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NEWSPAPER

# Billboard



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • SEPTEMBER 18, 1999



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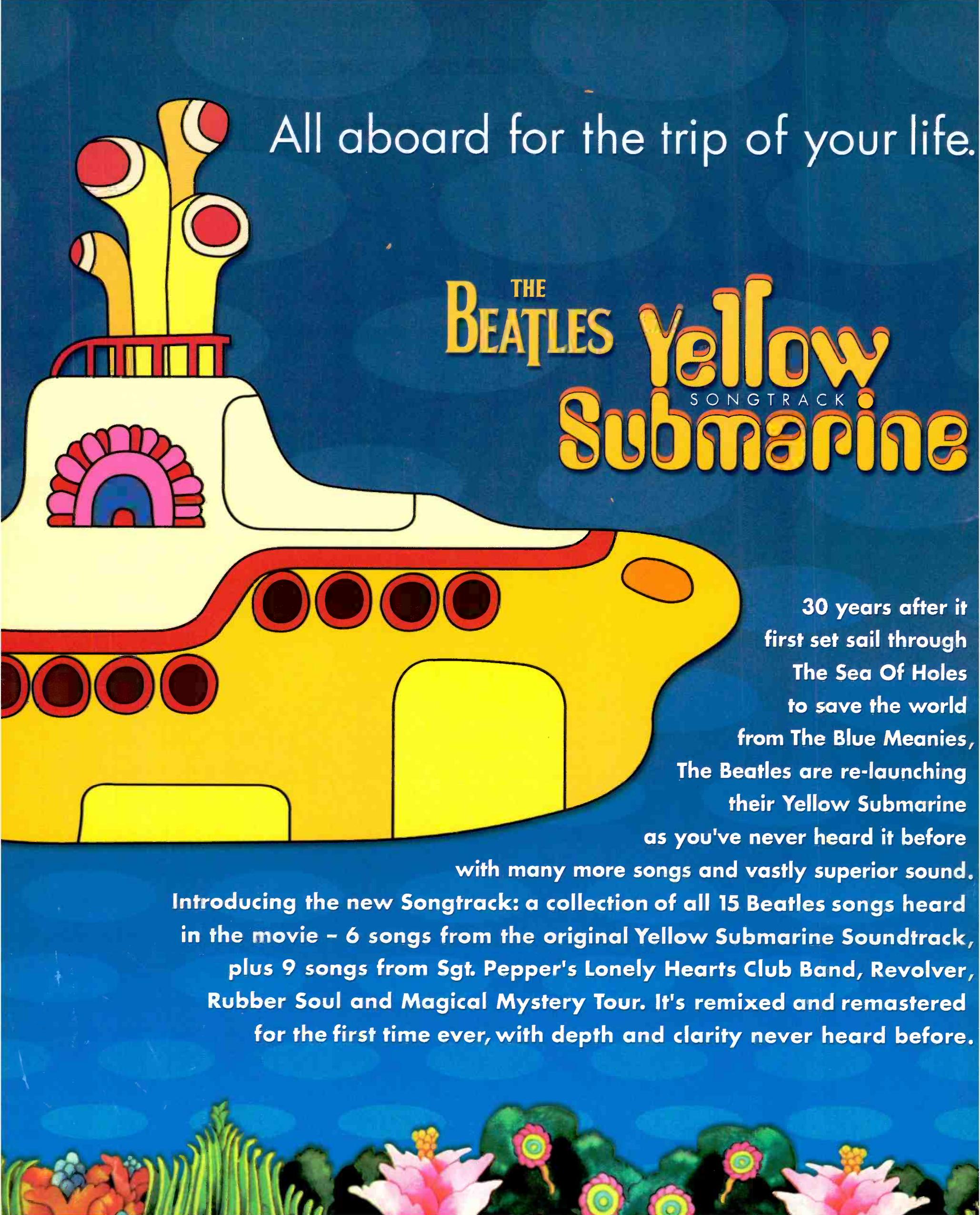
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**This major event combines the efforts of Capitol Records, Apple Records, MGM Home Video and The U.S. Postal Service.**

- New "Hey Bulldog" video already on VH1
- Special 4-song Dpro including "Hey Bulldog" at radio now
- VH1 Special airs during September
- Westwood One Radio Network 2-hour special airs throughout September
- Digitally restored film opens nationwide in select theaters in September
- Dolby Digital 5.1 Surround Sound DVD & VHS in stores September 14
- Yellow Submarine stamp coming September 17 as part of the U.S. Postal Service's Celebration of the Century
- Over 100 new merchandise items available from Signatures Network, Inc., Quicksilver and other Apple licensees
- Log on to Yellow Submarine at [hollywoodandvine.com](http://hollywoodandvine.com)
- Massive TV, Radio and Print Advertising Campaign
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**All together now, for the very first time.**

