COLUMBIA
(34)	39		2	THERE SHE GOES SIXPENCE NONE THE RICHER SQUINT/FELEKTRA/EEG
35	35	37	6	SMILE VITAMIN C FEATURING LADY SAW
36	34	40	3	I NEED TO KNOW MARC ANTHONY COLUMBIA
(37)	NEV	N Þ	1	LARGER THAN LIFE BACKSTREET BOYS
38	33	32	21	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN
39)	NE	N Þ	1	MERCURY/IDJMG HEARTBREAKER MARIAH CAREY FEATURING JAY-2
		N Þ		COLUMBIA WANNA BE A BALLER LIL' TROY FEAT, YUNGSTA, FAT PAT, LIL' WILL, HAWK, BIG

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. 216 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 recieve 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.

poard + Monitor

contact

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*Reservations must be made by Sept 5, 1999. ior to arrival ar you will be charged for 2 room nig

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- Friday Night South Beach Spectacular
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3415 - Early Bird - Payment received by August 20 Extended until August 27

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☐ FREE Radio Award Nominee (To be announced in the 8/13 Airplay Monitors & 8/21 Billboard)

Last Name: _____ First Name: __ City: _____State: ____Zip: ____ Address: ___

FORMAT: DAC DAdult Top 40 DCountry DMainstream Rock DModern Rock DMainstream R&B DAdult R&B DMainstream Top 40 DRhythmic Top 40 DTriple-A Dother

___ Fax:____ Phone:

□ check □ Visa/MC □ AMEX □ money order Exp. Date: Signature: Credit Card #: _

Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.

Cancellations received between August 20 and September 17 are subject to a \$175 administrative fee. No refunds will be issued for cancellations made after September 17

ALL REGISTRATIONS MUST BE RECEIVED BY MONDAY, OCTOBER 4. "WALK UP" REGISTRATION AT THE SEMINAR BEGINS THURSDAY, OCTOBER 7, NOON - 4:00PM

Wide-Ranging Panels, Events Set For Billboard's Music Video Conference

BILLBOARD MUSIC VIDEO CONFERENCE: We're gearing up for the 21st annual Billboard Music Video Conference, and this year offers a number of intriguing panel discussions and events.

The conference—to be held Nov. 10-12 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.—will feature a wide variety of panel topics that will delve into important issues facing the music video industry. Guest speakers and celebrity appearances will be announced within the coming weeks.

In the meantime, here's a sneak preview of the panel topics at the conference:

Nov. 11:

- · "Belt-Tightening And Downsizing: What's The Future Of Video Budgets?"
- "Sex, Drugs & Violence: Who's Responsible For Content In Music Videos?"
- · "Videos On The Web: Promotion Vehicle Or Profit Center?"
- · "Niche Programming: Earning Industry Respect"

Nov. 12:

· "Show Me The Music: Alternative Visual Marketing In The 21st Century'

• "Music Video Confidential: The Real Story Of What Goes On Behind The Scenes"

The conference will culminate with the 1999 Billboard Music Video Awards Nov. 12. The awards show honors the best music videoclips and local shows, as voted on by conference atten-

And a reminder to local shows that want to be considered for the Billboard Music Video Awards: Sept. 17 is the deadline for application materials in the local show categories. The applications deadline has already passed for the music videoclip categories.

For more information about conference registration, awards show applications, or sponsorship opportunities, please contact Michele Quigley at 212-536-5002 or by E-mail at mquigley @billboard.com.

For other questions, contact me at 212-536-5019 or by E-mail at chay@billboard.com.

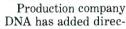
HIS & THAT: The 1999 MTV Video Music Awards will feature performances by Nine Inch Nails, Lauryn Hill, Britney Spears, Eminem, Moby, Jay-Z, Kid Rock, DMX, the Backstreet Boys, Ricky Martin, and TLC. Celebrity presenters will include Madonna, Janet Jack-

son, Puff Daddy, Dr. Dre, 'N Sync, Christina Aguilera, Gavin Rossdale of Bush, Method Man, and Mark McGrath of Sugar Ray. MTV will televise the awards show Sept. 9 from the Metropolitan Opera House in New York.

The 10th annual MuchMusic Video Awards ceremony will be held Sept. 23 and televised live from MuchMusic's Toronto headquarters. A complete list of nominees will be announced within the next few weeks.

Virgin Records in New York has named Joanna "Spock" Dean senior director of video promotion. She was previously senior executive/projects coordi-

nator at independent production company Second Coming Pro-Bel ductions Thompson has moved from Tommy Boy Records' video promotion department to the label's special-events marketing department ... Cleopatra Records has named Tim Yasui head of video promotion and production. He previously held a similar position at Century Media Records.



tor Christopher Erskin to its roster. He was previously with Geneva Films.

by Carla

Hay

Online music video channel Sputnik 7's New York office has relocated. The new address is 22 W. 19th St., 4th Floor, New York, N.Y. 10011 . . . The production company Radar has moved. Its new address is 377 West Spazier Ave., Burbank, Calif. 91506.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the New York-based R&B/hip-hop show "Whatz Going On," which has been on the air since 1991.

TV affiliates: Time Warner Cable in New York; Comcast Cable in Jersey City, N.J.

Program length: 60 minutes. Time slot: various.

Key staffers: Ken Murphy, executive producer.

Following are the top five videos for the week ending Aug.

- 1. Lil' Cease Featuring Lil' Kim, Joe Hooker & Mr. Bristal, "Play Around" (Undeas/Atlan-
- 2. Ideal, "Get Gone" (Noontime/Virgin).
- 3. Ivon, "Dirty" (IDS/Lightyear/WED).
- 4. Sunrise Sunset, "Stand" (IDS/Lightyear/WEA).
- 5. Coko, "Sunshine" (RCA).

FOR WEEK ENDING AUGUST 22, 1999

Video Monitor, Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily 1899 9th Street NE, Washington, D.C. 20018

- 1 Mary J. Blige, All That I Can Say
 2 Juvenile, Back That Thang Up
 3 Puff Daddy, P.E. 2000
 4 Q-Tip, Vivrant Thing
 5 Ginuwine, So Anxious
 6 TLC, Unpretty
 7 Eve & Nokio, What Ya Want
 8 Coko, Sunshine
 9 K-Ci & Jolo, Tell Me It's Real
 10 Brian McKnight, Back At One
 11 Faith Evans, Never Gonna Let You Go
 12 Destiny's Child, Bills, Bills, Bills
 13 Lauryn Hill, Everything Is Everything
 14 Noreaga, Oh No
 15 Jay-Z, Girls' Best Friend
 16 B.G., Bling Bling
 17 Macy Gray, Do Something
 18 Beatnuts, Watch Out Now
 19 Missy "Misdemeanor" Elliott, All N My Grill
 20 Whitney Houston, My Love Is Your Love
 21 R. Kelly, If I Could Turn Back The Hands
 22 Ghris Rock, No Sex
 24 Imx, Stay The Night
 25 Profyle, I Ain't The One
 26 Silk, Meeting In My Bedroom
 27 Eric Benet, Spend My Life With You
 28 112, Love You Like I Did
 29 Jagged Edge, Keys To The Range
 30 Ideal, Get Gone



bb Deep F/Nas, It's Mine Rah Digga, Tight Rahzel, Make The Music 2000 Brent Jones & TP Mobb, Goodtime



2806 Opryland Dr., Nashville, TN 37214

- 1 Chely Wright, Single White Female
 2 Lonestar, Amazed
 3 Martina McBride, I Love You
 4 Sherrie Austin, Never Been Kissed
 5 Shania Twain, You've Got A Way
 6 Trisha Yearwood, I'll Still Love You More
 7 George Strait, Write This Down
 8 Brooks & Dunn, Missing You
 9 Shedaisy, Little Good-Byes
 10 Lee Roy Pamell, She Wort Be Lonely Lonely
 11 Dixie Chicks, Ready To Run
 12 Faith Hill, The Secret Of Life
 13 Alabama, God Must Have Spent A Little More...
 14 Alan Jackson, Little Man
 15 Kenny Rogers, The Greatest
 16 Jason Sellers, A Matter Of Time
 17 Tim McGraw, Something Like That
 18 John Michael Montgomery, Home To You*
 19 Lace, I Want A Man*
 20 Bruce Robison, The Good Life *
 21 Gary Allan, Smoke Rings In The Dark *
 22 Chad Brock, Lightning Does The Work *
 23 Lisa Angelle, I Wear Your Love *
 24 Clay Walker, Live, Laugh, Love *
 25 Mandy Bamett, The Whispering Wind *
 27 Dwight Yoakam, Crazy Little Thing Called
 28 Tim McGraw, Please Remember Me
 29 Brad Paisley, Who Needs Pictures *
 30 Shane Minor, Ordinary Love *

- 27 Dwight Yoakam, Crazy Little Thing Called
 28 Tim McGraw, Please Remember Me
 29 Brad Paisley, Who Needs Pictures *
 30 Shane Minor, Ordinary Love *
 31 Anita Cochran, For Crying Out Loud *
 32 Keith Urban, It's A Love Thing
 33 Julie Reeves, Trouble Is A Woman
 34 Mark Wills, She's In Love
 35 Jessica Andrews, You Go First
 36 Trio, After The Gold Rush
 37 Montgomery Gentry, Lonely & Gone
 38 Rebecca Lynn Howard, When My Dreams Come
 39 Yankee Grey, All Things Considered
 40 Michael Peterson, Sure Feels Real Good
 41 Jerry Kilgore, Love Trip
 42 Sammy Kershaw, When You Love Someone
 43 Bryan White, You're Still Beautiful To Me
 44 Joe Diffie, Night To Remember
 45 Dwight Yoakam, Thinking About Leaving
 46 Redmon & Vale, Squeezin' The Love Outta
 47 Vince Gill & Pathy Loveless, My Kind Of...
 48 Chris LeDoux, Life Is A Highway
 49 Claudia Church, Home In My Heart
 50 Kelly Willis, Not Forgotten You

 * Indicates Hot Shots

- Indicates Hot Shots

MEW ONS

Alison Krauss, Forget About It Chely Wright, It Was James/Dean, Everybody's Talking Randy Travis, A Man Ain't Made Of Stone



- 1 Mariah Carey, Heartbreaker

- 2 TLC, Unpretty
 3 Kid Rock, Cowboy
 4 Ricky Martin, She's All I Ever Had
 5 Jay-Z, Girls' Best Friend
 5 Chris Rock, No Sex
 7 Len, Steal My Sunshine
 8 Enrique Iglesias, Bailamos
 9 Red Hot Chili Peppers, Scar Tissue
 98 Degrees, I Do (Cherish You)
 1 Jimmie's Chicken Shack, Do Right
 2 Lenny Krautz, American Woman

- Jimmie's Chicken Shack, Do Right Lenny Kravitz, American Woman Eminem, Guilty Conscience Christina Aguilera, Genie in A Bottie Destiny's Child, Bills, Bills, Bills Marc Anthony, I Need To Know Sugar Ray, Someday Goo Goo Dolls, Black Balloon Smash Mouth, All Star Let Bouse, Wa On Fire

- Hot Boys, We On Fire Lit, Zip-Lock Santana Feat. Rob Thomas, Smooth Jewel, Jupiter (Swallow The Moon) 22 Santana Feat. Rob Thomas, Smooth 23 Jewel, Jupiter (Swallow The Moon) 24 Bif Naked, Moment Of Weakness 25 Puff Daddy, P.E. 2000 26 Weird Al Yankovic, It's All About The Pentiums 27 Missy "Misdemeanor" Elliott, Ali N My Grill 28 Powerman 5000, When Worlds Collide 29 Lauryn Hill, Everything 18 Cerything 30 Tal Bachman, She's So High 31 The Offspring, The Kids Aren't Alright 32 Blink 182, What's My Age Again? 33 Fifter, Welcome To The Fold 34 Juvenile, Back That Thang Up 35 Limp Bizkit, Nookie 36 N Sync & Gloria Estefan, Music Of My Heart 37 LFO, Summer Grits 38 Macy Gray, Do Something 39 The Verve Pipe, Hero 40 Jordan Knight, I Could Never Take The Place... 41 Silverchair, Ana's Song 42 702, Where My Grifs At 43 Eve & Nokio, What Ya Want 44 Ginuwine, So Arxious 45 Q-Tip, Vivrant Thing 46 Chris Isaak, Baby Did A Bad Bad Thing 47 LL Cool J, Deepest Bluest 48 Blur, Coffee & Tv 49 Alanis Morissette, So Pure 50 Vitamin C, Smile ** Indicates MTV Exclusive

- ** Indicates MTV Exclusive

MEW ONS Nine Inch Nails, We're in This Together Staind, Mudshovel



Continuous programming 1515 Broadway, NY, NY 10036

- Continuous programming
 1515 Broadway, NY, NY 10036

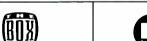
 1 Madonna, Beautiful Stranger
 2 Jennifer Lopez, If You Had My Love
 3 Smash Mouth, All Star
 4 Red Hot Chili Peppers, Scar Tissue
 5 Lenny Kravitz, Fly Away
 6 Sugar Ray, Someday
 7 Ricky Martin, Livin' La Vida Loca
 8 Goo Goo Dolls, Black Balloon
 9 Enrique Iglesias, Bailamos
 10 Tal Bachman, She's So High
 11 Santana Feat. Rob Thomas, Smooth
 12 Ricky Martin, She's Sol High
 11 Santana Feat. Rob Thomas, Smooth
 12 Ricky Martin, She's All I Ever Had
 13 Marc Anthony, I Need To Know
 14 Sarah McLachlan, I Will Remember You
 15 Alanis Morissette, So Pure
 16 Fastball, Out Of My Head
 17 Backstreet Boys, I Want It That Way
 18 Lenny Kravitz, American Woman
 19 Len, Steal My Sunshine
 20 Jewel, Jupiter (Swallow The Moon)
 21 Sugar Ray, Every Morning
 22 Donna Summer, I Will Go With You
 23 Phil Collins, You'll Be In My Heart
 44 Chris Gaines, Lost In You
 25 Ricky Martin, The Cup Of Life
 26 Whitney Houston, My Love Is Your Love
 27 Weird Yanković, It's All About The Pentiums
 28 Train, Meet Virginia
 29 Shania Twain, You've Got A Way
 30 Sheryl Crow, The Difficult Kind
 31 Edwin McCain, I Could Not Ask For More
 32 Eric Clapton, Blue Eyes Blue
 33 Tom Petty & The Heartbreakers, Swingin'
 34 Brian McKniight, Back At One
 35 Kid Rock, Cowboy
 36 Lit, My Own Worst Enemy
 37 TLC, Unpretty
 38 Will Smith, Wild Wild West
 39 TLC, No Scrubs
 40 Red Hot Chilii Peppers, Give It Away

- 38 Will Smith, Wile 39 TLC. No Scrubs
- 40 Red Hot Chili Peppers, Give It Away
- 41 Matchbox 20, Push
- 41 Matchbox 20, Push
 42 Backstreet Boys, As Long As You Love Me
 43 Melisas Etheridge, Angels Would Fall
 44 Monkees, Daydream Believer
 45 Jennifer Lopez, No Me Ames
 46 Smash Mouth, Walkin' On The Sun
 47 Whaml, Wake Me Up Before You Go-Go
 48 Debbie Gibson, Foolish Beat
 49 Jacksons, Rockin' Robin
 50 Spice Girls, Wannabe

Shaggy, Hope Natalie Imbruglia, Identify Speech, Clocks In Sync With Mine

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 4, 1999.

THE CLIP LIST



Continuous programming 1221 Collins Ave Beach, FL 33139 **BOX TOPS**

Juvenile, Back That Thang Up
Deborah Cox, We Can't Be Friends
LFO, Summer Girls
Eve, Gotta Man
Puff Daddy, P.E. 2000
Whitney Houston, My Love Is Your Love
Missy "Misdemeanor" Elliott, All N My Grill
Trick Daddy, Sweatin' M
'N Sync & Gloria Estefan, Music Of My Heart
TLC. Unnorthy 'N Sync & Gloria Esterain, Music Of My Hei TLC, Unpretty Lil' Troy, Wanna Be A Baller Toy Box, Tarzan & Jane Backstreet Boys, I Want It That Way Christine Aguilera, Genie In A Bottle Weird Al Yankovic, All About The Pentiur

Destiny's Child, Bills, Bills, Bills Limp Bizkit, Nookie K-Ci & JoJo, Tell Me It's Real

ne So Anxio

702, You Don't Know Angie Stone, No More Rain Blaque, I Do Bjork, All Is Full Of Love Buckcherry, For The Movies Chico Debarge, Give You What You Want DJ Hurricane, Come Get It EYC. Only A Dream EYC, Only A Dream Guano Apes, Open Your Eyes Jennifer Lopez, Waiting For Tonight Julio Iglesias Jr., One More Chance Mariah Carey, Heartbreaker Melissa Etheridge, Angels Would Fall Rah Digga, Tight Rahzel, Make The Music 2000 Six Feet Under, Victim Of The Paranoid So Plush, Dam
Speech, Clocks in Sync With Mine
The Donnas, Strutter



Continuous programm 1515 Broadway New York, NY 10036

Biork All Is Full Of Love

Static X. Push It

NEW Black Box Recorder, Child Psychology Buckcherry, For The Movies Sinead Lohan, Whatever It Takes The Donnas, Strutter ech. Clocks in Sync With Mine



Matthew Good Band, Hello Time Bomb (new)

Continuous programming 299 Queen St West Toronto, Ontario M5V2Z5

Matthew Good Band, Hello Time Bomb (new)
The Moffatts, Misery (new)
Blinker The Star, Below The Sliding Doors (new)
The Verve Pipe, Hero (new)
Jennifer Lopez, Waiting For Tonight (new)
Jay-Z, Girls' Best Friend (new)
Gang Starr, Discipline (new)
Scratching Post, Rock Past It (new)
Limp Blizkit, Nookie
Moist Resethe Moist, Breathe Red Hot Chili Peppers, Scar Tissue Lauryn Hill, Everything Is Everything Christine Aguilera, Genie In A Bottle I Mother Earth, Summertime In The Void Smash Mouth, All Star Destiny's Child, Bills, Bills, Bills Prozzak, Strange Disease Sarah McLachlan, I Will Remember You

TLC, Unpretty
The Offspring, The Kids Aren't Alright



Hawley Crescent London NW18TT

TLC, Unpretty
Whitney Houston, My Love Is Your Love
Jennifer Lopez, If You Had My Love
Lauryn Hill, Everything Is Everything
Wambdue Project, King Of My Castle
Red Hot Chill Peppers, Scar Tissue
Sixpence None The Richer, Kiss Me
Lou Bega, Mambo No. 5
Destiny's Child, Bills, Bills, Bills
Madonna, Beautful Stranger
Will Smith, Wild Wild West
Ronan Keating, When You Say Nothing At All
Bloodhound Gang, Along Cornes Mary
Texas, Summer Son TLC. Unpretty Texas, Summer Sor Lene Marlin, Sitting Down Here Freundeskreis, Mit Dir Alex Britti. Mi Piaci Ricky Martin, Livin' La Vida Loca



24 hours daily 32 E 57th Stre

New York, NY 10022

Westlife, If You Let Go
Christine Aguilera, Genie In A Bottle

NEW

New Radicals, Someday We'll Know Terror Squad, Watcha Gon Do Eve 6, Tongue Tied Marc Anthony, I Need To Know Marc Anthony, I Need To Know IMX, Stay The Night Rahzel, Make The Music 2000 Stretch Princess, Sorry Missy Elliott, All N My Grill Tori Arnos, Bliss Lou Bega, Mambo No. 5 The Verve Pipe, Hero Coko, Sunshine Jagged Edge, Keys To The Range Amanda Marshall, Love Lift Me Noreaga, Oh No



Three hours weekly 216 W Ohio Chicago, IL 60610 Jimmie's Chicken Shack, Do Right Eve 6, Tongue Tied Stretch Princess, Sorry Stretch Princess, Sorry
Tori Amos, Bliss
The Verve Pipe, Hero
Moby, Bodyrock
JS16, Stomp To My Beat
Mustard Plug, Pray For Mojo
Alice In Chains, Get Born Again



46 Gifford St Brockton, MA 02401 The London Suede, Electricity

1/2-hour weekly

The London Suede, Electricity
The Verve Pipe, Hero
Cycle Fly, Violet High
Powerman 5000, When Worlds Collide
Bolt Upright, Longevity
Fitter, Welcome To The Fold
Smash Mouth, All Star
Alice In Chains, Born Again
Chevelle Mia Chevelle, Mia Cirrus, Stop & Panic



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'INDIE' CONCERT PROMOTION BIZ BORN FROM SFX REVOLUTION

(Continued from page 1)

That may be an overstatement, but for many promoters not bought by SFX, the last few years have been anything but business as usual.

"Anyone who says to you that business hasn't changed is delusional," says John Scher, head of New York/New Jersey-based Metropolitan Concerts.

"There's a whole new set of players that are familiar faces, but one minute they were peer group promoters, and the next, as part of SFX, they're selling you dates on a national tour," says Danny Zelisko, head of Phoenix-based Evening Star Productions. "It's like the twilight zone."

For others, SFX's influx is much more foreboding. "I honestly believe SFX's intention is to leverage their position—with all the money that they've got, with all the deals they can

'If we present
ourselves as a
healthy alternative,
we can seize the
opportunities that
exist, and we can
go beyond what
anyone could ever
pay us to buy our
company'

- LARRY MAGID -

offer artists, with their corporate sponsorships, and with their holdings, such as Album Network—to put all of us out of business," says Chicago's Jam Productions' co-head Jerry Mickelson.