Yellow Submarine

Eleanor Rigby

Nowhere Man

Baby You're A Rich Man

Sgt. Pepper's Lonely Hearts Club Band

Only A Northern Song

All Together Now

Lucy In The Sky With Diamonds

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With A Little Help From My Friends

Love You To

When I'm Sixty Four

Think For Yourself

It's All Too Much

Hey Bulldog

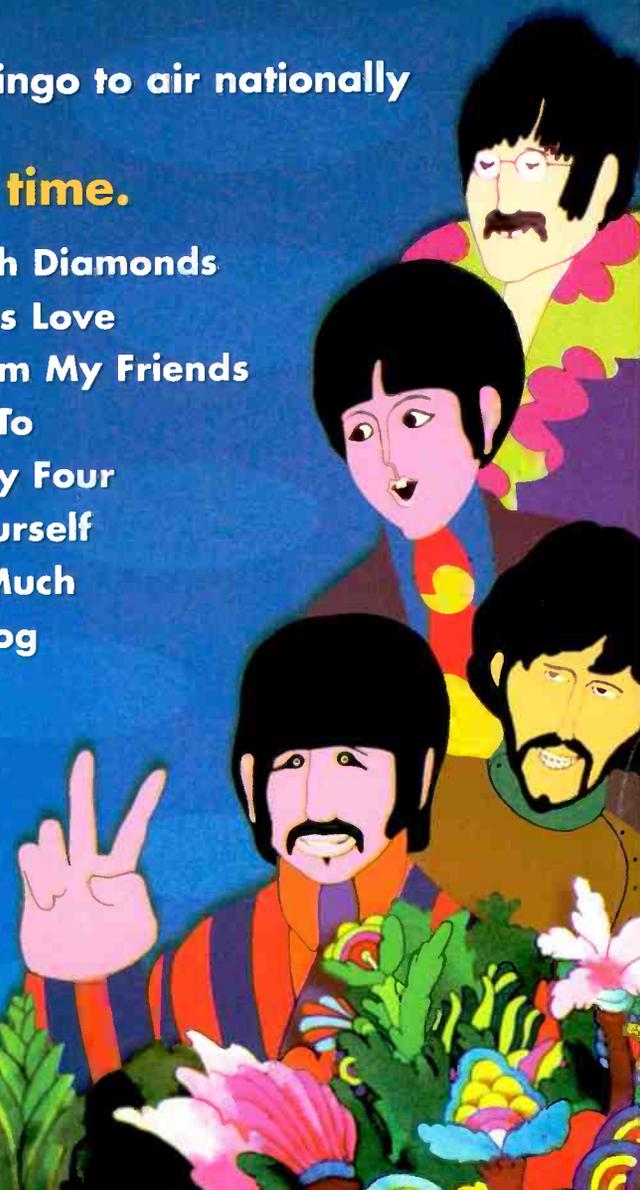


**Surfacing Sept. 14  
on CD, DVD and Home Video**



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Oct. 6	Loras U	Oct. 27	Temple U
Oct. 8	U Of Illinois	Oct. 29	U of South Carolina
Oct. 9	U Of Illinois	Oct. 30	U of South Carolina
Oct. 12	Brown County Arena	Nov. 2	Florida State
Oct. 14	EMU Convocation Center	Nov. 3	U of Florida
Oct. 17	Michigan State	Nov. 10	U of New Orleans
Oct. 19	Penn State	Nov. 12	U of Texas
Oct. 20	U of Mass	Nov. 13	UTEP Arena
Oct. 22	Towson U	Nov. 14	UTEP Arena
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# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

SEPTEMBER 18, 1999

## Web Key In CBS, Viacom Merger

BY BRIAN GARRITY

NEW YORK—The planned merger of CBS and Viacom will create what analysts describe as a music sales, promotion, and distribution powerhouse, one that looks to play a leading role in mainstreaming the Internet radio format and, potentially, the selling of music online both through mail-order and digital downloads.



The \$37 billion transaction—announced Sept. 7 and still awaiting regulatory approval—will combine the varied assets of Viacom (MTV



**Hill, Fatboy Slim Poised For Sales Boosts After MTV Wins**  
Page 12

Networks, Blockbuster, Paramount) with those of CBS (Infinity Broadcasting, CMT, TNN, local TV stations, production and syndication companies) into a new company to be called Viacom (*Billboard* Bulletin, Sept. 8).

The bet, according to analysts, is that the combined reach of the two entities will be able to entice a flood of new listeners to enter the online radio space, thus creating an important new arena in which to sell music to them online.



While the entry barriers into online radio broadcasting are decidedly low, stations traditionally face challenges online when trying to extend powerful-but-limited local

(Continued on page 134)

The WHITE Paper

## STING'S FRENCH SOJOURN YIELDS 'BRAND NEW DAY'

Exclusive: A&M Set Finds Artist In Romantic Mood

An occasional feature column of analysis and opinion regarding music industry issues by *Billboard's* editor in chief.

BY TIMOTHY WHITE

PARIS—As if in a dream, cleansing showers come to a simmering city, a June cloudburst sending young lovers scurrying for cover, while in doorways of cafés lining the avenues radiating from the Arc de Triomphe, apron-wearing waiters frown at the petulant French sky as they probably have for centuries.

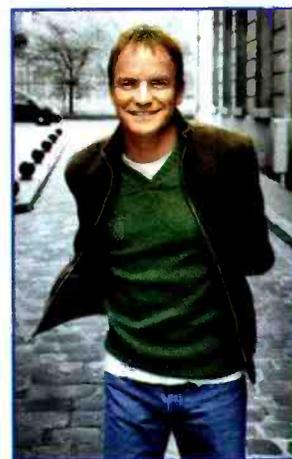
But “after the rain has fallen”—to quote a song from “Brand New Day” (A&M Records, due

Sept. 28), Sting's excellent seventh solo album—a visitor sees it has dampened “nothing that love can't replace in the blink of an eye.”

Indeed, 10 torrential minutes of sky-blackening bluster instantly give way to a beaming day and the return of the human bouquets of clingy couples who hurried, park-bound, along Avenue Foch, possibly the most handsome residential street in the French capital.

But in the lonely cobbled back lanes of Passy, an ancient village-

sized West Paris precinct of the city's 16th *arrondissement* (district), there is only a perfect urban quiet. Once the haunt of celebrated French novelist Honoré de Balzac (1799-1850)—the author of “La Comédie Humaine,” who resided there late in life to elude



STING IN PARIS, 1999

his creditors—this genteel neighborhood is now defined by canyons of characterless facades that conceal urban chaiteaus with private gardens enjoyed by secretive modern habitués.

“Welcome!” says Sting with comic surprise as a big door set into an anonymous stucco wall lining the Rue de la Faisanderie suddenly

swings wide to expose a palatial home within. Visible from the street is a private *jardin* whose towering trees and shrubs are still dripping from the brief downpour, and waiting between the large foyer and the lush foliage of the back garden is a tranquil dining room with a long, rustic table set for two.

It is lunchtime in this metropolis famed for “A Moveable Feast,” and the man of the house offers a

(Continued on page 127)

## Latin Music Is No Passing Fancy

BY JOHN LANNERT

Feb. 24, 1999, may go down as the most important date in the musical history of Latino artists in the U.S.

English-language market. That is the night that millions of TV viewers tuning in to the Grammy Awards telecast caught Ricky Martin's electrifying bilingual performance of “Copa De La Vida”/“The Cup Of Life.”



ANTHONY

Since then, a seemingly endless stream of media attention has focused on Martin and his Latino colleagues Jennifer Lopez and Enrique Iglesias, as all three have scaled a variety of *Billboard's* English- and Spanish-language charts (*Billboard*, April 24).

(Continued on page 124)

## Merchants Await Big 4th Quarter

BY ED CHRISTMAN and DON JEFFREY

NEW YORK—U.S. music retailers are anticipating a strong fourth quarter as they look at new-release lists that promise superstars and hot acts across a spectrum of genres.

“If they all materialize, it should be a very good quarter,” says Jerry Adams, executive VP of 38-store Harmony House. “We've got something for everybody. That always bodes well.”

Last year, the holiday selling season was “very much skewed toward

(Continued on page 135)

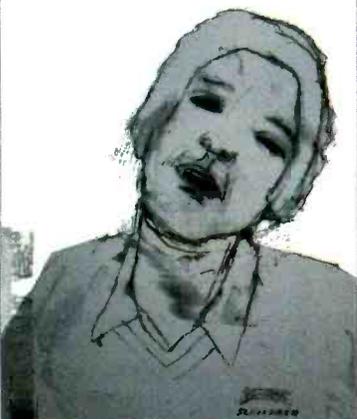
## Everything But The Girl

Temperamental

the new album featuring the first single “Five Fathoms”

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SPIN (9 out of 10)



ALBUM IN STORES SEPT. 28

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### IN THE NEWS

Gov't Antitrust Suit Takes Oz Music Business By Surprise

See Page 123

### AIR WAVES

U.S. Radio Is Grooving To Bega's 'Mambo' On RCA

See Page 118

## QUEENSRYÛCHE Q2K

featuring "Breakdown"