SFX Entertainment CEO Mike Ferrel says, "Our agenda is not to put people out of business; at the same time, obviously, growing our business is going to put us in a competitive position, and we're going to maximize the opportunities we've created" (see story, this page).

He's not alone in his concerns. "This is all about a stock play for SFX," says Washington, D.C.-based I.M.P. head Seth Hurwitz. "It's not about the day in/day out concert business. God bless [SFX chairman] Bob Sillerman; that's his prerogative. But let's agree that that's the game."

Always a business where the risks outweighed the rewards, the concert promotion industry was one of the few areas left where individuals could build companies with little interference from the corporate sector.

However, that all changed in late 1996, when SFX embarked on its shopping spree by snapping up New Yorkbased Delsener/Slater Enterprises. It has since purchased Indianapolis' Sunshine Promotions; San Francisco's Bill Graham Presents; St. Louis's Contemporary Productions; Atlanta's Concert/Southern Promotions; Houstonbased Pace; Boston's Don Law Presents; Los Angeles' Avalon Attractions; Washington, D.C.'s Cellar Door; Las Vegas' MagicWorks; Pittsburgh's DiCesare-Engler; and Toronto's TNA.

"SFX is no different than Wal-Mart, and we're the corner drugstore," say Jon Stoll, head of Florida-based Fantasma. Like most independent promoters, Stoll fears he'll see a business built on relationships turn into one operated solely by profit margins.

HOW DID WE GET HERE?

While SFX's buying bonanza struck seemingly out of the blue, many credit SFX with seeing an industry fraying at the edges that was ripe for a takeover

"Concert promotion has grown tremendously over the last years but was still being run by mom-and-pops," says Alex Cooley, co-head of Concerts/Southern Promotions. "That's the exact prescription for someone to come in."

"Sillerman saw people who made solid livings but who weren't acquiring wealth—and some of whom had gone into huge debt to pay for sheds," says Metropolitan's Scher. "Promoters were ripe for the picking."

SFX is far from the first firm to promote national tours; some companies were presenting national tours in the late '60s. The difference is that SFX is the first entity to own many of the promoters and venues along the tour route. Also, national tours used to be reserved for only the most elite acts, while the vast majority of tours utilized the traditional system, in which an act's booking agent called upon individual local promoters to present shows in each area.

Now, almost any act with earning potential can land a national tour promoter. In 1998, SFX produced 11 national tours. This year, it produced 23, including 'N Sync, Bob Dylan/Paul Simon, Tom Petty, Chicago/the Doobie Brothers, and Cher.

And they're not the only national promoters: Metropolitan is presenting the Family Values tour, as well as Whitney Houston's and Sarah Brightman's tours. Philadelphia-based Electric Factory just wrapped up the NASCAR/Allman Brothers tour, is currently promoting the Irish Tenors, and has the Bette Midler tour set for fall. Electric Factory's Larry Magid says he's looking at nine other national tours right

Because of its vast real estate holdings, which include 42 amphitheaters, SFX can pay exorbitant guarantees for national tours in order to get people in the seats at their venues, say indie promoters, and in turn make money from its ancillary sources of income—ticketing fees (SFX now charges a service fee even when patrons purchase tickets at the venue), parking, merchandise, concessions.

Additionally, SFX cross-collateralizes its tours, meaning a strong show by an artist in the Midwest can make up for a losing date by that act in the

South.

Some non-SFX owned promoters say they have felt virtually no change since SFX entered the marketplace, while others say they are seldom offered the opportunity to purchase or co-promote dates on SFX-presented tours, especially if they share a market with an SFX-owned promoter.

"They don't offer me a lot of shows that I would have gotten through history," says Stoll. "I'd say probably 30 shows have been affected."

Atlanta-based R&B concert promoter Leonard Rowe says national tours, by SFX and others, have only increased the feelings of alienation for many black promoters.

Rowe notes that the only black promoter affiliated with SFX is Haymon Enterprises, owned by Al Haymon, of which SFX purchased half earlier this year.

While battle lines have clearly been drawn between some indie promoters and SFX, many indies view SFX as a player that has forced them to sharpen their own games.

"In the beginning, you scratch your head and say, 'Why is this happening?' Then you see that SFX isn't going to get all the business," says Magid. "If we present ourselves as a healthy alternative, we can seize the opportunities that exist, and we can go beyond what anyone could ever pay us to buy our company."

Both Scher and Stoll say they've begun promoting in cities they previously hadn't explored.

INSTANT MILLIONAIRES

In addition to becoming much richer, many of the promoters now owned by SFX say the company lets them focus on the music.

"They have allowed me to be a very creative person and do what I do best, which is promote events," says Louis Messina, chairman/CEO of Pace Music Group

While Messina says he's under pressure from SFX to produce results, he adds, "that's what I've had to do for 27 years."

"I think it was Bob [Sillerman's] goal to try to keep the entrepreneurial spirit alive at each affiliate and, at the same time, graduate those affiliates to a larger entity that has more clout," says Contemporary Productions' Irv Zuckerman. "Our overall trend is to try to maintain relationships with non-SFX affiliates," he continues, admitting, "it's certainly difficult, because you're much more of a direct competitor with them."

For some promoters, the biggest challenge has been changing to SFX's unified accounting system. "It's been a wrenching thing for our people to go from private to public from an account-

ing perspective," says Cooley, "but it hasn't changed much more that that."

Like some promoters purchased by SFX, Cooley has the option to buy back his company if SFX decides to spin off the concert division; however, he's not sure he'd want to be on his own again. "I don't want to go back to doing all that paperwork," he says.

SECRET AGENT MAN

Ever since national tours began, there's long been the fear that booking agents would find themselves out of work. While that hasn't been the case so far, agents say their role is changing.

"Business has changed in that more promoters want to buy the whole tour," says Dan Weiner, agent for Monterey Peninsula Artists. "When we booked the Chicago/Doobie Brothers tour, instead of going by a date-to-date basis and seeing what they were worth in each market, we had to make a deal based on one amount that covered all of the markets.

"When we dealt with one promoter per city, one of the things that was most important was that they knew their market, so we'd have a feeling they'd do their job, and, because of that, the money would be there," Weiner continues. "Now it's a little bit more like an auction where one person says, 'I'll pay this,' and another says, 'I'll pay more.'"

The bidding process even affects tours not handled by national promoters, says Zelisko. "Any act worth half a damn is getting offers where the promoter has to have close to 98% business to make a buck. There used to be days when you got 15% as a profit."

Some managers says SFX provides not only financial stability but one-stop shopping.

"My experience has been 120% positive," says Rod Stewart's manager, Arnold Stiefel. "SFX has taken all the bullshit and drama out of touring. It's very, very tasty."

Indeed, Stiefel says Stewart has earned more than \$35 million from his SFX tours, much of it upfront.

Not every manager sings SFX's praises. Some remain loyal to the traditional agent/promoter touring system, while others say their experience with SFX has not been good.

"They'll say, 'We'll give you about 90% of what you want; in return, you have to give us the entire tour, all our venues,'" says one manager. "Then they come back and say, 'We've talked to all our promoters, and we have to reduce the offer.' By then, your band's already rehearsing, you've done your marketing plan with the label based on the money you think you're getting, and you have no alternative . . . I had one of my acts in that position, and I

know a lot of managers that's happened to."

Doobie Brothers manager Bruce Cohn says his overall experience with SFX this summer was positive; however, he questioned if his act received the high level of attention it gets with traditionally promoted tours. "Normally the promoter will ask us to do press or phoners. The things we'd normally do were absent . . . I can see where the jury's still out on national tours. It gives SFX power. There's not a lot of backand-forth with just one promoter. It's take it or leave it, pretty much."

STILL TO COME

SFX, which has begun purchasing real estate in Europe, is clearly poised to continue shopping. On Aug. 23, the company closed on a \$1.1 billion senior

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That's the exact
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- ALEX COOLEY -

credit facility and on a public offering of 8.6 million shares of stock priced at \$41 a share.

Two other events from recent weeks show that the concert promotion industry is continuing to reinvent itself.

Perhaps most meaningful is House of Blues' purchase of Universal Concerts from Seagram for \$190 million in July (Billboard, Aug. 7).

That purchase proved SFX wasn't the only company with deep pockets. According to sources, among the other companies that bid at least \$150 million for Universal Concerts were SFX, Ogden, and facility management company SMG.

As one promoter puts it, "You better believe people were breathing a sigh of relief when House of Blues got Universal instead of SFX."

As far as whether or not House of Blues plans to buy other promoters or real estate, its president of media properties, Lou Mann, will only say, "We're always looking for ways to expand our business."

The second change came with the formation of the Independent Promoters Organization (IPO) in early August.

The IPO, a for-profit, McLean, Va.based organization, comprises 11 of the top promoters not already snatched up by SFX. The group plans to share information about tours and, when possible, bid for national tours.

"We hope the IPO is one of the ways to stand up to SFX," says Jam Productions' Mickelson, who is also the IPO's CEO. "The point is they're left pretty much unmolested to put tours together, and we wanted to provide an alternative. We prefer the traditional system, but we're forced to do this because we can't afford to keep losing shows and losing tours."

With 82 Venues, SFX Still Seeking New Sites

BY MELINDA NEWMAN

LOS ANGELES—With 82 venues—including 42 amphitheaters—under its North American umbrella, SFX Entertainment says its shopping cart still isn't full.

"We have a venue up in Wallingford, Conn.—the Oakdale Theater—that in its full configuration is 5,600 seats, and it has the ability to scale down to 2,300," says SFX

Entertainment CEO Mike Ferrel. "I think there's a place for it in terms of artists who would do very well in those kind of sites." In other words, SFX is taking out its wallet.

Such venues are the cornerstone of SFX's first national tour of developing acts. Starting Oct. 16, Godsmack and Reveille, accompanied by the Jim Rose Circus, will embark on a 40-city ballroom/the-

ater tour

The Godsmack outing marks the 24th national tour promoted by SFX this year and its first not geared primarily to amphitheaters. When determining which acts are a good buy for the company, Ferrel says, "I guess the simplest summary is someone who we think has great commercial viability and is

(Continued on page 107)

BILLBOARD SEPTEMBER 4, 1999 www.billboard.com 10

CAN 550 MUSIC DELIVER ON ITS ROCK PROMISE?

(Continued from page 1)

establish themselves.

As it prepares to enter its seventh year in October, Sony Music Entertainment's 550 Music is in the challenging position of attempting to develop breakthrough rock artists in the U.S. market at a time when the genre is experiencing a resurgence in America (Billboard, March 6).

Although 550 Music has experienced enviable platinum success in the pop and R&B fields—and has a huge act in the top-selling Celine Dion (see story, this page)—the majority of artists on 550 Music's roster are rock acts, and none of those has had an album that has reached sales of 1 million copies in the U.S., according to SoundScan.

Some critically praised 550 Music rock bands, including Gordon and Verbow (see profiles, page 107), as well as

'I think what's been happening with 550 Music is that it has too many artists on the roster'

- KIM MONROE -

acts such as Ben Folds Five with more than one album in release, have the potential to become career rock acts for the label. Whether 550 Music, which is part of the Epic Records Group, can take these still-developing acts to a superstar level will likely prove a telling gauge of the label's long-term ability to produce rock acts with consistent gold or platinum sales.

Industry observers point to some challenges behind fulfilling that bright promise. When the Epic Records Group consolidated its promotion duties (Billboard, Aug. 15, 1998), many 550 Music staffers became responsible for acts on sister label the Work Group while maintaining duties for 550 Music acts. Some believe that these added responsibilities—and a larger 550 Music roster—have left the 550 Music staff overworked.

Others contend that the label's follow-through on its new and developing bands has sometimes been lacking and has hurt these acts, many of whom have become more active in drumming up grass-roots support on their own.

Kim Monroe, music director for modern rock station KNDD Seattle, is one of many who think 550 Music's ballooning artist roster is affecting crucial attention given to the artists.

"When 550 Music started, it seemed like they had a small enough roster that they could handle," Monroe says. "I think what's been happening with 550 Music now is that it has too many artists on the roster."

550 Music began its first year with fewer than 10 artists on its roster, including Deep Forest, proven platinum chanteuse Dion, Eve's Plum, Flop, Funky Poets, Clive Griffin, and Culture Beat. Most of those acts have since parted ways with the label, 550 Music now has more than 35 acts on its roster, with approximately 20 in the rock genre.

Some of the acts are familiar names, such as the Allman Brothers Band, Gregg Allman, and former Living Colour guitarist Vernon Reid. Like Dion, they were established acts that moved from Epic Records to 550 Music. Many of 550 Music's other rock acts—including Dangerman, Bolt Upright, Flight 16, Old Pike, and Getaway Cruiser—have released their major-label debut albums on 550 Music within the last 18 months, but none of these artists' 550 Music albums has yet reached sales of 5,000 units in the U.S., according to SoundScan.

"Maybe some of the 550 Music staffers have too much on their plate," adds Monroe, "because they've had to take on added responsibilities that used to be handled by people at [other Sony labels]. There are incredibly dedicated people at 550 Music, but when it comes to introducing new rock acts at 550, I think there's a little of bit of this mentality of, 'Let's throw the spaghetti against the wall, and let's see what will stick.'"

550 Music/Work Group senior VP of promotion Hilary Shaev dismisses any notion that 550 Music's roster is too large or that the label's staff may be overworked.

"We've done a great job of spacing things out so that albums that sound similar to each other weren't released close together," Shaev says. "The consolidation has actually been great for us, because now we've got our team completely unified and more focused."

Ben Folds Five manager Alan Wolmark of New York-based CEC Management has some concerns. "More consolidation can only hurt the development of acts in the long run," he says. "Yes, I think the staff at 550 Music is overworked, but they're doing the best they can."

As for the size of 550 Music's roster, Shaev says, "Success breeds success. At a certain point when a label becomes successful, it likes to sign more artists."

But given the slew of rock acts on the label, how much success is being cultivated—and sustained? How are the non-debut rock artists faring with their follow-up releases?

550 Music's best-selling rock act is Ben Folds Five, whose 1997 breakthrough, "Whatever And Ever Amen," has sold 856,000 copies in the U.S., according to SoundScan. The follow-up album, "The Unauthorized Biography Of Reinhold Messner," released April 27, has sold 163,000 copies to date, according to SoundScan.

"I've never been a believer of having the next record pick up where the last record left off," says band manager Wolmark. "Every creative piece of work has its place in the market. I think the sales and promotion for the ["Biography"] album are on target."

"550 Music did a nice setup for the current Ben Folds Five record," says Neil Landow, music buyer/marketing manager for St. Louis-based chain Sound Disk-Tributors, "but the album's not selling up to expectations."

Another 550 Music act that so far hasn't matched sales of a previous release is Belgian rock band K's Choice. The group hit in 1997 with the song "Not An Addict" from the album "Paradise In Me," which sold 287,000 units in the U.S., according to Sound-Scan.

The next album, 1998's "Cocoon Crash," has sold 43,000 copies to date. The only track from "Cocoon Crash" to make a Billboard chart impact was 1998's "Everything For Free," which

550 Music Has Fared Better With Pop And R&B

NEW YORK—While none of 550 Music's rock acts has yet had an album that's reached 1 million in U.S. sales, the record label is faring much better with its pop and R&B acts.

550 Music's best-selling artist, Celine Dion, bowed on the label with 1993's "The Colour Of My Love" album, after Dion (who was already a platinum artist) had moved from Epic Records' roster. According to SoundScan, Dion's albums on 550 Music have sold 25.8 million records in the U.S. to date. In addition to The Colour Of My Love" (4.1 million), Dion's albums on 550 Music so far are 1996's "Falling Into You" (10.1 million), 1997's "Let's Talk About Love" (8.8 million), and the 1998 Christmas album "These Are Special Times" (2.8 million).

550 Music has also been riding high on the charts with R&B singer Ginuwine, whose 1996 debut album "Ginuwine... The Bachelor" has sold 1.6 million copies in the U.S., while his current album, "100% Ginuwine" (No. 32 on The Billboard 200 this issue), has sold 914,000 copies to date, according to SoundScan

Another best-selling R&B act on the label is Jon B., whose Yab Yum/550 Music albums—1995's "Bonafide" and 1997's "Cool Relax"—have sold, respectively, 371,000 copies and 1.1 million, according to SoundScan.

R&B/pop singer Des'ree was 550 Music's first new artist to go platinum. Her debut album, 1995's "I Ain't Movin'," sold 1 million copies in the U.S. However, the follow-up album—1998's "Supernatural"—failed to match that success on the American charts, having sold only 65,000 copies in the U.S., according to SoundScan.

peaked at No. 28 on the Modern Rock Tracks chart. The previous album's hit, "Not An Addict," reached No. 5 on that chart.

"I think radio was more open to K's Choice's sound back [in 1997]," says 550 Music associate director of marketing Ricky Riker.

Some observers contend that the inability of some 550 rock acts to match their debut success on follow-up albums or to secure hit second and third singles from first sets—both admittedly tough tasks for labels and acts in an unforgiving radio and retail climate—reflects a lack of perseverance on the label's part.

"The problem with 550 Music working their rock acts," says a veteran industry tastemaker who asked not to be identified, "is that the label tends to give up too easily with a lot of their new acts. The new [550 Music] acts are given an unrealistic window of time to get a number of [radio] adds or sell a certain amount of records. When the goals inevitably fall short, the staff moves on to the next project."

550 Music promotion chief Shaev disputes that view, saying, "People always forget that we've had some of our new bands do very well at radio, like Honky Toast and Dangerman."

"Shakin' And A Bakin' "—Honky Toast's first single from its debut album, "Whatcha Gonna Do Honky?"—peaked at No. 29 on the Mainstream Rock Tracks chart in the April 10 issue. The hard rock band's album has sold 38,000 copies to date, according to SoundScan.

The rock duo Dangerman's selftitled album spawned a first single, "Let's Make A Deal," which reached No. 20 on the Modern Rock Tracks chart in the April 24 issue. According to SoundScan, Dangerman's album has sold 3,800 copies to date.

Meanwhile, the label finds itself contending with a market perception fueled by industry observers who say that 550 Music will experience a major downsizing or possible shutdown in the near future. Epic Records Group chairman Dave Glew tells Billboard in a prepared statement: "At this time, there are no further changes that are going to be made at the label."

Yet, according to one informed industry source who wished to remain anonymous, "A lot of the 550 Music staff must know their days are numbered. It shows in their attitude and what I see as less dedication to their newer acts, compared with how other labels work for their acts."

550 Music/Epic president Polly Anthony was unavailable for comment.

Debates about label politics aside, a number of 550 Music's developing artists continue to focus on their music and are embracing efforts to reach out to fans on their own and in conjunction with 550 staff.

G. Love & Special Sauce is one such band. The Philadelphia hip-hop-influenced rock group's current Okeh/550 Music album, "Philadelphonic," debuted at No. 1 on the Heatseekers chart in the Aug. 21 issue. The band's previous albums had been released on Okeh/Epic.

"Before the ["Philadelphonic"] album was released," says lead singer G. Love, "we really concentrated on our mailing list and reached out to the people on it. We have a street-marketing campaign that's helped bring us to where we are. We brought in intensely dedicated fans who volunteered to distribute stickers and fliers, and by doing that they feel like they're involved with the band on a more intimate level."

550 Music senior director of product marketing Scott Carter says, "A big part of the album's launch was that G. Love did things he's never really done before, or hadn't done in a while."

Of the band's move from Epic to 550 Music, G. Love says, "We know we have hardcore fans at Epic, but they couldn't break the band the way we wanted. I think Polly Anthony brought us over to 550 Music to get a fresh start. Scott Carter and the rest of the team are finally doing what we need and getting us what we want, which is to work this band on a grass-roots level."

"Philadelphonic"—which has sold 24,000 copies to date, according to SoundScan—stands this issue at No. 7 on the Heatseekers chart. "Rodeo Clowns," the first single," has been racking up airplay at several modern rock stations, including KLYY Los Angeles and XTRA San Diego.

Rock band Gordon is another 550 Music act taking a hands-on approach,

including having an active presence on the band's official Web site (www.gordonmusic.com).

Guitarist Jeff Phillips says, "We brought laptop computers out on the road with us and kept in touch with fans by E-mail. Even when we're not on the road, we still E-mail our fans."

Verbow lead singer Jason Narducy says that taking a proactive stance on the Internet will result in a greater awareness of his band: "We didn't have a Web site for our previous record [1997's "Chronicles"], and now we do [www.verbow.com]. We're going to really use E-mail to get the word out."

Verbow also has worked to build itself a dedicated fan base in the Midwest, and observers expect this stronghold to be a jumping-off point to national recognition.

K's Choice, meanwhile, has raised its profile via treks with the Lilith Fair tour; the band also had a track on the Arista album "Lilith Fair: A Celebration Of Women In Music, Volumes 2 & 3."

550'S GREAT ROCK HOPES?

Many industry observers believe that North Carolina-based Ben Folds Five—a trio that incorporates a distinct piano sound in its music—is the 550 Music rock band that stands the best chance of career longevity.

Radio programmer Monroe notes, "Ben Folds Five seems to have the most staying power [of 550 Music rock acts] because the band's been around a lot longer...[They have] a solid fan base, and they're different."

Before signing with 550 Music, Ben Folds Five released a self-titled album on Caroline Records in 1995 (Billboard, June 17, 1995). The band developed a growing fan base through touring and word-of-mouth.

Band manager Wolmark explains, "We went with 550 Music because of the commitment from Polly Anthony all the way down through the ranks. They understood that we wanted the band to be in a developmental situation where they had room to flourish as a touring and press-worthy band before radio came into the picture."

Following close behind Ben Folds Five as a 550 Music hit rock act is Fuel. The hard-edged alternative rock band was formed in 1989 in Tennessee, and it established a noticeable fan base when it relocated to Harrisburg, Pa., where the group is now based. Prior to signing with 550 Music in 1997, Fuel had self-released its own recordings.

"Sunburn," Fuel's major-label debut album, was released last year. It yielded the hit "Shimmer," which peaked at No. 2 on the Modern Rock Tracks chart and No. 11 on the Mainstream Rock Tracks chart. Fuel has been steadily touring behind the album, which has sold 643,000 copies to date.

Says Shaev, "We're proud of what we've achieved with bands like Fuel. We helped take them from nothing to something."

But while no one debates that achievement, there is also the belief that the true hallmark of any label is its ability to take a completely unknown act to the coveted breakthrough level that most affects the bottom line: platinum and beyond.

On that count, the jury remains out on 550's rock efforts.

Gordon, Verbow Among 550's Rock Acts Poised For Future

BY CARLA HAY

NEW YORK—Gordon is a band that many in the industry believe has the potential to be a major breakthrough act (Popular Uprisings, Billboard, Jan. 30).

The Los Angeles-based group signed a deal with Sony-affiliated Fifty Seven Records, the label owned by producer Brendan O'Brien, who also produced the band's self-titled debut. Released June 1, Gordon's album was originally going to be worked through Epic, but a few months before the album's release, the label affiliation was switched to 550 Music.

The album's first single, "Fortified Grapes," garnered airplay at several modern rock stations, including KROQ Los Angeles and WPLA Jacksonville, Fla. The band was also the first act fea-



GORDON

tured on the cover of WeatherBureau, Billboard's sister publication for new and developing artists. Since the album's release, the band, which is booked by the William Morris Agency, has toured the East Coast and Midwest as the opening act for Fuel.

Gordon guitarist Jeff Phillips says, "A lot of people at the shows were telling us that they didn't expect to see a great opening act and didn't know who we were at first but that we blew them away. The main thing we've been hearing from people who've started discovering this band is that they can hear a lot of cool influences in our music but that our music is still different. There are layers to the music and people have been saying that every time they hear our album, they hear something new."

550 Music senior director of product marketing Scott Carter says of Gordon, "With some bands who may have a slow build in the beginning, they complain and expect to sit back and let the record company to do all the work. But Gordon is a band that's not like that; they're not afraid to work hard. The band got a significant response in the Southeast, and so we plan to have the band do residencies at clubs in that region."

The next leg of Gordon's tour is expected to begin in September. Around this time, the band will also release its second single.

Gordon manager Steve Stewart says, "This band has an important album, which is one of the most critically acclaimed debuts I've ever seen. The band members are some of the hardest-working people I've ever worked with, and we're hoping that positive things come out of the attention that the band's been getting."

The Boston Globe is one of many media outlets that has praised Gordon's album. "The band's impressive songwriting skills and lead singer Chris Dye's powerful vocal presence help to carve out a strong identity," it said in a July 22 review of the set.

Verbow is another band that is considered a bright spot on 550 Music's roster.

The Chicago-area band, led by singer/songwriter Jason Narducy, had an early incarnation as Jason & Alison, which in 1994 released the album "Woodshed" on indie label Whitehouse Records. The band's 1997 major-label debut on 550 Music, "Chronicles" (produced by former Hüsker Dü leader Bob



VERBOW

Mould), was praised by many in the industry who pointed to Verbow as a band to watch (Music to My Ears, Billboard, May 31, 1997).

"Verbow's fan base has been growing gradually," says James VanOsdol, assistant music director of modern rock station WKQX Chicago. "When ["Chronicles"] came out, we had the band on our local music show. I'm not sure the record company knew what to do with Verbow when it came to marketing the band, but I think people want Verbow to do well."

Verbow's next album, "White Out," produced by Brad Wood, is due in the first quarter of next year.

Narducy explains why 550 Music appealed to the band. "It stood out because it was a smaller company than the other major labels that showed an interest in the band," he says.

Narducy admits, "My biggest frustration with 'Chronicles' was that more people didn't get to hear it. Hopefully that will change with the next record."

550 Music associate director of marketing Ricky Riker says, "With Verbow, what we're going to do is grow the band in the Midwestern marketplace. The band will tour the Midwest a minimum of three times before the release of 'White Out.'"

Narducy says that if there's anything new or developing artists should learn, it would be to "try not to take business decisions personally. Decisions are made from a marketing standpoint, and they're sometimes not the correct business decisions.

"But realize that those decisions often have nothing to do with how good or talented you are."

Virgin, Immortal Records Make Pact

Int'l Repertoire Part Of Five-Year, Joint-Venture Agreement

BY CHRIS MORRIS

LOS ANGELES—In an effort to bolster its international roster, Virgin Records has sealed a five-year worldwide joint-venture agreement with Immortal Records, the Santa Monica, Califbased label operated by Happy Walters.

Virgin Records America co-president Ray Cooper says of the deal, "We think it's a tremendously well-run label. It's able to use the traditions of artist development in the music genres it specializes in to an absolutely superb degree. We feel for Virgin, in its re-growth and its development in America, it's absolutely the right label to have the association with . . . We feel that there's a lot of potential to do extremely well, both domestically and internationally."

Just two years ago, Walters signed a five-year renewal of his deal with Epic Records (Billboard, April 19, 1997).

Walters explains, "Soon there-

after, they fired [Epic president] Richard Griffiths, who was the reason I was obviously there. I was upset a little bit...but I was willing to give it a shot. So I did that, and the next couple of years we tried to see how things worked, and ... we just decided it wasn't working."

Walters says Epic and Immortal have signed off on an agreement to part company. (An Epic spokeswoman did not return a call seeking comment.) Korn, whose 1998 Immortal/Epic release "Follow The Leader" is double-platinum, and the Calabasas, Calif.-based band Incubus will remain Immortal/Epic acts. Walters says his company will remain involved in working and marketing these acts.

The St. Louis band the Urge and Nashville-based Bare Jr., both of which released albums through Immortal/Epic, and a new signing, the Costa Mesa, Calif., punk group U.S. Crush, are the first groups on the Immortal/Virgin roster. No re-

lease dates have been set for any projects.

Immortal—which released gold genre-hopping soundtracks for the films "Judgment Night" and "Spawn"—will also be a likely source of movie-related releases.

Cooper says, "The soundtrack business that he's been involved with in the past has been successful, so we're expecting that we can continue that momentum, but we are looking at Immortal as providing great development artists—American artists to break in America and then take to the rest of the world."

Walters says of the new association, "The deal is good. We really get a lot of leeway to do what we want and make things happen. I think, God willing, that we will. It obviously takes some luck, and a lot of help from EMI and Virgin, and I think they're really ready to fucking kick ass and help us. They're willing, which is like half the battle."

WITH 82 VENUES, SFX STILL SEEKING NEW SITES

(Continued from page 105)

an artist who agrees with our point of view that an amphitheater is a special place to present shows in the summer, and that we have an opportunity to present a significant percentage of the dates in our venues."

With its eye turned to venues in the U.S. and Europe, Ferrel says, the company may take a rest in terms of acquiring more promotion companies . . . for now. Over the last three years, SFX has purchased 12 concert promoters in North America. "Who's to know what the future brings, other than that we're respectful of the other promoters who are there and for what they've achieved and the longevity of their success," he says. "Maybe at some point in time, they'll become part of this company. Is there a short-term likelihood? I don't think so.'

Although SFX suffered a minor setback in July when House of Blues outbid the company to acquire Uni-

versal Concerts, Ferrel says, "In our evaluation, the deal didn't work for us. That's not to say it doesn't work for House of Blues. But does it upset the apple cart not to have [Universal]? I'd say no. We've achieved the critical mass necessary to really drive our business. It would have added to the company to have picked that up, but at the end of the day, it's fine."

The company also faces potential competition in bidding on national tours from the newly formed Independent Promoters Organization (IPO), a group of 11 promoters not owned by SFX who will present bundled bids to acts. According to Jam Productions' Jerry Mickelson, IPO CEO, the group already went up against SFX for the Ricky Martin tour. Martin ultimately decided not to go with a national tour promoter.

"I know the members in the IPO, and I respect them," says Ferrel. "And I understand that competition is always going to be here in this business and that they're going to be offering lucrative deals."

While SFX's stock is doing well—it closed at 42³/4 on Aug. 25—and the company remains a suggested buy by analysts, many people in the industry predict that SFX cannot continue to sustain its losses. The company's net loss was \$10.1 million for the quarter ending June 30, down from a loss of \$39.6 million in the prior-year period.

"I read the Yahoo! message board and see people asking things along those lines about our company, some of them vituperatively," says Ferrel. "I think at the end of the day, those comments are by people who don't understand what the business is and how a company like this is able to grow and profit. A substantial amount of our stock is institutionally owned, and I think it's safe to say the business analysts who are making those decisions are very smart."

CROSS-PROMOTING CREED'S 'CLAY'

(Continued from page 6)

In addition to the radio stations and the previously mentioned retailers, the download will also be available on Creed's own site, www.creednet.com, and RockUniverse.com, Getmusic.com, and CDnow. These four sites will not do the streaming aspect of the promotion.

Wal-Mart did not want to participate in the Web promotion but instead set up a special location in its store with listening stations that will feature the single and a special track from the album.

As for the retailers that did participate in the download, Meltzer says they are aggressively supporting the promotion. In addition to in-store signage, the informa-

tion about the download is being included in circulars, and chains are E-mailing customers about it.

Bob Douglas, director of music merchandising at Seattle-based Amazon.com, says, "It's a really creative way to launch an album, particularly considering the fan base that Creed has developed. We are thrilled to be a part of it."

Initially, he says, Amazon only wanted to participate in the download element because Amazon executives were worried that the consumer might not know the difference between downloading and streaming. "But when we became comfortable that we can differentiate the two to our customers, we also signed on for the streaming

element," he says.

In Albany, N.Y., Jim Litwak, executive VP of Trans World Entertainment, labels the campaign "a great promotion that will drive Creed sales . . . and make more customers aware of our Web site." He says the chain is using "a lot of in-store promotion" to back the campaign.

"The Creed promotion is one of the best uses of Liquid Audio technology we have ever run across," says Charley Prevost, VP of retail marketing and promotion at Redwood City, Calif.-based Liquid Audio. "The way they have integrated it into their marketing campaign, using retail and radio, is a real model for the future."

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POPKOMM PROBES WEB'S POTENTIAL

(Continued from page 1)

bered 807, up six from last year's tally, while international exhibitors represented 44%, compared with 36% in 1998, according to organizer MusikKomm.

During the Billboard seminars, conference guests heard presentations and panels on such topics as "My Disc," which showed how the Net could be used to customize music product; MP3; the convergence of media; "What Now, Mr. . . . ?," in which leading figures were quizzed about their view of the future (see story, this page); and E-commerce.

In the session's keynote address, Todd Steinman, VP of entertainment and media for U.S.-



based company iXL International, told delegates that there were even more opportunities on the Internet than major labels were aware of.

Steinman, former VP of new media and marketing for Warner Bros., acknowledged industry concerns about unsecure MP3 files yet said, "There's a potential future for the unsecure format. It has a lot of value as a promotional format." He cited

recent download initiatives by Sarah McLachlan, Tori Amos, and Alanis Morissette as having had high promotional impact.

"Music and the Internet are on track toward convergence," said Steinman, noting that at PopKomm, "every third booth is an Internet company."

The Internet could prove to be valuable in establishing artists, he said—a theme which was repeated in a panel on "Finding And Breaking Talent On The Web" (see story, this page).

Steinman singled out McLachlan, who used her Lilith Fair site to gain feedback on acts that eventually made it onstage on the Lilith tour. "It's a kind of informal A&R where the users grade the acts," he said.

"Major labels and indie labels will wake up to see that it is a valid A&R source," he added. One instance of the Web's effectiveness was that McLachlan downloads on Amazon. com's site made it into the top 10 of the online merchant's pre-release orders chart.

Downloads are, in any case, only a transitional format, said Steinman. "When everyone is connected to the Internet, there will not necessarily be a need to download music. The analogy I use is that when people got more access to their bank accounts through ATMs and by using credit cards, they needed to carry less cash around

"If you have 24-hour access to



Sweet Times At PopKomm. Shown enjoying themselves during the Warner/Chappell Music party at Cologne, Germany's Schokolade (Chocolate) Museum, from left, are Phil Graham, VP, European writer/publisher relations director, BMI; songwriter Bruce Elliott-Smith, signed to Mass Music, U.K.; Charlie Dilks, membership director, ASCAP Europe; Mike Sault, senior director, Warner/Chappell U.K.; Annette Barrett, executive director, Warner/Chappell U.K.; and Brandon Bakshi, membership representative, BMI. (Photo: David Stark)

music files, what point is there in downloading it?" he added. Instead there would be a "celestial jukebox" that would serve streaming media rather than static formats.

On the Net, artists would no longer be constrained by standard albums and singles, argued Steinman. "That 14-track album is a creation of the labels. Artists do not go into a studio and record 14 tracks. It's not part of the creative process."

Freed from the process of feeding

the album machine, "artists can do three tracks and release them through the Internet," he said.

If labels got into the MP3 field, argued Steinman, it would help create interest in the format. "There are thousands of artists with no brand recognition, which produces a feeling that there's no substance or quality [in the MP3 market]," he said. "The glut of content... is one of the inhibiting factors to the consumer. That's

where the labels come into play. The labels' role will shift to a strong marketing role."

Steinman concluded that there would be a shift in the way that music was offered on the Net.

"We will see a lot of 'front ends' competing for the consumer," he said. "People do not shop by label. At the moment, online stores such as Amazon are doing the job of aggregators of these [suppliers]. Front ends will take the place of these aggregators."

Panel: Net Will Help Labels, Not Replace Them

BY DOMINIC PRIDE

COLOGNE, Germany—The Internet has already established itself as a valuable resource for developing artists, concluded panelists taking part in "Finding And Breaking Talent On The Web" at PopKomm.

Several participants on the panel, moderated by Billboard Music Group VP Ken Schlager, challenged the view that acts using the Net were anti-record company. Most agreed that being on the Net complements, rather than substitutes, tried and tested means of breaking an act, such as touring, radio promotion, press, and advertising.

Dieter Meier, recording artist with veteran Swiss electronic act Yello, said the pitfalls that existed in the real world would exist in the online world too. He talked of an "ocean of music" in which it would be easy to get lost.

"If you want to be heard on the Net, it will be more difficult than playing in Los Angeles and sending your tape to the [traditional] record company," he argued.

Andreas Wuerfel, GM of Billboard Talent Net, one of several sites exposing new talent, said many of the acts who paid to have their music on the site had not abandoned the traditional record business: "[They] are still looking for a recording or licensing deal outside their area. The same site attracts music industry interest, and four of five talent scouts come and use the search engine to find talent."

An act's posting of its music

online might also be seen as evidence of its having a fan base, said Scott Cohen, co-founder/president of the Orchard, a site that provides a home for niche artists to sell their music.

"If you have proved yourself in a market, either on a local level or on the Net, you can prove that you are a viable entity," said Cohen.

'Putting up music on the Net does not establish full-time artists. It makes it easier to arrange license deals'

- GARY McCLARNAN -

Gary McClarnan of U.K. management company Potential Development and also the new-technology committee chairman of the International Managers Forum in London, said that a presence on the Internet was only as good as "a one-legged table: Without the support of live work or other things, it won't stand up."

"Putting up music on the Net does not establish full-time artists," he added. "It makes it easier to arrange license deals."

Ola Ahlvarsson, co-founder of Swedish-based online retailer Boxman, argued that the Internet alone will not help talent break through. "Even if the music is extremely good, it will not help the artist unless they find a way of communicating it."

Matthias Immel, head of product coordination and Internet for BMG Entertainment in the G/S/A region, said that the Internet could be very useful in one of the key functions of A&R, namely encouraging and getting feedback from other parts of the company about a new or potential signing. "When you sign a band to the German company and you want to release it outside, you have the same negotiations as a domestic band [in getting released in other territories]."

That experience had been used in the case of Guano Apes, the snowboarding rockers on BMG joint venture G.U.N., when the major was campaigning for a U.S. release. "We had a phase before the release when we could do our market research," said Immel

Meier said that the role of the record company—especially in marketing—would remain. However, Immel said that a label's role would go beyond just spreading the word about releases: "Not everyone is in a position to finance the A&R process."

A&R's traditional role as a filter of talent would remain, argued McClarnan. "Joe Public does not want to sift through so much music," he argued, and Billboard Talent Net's Wuerfel said that he and other sites helped to add focus to searches.

PopKomm Panel Pits Indies Against Majors In Internet Battle

BY MARK SOLOMONS

COLOGNE, Germany—Independent labels stand to gain most from the music industry's use of the Internet, several hundred PopKomm delegates were told in a packed conference session titled "What Now, Mr...? The Shape of Things To Come: The Music And Entertainment Industry In The Year 2005."

Heated debate among panel members representing both major labels and online music independents found little common ground between the two camps, save agreement that the Internet presents the industry as a whole with daunting challenges and as-yet-unfulfilled promises.

Panelists thrashed out some of the vexing issues that will to an increasing

extent come to determine the balance of power in the music industry.

If control of content shifts toward artists and away from labels, they pondered, will the activities of record companies as now perceived permanently shift away from the production and distribution of discs to focus on marketing alone? Will the Internet be more important as a channel to sell, or to find, new artists?

Brian Brinkerhoff, VP of content acquisition for music specialist EMusic.com, argued that the Internet would reap benefits for the independent sector, while the majors' current approach to it, as he saw it, would be unproductive.

"Indies have a great chance to evolve," Brinkerhoff told delegates.

'Indie market share will rise because the Internet levels the distribution playing field'

- BRIAN BRINKERHOFF -

"Indie market share will rise because the Internet levels the distribution playing field."

In response—and in what amused delegates must have assumed was a veiled reference to the recent reports of stock market finance by European indies—Tim Renner,

managing director of Universal Music Germany, said that "an artist who wants to sign with investment bankers is not an artist."

Nico Koepke, VP of technology and new media at Sony Music Europe, said that he saw the value of the Internet as an A&R channel but felt that sales of downloaded music would remain small as a percentage of the total. He also argued that the majors' hold on the market was unassailable.

"Companies which own 80% of music aren't going to go away suddenly," he said.

Brinkerhoff agreed that "the idea that labels are going away is absurd."

He argued, however, that "the majors are trying to impose an old model on a new setup" and that those companies' attitude about the Internet was belied by the nature of the resources they deploy on it. The key people now dealing with these issues at the majors, said Brinkerhoff, are "failed product managers kicked over to the new-media area."

Protesting that they had personally never been product managers, Renner and Koepke said they believed that the Internet's real value would be its ability to link their companies more directly with consumers and function primarily as a marketing and promotional tool.

"The market will become more single- and track-driven, and it will affect A&R," said Koepke. "But the album is not dead. The Internet will make marketing more scientific."

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newsline...

ZOMBA RECORDS is continuing its international expansion with the opening of its French company Oct. 1. Heading the operation is Christophe Lameignère, currently managing director of Epic France and former A&R director of EMI Publishing France. Among staff recruited for the start-up are Stephan Tavernier as marketing manager and Christine Druart as financial controller; both held corresponding positions at Epic France. Sales and distribution will be through the company's existing French licensee, Virgin. Zomba has already opened companies in Canada and Australia this year; a reorganization of its setup in Asia is expected shortly. Like the Canadian and Australian companies, the French subsidiary will be active on the local front as well as market its international repertoire. Zomba's European VP, Bert Meyer, says Zomba's success there with Backstreet Boys, Britney Spears, R. Kelly, and Tina Cousins "made it the next logical territory to aggressively enter the local market at a grass-roots marketing and A&R level."

DON HENLEY has sued Paramount Pictures Corp., claiming the studio breached an oral agreement to use a song he co-authored expressly for

the forthcoming film "Double Jeopardy." The suit, filed Aug. 23 in California Superior Court in Los Angeles, alleges that Paramount agreed to use the ballad "Taking You Home" as the closing-credit music for the feature and would pay \$1 million for the use of Henley's rendition of the song in the movie and a video, which the studio would finance. The musician claims he subsequently spent \$25,000 to record the song but that Paramount reneged on the deal after it changed its marketing plan and deemed "Taking You Home" inappropriate as a focus for the marketing. Henley seeks at least \$1.15 miles.

as a focus for the marketing. Henley seeks at least \$1.15 million in damages. A Paramount spokesman says the company does not comment on pending litigation.

CHRIS MORRIS

THE ESTATE of rapper Tupac Shakur has been sued by the estate of Orlando Anderson, who was initially named by police as a suspect but never charged in Shakur's 1996 murder. The action, filed Aug. 24 in California Superior Court in L.A., charges the Shakur estate, administrators Afeni Shakur and Richard Fischbein, three law firms, and four attorneys with breach of oral contract and malicious prosecution. The suit claims that Shakur's estate failed to complete a May 1998 agreement to dismiss a 1997 wrongful-death suit against Anderson; a settlement of \$78,000 was allegedly agreed to before Anderson was shot to death on May 29, 1998. In return, Anderson had agreed to dismiss a 1997 suit he filed against Shakur's estate, claiming he suffered injury and emotional distress from a 1996 attack by the rapper in Las Vegas. The action by Anderson's estate also alleges that Shakur's administrators and attorneys filed the wrongful-death suit, which was dismissed in March, with malice and "without probable cause." One of the defendants, Shakur estate attorney Stephen Owens, says the Shakur lawyers had police reports in their possession before the wrongful-death suit was filed and adds, "There is no doubt in my mind that a court will find we filed that complaint on a good-faith

VERSION 5.0 of Liquid Audio's Liquid Player, now available in beta form online, adds something new to the mix: MP3. The multi-format upgrade of the popular online music distribution system supports that popular format as well as other leading standards, including RealNetworks,



Dolby Digital, and Advanced Audio Compression. "The way we see it, there is going to be a market for legitimate content, but MP3 has also proven itself as a valuable promotional tool," says Andrea Fleming, Liquid Audio VP of corporate marketing, of the decision to support the sometimes-controversial for-

mat. Liquid has put its own twist on MP3, however. "We will add a mark to every MP3 we distribute—a "Genuine Music" mark—that tells you it's a genuine file, not a pirated file," Fleming says. The files also will include hyperlinks to band or label Web sites, where "secure" tracks may be offered for sale. "So I think that's a step in the right direction in terms of cleaning up the MP3 game and making labels a little bit more comfortable that we would do both formats," she says.