September 14, 1999

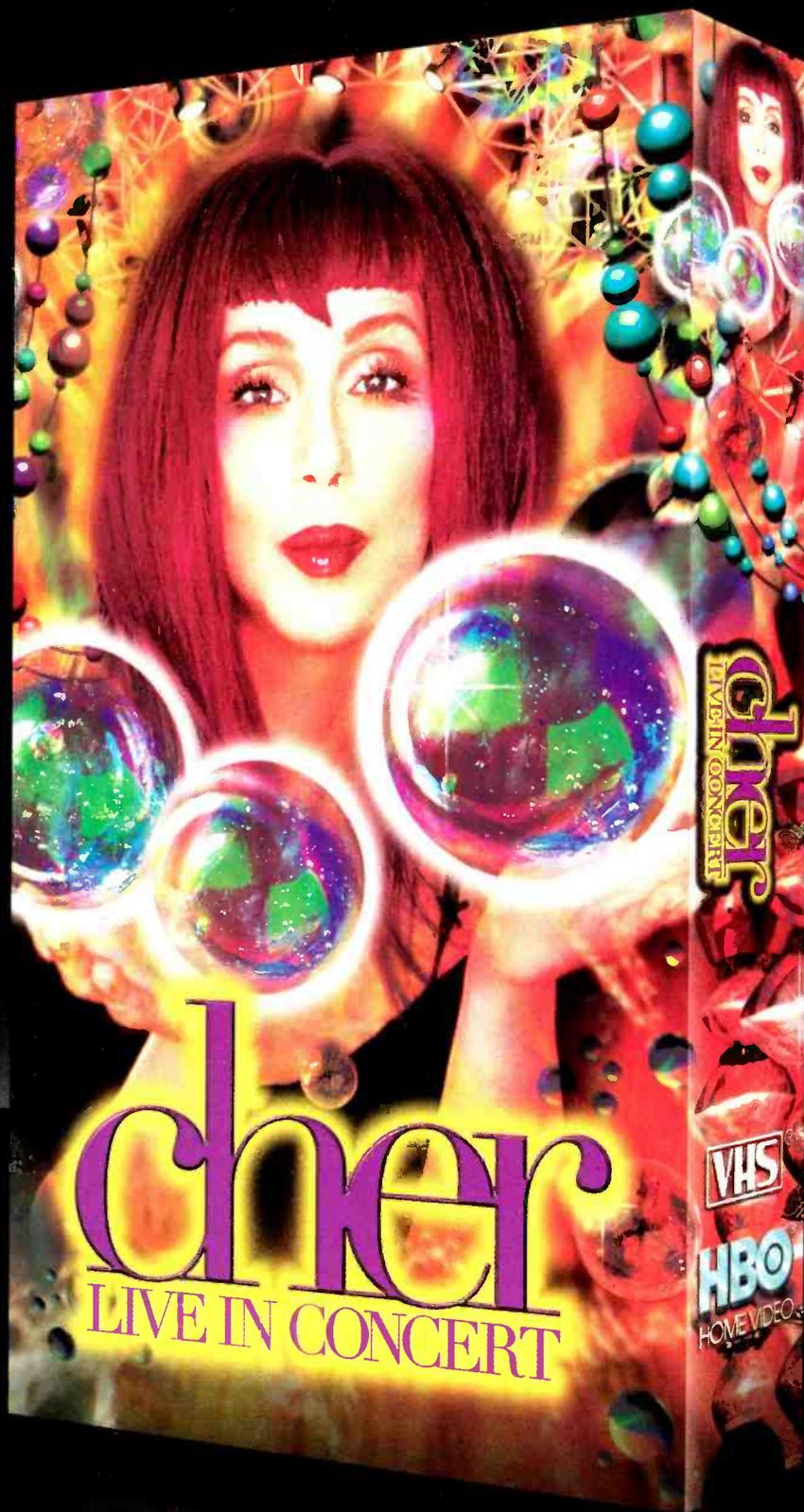
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# FTC Seeks Exec Testimony In MAP Probe

BY ED CHRISTMAN

NEW YORK—The nearly 2½-year-long Federal Trade Commission (FTC) investigation into the music industry's advertising practices has entered a new phase with the agency's request that senior record-company distribution executives testify on their policies.

The discussions with various senior executives are said to have begun in July and are scheduled to be completed by the end of this month, according to sources.

Executives at the five majors either refused to comment or didn't return calls seeking comment by press time. As for the FTC, spokeswoman Victoria Streitfeld declined comment and followed up with the agency's stock expression to press inquiries: "We don't confirm or deny the investigation."

Until now, the FTC has limited its contact with the majors by requesting documentation about their policies. In this latest phase of the inquiry, the agency is said to be focusing exclusively on minimum-advertised-price (MAP) policies, according to sources. The FTC has issued requests for voluntary interviews of current and former major record-company distribution executives.

Amid the heightened FTC attention, two new developments on the MAP front have occurred in the last 10 days. On Sept. 3, WEA issued a notice to accounts assigning new MAP price points to certain product lines. MAP price points were created for list prices that previously didn't have a corresponding MAP price. In addition, MAP prices were changed on product previously quoted at the company's default MAP price, which is the boxlot price.