MARILYN A. GILLEN

AS PART of its presidential study of the marketing practices of the entertainment industry, the Federal Trade Commission (FTC) is seeking public comment on its subpoena of the recording, motion picture, and video industries. The FTC also seeks comment on its plan to conduct focus groups of children and to survey parents to gather information on their perceptions of music-labeling and movie-rating systems. The information solicited will be used by the FTC and the Department of Justice to produce the study, requested by President Clinton in June, on whether, and to what extent, the entertainment industry markets age-restricted violent material to children.

Hardware Firms Offer New Digital Options

Sanyo, HP Among Companies Focusing On Storing Downloaded Tracks

BY MARILYN A. GILLEN

NEW YORK—While labels continue to test the online music-distribution waters, a growing number of hardware companies—including just-announced entrants Sanyo and Hewlett-Packard (BillboardBulletin, Aug. 24)—are preparing to dive in with products designed to let consumers play back their downloaded music away from computers.

This "portability factor" is seen as key to developing a mainstream market for computer-delivered music, but the dominant form that it will take is still in flux.

On the one side are the so-called portable digital players, which download music onto flash cards that can store approximately 30-60 minutes of music, depending on the model. On the other are CD-R and CD-RW machines, which have increasingly been positioned by their manufacturers as a means for consumers to store and play back downloaded music.

Consumer electronics company Sanyo announced Aug. 23 that it will join the burgeoning "portables" market segment in the second quarter of 2000 with the release of a still-unnamed player based on Liquid Audio's software and microprocessors from Texas Instruments (TI). No price point has yet been set, but a company representative says it will be "competitive" with other units out at the time.

The device, which the company says will be compliant with Secure Digital Music Initiative guidelines, is part of a planned full line of audio products for playback and delivery of digital music, including portable stereos, automotive players, and instore kiosk terminals that will be available from Sanyo later in 2000.

"We believe this is a very important technology for all audio products—portables, mini-systems, cars, everything—so we are planning to implement this technology across all our audio products," says Osamu Shimamoto, product manager at Sanyo. Shimamoto cautions, however, that such full-scale implementation is still some time away.

TI is supplying a hardware chip set and library of software decoders for the Sanyo portable player, while Liquid is providing its proprietary software solution, which includes copyright protection safeguards such as encryption, rights management, and watermarking technology.

Andrea Fleming, VP of corporate marketing for Liquid Audio, says that the company expects to be working with other hardware firms in the future as the online music-delivery market grows and, with it, the demand for a suite of products with which to play back such music.

"For us, we've never thought that it was fun just to have music in your computer," Fleming says. "We've always thought that the end point was getting it *out* of your computer, so we've always had built into our Liquid Player the ability to burn a CD, the ability to export to a device."

The TI/Liquid Audio platform, called SP3, enables music playback from Liquid's own music format, as well as multiple other compression

'We've never thought it was fun to just have music in your computer'

- ANDREA FLEMING -

formats, according to the company, which has recently expanded its "multi-format" mandate.

Sanyo's portable player will compete with units already out or due from companies including Diamond Multimedia, Thomson, Philips, Samsung, and Creative Labs. Sony also is believed to be preparing to enter the marketplace.

Also competing with the units, however, will be new and improved editions of an older technology: CD-R and CD-RW machines.

On Aug. 23, Hewlett-Packard announced the new HP CD-Writer Music, which it claims is the first CD-rewritable drive designed specifically for creating music CDs. The device allows users to create custom CDs from digital downloads off the Internet and to duplicate select tracks or the entire content of

existing CDs, playable on standard CD players and CD-ROM drives.

The CD-Writer, with an estimated price of \$299, will be available Sept. 1 at Circuit City and Best Buy stores in the U.S.

Meanwhile, Japanese hardware manufacturer Ricoh says it's planning a U.S. launch of CD-burning equipment specifically for MP3 files downloaded from the Internet. The product should be available by Christmas.

A Ricoh representative says the device has been developed solely for the U.S. market for now. "While we recognize MP3's potential in the marketplace and are following developments related to it," says the representative, "we are not yet certain whether it will become a generally used standard." Details on pricing were unavailable at press time.

New York online research company Jupiter Communications believes that CD-Rs and CD-RWs will be the "device of choice" for the music downloader within the next five years.

Some 12.4% of online individuals will be using recordable drives in 2003, Jupiter forecasts, as compared with 3.3% of online individuals using playback devices.

Edel Floating Additional Stock

1.8 Million New Shares Created For German Mkt.

'Perhaps if edel

has funds to invest,

one of our artists

could become

much bigger'

- MICHAEL HAENTJES -

BY WOLFGANG SPAHR and DOMINIC PRIDE

COLOGNE, Germany—Financing the next stage of edel's rapid expansion will result in the group floating another tranche of shares on Germany's Neuer Markt (new market) in

The new rights issue will see 1.8 million new shares created.

The book-building phase—at the end of which the issue price will be determined—will probably be from Wednesday (1) until Friday (3). The share price will be determined by

the average price of the shares on those three days.

Edel ČEO/founder Michael Haentjes says the proceeds will be used to fund acquisitions. "We raised 70 million marks [\$37.5 million] from the first flotation," he says. Those funds have effectively been used

on the acquisition of 75% of Belgiumbased Play It Again Sam (PIAS), a stake in U.K. indie Eagle Rock, Mega Records, and Megasong Publishing, and the license for Disney Records product. "I think you can safely say we have invested those funds. It was not to sit in the bank," says Haentjes.

As for future investments, Haentjes says that it's his long-term, already-stated intention to have a greater presence in the U.K. and the U.S. and to make deals that strengthen its A&R prowess in general.

"Historically, we have been good on the exploitation, but we have not had such good A&R," he says. "If you look at our artists, we have a broad base of relatively low-selling artists. Perhaps if edel has the funds to invest, one of our artists could become a much bigger seller."

For the moment, says Haentjes, investment will be in Europe and the U.S. rather than Australia or Asia.

As for recent speculation that the company wanted to buy Castle Communications, increase its stake in Eagle Rock, and merge the two, Haentjes would not comment either way. "It's a good idea," he says.

Details of the issue and the specif-

ic plans for the use of the proceeds will be announced by edel at a press conference and an ensuing analysts conference in Frankfurt on Tuesday (31).

The lead manager of the entire transaction is Commerzbank AG, which also assisted edel music with its

Neuer Markt flotation in 1998. Other members of the syndicate include BHF-Bank and Investmentbank Paribas. In addition, the banks will have a green-shoe option of a further 199,999 shares, which will also stem solely from the capital increase.

Edel's acquisition of the majority stake in PIAS allowed it to boost its revenue forecast for 2000 from 260 million euros (\$272 million) to 375 million euros (\$392 million). U.S.-GAAP earnings before taxes will rise to 36.5 million euros (\$38.2 million) next year, up from the original projection of 29.95 million euros (\$430.9 million).

BILLBOARD SEPTEMBER 4, 1999 www.billboard.com 109

Hot 100 Airplay...

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service 733 stations are electronically monitored 24 hours a day. 7 days a week. Songs ranked by gross imposions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	38	46	4	SOMETHING LIKE THAT TIM MCGRAW (CURB)
1	1	16	ALL STAR SMASH MOUTH (INTERSCOPE) 5 wks at No. 1	39	44	9	LITTLE MAN ALAN JACKSON (ARISTA NASHVILLE)
2	2	10	GENIE IN A BOTTLE CHRISTINA AGUILERA (RCA)	40	38	22	FORTUNATE MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
3	3	19	WHERE MY GIRLS AT? 702 (MOTOWN)	41	35	25	ANYWHERE 112 FEATURING LIL'Z (BAD BOY/ARISTA)
4	5	12	BILLS, BILLS DESTINY'S CHILD (COLUMBIA)	42	45	7	READY TO RUN DIXIE CHICKS (MONUMENT)
5	8 (10	SOMEDAY SUGAR RAY (LAVA/ATLANTIC)	43	70	2	BACK AT ONE BRIAN MCKNIGHT (MOTOWN)
6	4	20	I WANT IT THAT WAY BACKSTREET BOYS (JIVE)	44	69	3	VIVRANT THING Q-TIP (VIOLATOR/DEF JAM/IDJMG)
I	9	9	BAILAMOS ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)	45	47	9	NEVER GONNA LET YOU GO FAITH EVANS (BAD BOY/ARISTA)
8	7	15	LAST KISS PEARL JAM (EPIC)	46	33	14	LITTLE GOOD-BYES SHEDAISY (LYRIC STREET)
9	6	17	JENNIFER LOPEZ (WORK/ERG)	47	42	8	YOU'VE GOT A WAY SHANIA TWAIN (MERCURY (NASHVILLE))
10	11	14	SCAR TISSUE RED HOT CHILI PEPPERS (WARNER BROS.)	48	36	16	SOMETIMES BRITNEY SPEARS (JIVE)
11	12	12	SHE'S SO HIGH TAL BACHMAN (COLUMBIA)	49	37	13	BEAUTIFUL STRANGER MADONNA IMAVERICK/WARNER BROS.)
12	10	8	SO ANXIOUS GINUWINE (550 MUSIC/ERG)	(50)	51	5	SPEND MY LIFE WITH YOU ERIC BENET FEAT. TAMIA (WARNER BROS.)
13	15	10	OUT OF MY HEAD FASTBALL (HOLLYWOOD)	(51)	_	1	HEARTBREAKER MARIAH CAREY FEAT. JAY-Z (COLUMBIA)
14	24	5	SHE'S ALL I EVER HAD RICKY MARTIN (C2)	52	50	9	YOU'LL BE IN MY HEART PHIL COLLINS (WALT DISNEY/HOLLYWOOD)
15	14	15	TELL ME IT'S REAL K-CI & JOJO (MCA)	(53)	65	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY (JIVE)
16	21	5	I DO (CHERISH YOU) 98 DEGREES (UNIVERSAL)	54	48	20	WRITE THIS DOWN GEORGE STRAIT (MCA NASHVILLE)
17)	17	11	UNPRETTY TLC (LAFACE/ARISTA)	<u>55</u>)	75	2	I LOVE YOU MARTINA MCBRIDE (RCA (NASHVILLE)/COLUMBIA)
18	13	16	I WILL REMEMBER YOU (LIVE) SARAH MCLACHLAN (ARISTA)	56	61	8	WHAT'S MY AGE AGAIN? BLINK 182 (MCA)
19	19	10	WHAT YA WANT EVE & NOKIO (RUFF RYDERS/INTERSCOPE)	(57)	74	2	GIRLS' BEST FRIEND JAY-Z (EPIC)
20	16	14	AMAZED LONESTAR (BNA)	58	58	7	ALL N MY GRILL MISSY "MISDEM" NOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
21	22	9	BLACK BALLOON GOO GOO DOLLS (WARNER BROS.)	59	56	24	THE HARDEST THING 98 DEGREES (UNIVERSAL)
22	18	14	LESSON IN LEAVIN' JO DEE MESSINA (CURB)	60	_	1	MUSIC OF MY HEART 'N SYNC & GLORIA ESTEFAN (MIRAMAX/EPIC)
(23)	30	9	BACK THAT THANG UP JUVENILE FEAT MANNY FRESH & LIL! WAYNE (CASH MOMEYJUNIVERSAL)	61)	63	20	MY OWN WORST ENEMY LIT (RCA)
24)	55	2	MAMBO NO. 5 (A LITTLE BIT OF) LOU BEGA (RCA)	62	49	14	A NIGHT TO REMEMBER JOE DIFFIE (EPIC (NASHVILLE))
25	20	18	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON (ARISTA)	63	62	10	JAMBOREE NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)
26)	28	9	YOU HAD ME FROM HELLO KENNY CHESNEY (BNA)	64)	67	5	I'LL STILL LOVE YOU MORE TRISHA YEARWOOD (MCA NASHVILLE)
27	27	12	SINGLE WHITE FEMALE CHELY WRIGHT (MCA NASHVILLE)	(65)	73	3	MEETING IN MY BEDROOM SILK (ELEKTRA/EEG)
28)	29	13	HEY LEONARDO (SHE LIKES ME FOR ME) BLESSID UNION OF SOULS (PUSH/V2)	<u>66</u>)	66	4	WANNA BE A BALLER LIL' TROY (SHORT STOP/REPUBLIC/UNIVERSAL)
29	26	28	KISS ME SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)	67)	72	5	(NOW YOU SEE ME) NOW YOU DON'T LEE ANN WOMACK (MCA NASHVILLE)
30	23	14	HAPPILY EVER AFTER CASE (DEF SOUL/IDJMG)	68	59	12	THE CUP OF LIFE RICKY MARTIN (COLUMBIA)
(31)	43	4	STEAL MY SUNSHINE LEN (WORK/ERG)	69	54	11	JIGGA MY N**** JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
32)	40	6	SMOOTH SANTANA FEAT. ROB THOMAS (ARISTA)	70	71	7	SUNSHINE COKO (RCA)
33	41	7	ALL THAT I CAN SAY MARY J. BLIGE (MCA)	71	64	8	AMERICAN WOMAN LENNY KRAVITZ (MAVERICK/VIRGIN)
34	32	15	BETTER DAYS (AND THE BOTTOM DROPS OUT) CITIZEN KING (WARNER BROS.)	72)		1	MY LOVE IS YOUR LOVE WHITNEY HOUSTON (ARISTA)
35	31	11	1 COULD NOT ASK FOR MORE EDWIN MCCAIN (LAVAVATLANTIC)	73)	-	1	IT'S ALL ABOUT YOU (NOT ABOUT ME) TRACIE SPENCER (CAPITOL)
36	34	11	THE SECRET OF LIFE FAITH HILL (WARNER BROS. (NASHVILLE))	74)	_	1	WHAT DO YOU SAY TO THAT GEORGE STRAIT (MCA NASHVILLE)
37	25	15	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU ALABAMA FEAT. 'N SYNC (RCA (NASHVILLE))	<u>75</u>)	-	2	SUMMER GIRLS LFO (LOGIC/ARISTA)

HAT 100 RECURRENT AIRPI AV

			HUT TOU NEGO	MILL	.M	ı
1	1	5	SLIDE GOO GOO DOLLS (WARNER BROS.)	14	11	1
2	-	1	NO SCRUBS TLC (LAFACE/ARISTA)	15	13	2
3	4	8	FLY AWAY LENNY KRAVITZ (VIRGIN)	16	17	2
4	_	1	808 BLAQUE (TRACK MASTERS/COLUMBIA)	17	15	1
5	2	4	EVERY MORNING SUGAR RAY (LAVA/ATLANTIC)	18	10	
6	3	3	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN (MERCURY (NASHVILLE))	19	8	1
7	5	5	WHAT IT'S LIKE EVERLAST (TOMMY BOY)	20	18	1
8	-	1	LIVIN' LA VIDA LOCA RICKY MARTIN (C2)	21	14	
9	6	9	BACK 2 GOOD MATCHBOX 20 (LAVA/ATLANTIC)	22		2
10	7	7	BELIEVE CHER (WARNER BROS.)	23	22	4
11	16	26	IRIS GOO GOO DOLLS (WARNER SUNSET/REPRISE)	24	23	1
12	12	12	ANGEL SARAH MCLACHLAN (ARISTA/WARNER SUNSET/REPRISE)	25	24	2
13	9	38	TORN NATALIE IMBRUGLIA (RCA)		rrents ore th	

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

14	11	12	SAVE TONIGHT EAGLE-EYE CHERRY (WORK/ERG)
15	13	29	TOO CLOSE NEXT (ARISTA)
16	17	29	THIS KISS FAITH HILL (WARNER BROS.)
17	15	10	HOW FOREVER FEELS KENNY CHESNEY (BNA)
18	10	3	PLEASE REMEMBER ME TIM MCGRAW (CURB)
19	8	12	CAN I GET A JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA (DEF JAMADJING
20	18	10	ANGEL OF MINE MONICA (ARISTA)
21	14	3	HOLLA HOLLA JA RULE (MURDER INC./DEF JAM/IDJMG)
22	=	24	INSIDE OUT EVE 6 (RCA)
23	22	40	YOU'RE STILL THE ONE SHANIA TWAIN (MERCURY/IDJMG).
24	23	10	BABY ONE MORE TIME BRITNEY SPEARS (JIVE)
25	24	22	DOO WOP (THAT THING) LAURYN HILL (RUFFHOUSE/CÖLUMBIA)

Recurrents are titles which have appeared on the Hot 100 ch for more than 20 weeks and have dropped below the top 50.

TITLE (Publisher - Licensing Org.) Sheet Music Dist

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

ALL N MY GRILL (Mass Confusion, ASCAP/WB,
ASCAP/Ginginia Beach, ASCAP/Ghat Booty,
ASCAP/Chrysalis, ASCAP) WBM

ALL STAR (Squish Moth, BM/Wamer-Tamerlane, BMI) WBM

ALL THAT I CAN SAY (Sony/ATV Tunes,
ASCAP/Obverse Creation, ASCAP) HL

ALMOST DOESN'T COUNT (Sushi Too, BM/Hidden Pun,
ASCAP/Wamer-Tamerlane, BMI/Manuiti LA, ASCAP) WBM

AMAZED (Warner-Tamerlane, BMI/Manuiti LA, ASCAP) WBM

AMAZED (Warner-Tamerlane, BMI/Colden Wheat,
BMI/Coares-BMG, BMI/Siverkiss, BMI/Congs Of Nashville

DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM

AMERICAN WOMAN (Shillelagh, SOCAN/Shillelagh,
BMI/Sug, BMI) HL

AMERICAN WUMAN (Smillelagn, SUCARYSmillelagn), BMI/Sug, BMI) HI.
 ANYWHERE (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL.
 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP)
 BACK THAT THANG UP (Money Mack, BMI)
 BAILAMOS (Rive Droite, ASCAP) WBM
 BEAUTIFUL STRANGER (WB, ASCAP/Webb Girl, ASCAP/Rondor, PRS/Almo, ASCAP) WBM
 BETTER DAYS (AND THE BOTTOM DROPS OUT) (WB, ASCAP/Civils Rex, ASCAP) WBM

(WB, ASCAP/Civis Rex, ASCAP) WBM
BILLS, BILLS, BILLS (Shak'em Down, BMI/Hitco, BMI/Kandacy,
ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le

Toya, ASCAP/Kelendria, ASCAP) HL BLACK BALLOON (Corner Of Clark And Kent, BMI/EMI

Virgin, BMI) HL
BOOM, BOOM, BOOM. BOOM!! (Peer, BMI) HL
CHANTE'S GOT A MAN (Flyte Tyrne, ASCAP/EMI April
ASCAP/EMI Blackwood, BMI/Chante' 7, BMI/Screen

ASUAP/EMI DIACAWOUL DIMINIORIE 7, DIMINIORIE

94

64

HAPPILY EVER AFTER (Baby Spike, ASCAP/Gifted 36

Blackwood, BMI/Li Li Lu, BMI/Al Callico, BMI/WB, ASCAP/When Words Collide, SACAP/See No Evil, ASCAP) HLVBM MEY LEONARDO (SHE LIKES ME FOR ME) (EMI April ASCAP/HShap ASCAP/Shapiro Bernstein & Co., ASCAP/ H. I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM I DO (CHERISH YOU) (Smash Vegas, BMI/Big Picture. BMI/I Dreams Had Wings, BMI) WBM IF I COULD TURN BACK THE HANDS OF TIME (Zomba, BMI/R, Kelly, BMI)

IF I COULD TURN BACK THE HANDS OF TIME
(Zomba, BMI/R Kelly, BMI)
I YOU HAD WI LOVE (EM) Blackwood, BMI/Rodney Jerkins,
BMI/EM April, ASCAP/LaShawn Daniels, ASCAP/Con Trifani,
BMI/Sony/ATV Songs, BMI/Tred Jerkins III, BMI/Ensign, BMI) HL
I'LL BE YOUR EVERYTHING (WB, ASCAP/EM) Urigin,
ASCAP/Fables & Rennaissance, ASCAP/WarnerTamerlane, BMI/Ded Knobs And Broomsticks,
BMI/Wonderland, BMI) HL/WBM
I'LL STILL LOVE YOU MODE (Realsongs, ASCAP) WBM
I LOVE YOU CAME TOO LATE (Zomba, ASCAP/A MW,
ASCAP/Zomba, BMI/Riddim Kingdom, BMI)
I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore
Entertainment, BMI/Scott And Soda, ASCAP/Bud Oog,
ASCAP/Follazoo, ASCAP/BI
IT'S ALL ABOUT YOU (NOT ABOUT ME) (Jungle
Fever, BMI/EMI Solvang, BMI/Designa, BMI/Alimo,
ASCAP/FIAHDWAYL ASCAP/BI-LIWBM.