On that same day, the Virgin Megastore launched a 50%-off sale on its Web site. The chain also allowed customers to participate in a contest that offered them the chance to get 50% off on product in its stores. The chain's competitors groused to Billboard that both promotions violated MAP policies.

In addition to refusing to comment on the FTC investigation, distribution executives contacted by Billboard also declined to discuss whether they were eying either of the two Virgin promotions to see if they constitute MAP violations.

The FTC began its current investigation into the five majors' business practices during the week of April 14, 1997 (Billboard, April 26, 1997). At that time, a letter from the agency said it was beginning a "preliminary inquiry" into MAP policies.

Later that year, during the week of Sept.

*'There are no cooperative advertising funds being sent to virgin.com people, so there is no MAP violation'*

- CHRISTOS GARKINOS -

22, the agency seemed to widen its probe beyond the MAP issue by sending subpoenas to the major distribution companies and to a number of large music chains asking them for documentation on a broad range of music industry practices (Billboard, Oct. 11, 1997).

In 1998, the FTC apparently made follow-up requests for documentation. Earlier this year, the agency began interviewing merchants about the MAP practices. According to those familiar with the questioning, the agency appears to be trying to determine whether the majors' application of MAP policies constitutes price fixing.

While most specialty-music merchants endorse the majors' MAP policies, some retailers have privately told Billboard that, during their FTC interviews, they have complained to the agency about MAP policies because they prohibit them from using

loss-leader pricing as a strategy.

Price fixing was among the issues that the agency investigated in an earlier inquiry on the industry's business practices. That investigation was launched in July 1993, during the height of the used-CD controversy (Billboard, Aug. 14, 1993).

Four of the majors had tried to stop the spread of the sale of used CDs by changing their cooperative advertising policies to penalize merchants who engaged in the business. The majors pulled back from that stance when retailers fought back by airing their grievances in the press and then began filing lawsuits against the majors. The launch of the FTC investigation was the final nail in the coffin for the majors' anti-used-CD efforts.

That probe lasted three years and ended in early October 1996, when the FTC sent a form letter to the majors stating that, after reviewing the matter, it appeared that no further action was warranted. But the agency noted that the closure of the investigation shouldn't be "construed as a determination that a violation may not have occurred" (Billboard, Oct. 19, 1996) and reserved the right to take further action if necessary. Seven months later it did, with the launch of its current investigation.

**EVOLVING POLICIES**

Since the beginning of the FTC's interest, industry executives privately have com-

(Continued on page 135)



**Gordon's Gold.** Touring in support of his new Warner Archives/Rhino boxed set, "Gordon Lightfoot Songbook," Canadian troubadour Gordon Lightfoot made a recent stop in Southern California. While in Los Angeles for a performance at the Greek Theater, Lightfoot stopped by the Rhino offices to play a brief acoustic set. Shown after the show, from left, are Dave Kapp, associate director of sales; Emily Cagan, senior product manager; Harold Bronson, managing director; Lightfoot; Richard Foss, president; Bill Smith, promotion manager; Jim Neill, promotion senior director; Laura Liner, Southern California sales manager; and Garson Foss, senior VP of marketing.

**LETTERS**

**EXCEPTIONAL & ESSENTIAL**

I was impressed with Billboard's exceptionally well-researched article ("Majors' Global Reach Reflected In IFPI Charts," by Mark Solomons and Dominic Pride, Aug. 14) based on the release of IFPI's latest edition of "The Recording Industry In Numbers." Such high-quality reporting shows Billboard at its best and underlines its essential value to our industry.

Jay Berman  
 Chairman/CEO  
 International Federation of the  
 Phonographic Industry  
 London

**HAPPY TO DISCOVER FLIPPO'S 'SCOUTING'**

Bravo to Chet Flippo for writing a concise account of how today's new country tal-

ent is discovered and developed. His article, "Country's Scouting System Shifts" (Billboard, Aug. 7), describing why music publishers play an important role in finding and presenting new artists to Nashville labels, was right on the money. Having the Billboard Talent Net create visibility for an act's newly recorded indie product certainly cannot hurt an act's career, either.

Steve Willoughby  
 Director of Film/TV Music  
 Westwood Entertainment  
 New York

**DAVIS STILL GATHERING STEAM & TRIBUTES**

I thought the Billboard tribute to Mannheim Steamroller in the Aug. 21 issue was terrific because it gave the industry the opportunity to find out more about Chip Davis

and Mannheim Steamroller. Anyone who read the section now knows what I've known for a long time: the incredible success Chip has been able to achieve. With a client like Chip, there's always a new and fascinating idea or project. I feel blessed that I have been able to work with him for the last five years because I've learned things and been exposed to his tremendous creativity, energy, and goodness as a person. After one particularly exciting night in Minneapolis with Chip, I sat down and wrote a letter to my father (Norman Brokaw, William Morris Agency) thanking him for getting me into a business I love so much, because Chip Davis has enriched my life.

Sandy Brokaw  
 The Brokaw Company  
 Los Angeles

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SONY MUSIC 100 YEARS

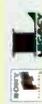
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★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS

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**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

**BLUES**  
★ BLUES • ERIC CLAPTON • POLYDOR

**CONTEMPORARY CHRISTIAN**  
★ TIME • THIRD DAY • ESSENTIAL / SILVERTONE

**GOSPEL**  
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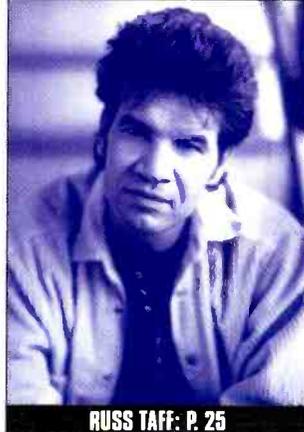
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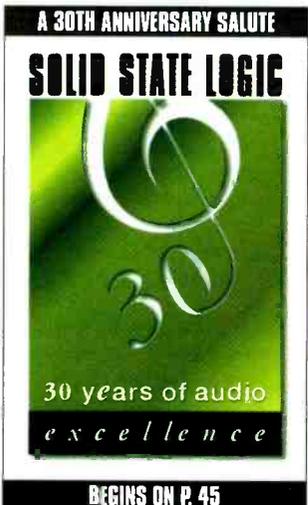
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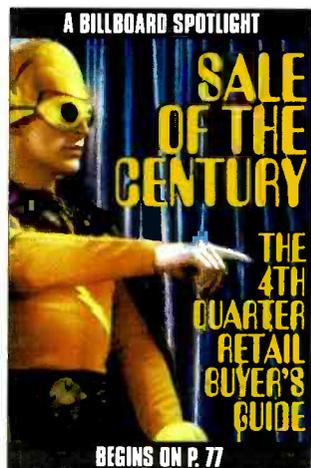
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**Consumers Will Lead Big 5 Into Digital Age**

BY JAMES B. ANDERSON and DAVID C. LANE

There's been a lot of hand-wringing of late over the future of the music industry. New-media gurus have presented digital compression and distribution technologies as the potential death knell of the five record majors—Universal, Sony, Warner, EMI, and Bertelsmann. They claim that the business model of these companies is at risk, as the advantages of physical manufacturing and distribution scale slowly succumb to the "virtual" efficiency, convenience, and customization of Internet-delivered alternatives.

The developments these commentators cite are real. Consumers today can create perfect digital copies of any of the 11 billion music CDs in circulation using

a variety of software tools available on the Internet. And, once digitized, music files can be replicated and distributed with relative abandon.

But here's another reality: None of this

**'After all is said and done, any contest for control in the music industry is the record companies' to lose'**

*James B. Anderson is partner and David C. Lane, associate partner, Strategic Services, Media & Entertainment, at Andersen Consulting*

spells disaster for the recording industry. After all is said and done, any contest for control in the music industry is the record companies' to lose.