63

Fever, BMI/EMI Solvang, BMI/Designa, BMI/Almo, ASCAP/Lightgyrl, ASCAP) HL/WBM
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
I WANT IT THAT WAY (Zomba, ASCAP/Grantsville, 12

ASCAP) WBM
WILL GO WITH YOU (CON TE PARTIRO) (Suagr
Molodi ASCAP/SIAF) WBM 79

Melodi, ASCAP/SIAE) WBM
I WILL REMEMBER YOU (LIVE) (Sony/ATV Songs,
BMI/Toy, BMI/Fox Film, BMI/Seamus Egan,
BMI/Twentieth Century Fox, ASCAP) HL/WBM
JAMBOREE (Naughty, ASCAP/WB, ASCAP/Celedia,
BMI) WBM

16 JAMBOREE (Naughty, ASCAP/WB, ASCAP/Celedia, BMI) WBM
2 JIGGA MY N**** (Lil Lu Lu, BMI/Swizz Beatz, ASCAP/Celedia Game, ASCAP/EMI Blackwood, BMI) HL
4 KISS ME (Le Tigre Sur Un Ballon, ASCAP/Squint, ASCAP/My So-Called, ASCAP) HL
11 LAST RISS (Trio, BMI/Fort Knox, BMI) HL/WBM
3 LATELY (Penny Funk, BMI/Seven Summits, BMI/Zovekton, ASCAP/BMG, ASCAP) HL
14 LESSON IN LEAVIN (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
16 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Routsky Thunder, ASCAP/Colonel Rebel, ASCAP/Sony/ATV Tree, BMI/Sent ASCAP/Colonel Rebel, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL
16 LITTLE MAN (WB, ASCAP/Ce Haw, ASCAP) WBM
16 LONELY AND GONE (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM

BMI) HL/WBM Mambo no. 5 (a little bit of...) (Peer 74

BMI) HL/WBM
MAMBO NO. 5 (A LITTLE BIT OF...) (Peer International/Copyright Control) HL
MEETING IN MY BEDROOM (2000 Watts,
ASCAP/Multha Chapter, ASCAP/WB, ASCAP) WBM
MUSIC OF MY HEART (Realsongs, ASCAP) WBM
MUSIC OF SYOUR LOVE (Sony/ATV Tunes, ASCAP/HUSS-Zwingli, ASCAP/Sepass, BMI/EMI Blackwood, BMI) HL
MY OWN WORST ENEMY (EMI April,
ASCAP/Jagermeistro, ASCAP) HL
NEVER BEEN KISSED (Reysong, SESAC/Lucky Lady
Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis,
ASCAP/Audacity, ASCAP) HL/WBM
NEVER GONAL ETY 910 GO (Demis, ASCAP/E2, ASCAP/EMI
April, ASCAP/EAF, BMI/Sony/AIV Songs, BMI) HL
ANIGHT TO REMEMBER (Cut-), ASCAP/Kinetic
Diamond II, ASCAP/Rob 'IN Riley, ASCAP/Song Of Peer,
ASCAP/Gramily, ASCAP) HL/WBM
NO PIGEONS (Shek'em Down, BMI/Hitco, BMI/Tam,
ASCAP/AIC Control, ASCAP/EMI April, ASCAP/Tony)
Mercedes, ASCAP/WB, ASCAP) HL/WBM
NO PIGEONS (Shek'em Down, BMI/Hitco, BMI/Tam,
ASCAP/AIm), ASCAP/Twin Creeks, ASCAP/Jess Brown,
BMI/Ken-Ten, BMI) HL/WBM
OUT OF MY HEAD (Bible Black, ASCAP/EMI April, ASCAP) HL
READY TO RUN (Woolly Puddin', BMI/Careers-BMG,
BMI/Floyd's Dream, BMI/Bug, BMI) HL
SCAR TISSUE (Moebetoblame, BMI) HL
L SCAR TISSUE (Moebetoblame, BMI) HL
L SCAR TISSUE (Moebetoblame, BMI) HL
L SCAR TISSUE (Moebetoblame, BMI) HL 70

Hot 100 Singles Sales...

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	38	33	12	BETTER DAYS (AND THE BOTTOM DROPS OUT) CITIZEN KING (WARNER BROS.)
1	1	8	SUMMER GIRLS LFO (LOGIC/ARISTA) 2 wks at No. 1	39	29	15	IF YOU HAD MY LOVE JENNIFER LOPEZ (WORK/ERG)
2	3	2	BAILAMOS ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)	40	32	27	GIVE IT TO YOU JORDAN KNIGHT (INTERSCOPE)
3	-	1	UNPRETTY TLC (LAFACE/ARISTA)	<u>41</u>	44	2	PLAY AROUND LIC CEASE (QUEEN BEE/UNDEAS/ATLANTIC)
4	2	9	GENIE IN A BOTTLE CHRISTINA AGUILERA (RCA)	42	24	11	LAST KISS PEARL JAM (EPIC)
5	5	3	SMOOTH SANTANA FEAT. ROB THOMAS (ARISTA)	43	51	2	ONLY A DREAM EYC (GASOLINE ALLEY/RED ANT)
6	4	8	JAMBOREE NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)	44	39	7	IT'S YOUR THING MERCEDES FEAT. MASTER P (NO LIMIT/PRIORITY)
7	8	4	IT'S ALL ABOUT YOU (NOT ABOUT ME) TRACIE SPENCER (CAPITOL)	45	42	3	SUMMERTIME ANOTHER LEVEL FEATURING TQ (ARISTA)
8	7	8	SMILE VITAMIN C FEAT. LADY SAW (ELEKTRA/EEG)	46	36	22	PLEASE REMEMBER ME FOR A LITTLE WHILE TIM MCGRAW (CURB)
9	_	1	I LOVE YOU CAME TOO LATE JOEY MCINTYRE (C2)	47	50	2	THE ONE AARON SKYY (RED ANT)
10	_	1	NEVER GONNA LET YOU GO FAITH EVANS (BAD BOY/ARISTA)	48	40	5	BETTER THAN ME TERRY DEXTER (UNIVERSITY/WARNER BROS.)
11)	_	1	JIGGA MY N**** JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)	49	45	9	EVERYTIME TATYANA ALI (MJJ/WORK/ERG)
12	10	5	I'LL BE YOUR EVERYTHING YOUNGSTOWN (HOLLYWOOD)	50	43	25	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z (ROC-A-FELLA/IDJMG)
13	11	10	SPEND MY LIFE WITH YOU ERIC BENET FEAT. TAMIA (WARNER BROS.)	51	41	13	DID YOU EVER THINK/HOME ALONE R. KELLY (JIVE)
14	6	6	TELL ME IT'S REAL K-CI & JOJO (MCA)	52	37	13	HAPPILY EVER AFTER CASE (DEF SOUL/IDJMG)
15	9	10	BILLS, BILLS DESTINY'S CHILD (COLUMBIA)	53	55	28	I STILL BELIEVE MARIAH CAREY (COLUMBIA)
16)	22	2	SOUTHERN GUL ERYKAH BADU FEAT. RAHZEL (MOTOWN)	54	56	5	B-BOY DOCUMENT 99 THE HIGH & MIGHTY (EASTERN CONFERENCE/RAWKUS/PRIORITY)
17	12	5	THE DAY THE WORLD WENT AWAY NINE INCH NAILS (NOTHING/INTERSCOPE)	55	52	25	MY FAVORITE GIRL DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
18	15	7	I WILL GO WITH YOU (CON TE PARTIRO) DONNA SUMMER (EPIC)	56	48	10	TRU HOMIES TRU (NO LIMIT/PRIORITY)
19	81	6	GET GONE IDEAL (NOONTIME/VIRGIN)	57	49	22	808 BLAQUE (TRACK MASTERS/COLUMBIA)
20	17	11	THE HARDEST THING 98 DEGREES (UNIVERSAL)	58	47	9	I'VE DREAMED OF YOU BARBRA STREISAND (COLUMBIA)
21	16	17	FORTUNATE MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	59	59	23	WHAT'D YOU COME HERE FOR? TRINA & TAMARA (COLUMBIA)
22	13	8	WILD WILD WEST WILL SMITH FEAT. DRU HILL & KOOL MO DEE (OVERBROOK/COLUMBIA)	60	54	40	BELIEVE CHER (WARNER BROS.)
23	14	11	NO PIGEONS SPORTY THIEVZ FEM* MR. WGODS (ROC.4-BLON/RUFFHOUSE/COLUMBIA)	61	46	23	HOLLA HOLLA JA RULE (MURDER INC./DEF JAM/IDJMG)
24	19	13	ROLLERCOASTER 8*WITCHED (EPIC)	62	58	12	LET ME KNOW CAM'RON (UNTERTAINMENT/EPIC)
25	21	8	EVERYTHING IS EVERYTHING/EX-FACTOR LAURYN HILL (RUFFHOUSE/COLUMBIA)	63	53	4	WHAT A WONDERFUL WORLD KENNY G WITH LOUIS ARMSTRONG (ARISTA)
26		1	CANDY MANDY MOORE (550 MUSIC/ERG)	64		1	JUPITER (SWALLOW THE MOON) JEWEL (ATLANTIC)
27)	38	2	THIS TIME AROUND MICHAEL FREDO (AH/QWEST/WARNER BROS.)	65	60	25	MY FIRST NIGHT WITH YOU
28	25	13	SEXUAL (LI DA DI) AMBER (TOMMY BOY)	66	57	15	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU ALABAMA FEAT. 'N SYNC (RCA (NASHVILLE))
29	27	5	BOOM, BOOM, BOOM, BOOM!! VENGABOYS (GROOVILICIOUS/STRICTLY RHYTHM)	67	63	31	ALL I HAVE TO GIVE BACKSTREET BOYS (JIVE)
30	20	13	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON (ARISTA)	68	62	28	BLUE MONDAY ORGY (F-111/ELEMENTREE/REPRISE)
31)	35	4	U-WAY (HOW WE DO IT) YOUNGBLOODZ (GHET-O-VISION/LAFACE/ARISTA)	69	64	8	WHAT I WANNA DO NO AUTHORITY (MJJ/WORK/ERG)
32	30	14	WATCH OUT NOW THE BEATNUTS FEAT, YELLAKLAW (VIOLATOR/RELATIVITY)	70	61	16	A NIGHT TO REMEMBER JOE DIFFIE (EPIC (NASHVILLE))
33	28	11	NEVER BEEN KISSED SHERRIE AUSTIN (ARISTA NASHVILLE)	1	74	17	WHERE MY GIRLS AT? 702 (MOTOWN)
34	31	3	ALWAYS YOU JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)	12	72	19	LIVIN' LA VIDA LOCA RICKY MARTIN (C2)
35	26	20	WHO DAT JT MONEY FEAT SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)	73	66	11	RING MY BELL INOJ (SO SO DEF/COLUMBIA)
36	23	10	YOU'LL BE IN MY HEART PHIL COLLINS (WALT DISNEY/HOLLYWOOD)	74	65	8	PARTY TONIGHT
37	34	16	CHANTE'S GOT A MAN CHANTE MOORE (SILAS/MCA)	75	70	28	3RD STOREE FEAT. R.L. & TREACH IYAB YUMVELEKTRAVEEG) (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU
	Reco	rds w	rith the greatest sales gains. © 1999, Billbi				N SYNC (RCA)

SEXUAL (LI DA DI) (Jerk Awake, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP/Shark Media, GEMA/Warner-Tamerlane, BMI) HL/WBM
 SHE'S ALL IEVER HAD (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Estelan, ASCAP/Foreign Imported, BMI) WBM
 SHE'S SO HIGH (Bachman & Sons, BMI/EMI) Blackwood RMI) HI

SHE'S SO HIGH (Bachman & Sons, BMI/EMI Blackwood, BMI) H.
 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/EMI Full Keel, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
 SMILE (Blanc E, BM/Big Black Jacket, BMI/Warner-Tamerlane, BMI) WBM / Black MoTH (Itaal Shur, BMI/Bidnis, BMI/EMI Blackwood, BMI) H.
 SO ANXIOUS (WB, ASCAP/Virginia Beach, ASCAP/Herbilicious, ASCAP/Blazalicious, ASCAP/Blazk Foundation, ASCAP) WBM
 SOMEDAY (Warner-Tamerlane, BMI/See Squared, BMI/Grave Lack Of Talent, BMI/Sosph "McG" Nichol, BMI) WBM
 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Enore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP)

SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog., ASCAP/Follazoo, ASCAP).
SOMETIMES (Zomba, ASCAP) Santsville, ASCAP/BMG Scandinavia) HL/WBM
SOUTHERN GUL. (Rabzel, BMI)
SPEND MY LIFE WITH YOU (India B., BMI/Universal-Songs Of PolyGram International, BMI/Putty Tat, BMI/Demontes, BMI/Paradise Forever, BMI) HL.
STEAL MY SUNSHIME (EMI April, ASCAP/Big Meanie, ASCAP/BMG, BMI/EMI U Catalog, BMI) HL/WBM
SUMMER GRILS (Dow Tone, ASCAP/BMG, BMI/EMI, ASCAP/BMG, BMI/EMI, ASCAP/Trans Continental, ASCAP/BMC, ASCAP/Trans Continental, ASCAP/BMI/ENGING, BMI/Fred Jerkins, BMI/Engin, BMI/Fred Jerkins III, BMI/Wonder Woman Sings, ASCAP/WB, ASCAP/EMI April, ASCAP/LaShawn

Daniels, ASCAP) HL/WBM

13 TELL ME IT'S REAL (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Dooinit, ASCAP/2 Big Prod., ASCAP/RE, ASCAP) HL WBM

14 UNPRETITY (Cyptron, BM/EMI Blackwood, BMI/Grung Girl, ASCAP) HL

15 VIVRANT THING (Zomba, ASCAP/Jazz Merchant, ASCAP) WBM

17 WANNA BE A BALLER (Shortie Man, BMI)

18 WAICH OUT NOW (Psycho Les. ASCAP/6 Deep, ASCAP)

19 WHAT DO YOU SAY 10 THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroljac, BMI/CMI, BMI) HL

19 WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM

10 WHAT'S MY AGE AGAIN? (EMI April, ASCAP/Fun With Goats, ASCAP) Hu

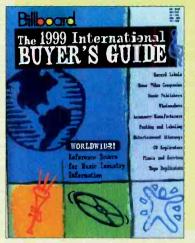
WHAT'S MT AGE AGAIN' (EMI April, ASCAP/F un With Goats, ASCAP) HJ.
 WHAT YAWANT (Blondie Rockwell, ASCAP/Dead Game, ASCAP/Swizz Beatz, ASCAP)
 WHERE MY GIRLS AT? (Mass Confusion, ASCAP/Wignia Beach, ASCAP/WB, ASCAP) WBM
 WHO DAT (Famous, ASCAP/Funes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Money Man, BM/Tony Mercedes, ASCAP/WB, ASCAP/Honey From Missour, ASCAP/Hitco South, ASCAP) HL/WBM
 WHO NEEDS PICTURES (EMI April, ASCAP/Cattle Call, ASCAP) HL

86 WHO NEEDS PICTURES (EMI APIII, ASCAP/ACTIVE CAII, ASCAP).
68 WILD WILD WEST (Treyball, ASCAP/Black Buil, ASCAP/Subet, ASCAP/June-Bug Alley, ASCAP/WB, ASCAP/CMB, BMI, HL/WBM
62 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Ocloter Bay, BMI) HL/WBM
39 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) HL/WBM
47 YOU'LL BE IN MY HEART (Edgar Rice Burroughs, ASCAP/Walt Disney, ASCAP).
57 YOU'VE GOT A WAY (Universal-Songs Of PolyGram International, BMI/Loon Echo. BMI/Zomba, ASCAP).
HL/WBM

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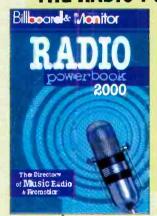
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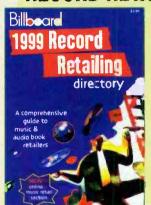
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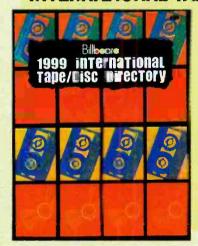
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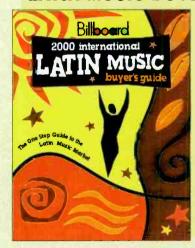
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SEPTEMBER 4, 1999

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST MPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
1	1	l	14	NO. 1 BACKSTREET BOYS ▲ JIVE 41672 (11.98/17.98) 10 weeks at No. 1 MILLENNIUM	1
2	NE	N Þ	1	HOT SHOT DEBUT MARY J. BLIGE MCA 11929* (11,98/17.98) MARY	2
3)	NE	N D	1	MOBB DEEP LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98) MURDA MUZIK	3
4	2	2	9	LIMP BIZKIT ▲ ³ FLIP 90335*/INTERSCOPE (11.98/17.98) SIGNIFICANT OTHER	1
5	3	5	32	BRITNEY SPEARS ▲ 5 JIVE 41651 (11.98/17.98)BABY ONE MORE TIME	1
6	5	6	4	VARIOUS ARTISTS UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98) NOW 2	3
7	4	3	15	RICKY MARTIN ▲5 C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98) RICKY MARTIN	1
8	6	4	4	SOUNDTRACK COLUMBIA 69923/CRG (11.98 EQ/17.98) RUNAWAY BRIDE	1
9	7	8	34	KID ROCK ▲2 LAVA/ATLANTIC 83119*/AG (10.98/16.98) ■S DEVIL WITHOUT A CAUSE	(
10)	10	15	10	GREATEST GAINER SANTANA A ARISTA 19080 (10.98/17.98) SUPERNATURAL	1
_		-			+-
11	9	9	11	SMASH MOUTH ● INTERSCOPE 90316 (11.98/17.98) ASTRO LOUNGE PED HOT CHILL PERPERS A WARNER PROC. 472964 (10.09/17.09) CALLED NICATION	1
12	11	11	- 11	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98) CALIFORNICATION WARDON'S ADDICTS WAS ATTRICED AND ESPECIAL PROPERTY (10.98/17.98) VIOLATOR THE ALPHIM	1 8
13	8	10	2	VARIOUS ARTISTS VIOLATOR/DEF JAM 558941*/DJMG (10.98/16.98) VIOLATOR THE ALBUM	-
14)	15	16	42	JUVENILE A 2 CASH MONEY 53162/UNIVERSAL (10.98/16.98) 400 DEGREEZ	1
15	12	10	4 04	DESTINY'S CHILD ◆ COLUMBIA 69870*/CRG (11.98 EQ/17.98) THE WRITING'S ON THE WALL	
16	14	14	94	SHANIA TWAIN •12 MERCURY (NASHVILLE) 536003 (10.98/17.98) COME ON OVER	
17	13	13	10	SARAH MCLACHLAN 🛦 ARISTA 19049 (11.98/17.98) MIRRORBALL OR DECREES A2 ASSOCIATION CONTROL (10.00) CONTROL (-
18	17	17	43	98 DEGREES ▲2 MOTOWN 530956/UNIVERSAL (10.98/16.98) 98 DEGREES AND RISING	1
19	16	12	4	HOT BOYS CASH MONEY 53264/UNIVERSAL (10.98/16.98) GUERILLA WARFARE	
20)	21	25	19	LIL' TROY ● SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) SITTIN' FAT DOWN SOUTH	2
21	20	19	26	TLC ▲ 4 LAFACE 26055*/ARISTA (11.98/17.98) FANMAIL	L
22	19	18	12	BLINK 182 ● MCA 11950 (10.98/16.98) ENEMA OF THE STATE	
23	22	20	12	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98) ON THE 6	L
24	23	23	82	DIXIE CHICKS ▲6 MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) WIDE OPEN SPACES	L.
25	26	28	10	VARIOUS ARTISTS ● NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES EPIC 63653 (11.98 EQ/17.98)	1
26	29	33	74	'N SYNC ▲ ⁷ RCA 67613 (11.98/17.98) 'N SYNC	
27	27	26	9	K-CI & JOJO ▲ MCA 11937* (10.98/17.98) IT'S REAL	1
28)	NE	N Þ	1	SOUNDTRACK COLUMBIA 69934*/CRG (11.98 EQ/17.98) IN TOO DEEP	2
29	24	21	14	SOUNDTRACK ▲ WALT DISNEY 60645 (11.98/17.98) TARZAN	
20	38	37	32	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98) 14:59	1
<u> 3U</u>)	30		48	GOO GOO DOLLS ▲2 WARNER BROS. 47058 (10.98/16.98) DIZZY UP THE GIRL	1
=	36	39		GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/16.98) 100% GINUWINE	
31)		39 31	23	GINDWINE \$ 550 MUSIC 69598-7EPIC (11.98 EU/16.98)	1 1
31)	36		23 17	VARIOUS ARTISTS ▲ RUFE RYDERS: RYDE OR DIE VOL. 1	\vdash
31) 32 33	36 31 28	31 27	17	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98) RUFF RYDERS: RYDE OR DIE VOL. 1	
31 32 33 34	36 31 28 43	31 27 52	17 5	VARIOUS ARTISTS ▲ RUFF RYDERS: RYDE OR DIE VOL. 1 RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98) RUFF RYDERS: RYDE OR DIE VOL. 1 POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98) TONIGHT THE STARS REVOLT!	3
31 32 33 34 35	36 31 28 43 32	31 27 52 29	17 5 8	VARIOUS ARTISTS A RUFF RYDERS: RYDE OR DIE VOL. 1 RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98) RUFF RYDERS: RYDE OR DIE VOL. 1 POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98) TONIGHT THE STARS REVOLT! VARIOUS ARTISTS ● RAZOR & TIE 89024 (11.98/17.98) MONSTER BALLADS	3
31 32 33 34 35 36	36 31 28 43	31 27 52	17 5	VARIOUS ARTISTS ▲ RUFF RYDERS: RYDE OR DIE VOL. 1 RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98) RUFF RYDERS: RYDE OR DIE VOL. 1 POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98) TONIGHT THE STARS REVOLT!	3 2 2
31 32 33 34 35 36 37	36 31 28 43 32 39	31 27 52 29 43	5 8 33	VARIOUS ARTISTS ↑ RUFF RYDERS: RYDE OR DIE VOL. 1 POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98) VARIOUS ARTISTS ↑ RAZOR & TIE 89024 (11.98/17.98) GODSMACK ↑ REPUBLIC 53190/UNIVERSAL (10.98/16.98) GODSMACK ↑ GODSMACK	3 2 2
331 332 333 334 335 336 337 338	36 31 28 43 32 39 37	31 27 52 29 43 45	5 8 33 106	VARIOUS ARTISTS RUFF RYDERS: RYDE OR DIE VOL. 1 POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98) TONIGHT THE STARS REVOLT! VARIOUS ARTISTS RAZOR & TIE 89024 (11.98/17.98) MONSTER BALLADS GODSMACK REPUBLIC 53190/UNIVERSAL (10.98/16.98) GODSMACK BACKSTREET BOYS 10 JIVE 41589 (11.98/17.98) BACKSTREET BOYS	3 2 2 1
31 32 33 33 33 33 33 33 33 33 33 33 33 33	36 31 28 43 32 39 37 25	31 27 52 29 43 45 24	5 8 33 106 8	VARIOUS ARTISTS ↑ RUFF RYDERS: RYDE OR DIE VOL. 1 POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98) TONIGHT THE STARS REVOLT! VARIOUS ARTISTS ↑ RAZOR & TIE 89024 (11.98/17.98) MONSTER BALLADS GODSMACK ↑ REPUBLIC 53190/UNIVERSAL (10.98/16.98) S GODSMACK BACKSTREET BOYS ↑ IVE 41589 (11.98/17.98) WEIRD AL YANKOVIC ↑ WAY MOBY 32118/VOLCANO (11.98/17.98) RUNNING WITH SCISSORS	3 2 2 1
31 32 33 33 33 33 33 33 33 33 33 33 33 33	36 31 28 43 32 39 37 25 18 35	31 27 52 29 43 45 24 7	17 5 8 33 106 8 3	VARIOUS ARTISTS ↑ RUFF RYDERS: RYDE OR DIE VOL. 1 POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98) TONIGHT THE STARS REVOLT! VARIOUS ARTISTS ↑ RAZOR & TIE 89024 (11.98/17.98) MONSTER BALLADS GODSMACK ↑ REPUBLIC 53190/UNIVERSAL (10.98/16.98) BACKSTREET BOYS ↑ IVE 41589 (11.98/17.98) WEIRD AL YANKOVIC ↑ WAY MOBY 32118/VOLCANO (11.98/17.98) RUNNING WITH SCISSORS MEMPHIS BLEEK ROC-A-FELLA 538991*/IDJMG (10.98/16.98) LONELY GRILL	3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
31 32 33 33 35 36 37 38 39 40	36 31 28 43 32 39 37 25 18 35	31 27 52 29 43 45 24 7 36	17 5 8 33 106 8 3 12	VARIOUS ARTISTS ↑ RUFF RYDERS: RYDE OR DIE VOL. 1 POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98) TONIGHT THE STARS REVOLT! VARIOUS ARTISTS ↑ RAZOR & TIE 89024 (11.98/17.98) MONSTER BALLADS GODSMACK ↑ REPUBLIC 53190/UNIVERSAL (10.98/16.98) IS GODSMACK BACKSTREET BOYS ↑ 10 JIVE 41589 (11.98/17.98) BACKSTREET BOYS WEIRD AL YANKOVIC ↑ WAY MOBY 32118/VOLCANO (11.98/17.98) RUNNING WITH SCISSORS MEMPHIS BLEEK ROC-A-FELLA 538991*/IDJMG (10.98/16.98) COMING OF AGE LONESTAR ↑ BNA 67762/RLG (10.98/16.98) LONELY GRILL LENNY KRAVITZ ↑ VIRGIN 47758 (12.98/17.98) 5	3 2 2 2 2 2 2
331 332 333 334 335 336 337 338 339 440 441 442	36 31 28 43 32 39 37 25 18 35 33 34	31 27 52 29 43 45 24 7 36 34	17 5 8 33 106 8 3 12 67	VARIOUS ARTISTS ↑ RUFF RYDERS: RYDE OR DIE VOL. 1 POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98) TONIGHT THE STARS REVOLT! VARIOUS ARTISTS ↑ RAZOR & TIE 89024 (11.98/17.98) MONSTER BALLADS GODSMACK ↑ REPUBLIC 53190/UNIVERSAL (10.98/16.98) S GODSMACK BACKSTREET BOYS ↑ IVE 41589 (11.98/17.98) BACKSTREET BOYS WEIRD AL YANKOVIC ↑ WAY MOBY 32118/VOLCANO (11.98/17.98) RUNNING WITH SCISSORS MEMPHIS BLEEK ROC-A-FELLA 538991*/IDJMG (10.98/16.98) COMING OF AGE LONESTAR ↑ BNA 67762/RLG (10.98/16.98) LONELY GRILL LENNY KRAVITZ ↑ VIRGIN 47758 (12.98/17.98) AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK 47348/WARNER BROS. (11.98/17.98) AUSTIN POWERS: THE SPY WHO SHAGGED ME	33 22 22 22 23
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331 332 333 334 335 336 337 338 339 440 441 442 443 444 445 447 448 449 550	36 31 28 43 32 39 37 25 18 35 33 34 40 48 50 44 45 41 46	31 27 52 29 43 45 24 7 36 34 30 22 35 46 51 48 40 32 49 38	17 5 8 33 106 8 3 12 67 12 10 12 41 10 16 26 6	VARIOUS ARTISTS ↑ RUFF RYDERS: RYDE OR DIE VOL. 1 POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98) TONIGHT THE STARS REVOLT! VARIOUS ARTISTS ↑ RAZOR & TIE 89024 (11.98/17.98) MONSTER BALLADS GODSMACK ↑ REPUBLIC 53190/UNIVERSAL (10.98/16.98) S GODSMACK BACKSTREET BOYS ↑ 10 JIVE 41589 (11.98/17.98) BACKSTREET BOYS WEIRD AL YANKOVIC ↑ WAY MOBY 32118/VOLCANO (11.98/17.98) RUNNING WITH SCISSORS MEMPHIS BLEEK ROC-A-FELLA 538991*/IDJMG (10.98/16.98) COMING OF AGE LONESTAR ↑ BNA 67762/RLG (10.98/16.98) LONELY GRILL LENNY KRAVITZ ↑ VIRGIN 47758 (12.98/17.98) AUSTIN POWERS: THE SPY WHO SHAGGED ME AVERICK 47348/WARNER BROS. (11.98/17.98) AUSTIN POWERS: THE SPY WHO SHAGGED ME SOUNDTRACK ↑ OVERBROOK 60344*/INTERSCOPE (11.98/17.98) WILD WILD WEST JA RULE ↑ MURDER INC/DEF JAM 538920*/IDJMG (10.98/16.98) WENNI VETTI VECCI CHER ↑ WORK 69528/EPIC (11 98 EQ/16.98) YOU CAN'T STOP THE BUM RUSH TIM MCGRAW ↑ CURB 77942 (10.98/17.98) A PLACE IN THE SUN EMINEM ↑ WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98) THE SLIM SHADY LP TOO SHORT ↑ SHORT 41644/JIVE (11.98/17.98) CAN'T STAY AWAY MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98) DA REAL WORLD SOUNDTRACK ↑ ISLAND 546196/IDJMG (11.98/17.98) NOTTING HILL	33 22 22 22 22 22 44 44 44 11

TITLE	PEAK POSITION	THIS	LAST WEEK	2 WKS AGO	WKS, ON CHART	ARTIST TITLE	PEAK POSITION
R EQUIVALENT FOR CASSETTE/CD)		55	54	54	40	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) WHITNEY HOUSTON ▲² ARISTA 19037* (11.98/17.98) MY LOVE IS YOUR LOVE	13
at No. 1 MILLENNIUM	1	56	55	57	26	LIT ● RCA 67775 (10.98/16.98) IIS A PLACE IN THE SUN	31
T 📂		57	53	50	4	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98) STAYING POWER	43
MARY	2	58	52	47	12	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98) DA CRIME FAMILY	5
MURDA MUZIK	3	59	60	63	52	LAURYN HILL ▲° THE MISEDUCATION OF LAURYN HILL	1
SIGNIFICANT OTHER	1	60	57	55	53	RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98) KORN ▲² IMMORTAL 69001*/EPIC (11.98 EQ/17.98) FOLLOW THE LEADER	1
BABY ONE MORE TIME	1		-				\leftarrow
98/17.98) NOW 2	3	61	62	65	22	SILK ● ELEKTRA 62234/EEG (10.98/16.98) TONIGHT	21
RICKY MARTIN	1	62	65	61	10	702 MOTOWN 549526/UNIVERSAL (10.98/16.98) 702	34
RUNAWAY BRIDE	4	63	59	62	10	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98) MESSENGER	59
DEVIL WITHOUT A CAUSE	6	64	74	77	18	B.G. ◆ CASH MONEY 53265/UNIVERSAL (10.98/16.98) CHOPPER CITY IN THE GHETTO	9
R 📂		65	69	66	12	ENRIQUE IGLESIAS FONOVISA 0517 (10.98/16.98) BAILAMOS	65
SUPERNATURAL	10	66	70	67	99	CREED ▲ 3 WIND-UP 13049 (11.98/17.98) ■ MY OWN PRISON	22
ASTRO LOUNGE	6	67	67	58	8	ALICE IN CHAINS COLUMBIA 63649/CRG (11.98 EQ/17.98) NOTHING SAFE	20
08/17.98) CALIFORNICATION	3	68	61	56	6	CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98) BIGGER & BLACKER DAVE MATTHEWS TIM DEVALUES A2	44
6.98) VIOLATOR THE ALBUM	8	69	72	79	31	DAVE MATTHEWS/TIM REYNOLDS ▲ 2 BAMA RAGS 67755/RCA (19.98 CD) LIVE AT LUTHER COLLEGE	2
400 DEGREEZ	14	70	76	74	21	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98) SOGNO	4
THE WRITING'S ON THE WALL	6	71	51	_	2	RAHZEL MCA 11938* (10.98/16.98) MAKE THE MUSIC 2000	51
.98) COME ON OVER	2	72	64	117	23	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98) VOICE OF AN ANGEL	28
MIRRORBALL	3	73	63	75	16	VARIOUS ARTISTS RHINO 75699 (11.98/16.98) MILLENNIUM HIP-HOP PARTY	63
98 DEGREES AND RISING	14	74	84	72	41	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98) ROOM 112	20
GUERILLA WARFARE	5	75	66	64	8	SOUNDTRACK UNIVERSAL 53269 (10 98/17.98) AMERICAN PIE	50
S SITTIN' FAT DOWN SOUTH	20	76	83	84	20	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS BUCKCHERRY	74
FANMAIL	1	77	58	59	18	CASE ● DEF SOUL 538871*/IDJMG (8.98/12.98) PERSONAL CONVERSATION	33
ENEMA OF THE STATE	9	78	81	81	75	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98) I'M ALRIGHT	61
ON THE 6	8	79	78	69	75	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) ■ THREE DOLLAR BILL, Y'ALL	22
6.98) HS WIDE OPEN SPACES	4	80	86	97	14	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB	80
FIT FOR THE KOSOVAR REFUGEES	18		-			WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	_
		81	56	44	6	SOUNDTRACK ● JIVE 41686* (11.98/17.98) THE WOOD	16
'N SYNC	2	82	75	68	3	SOUNDTRACK MERCURY 546389/IDJMG (11.98/17.98) DETROIT ROCK CITY	68
IT'S REAL	8	83	91	83 76	15	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98) NO LIMIT TOP DOGG	2
IN TOO DEEP	28	84	80		10	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98) (SPECHLESS) VARIOUS ARTISTS MONA MODELLID. TODAY'S 20 MOST DOWEDELII, MADDELLID SOMES	31
TARZAN	5	85	89	87	10	INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98) WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
14:59	17	86	90	94	20	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) THE PARTY ALBUM!	86
DIZZY UP THE GIRL	15	87	82	88	69	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98) BEFORE THESE CROWDED STREETS	1
100% GINUWINE	5	88	68		2	COKO RCA 67766* (10.98/16.98) HOT COKO	68
RYDERS: RYDE OR DIE VOL. 1	1	89	99	123	23	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98) NEON BALLROOM	50
TONIGHT THE STARS REVOLT!	34	90	77	91	15	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS THE WHOLE SHEBANG	77
MONSTER BALLADS	27	91	71	60	3	ALISON KRAUSS ROUNDER 610465/MERCURY (NASHVILLE) (10,98/16.98) FORGET ABOUT IT	60
GODSMACK	22	92	79	70	23	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98) B*WITCHED	12
BACKSTREET BOYS	4	93)	NE	N D	1	THE MOODY BLUES THRESHOLD 53565/UNIVERSAL (10.98/16.98) STRANGE TIMES	93
RUNNING WITH SCISSORS	16	94	105	112	41	R. KELLY ▲ ⁵ JIVE 61625* (19.98/24.98)	2
COMING OF AGE	7	95	95	89	47	JAY-Z ▲ * ROC-A-FELLA 558902*/IDJMG (10.98/16.98) VOL. 2 HARD KNOCK LIFE	1
LONELY GRILL	28	96	107	90	9	DONNA SUMMER VH1 PRESENTS LIVE & MORE ENCORE!	43
5	28	36)	107	90	3	EPIC 69910* (11.98 E <u>W</u> 17.98)	43
		97)	111	142	4	HEATSEEKER IMPACT	0.7
ERS: THE SPY WHO SHAGGED ME	5		111	143	4	MACY GRAY EPIC 69490* (11.98 EQ/16.98) ON HOW LIFE IS	97
98) WILD WILD WEST	4	98	102	101	36	FATBOY SLIM ● SKINT 66247*/ASTRALWERKS (10.98/16.98) IS YOU'VE COME A LONG WAY, BABY	34
VENNI VETTI VECCI	3	99)	NE	T .	1	JOHN MELLENCAMP MERCURY 558355/IDJMG (10.98/16.98) ROUGH HARVEST	99
BELIEVE	4	100	98	85	5	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	84
CAN'T STOP THE BUM RUSH	46	101	87	80	34	ORGY ▲ ELEMENTREE 46923/WARNER BROS. (10.98/16.98) CANDYASS	32
A PLACE IN THE SUN	1	102	85	71	4	ERIC CLAPTON POLYDOR 547178/UNIVERSAL (23.98/29.98) BLUES	52
THE SLIM SHADY LP	2	103	101	92	9	THE CHEMICAL BROTHERS FREESTYLE DUST 47610*/ASTRALWERKS (11.98/17.98) SURRENDER	32
CAN'T STAY AWAY	5	104	73	53	5	EPMD DEF JAM 558928*/IDJMG (10.98/16.98) OUT OF BUSINESS	13
EG (11.98/17.98) DA REAL WORLD	10	105	92	104	8	SOUNDTRACK POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES	92
NOTTING HILL	19	106	94	82	47	KOCH 8901 (11.98/16.98) EVERLAST A TOMMY BOY 1236 (11.98/17.98) (11.98/17.98) (11.98/17.98)	9
AMERICANA	2	107	109	107	66	DMX ▲3 RUFF RYDERS 558227*/IDJMG (11.98/17.98) IT'S DARK AND HELL IS HOT	1
MUSIC AWARDS 1999 — THE ALBUM	53	107	100	95	70	FAITH HILL ▲3 WARNER BROS. (NASHVILLE) 46790 (10.98/16.98) FAITH HILL ▲3 WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	7
CLASSICS IN THE KEY OF G	17	(109)	116	105	17	ERIC BENET WARNER BROS. 47072 (10.98/16.98) A DAY IN THE LIFE	25
						Certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment	

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

B		b	00	ard. 200 continu	ICO SEPTEMBER
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE O	TITLE R EQUIVALENT FOR CASSETTE/CD)
110	106	108	25	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO
111	108	106	52	ROB ZOMBIE ▲2 GEFFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE
(112)	129	126	40	JEWEL ▲3 ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT
113	174	_	2	PACESETTER VARIOUS ARTISTS UTV 564809/UNIVERSAL (10.98/17.98)	PURE 80'S
114	114	133	28	COLLECTIVE SOUL ATLANTIC 83162/AG (10.98/16.9B)	DOSAGE
115	110	98	13	INSANE CLOWN POSSE ISLAND 524661/IDJMG (11.98/17.98)	AMAZING JECKEL BROTHERS