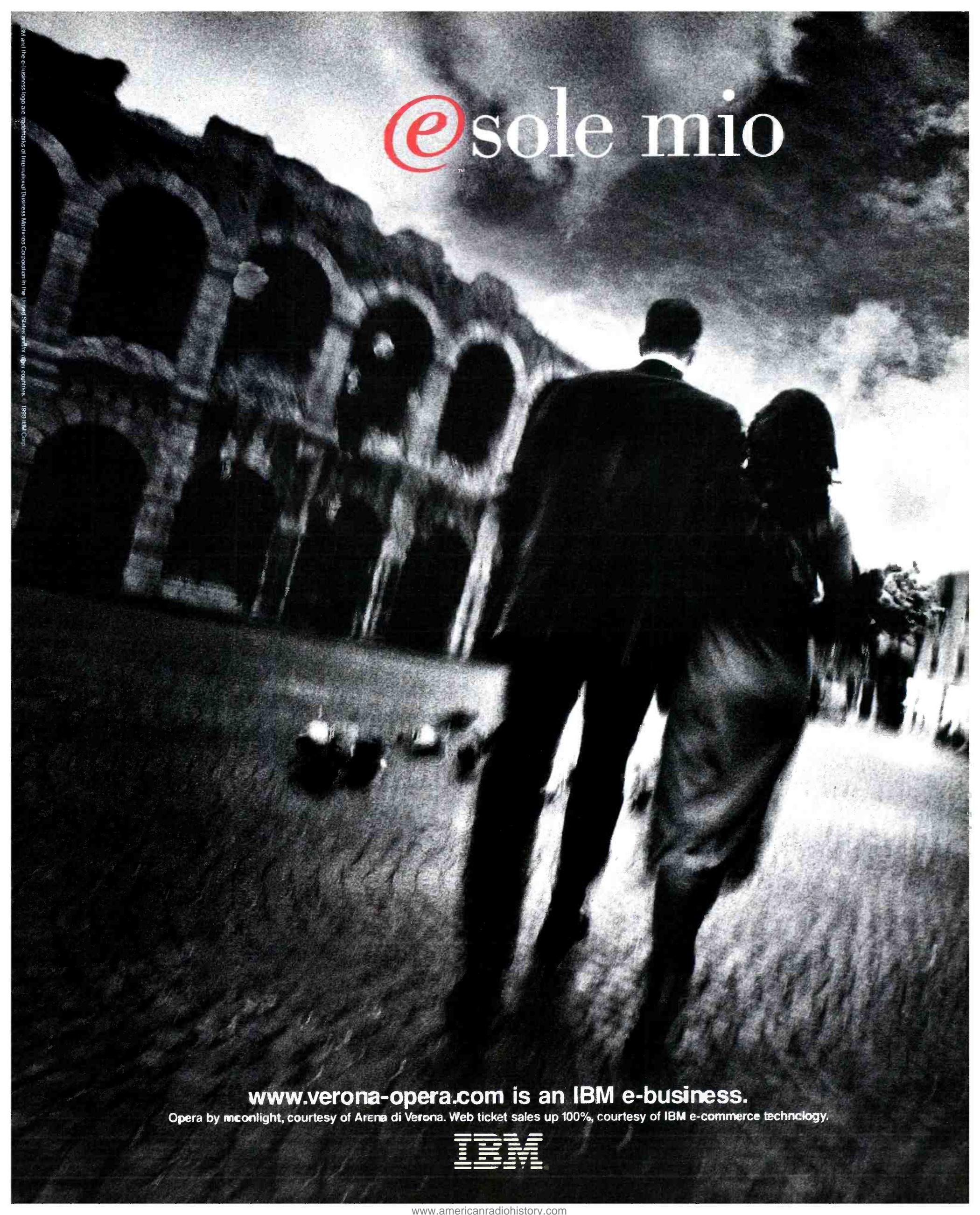
The benefits of digital technology are not exclusive to copyright pirates and Internet upstarts. They are also available to the industry's major players to lower costs, exploit vast catalogs of content, and target-market new releases. But they need to act soon.

Some steps already have been taken. Seagram's Universal and Bertelsmann's BMG Entertainment are working with AT&T on a platform for delivering secure content online; Sony and Microsoft have moved to encode and transfer music for digital distribution; Warner Music Group and RealNetworks will offer digital downloads of songs shortly; and EMI is working with Liquid Audio to digitize its music library.

And all five record companies have

*(Continued on page 19)*

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



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# MTV Awards Should Boost Hill, Slim Korn, Martin Can Also Expect Sales Increases With Wins

BY CARLA HAY

NEW YORK—Lauryn Hill, who led the list of winners at the 1999 MTV Video Music Awards, held Sept. 9 at the Metropolitan Opera House here, also looks like a leading contender to score extra sales for her already successful Ruffhouse/Columbia album, "The Miseducation Of Lauryn Hill," according to retailers surveyed.

Hill's video for "Doo Wop (That Thing)" topped the list of winners with four awards: best video of the year, best female video, best R&B video, and best art direction in a video.

Dance/electronic artist Fatboy Slim, whose low-budget "Praise You" clip won three awards, should also experience a rise in sales for his Skint/Astralwerks album "You've Come A Long Way, Baby." The Fatboy Slim clip won for breakthrough video, best direction in a video, and best choreography in a video.

"The MTV Video Music Awards transcends the regular music buyer," says Mark DiBello, trend buyer for the Carnegie, Pa.-based chain Nation-

al Record Mart. "A lot of people watch the awards show who may not be regular music buyers but might buy certain records after seeing the show. The show will probably make more people, who weren't necessarily Lauryn Hill fans before, even more aware of her. We should see a spike in Lauryn Hill record sales."

Hill and Fatboy Slim were among the performers at the awards show, and DiBello says performing on the show is an added benefit. "With Fatboy Slim, people may have heard the 'Praise You' single, but they're not really aware of who he is. Fatboy Slim's appearance at the awards show will certainly help his record sales."

"Lauryn Hill's album has been a consistent seller," says Rob Sturma, assistant manager at the Wherehouse in Hollywood. "And almost everyone who wanted her album probably has it by now. The awards show will have some effect on more record sales for her, but Fatboy

Slim will probably have the biggest [percentage] increase in sales, because he's kind of an underground artist and the MTV awards will give him the kind of mainstream exposure that will make a big difference."