THIS	LAST WEEK	2 WKS AGO	WKS. OF	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQ	TITLE UIVALENT FOR CASSETTE/CD)	PEAK
110	106	108	25	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
111	108	106	52	ROB ZOMBIE ▲2 GEFFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
12)	129	126	40	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
				PACESETTER		
13	174	-	2	VARIOUS ARTISTS UTV 564809/UNIVERSAL (10.98/17.98)	PURE 80'S	113
14	114	133	28	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
15	110	98	13	INSANE CLOWN POSSE ISLAND 524661/IDJMG (11.98/17.98) THE AM	AZING JECKEL BROTHERS	4
16)	121	180	18	SARAH BRIGHTMAN ● NEMO STUDIO 56769/ANGEL (10.98/17.98	8) EDEN	65
117	93	78	13	SLICK RICK ● DEF JAM 558936*/IDJMG (10.98/16.98)	HE ART OF STORYTELLING	8
118	112	110	35	DMX ▲² RUFF RYDERS 538640*/IDJMG (11.98/17.98) FLESH OF MY	FLESH BLOOD OF MY BLOOD	1
119	103	86	7	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	15
20	115	132	11	SARAH BRIGHTMAN REALLY USEFUL 539330/DECCA (10.98/16.98) THE ANDREW LLC	OYD WEBBER COLLECTION	110
21	122	120	9	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	53
122	104	93	11	DEF LEPPARD ● MERCURY 546212/IDJMG (11.98/17.98)	EUPHORIA	11
23)	133	146	90	ANDREA BOCELLI & PHILIPS 539207 (10.98/17.98)	ROMANZA	35
24)	127	160	5	TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98)	TAL BACHMAN	124
125	113	100	20	NAS & COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM	1
-			9	COUNTRACK		28
126	97	73		ATLANTIC 83199/AG (10.98/17.98) SOUTH PARK: B	IGGER, LONGER & UNCUT	
127	126	122	32	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM	30
128	124	158	13	JORDAN KNIGHT ● INTERSCOPE 90322 (10.98/16.98)	JORDAN KNIGHT	29
29)	155	172	10	MOBY v2 27049* (16.98 CD) ES	PLAY	129
130	117	118	14	JIMMY BUFFETT ● MARGARITAVILLE 524660/IDJMG (11.98/17.98)	BEACH HOUSE ON THE MOON	8
31)	141	162	6	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	TRAIN	131
132	118	109	47	SHERYL CROW ▲ A&M 90404/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
33	125	115	13	OLEANDER REPUBLIC 53242/UNIVERSAL (10.98/16.98)	FEBRUARY SON	115
134	128	128	9	MANA WEA LATINA 27864 (9.98/16.98)	MTV UNPLUGGED	83
135	123	116	63	BRANDY ▲ 4 ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
136	130	125	67	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
	131	131	40	GARTH BROOKS ◆12 CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
137			39	2PAC ▲ 5 AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)		3
138	132	130			GREATEST HITS	
137 138 139	120	114	15	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
138						60
138 139 140	120	114	15	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	SHE RIDES WILD HORSES	60
138 139 140	120 135	114	15 46	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	SHE RIDES WILD HORSESHITS	60
138 139 140 141 142	120 135 138	114 140 135	15 46 25	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) GZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98)	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME	60 18 6
138 139	120 135 138 119	114 140 135 96	15 46 25 8	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) GZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98) DIANA KRALL VERVE 304/VG (10.98/16.98) WHOSOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME BENEATH THE SURFACE	60 18 6 9
138 139 140 141 142 143	120 135 138 119 144	114 140 135 96 139	15 46 25 8 11	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) GZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98) DIANA KRALL VERVE 304/VG (10.98/16.98) SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME BENEATH THE SURFACE HEN I LOOK IN YOUR EYES	60 18 6 9 68
138 139 140 141 142 143	120 135 138 119 144 139	114 140 135 96 139 134	15 46 25 8 11 21	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) GZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98) DIANA KRALL VERVE 304/VG (10.98/16.98) WH SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98) GANG STARR ● FULL CLIP: A	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME BENEATH THE SURFACE HEN I LOOK IN YOUR EYES THE MATRIX	60 18 6 9 68 7
138 139 140 141 142 143 144 145	120 135 138 119 144 139	114 140 135 96 139 134	15 46 25 8 11 21 6	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) ACZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98) DIANA KRALL VERVE 304/VG (10.98/16.98) WHO SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98) GANG STARR ● NOO TRYBE 47279*/VIRGIN (19.98/22.98) FULL CLIP: A	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME BENEATH THE SURFACE HEN I LOOK IN YOUR EYES THE MATRIX L DECADE OF GANG STARR	60 18 6 9 68 7 33
138 139 140 141 142 143 144 145 146	120 135 138 119 144 139 134	114 140 135 96 139 134 103	15 46 25 8 11 21 6	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) AGZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98) DIANA KRALL VERVE 304/VG (10.98/16.98) WH-SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98) GANG STARR ● NOO TRYBE 47279*/VIRGIN (19.98/22.98) FULL CLIP: A SOUNDTRACK ● HOLLYWOOD 62177 (10.98/17.98)	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME BENEATH THE SURFACE HEN I LOOK IN YOUR EYES THE MATRIX DECADE OF GANG STARR VARSITY BLUES	60 18 6 9 68 7 33
38 39 40 41 42 43 44 45 46 47 48	120 135 138 119 144 139 134 145	114 140 135 96 139 134 103 196 194	15 46 25 8 11 21 6 22 39	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) DIANA KRALL VERVE 304/VG (10.98/16.98) WH SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98) GANG STARR ● FULL CLIP: A SOUNDTRACK ◆ HOLLYWOOD 62177 (10.98/17.98) BEE GEES ● POLYDOR 559220/UNIVERSAL (10.98/17.98) DRU HILL ▲ 2 DEF SOUL 524542/IDJMG (10.98/17.98) IBRAHIM FERRER	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME BENEATH THE SURFACE HEN I LOOK IN YOUR EYES THE MATRIX DECADE OF GANG STARR VARSITY BLUES ONE NIGHT ONLY	60 18 6 9 68 7 33 19
38 39 40 41 42 43 44 45 46 47 48 49	120 135 138 119 144 139 134 145 167	114 140 135 96 139 134 103 196 194	15 46 25 8 11 21 6 22 39 43	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) ACZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98) DIANA KRALL VERVE 304/VG (10.98/16.98) WHO SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98) GANG STARR ● NOO TRYBE 47279*/VIRGIN (19.98/22.98) SOUNDTRACK ● HOLLYWOOD 62177 (10.98/17.98) BEE GEES ● POLYDOR 559220/UNIVERSAL (10.98/17.98) DRU HILL ▲ 2 DEF SOUL 524542/IDJMG (10.98/17.98)	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME BENEATH THE SURFACE HEN I LOOK IN YOUR EYES THE MATRIX DECADE OF GANG STARR VARSITY BLUES ONE NIGHT ONLY ENTER THE DRU	600 188 6 9 688 7 333 199 722
38 39 40 41 42 43 44 45 46 47 48 49	120 135 138 119 144 139 134 145 167 142 149	114 140 135 96 139 134 103 196 194 137 148	15 46 25 8 11 21 6 22 39 43 11	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) ACZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98) DIANA KRALL VERVE 304/VG (10.98/16.98) WHSOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98) GANG STARR ● NOO TRYBE 47279*/VIRGIN (19.98/22.98) FULL CLIP: ACCOUNT OF A COUNTY OF A	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME BENEATH THE SURFACE HEN I LOOK IN YOUR EYES THE MATRIX DECADE OF GANG STARR VARSITY BLUES ONE NIGHT ONLY ENTER THE DRU SOCIAL CLUB PRESENTS IBRAHIM FERRER COME BY ME	600 188 6 9 688 7 333 199 722 2 137 36
138 139 140 141 142 143 144 145 148 149 150	120 135 138 119 144 139 134 145 167 142 149 158	114 140 135 96 139 134 103 196 194 137 148 138	15 46 25 8 11 21 6 22 39 43 11 12	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) ACZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98) DIANA KRALL VERVE 304/VG (10.98/16.98) WHSOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98) GANG STARR ● NOO TRYBE 47279*/VIRGIN (19.98/22.98) FULL CLIP: ACCOUNTING ACCOUNTIN	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME BENEATH THE SURFACE HEN I LOOK IN YOUR EYES THE MATRIX DECADE OF GANG STARR VARSITY BLUES ONE NIGHT ONLY ENTER THE DRU SOCIAL CLUB PRESENTS IBRAHM FERRER COME BY ME BLAQUE	600 188 6 6 9 688 7 333 199 722 2 1333 366 79
138 139 140 141 142 143 144 145 146 147 148 149 150	120 135 138 119 144 139 134 145 167 142 149 158 148	114 140 135 96 139 134 103 196 194 137 148 138 129	15 46 25 8 11 21 6 22 39 43 11 12	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) ACZA/GENIUS ◆ WU-TANG 11969*/MCA (10.98/16.98) DIANA KRALL VERVE 304/VG (10.98/16.98) WHOTE SOUND TRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98) GANG STARR ◆ MOLLYWOOD 62177 (10.98/17.98) BEE GEES ◆ POLYDOR 559220/UNIVERSAL (10.98/17.98) DRU HILL ▲ DEF SOUL 524542/IDJMG (10.98/17.98) IBRAHIM FERRER WORLD CIRCUIT/MONESUCH 79532/AG (10.98/17.98) BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98) WILL SMITH ▲ COLUMBIA 68683*/CRG (11.98 EQ/17.98)	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME BENEATH THE SURFACE HEN I LOOK IN YOUR EYES THE MATRIX DECADE OF GANG STARR VARSITY BLUES ONE NIGHT ONLY ENTER THE DRU SOCIAL CLUB PRESENTS IBRAHIM FERRER COME BY ME BLAQUE BIG WILLIE STYLE	600 188 6 9 688 7 333 199 722 2 137 366 799
138 139 140 141 142 143 144 145 146 147 148 149 150 151 152	120 135 138 119 144 139 134 145 167 142 149 158 148 147 136	114 140 135 96 139 134 103 196 194 137 148 138 129 142	15 46 25 8 11 21 6 22 39 43 11 12 12 91	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) ACZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98) DIANA KRALL VERVE 304/VG (10.98/16.98) WHSOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98) GANG STARR ● NOO TRYBE 47279*/VIRGIN (19.98/22.98) FULL CLIP: ACCOUNT OF STATE	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME BENEATH THE SURFACE HEN I LOOK IN YOUR EYES THE MATRIX DECADE OF GANG STARR VARSITY BLUES ONE NIGHT ONLY ENTER THE DRU SOCIAL CLUB PRESENTS IBRAHIM FERRER COME BY ME BLAQUE BIG WILLIE STYLE DOUBLE UP	600 188 6 9 688 7 333 199 722 2 137 366 79 8 11
138 139 140 141 142 143 144 145 146 147 148 149 150	120 135 138 119 144 139 134 145 167 142 149 158 148	114 140 135 96 139 134 103 196 194 137 148 138 129	15 46 25 8 11 21 6 22 39 43 11 12	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) ACZA/GENIUS ◆ WU-TANG 11969*/MCA (10.98/16.98) DIANA KRALL VERVE 304/VG (10.98/16.98) WHOTE SOUND TRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98) GANG STARR ◆ MOLLYWOOD 62177 (10.98/17.98) BEE GEES ◆ POLYDOR 559220/UNIVERSAL (10.98/17.98) DRU HILL ▲ DEF SOUL 524542/IDJMG (10.98/17.98) IBRAHIM FERRER WORLD CIRCUIT/MONESUCH 79532/AG (10.98/17.98) BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98) WILL SMITH ▲ COLUMBIA 68683*/CRG (11.98 EQ/17.98)	SHE RIDES WILD HORSESHITS ALWAYS NEVER THE SAME BENEATH THE SURFACE HEN I LOOK IN YOUR EYES THE MATRIX DECADE OF GANG STARR VARSITY BLUES ONE NIGHT ONLY ENTER THE DRU SOCIAL CLUB PRESENTS IBRAHIM FERRER COME BY ME BLAQUE BIG WILLIE STYLE	600 188 6 9 688 7 333 199 722 2 137 366 799

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
156	140	113	3	G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98) (S) PHILADELPHONIC	113
157	157	144	59	BARENAKED LADIES ▲* REPRISE 46963/WARNER BROS. (10.98/16.98) STUNT	3
158	143	121	53	FIVE ▲ ARISTA 19003 (10.98/16.98) TS	27
159	159	151	39	METALLICA ▲ ELEKTRA 62299*/EEG (18.98/24.98) GARAGE INC.	2
160	154	153	8	LYLE LOVETT CURB 11964/MCA (10.98/17.98) LIVE IN TEXAS	94
161)	187	171	7	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	151
162	161	152	93	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67516/RLG (10.98/16.98) EVOLUTION	24
163	176	182	39	U2 ● ISLAND 524613/IDJMG [11.98/17.98) THE BEST OF 1980-1990	45
164	169	177	4	VARIOUS ARTISTS SONY DISCOS/COLUMBIA 69989*/CRG (10.98 EQ/16.98) LATIN MIX USA 2	164
165	88	_	2	MACHINE HEAD ROADRIDNNER 8651 (10.98/16.98) THE BURNING RED	88
166	160	141	13	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 6875 I/SONY (NASHVILLE) (10.98 EQ/17.98) PARTY DOLL AND OTHER FAVORITES	43
167	153	147	43	FAITH EVANS ▲ BAD BOY 73016*/ARISTA (10.98/17.98) KEEP THE FAITH	6
168	162	136	11	JAMIROQUAI WORK 69973/EPIC (11.98 EQ/17.98) SYNKRONIZED	28
169	178	183	40	DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) IS ONE WISH	72
170	171	175	14	DWIGHT YOAKAM LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S REPRISE (NASHVILLE) 47389/WARNER BROS. (NASHVILLE) (10.98/16.98)	80
171	170	164	19	TOM PETTY AND THE HEARTBREAKERS ● WARNER BROS. 47294* (10.98/17.98) ECHO	10
172	150	_	2	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) IS LOVE IN THE REAL WORLD	150
173	163	155	9	VARIOUS ARTISTS ESPN PRESENTS JOCK ROCK 2000	78
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U.S. Latin Market Slows A Bit After Explosive Growth

BY JOHN LANNERT

The U.S. Latino market, whose expansion has been galloping along in the past three years, may be showing signs of slowing down to a healthy canter.

According to the Hispanic midyear statistics report issued by the Recording Industry Assn. of America (RIAA), net unit shipments of the domestic Hispanic industry were 25.6 million units, up 12% compared with the same period in 1998.

The dollar value of those shipments based on suggested list price was \$291.6 million, an 11% increase compared with the first six months of last year.

However, the RIAA's 1999 report contrasts with its 1998 Hispanic midyear report, which showed a sixmonth unit growth rate of 17% and a dollar growth rate of 24%.

Moreover, the RIAA's 1997 Hispanic midyear report pegged unit growth at 22.8% and dollar growth at 25.1%.

Contributing, in large part, to the industry slowdown are steep declines in unit and dollar growth of CDs. The growth in units (20%) and value (10%) of CDs in mid-1999 was off sharply compared with growth in units (30%) and value (32%) in mid-1998.

Still, the stateside Latino numbers are impressive considering that the

midyear unit figures of the U.S. general market are flat (Billboard, Aug. 28). In addition, the Hispanic music industry's share of the overall market valued at \$6 billion in the first half of 1999 was 4.9%, up from 4.5% in mid-1998.

Ricardo Dopico, the RIAA's director of Latin music, reckons the explosive growth of the past two years was due to positive changes in record label promotion and placement of Latino product at Anglo chains.

"So now we're seeing growth, but it's not the extraordinary growth of last year and the year before," says Dopico. He quickly points out, however, that the Hispanic market, "has not reached its peak—it's still growing."

What also is increasing for the first time is the growth-rate disparity in the CD format between units and value. In near lock step in the past two midyear Hispanic reports, the growth rate of units at 20% was double the 10% growth rate in value.

Dopico speculates the higher growth rate in value in previous years "was a result of the fact that labels were able to increase their prices because the product was better and they were selling at new outlets. And that benefit they reaped is now leveling off, and the price of the CD has remained fairly stable."

The record labels apparently were

trying to make up for the drop-off in value of CD shipments in the cassette format, where shipments dipped 3% but value leaped 13%, up from a 5% value gain in the corresponding report in 1998.

That is no small feat, considering cassettes accounted for 31% of all unit shipments in the U.S. Latin sector. By contrast, cassettes comprise 12% of the U.S. market as a whole.

The Latin industry's nascent music video market, which skyrocketed 154% in units and 99% in value in the mid-1998 report, turned tail and plummeted 30% in units and 32% in value in the mid-1999 report.

But Dopico notes that forthcoming video releases from Mexican rock group Maná and Colombian pop/rocker Shakira could improve the music video arena.

The participating labels in the RIAA's midyear report were BMG U.S. Latin, EMI Latin, Fonovisa, PolyGram Latino U.S., RMM Records, Sony Discos, Universal Music Latino, and WEA Latina. Also reporting their sales, for the first time, were Karen Records and Plátano Records.

The RIAA estimates its report covers 80%-90% of the Latin music market. Dopico says the organization is attempting to add more labels for future reports.



by Geoff Mayfield

PHOTO FINISH: Mary J. Blige gives Backstreet Boys a run for their money and comes *this close* to notching her second No. 1 album on The Billboard 200. At 239,000 units, her "Mary" lags the Boys' sum of 242,500 by a mere 1% gap. Her new one falls just 0.5% shy of the first-week sales for her "Share My World," the 1997 outing that topped the list with 240,000 pieces.

Entering at No. 3 is **Mobb Deep**, the highest debut in his career and the first big splash made by Loud since the label jumped from RCA and BMG into Sony Music's RED Distribution and Columbia camps. While some Loud titles will go the indie route, through RED, the Deep album runs through Columbia. It bows with 194,000 units, compared with the 143,000 first-week copies that placed his last album at No. 6 in 1996.

Deep goes deeper still, as two of the tracks from his "Murda Muzik" also appear on the "In Too Deep" soundtrack, which has the third highest debut on The Billboard 200 (No. 28). Considering his name, and the movie's title, he was destined for this project. The soundtrack also features the likes of Nas, R. Kelly, Jermaine Dupri, Method Man, and Redman.

LADIES' NIGHT: Mary J. Blige's latest becomes the 20th album that features a female artist to reach the top 10 in calendar year 1999. Aside from female solo acts, that count includes the female groups TLC, Dixie Chicks, and Destiny's Child and compilations, like "Now 2" and the "Runaway Bride" soundtrack, that feature hits by female artists.

Through last issue's chart, 19 such titles accounted for 26% of the 73 different titles that have appeared this year in The Billboard 200's top 10. Discounting compilations and soundtracks, women account for 25% of the acts, 15 out of 57, that have reached 1999's top 10 lists. Those percentages are higher than those placed by female acts either five years ago or 10 years ago.

In the same eight-month period of 1994, women were featured on a dozen of the 55 albums that made the top 10, a 22% share. In the same period of 1989, the share was 21%, with females showcased on seven of 33 top 10 albums.

By contrast, women have been better represented on The Billboard Hot 100 over the past decade. Through the last issue, women owned more than half of 1999's top 10 singles and tracks, holding court on 28 out of 53 titles, accounting for 53%. In fact, there was a 28-week run, from last year's Oct. 24 issue through this year's May 1 Billboard, when females held the No. 1 spot (a streak that included the six-week run held by "I'm Your Angel," R. Kelly's duet with Celine Dion).

Five years ago, females accounted for 43% of the Hot 100's top 10 singles (21 out of 49 in the first eight months of '94). In the first eight months of '89, women were on 40% of the top 10 hits (35 out of 87).

HITTING STREAKS: Santana earns its second consecutive Greatest Gainer award, as a 19,000-unit gain pushes it to 118,000 copies. Considering the time of year, that's an unusually healthy sum for a No. 10 album. The title also jumps to No. 1 on Top Internet Album Sales

With Santana's Arista debut holding its rank on the big chart, kept company by Jive's Backstreet Boys (No. 1) and Britney Spears, BMG Distribution has three of the 10 albums for two weeks in a row. It stands to grab as many as five of the next issue's top 10, when Puff Daddy and rookie Christina Aguilera enter the chart. The former seems a good bet to grab the No. 1 spot with a total north of 300,000; the latter just concluded a five-week stay at No. 1 on The Billboard Hot 100 and enters her second week atop Top 40 Tracks . . . Also looking strong for next issue's charts is rapper Noreaga, whose previous solo album peaked last year at No. 3 on The Billboard 200 with 153,000 units. On this issue's Top R&B Albums, street-date transgressions create early bows for both Puff (No. 87) and Noreaga (No. 98) . . . HBO has its advertising in full gear—on cable, on broadcast TV, and on the radio—for the Cher concert special that premieres Sunday (29). Her Believe" set bullets 48-45 on The Billboard 200, while "If I Could Turn Back Time—Cher's Greatest Hits" re-enters at No. 196, which suggests that both albums will swell in the wake of her Las Vegas cable-

ULD AND NEW: Catalog titles are eligible to appear on Top Internet Albums Sales. The first to do so since the chart bowed in Billboard in May belongs to Queen and ends up being a unique story.

Entering the Internet list at No. 20 is Queen's "Greatest Hits I & II," a compilation that never reached The Billboard 200 and that has not yet dented Top Pop Catalog Albums. Two of the band's other anthologies have appeared on the larger charts: "Greatest Hits" has logged a combined 325 weeks on The Billboard 200 and the catalog chart, while "Classic Queen" has compiled 80 chart weeks between the

STORES OFFERED NEW AIRPLAY SERVICE

(Continued from page 1)

erate advertising revenue for the retailer via paid commercials that are to be interspersed with the music.

The Albany, N.Y.-based Trans World chain has agreed to test the Sight & Sound System in five of its stores.

A spokeswoman at the Wiz, based in Edison, N.J., says the chain is involved in negotiations with DistributedMedia.com.

Trans World currently supplies music to its stores by assembling seven to 10 CD samplers, each focusing on a different genre, which are shipped to stores every three weeks. Clerks are charged with playing the designated CDs at given times. Songs on the CDs are generally selected by the chain's buying staff.

If the Sight & Sound test is successful and Trans World rolls it out to all of its 1,000 stores, chain management would retain the right to program what music it wants played in its stores.

Jim Litwak, executive VP for Trans World, says the Sight & Sound system "gives the store a great sound system, which is easy to maintain. Plus, it could also be a marketing opportunity."

AD REVENUES

DistributedMedia.com is hoping to sell air time on the system to advertisers such as AT&T and Coca-Cola, says Michael Parella, president/CEO of NCTI Group, the Stamford, Connbased parent company of DistributedMedia.com. DistributedMedia.com plans to program 12 minutes of advertising and 48 minutes of music in an hour, says James McManus, president/CEO of that division.

According to an NCTI press release, if the company achieves a 50% sell-through of the advertising spots it

makes available in the Trans World music programming, it estimates it will receive annual revenue of \$76 million from advertising sales in the stores. Under the company's current payment scheme, 25% of that total would go to Trans World, with the remainder going to DistributedMedia.

Moreover, in addition to selling time on the in-store broadcast, Distributed-Media.com provides visual advertising opportunities via its speakers, Gecco Flat Speakers, which its parent manufactures. Each speaker allows for artwork screens, called scrims, to be placed over it, and advertising artwork can be displayed on them.

DistributedMedia says it has signed Barnes & Noble's college bookstore division for its service and is in negotiations with a number of other retailers that have a total of 5,000 locations.

Unlike record stores, other types of retail establishments are required to pay a licensing fee to the major performing right organizations like ASCAP or BMI in order to play music or have radio stations playing in their stores. Some retailers also turn to companies like AEI Music Network or Muzak that supply music for their stores for a fee.

The DistributedMedia system differs from in-store programming services like AEI Music or Muzak in that instead of charging a fee for its services, it actually pays the stores via its advertising revenue. Like AEI and Muzak, DistributedMedia pays licensing fees to ASCAP or BMI. However, AEI and Muzak pass those costs onto the retailer as part of their service fee. Advertisers benefit from buying air time on the service by having the ability to target the audience they want to reach.

In addition to record stores, Dis-

tributedMedia says it is targeting 2 million lifestyle sites, including restaurants, stores, bars, health clubs, and spas. In those cases, Distributed-Media would program the music but allow the merchants to choose from 37 different music categories.

Each store is programmed via Distributed Media's central controller, which sends new songs or commercials to stores via the Internet, programming them in their proper place in the broadcast.

In-store, the system's CD-quality sound can be controlled within a certain radius area of the speakers, allowing for a number of different sound environments per store.

In the case of Trans World, there could be four to six sound environments, or merchandising zones, each playing different music. Each sound environment could be serviced by 10-12 speakers, which, at the maximum, means that a store could have as many as 72 speakers, or visual advertising spaces, for sale.

The system is programmed to automatically adjust in-store volume if, for example, a store gets crowded.

The company initially plans to target large national advertisers like AT&T and Coca-Cola and then turn its attention to record labels, says Parella. For that latter task, as well as to reach out to record store chains, the company is working with Larry Stessel, the former majorlabel and independent distribution executive who started his own consulting firm, Trillium Entertainment, based in New York.

"We want to become the voice of music," says Parella. "We see this as a great promotional tool for the industry for new releases and developing artists."

ETHERIDGE ROCKS BACK ON ISLAND WITH 'BREAKDOWN'

(Continued from page 1)

Music Group.

The elaborate, multitiered plan to relaunch the rocker's name into consumer consciousness leaves few stones unturned—with an emphasis on fan-driven efforts that include offering three collectible configurations of the album.

In addition to the regular 11-track CD/cassette release, there will be a limited-edition CD with different artwork and three bonus tracks ("Touch & Go," "Cherry Avenue," and "Beloved") that came out of the "Breakdown" sessions. There will also be a vinyl version of the set, packaged with 10 separate "art cards," and a promo-only 7-inch vinyl pressing of the single "Angels Would Fall," with the non-album B-side cut "They Don't Know Me."

The special-edition CD and vinyl album will list at \$18.98, \$1 more than the regular CD. These items became available on a pre-sell basis Aug. 6 via various Internet outlets and traditional retail. While the number of orders are not yet available, several retailers are reporting active consumer interest.

"It's a good time for this record to come out," says Kevin Engler, senior music buyer at Best Buy. "There's a lack of good old-fashioned rock'n'roll out there right now—and this is a strong return for her."

Mike Coleman, manager of Viryl Fever in Tallahassee, Fla., notes that the vinyl pressing is "a nice touch that shows a real reverence for the hardcore fans who want something special. She's always had a passionate following, and it looks like they are going to come out in full force for her this time."

Etheridge says her longtime fans were the prime reason for the multiple

configurations of "Breakdown."

"When we stopped recording, we had 15 songs, which seemed like far too much to ask the average listener to endure," she says with a laugh. "Even after the pain of whittling the album down to 11 cuts, I found that I still really liked the remaining cuts, and I didn't want to let them go."

Enter Etheridge's manager, Bill Leopold, who collaborated with Island Def Jam on the concept of issuing the extra tunes in a way that would please die-hards. "The idea appealed to the part of me that remembers what it was like to want every possible song by my favorite artists," Etheridge says.

Although Island Def Jam does not have a quantity cap for the special-edition CD or vinyl, Tallman says the label is "strongly urging" retailers not to heavily stock the items: "We don't want to draw attention away from the actual album or make it appear less attractive."

Drumming up interest in "Breakdown" started in April, when the label began utilizing the artist's Internet Web site (www.melissaetheridge.com) and fan club mailing list to distribute information about the set. Additionally, the project was heavily promoted at gay and lesbian pride events throughout the U.S. during late spring/early summer.

"Basically, the moment we knew we had the album, we started working on raising awareness," Tallman says. "It's been an organic, gradual process that's worked largely because Melissa has been so energetic and open to working far in advance of the release date."

The artist spent much of June making early radio appearances and taping television shows. VH1 premiered an Etheridge episode of "Behind The Music" Aug. 1, with additional airings planned shortly before the album's instore date. She also completed a 13-week hosting run of a new Lifetime

cable series, "Beyond Chance," a reality-based show featuring true stories about people who have endured unusual life challenges. The program premiered Aug. 16.

Etheridge's television agenda also includes stints on "Rosie O'Donnell" (Oct. 4), "Late Night With David Letterman" (Oct. 6), "Live With Regis & Kathie Lee" (Oct. 7), "Lifetime's Intimate Portraits" (Oct. 29), and "The

'Everything I write comes from truth. It may not be my permanent truth, but it's the truth of a moment in my life'

- MELISSA ETHERIDGE -

Tonight Show With Jay Leno" (Nov. 26). Additionally, she will be VH1's artist of the month in December.

The artist will also be featured on the network's concert program "Hard Rock Live," due to air Oct. 9. Island Def Jam will host a series of listening parties at Hard Rock Cafes throughout the U.S., U.K., and continental Europe on Oct. 4. That show will be premiered at each event, and the CD will be offered for sale at midnight at the clubs.

The listening parties will be a cornerstone of the international introduction of "Breakdown," which is available in most territories Oct. 4. Etheridge will also eventually visit Europe for a round of press and television appearances.

The radio campaign for "Breakdown" starts on Monday (30), when the

label begins soliciting airplay for "Angels Would Fall." The single will be available only as a maxi-CD, starting Tuesday (31). Among the early supporters of the track are WPLJ New York, KLOS Los Angeles, KBCO Denver, and KXST Santee, Calif.

"It has a familiar sound, but it also exhibits immeasurable growth," says Donna Shomen, assistant music director at KXST. "There's a lot of warmth in her vocal, and the song is so catchy. It's a great way of re-entering the market."

The track is accompanied by a videoclip directed by the artist. "For me, directing the video was a natural extension of the creative musical process," she says.

Rife with the jangly guitars and heartfelt lyrics that have become Etheridge's signature, "Breakdown" signifies what Island Def Jam chairman Jim Caparro calls "the return of one of rock's most important stars. The music is in step with today."

He adds that Etheridge's break from recording was "good for her. It allowed time for her to grow as a person and as an artist, and it shows on this album."

Lyor Cohen, co-president of the label group, agrees, noting that "artists like Melissa make our lives easier. She has an innate understanding of her core consumer. She never loses that focus, and that makes her special."

For Etheridge, sharing herself with fans is key. "I used to love digging through records and deciphering the lyrics, feeling close to the artist. It's what I hope I have with the people who listen to my music. Everything I write comes from truth. It may not be my permanent truth, but it's the truth of a moment in my life."

Fans looking for insight into Etheridge's recent motherhood will find it in "Truth Of The Heart," a tender

acoustic ballad, though the artist says her children "inspire every area of my life and music. They inspire me to walk through my fear and be a little more open."

Among the more daring moments of "Breakdown" are "Mama, I'm Strange," a ballsy, garage-rock examination of adolescent alienation that is about as lyrically direct as she's ever gotten in a song.

"It was the first song I wrote for the album, two years ago," she says. "I wanted to capture that feeling of feeling disconnected from the world. It's writing about being young, but it certainly applies to the adult experience—at least it sometimes does for me."

Another pivotal cut on the album is "Scarecrow," a stomach-churning take on the murder of Matthew Shepard in a bias crime last October. It marks the first time Etheridge has taken on a topical issue in her material. "I needed to get it out of my system," she says, adding that the experience of the song "possessed her. It became a song without me trying. I just started writing lines down."

Etheridge is not sure if she'll add the tune to her set when she hits the road for a concert tour in October. "I just don't know if I can get through it," she admits. "Recording it was one of the more emotional experiences of my career. I'm so proud of how it came out. It's an element to this album that feels so honest, so revealing—and that's always the goal of an artist... to be fully open."



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"Miniature Portraits"
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OPENSPACE LAUNCHES WITH RADIO WEB SERVICES

(Continued from page 92)

So what's to stop a station from making a deal with, say, the Weather Channel on its own? Rosen says companies that take that route often are cutting themselves out of the chance to cull important demographic information.

"When a station does a deal with Weather.com and has a co-branded site, it might look just the same, but when a user puts in his ZIP code, that ZIP code goes to Weather.com. In most cases the station doesn't get the information at all," Rosen says.

Beyond radio stations, Rosen says, the OpenSpace model makes sense for local TV stations, newspaper franchises, entertainment conglomerates, or "any company with a lot of brands under their label." He says EMI is interested in a test run.

"I don't see Sony's portal," he says, "or a portal for Condé Nast or News Corp. or Time Warner, now that there is no Pathfinder. None of these companies have done it themselves. We talk to companies all the time that say they want universal chat across all their sites, universal registration across all their sites, and are waiting for the technology to be developed. We say it's here."

MCY'S CHILD'S PLAY: Download site Mcy.com is bringing something

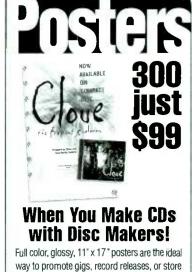
unusual to the digital-distribution arena—children's music. The company has acquired digital-distribution rights to the music catalog of Drive Entertainment, which brings an additional 1,800 songs to its roster, including those of artists Frank Sinatra, Ella Fitzgerald, Sarah Vaughan, Ray Charles, John Lee Hooker, and Waylon Jennings.

But beyond its offerings for adults, Mcy will begin selling albums from Drive's Golden Records label. Golden, the label counterpart to Golden Books & Video, owns the rights to soundtracks from such book and video properties as "The Poky Little Puppy" and "The Saggy Baggy Elephant." Perhaps most significantly, Golden also owns some of the masters to the soundtracks of early Disney animated movies such as "Snow White," "Pinocchio," and "The Jungle Book," which it co-produced. Release plans for those albums have yet to be determined.

Back in the grown-up world, Mcy.com also purchased the digital rights to selected artists' works on the Modern Records label, including previously unreleased Stevie Nicks solo albums and material by Natalie Cole, Foghat and Jeffrey Osborne, as well a new release by the Jacksons.

RANDOM BITS: K-tel Online has named Randy Malinoff to the new post of GM. Malinoff, who previously was executive VP of marketing for Entertainment Internet Inc., will oversee all of K-tel's Internet operations... CDbeat.com has hired music engineer/producer Brad Morrison to consult on the design of its CD-enhancement software.

Tunes.com has postponed its initial public offering (Sites + Sounds, Billboard, Aug. 21) until sunnier skies return over the online music market. Tunes had intended to go public the week of Aug. 16 but delayed in light of sagging stocks from competitors like MP3.com, Musicmaker.com, and Liquid Audio.



appearances. Make CDs with Disc Makers, and you can get 300 full color posters for just \$99!

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New Style, Consumer Outlook For Next WeatherBureau

The next edition of Billboard's quarterly WeatherBureau is set to

hit newsstands in the Oct. 23 issue of Billboard. With an updated style, the third issue of WeatherBureau still highlights the hottest breaking acts in the music industry, but is reported and designed to enlighten the music consumer.

The newest Weather Bureau also focuses exclusively on music titles available at retail and covers the acts that are advancing from Billboard's Heatseekers chart to The

In addition to being inserted in all domestic Billboard subscription copies, 100,000 copies of the WeatherBureau will be distributed to retail stores nationwide, including Tower, Borders, Virgin, Trans World, Newbury Comics, and the members of the Coalition of

Independent Music Stores.

The advertising deadline for the next WeatherBureau is Sept. 20. To advertise, call the Billboard sales department at 212-536-5001.

New Latin Buyer's Guide Bows

Billboard's 1999 International | wholesalers and distributors, U.S. Latin Music Buyer's Guide is

now on sale. The most accurate reference source available on the Latin music marketplace, the Guide features 3.000 business-to-business contacts in 19 countries, including record company executives, music publishers,

LATIN MUSIC

Latin music radio stations, clubs, artists, managers. and agents. Copies of the International Latin Music Buyer's Guide can be purchased for \$85 (plus \$6 shipping and handling and \$14 for orders outside the U.S.)

by calling 800-344-7119.

Rashaun Hall has joined Billboard in New York as editorial assistant

Prior to joining Billboard, Hall worked as a public affairs assis-

tant with Cablevision in Newark, N.J. He also worked as a staff writer for Culture Shock/Washington Square News and has interned at



University Music Group/Interscope Records and at 2wo One 2wo Communications Group.

He graduated from NYU in May with a B.A. in communication studies and a minor in Africanna studies.

Hall's editorial assistant duties include compiling the weekly Executive Turntable and supportin the New York editorial staff with online research, fact-checking, and photo research.

In Nashville, Phil Hart has joined the Billboard sales depart-

ment as southeast advertising manag-

Hart has many years of experience in music sales, marketing, promotion,

and the Internet. Prior to joining Billboard, Hart was the associate director of field marketing at MCA Records in Nashville. He also has served as retail marketing manager, inventory control manager, and promotional distribution supervisor at MCA. Hart was a tank commander in the U.S. Army where he won the George S. Patton Award.

Billboard Music Awards

MGM Grand Hotel • Las Vegas • December 8, 1999 For more information, contact Šylvia Sirin at 212-536-5100

Billboard/Airplay Monitor Radio Seminar & Awards Fontainebleau Hilton • Miami Beach • October 7-9, 1999 Billboard Music Video Conference & Awards

Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999 Billboard & BET On Jazz-Jazz Conference & Awards

J.W. Marriott Hotel • Washington, D.C. • June 7-9, 2000 For more information, contact Michele Jacangelo Quigley at 212-536-5002

> Visit our Web site at www.billboard.com Contact Sam Bell at 212-536-1402/1-800-449-1402. E-mail: sbell@billboard.com

Overbrook Dances To Top, Thanks To Enrique

THE GENIE GOES BACK in the bottle as Christina Aguilera falls from the top of The Billboard Hot 100, dethroned by Enrique Iglesias' "Bailamos" (Overbrook/Interscope). It's the second time this year that one Latin artist has succeeded another at the summit; Jennifer Lopez's "If You Had My Love" (Work) followed Ricky Martin's "Livin' La Vida

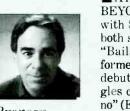
Loca" (C2) in June. And Iglesias is the fourth Latin artist to have a No. 1 single in 1999, following Martin, Lopez, and Aguilera. Add up their weeks at the top and you get 16, an all-time record in one calendar year for Latin artists. The triumph of "Bailamos" is also a victory for Will Smith's Overbrook imprint. The label has had two chart entries,

and both have gone to No. 1. Not a bad hit ratio. Iglesias' move to No. 1 adds another week in pole position to male artists' score for 1999, but it's not enough to tip the balance in favor of his gender. "Bailamos" is only the third single by a male act to advance to the top this year, following Martin's "Vida Loca" and Smith's "Wild Wild West." That compares with seven No. 1 hits by female acts. If you count by weeks, the tally is 25 weeks for women and seven weeks for men.

While Iglesias is a veteran of other Billboard charts, "Bailamos" marks his Hot 100 debut, and so he is the fourth artist to go to No. 1 with a first hit this year. Britney Spears, Lopez, and Aguilera were the first three. Last year, the only debut act to garner a No. 1 hit was Divine (although Smith and Lauryn Hill saw their first solo entries reach No. 1).

By toppling "Genie In A Bottle" (RCA), "Bailam-

os" escapes the fate of peaking at No. 2. So far, only three singles have peaked at No. 2 in 1999: Whitney Houston's "Heartbreak Hotel," Sixpence None The Richer's "Kiss Me," and Pearl Jam's "Last Kiss." If no other single peaks at No. 2 this year, it will be an all-time low; the previous record was four, in 1978.



by Fred Bronson

ATIN, AMERICA AND BEYOND: Songs by Latin artists with Spanish titles are No. 1 on both sides of the Atlantic. While "Bailamos" reigns in the U.S., former Spice Girl Geri Halliwell debuts at No. 1 on the U.K. singles chart with "Mi Chico Latino" (EMI), the second single from "Schizophonic." The first, "Look At Me," stopped at No. 2. Is Hal-

liwell a Latin artist? Yes. Her mother is from Spain.

RIENDLY PERSUASION: Lonestar will not be stopped. The group is No. 1 for the eighth week on Hot Country Singles & Tracks with "Amazed" (BNA). That's the longest-running country charttopper since David Houston spent nine weeks at No. 1 with "Almost Persuaded" back in the summer of 1966. Lonestar's closest challenger is Jo Dee Messina, No. 2 for the seventh week with "Lesson In Leavin' " (Curb).

45 AND 'OVER': Shania Twain now has the longest-running No. 1 album in the history of the Top Country Albums chart. "Come On Over" (Mercury) logs its 45th week at the top, two weeks past the 43-week run of "Always And Forever" by Randy Travis

NATIONAL MUSIC SALES

YEAR-TO-DATE OVERALL UNIT SALES

TOTAL 475,653,000 480,136,000 (UP 0.9%) **ALBUMS** 397,711,000 424,113,000 (UP 6.6%) **SINGLES** 77,942,000 56,023,000 (DN 28.1%)

YEAR-TO-DATE SALES BY LBUM FORMAT CD 357,767,000 (UP 12.3%) 318,563,000 CASSETTE 65,393,000 (DN 16.3%) 78,172,000 **OTHER** 976,000 953,000 (DN 2.4%)

OVERALL NIT SALES HIS WEEK

14,907,000

AST WEEK

14.789.000

CHANGE

UP 0.8%

14,497,000

CHANGE

UP 2.8%

ALBUM SALES IIS WEEK 13,357,000

> AST WEEK 13,295,000

CHANGE UP 0.5%

1998 12,519,000

UP 6.7%

SINGLES SALES HIS WEEK 1,550,000

AST WEEK 1.494.000

> CHANGE UP 3.7%

1998

1,978,000 CHANGE

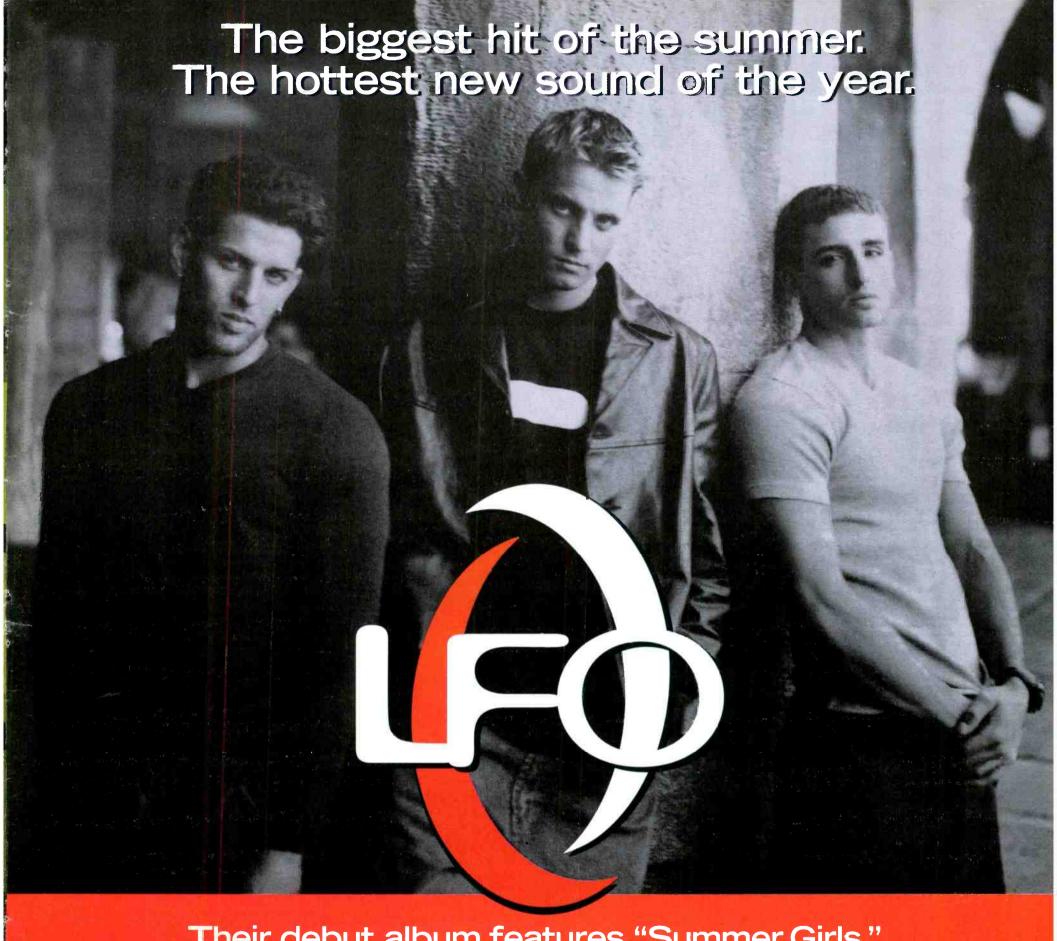
DOWN 21.6%

TOTAL YEAR-TO-DATE CD SALES BY STORE TYPE

CHAIN 192,658,000 210,628,000 UP 9.3% INDEPENDENT 52,402,000 UP 10.2% 47.572.000 MASS MERCHANT UP 18.4% 75,271,000 89,085,000 **NONTRADITIONAL** 3,063,000 5,652,000 UP 84.5%

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





Their debut album features "Summer Girls," the #1 Soundscan Single in America.

And the Platinum phenomenon is just getting started. In stores this week, their breakthrough album features the future #1 hits "Girl On TV," "West Side Story," "Cross My Heart," and "I Don't Wanna Kiss You Goodnight."

LFO is everywhere!







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NEW LOVE. NEW ALBUM. NEW SINGLE WITH VINCE GILL. A LOVE THAT'S HEAR TO STAY.

MARC ANTHONY - SEPTEMBER 28

STAGE, SCREEN, CONCERTS, GRAMMYS®, MULTI-PLATINUM SALES "HIS VOICE IS A FLASH OF GOLD." - CHRISTOPHER FARLEY, TIME. AN ALBUM YOU NEED TO KNOW.

OUR LADY PEACE - SEPTEMBER 28

DEBUT ALBUM REELED IN 800,000 U.S., OVER 2 MILLION WORLDWIDE. NOW COMES THE BIG CATCH: "HAPPINESS..." THE NEW ALBUM.

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MARIAH CAREY - OCTOBER?

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RAEKWON - OCTOBER 26

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SAVAGE GARDEN - NOVEMBER 2

HOW DO YOU FOLLOW UP 10 MILLION WORLDWIDE? HERE'S THE ONLY "AFFIRMATION" YOU'LL NEED. FIRST SINGLE: I KNEW I LOVED YOU. YOU WILL...

ROSIE O'DONNELL - NOVEMBER 9

MAKE THIS HOLIDAY EXTRA ROSIE. JOIN AN ALL-STAR HOLIDAY CELEBRATION FOR THE CHILDREN. FEATURING DUETS WITH BILLY JOEL, GLORIA ESTEFAN, CELINE DION, ELMO AND MORE.

JESSICA SIMPSON - NOVEMBER 9

SCREAMING FANS, SOLD OUT TOURS, GREAT PRESS, AND THAT VOICE. PREPARE FOR THE FIRST KISS...

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SOUNDTRACK TO THE BEST SHOW ON TVIN YEARS.

16 EMMY NOMINATIONS IF TONYSAYS YOU'LL LOVE IT, YOU'RE GONNA LOVE IT.

WILL SMITH - NOVEMBER 9

NOTHING CAN PREPARE YOU FOR THE NEW WILLENNIUM ... AND YOU THOUGHT Y2 K WAS A BIG DEAL.

BIG PUN-NOVEMBER 16

PAPI'S GOT A BRAND NEW BANGER.

NAS - NOVEMBER 23

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PROPHET FROM IT.

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