Other multiple winners, with two awards each, were Ricky Martin's "Livin' La Vida Loca" (best dance video and best pop video) and Korn's "Freak On A Leash" (best rock video and best editing in a video). "Freak On A Leash" led the list of nominees, with nine nominations.

Sturma adds, "Ricky Martin and Korn will probably also have more record sales as a result of the awards show. I can't see how the awards show can hurt sales for any of those artists."

Videos eligible for this year's MTV Video Music Awards were clips that premiered on MTV between June 13, 1998, and June 11, 1999. Approximately 1,400 ballots were sent out for the final voting

(Continued on page 126)

## Radio Eyes Potential Of New Media

This story was prepared by Chuck Taylor and Rock Airplay Monitor managing editor Marc Schiffman.

ORLANDO, Fla.—Broadcasters facing "the new media age" will do so with the greatest potential the industry has seen in its 80-year history, thanks to the business' strong economic stance, the promise of Internet pairing, and the continuing development of digital radio (see story, page 115).

But with that comes the looming competition of satellite radio, set to launch next year, as well as the industry's concern over increasing spot loads, and competitive/interference issues

with the Federal Communications Commission's (FCC) proposal to allow the entry of scores of low-power FMs outlets—FCC Chairman William Kennard's pet project (see story, page 115).

"From Wall Street to the Web, all eyes and ears are on radio," said National Assn. of Broadcasters (NAB) president/CEO Eddie Fritts at the opening of the NAB Radio Show, held Aug. 31-Sept. 2 here. "Radio is uniquely positioned in the center of all new media. With our ability to drive consumers to our Web sites and as more of radio implements streaming technology and ancillary business activities, we are limited only by our imagination."

(Continued on page 116)

## SFX, Latin Concert Firm Pact

BY JOHN LANNERT

SFX Entertainment has inked a deal to acquire 50% of Cárdenas/Fernández & Associates (CFA), the lone national Hispanic concert firm in the U.S. Financial terms were not disclosed. CFA will manage the direction and operations of the new partnership.

The pact gives the ever-growing SFX a major beachhead in the flourishing Latino concert market, while offering CFA an opportunity to leverage SFX's resources to expand its array of productions.

"It's a win-win situation for everyone," says CFA president/CEO Henry Cárdenas. "SFX needs the Hispanic market, which is growing like crazy, and we have the expertise for this market. Cárdenas/Fernán-

dez gets access to SFX's marketing department and its venues. I will have priority at these venues over other Hispanic promoters."

Cárdenas says expenses and profits of Latino-themed events will be split down the middle. SFX has the option to purchase the remaining 50% of CFA in three years.

Mitch Slater, executive VP of SFX, says CFA allows SFX to "get closer to the Latin music scene."

Headquartered in Chicago, CFA also has offices in Miami, Houston, Los Angeles, New York, Mexico City, and Santo Domingo, Dominican Republic. The firm annually promotes hundreds of Latino-related concerts, tours, theatrical productions, festivals, and sporting events in the U.S. and Latin America.

# 'Mambo' Has Long Legs For Peermusic, BMG

BY DOMINIC PRIDE

LONDON—Publishers always claim to be taking the long-term view when signing copyrights, but the mambo fever that has broken out this summer is seeing a new lease on life for songs acquired more than half a century ago.

As has happened in many countries, BMG's Lou Bega reached No. 1 here with "Mambo No. 5 (A Little Bit Of . . .)," an adaptation of a classic by Pérez Prado, signed to the company in 1948. This issue Bega's version holds on to the top spot for a second week, while the No. 3 song (which was last week's No. 2) is "Mucho Mambo" by Shaft, a modern version of "Sway," also by Prado.

In the wake of the current interest in Latin copyrights, peermusic is preparing to exploit its Latin material, which the U.K. company says represents some 15% of its total catalog.

The mambo songs are among the material picked up by pioneering publisher Ralph I. Peer, the father of the current president who traveled extensively in Latin America acquiring copyrights.

Cuban-born Prado had a posthumous U.K. top five hit in 1996 with "Guaglione" after it was used in a Guinness TV commercial; the original "Mambo No. five" is also used in a Guinness ad, while the Bega version is the theme tune for Channel 4's coverage of test match cricket.

Peermusic U.K. managing director and European VP Nigel Elderton says, "The Latin music scene is like the popularity of reggae in that it's always bubbling under the surface."

The current popularity of Latin sounds in the U.K. dates back to last year's football World Cup, when music marketing initiatives around the event leaned heavily on such

## Sanders Steers V2

*Six Questions is an occasional Billboard feature that focuses on noteworthy industry people. This week's subject, Richard Sanders, has just been promoted from GM to president of V2 North America. He joined the company shortly after its formation in 1997. He previously worked as head of artist development at Arista Records and as an artist manager.*

**What are your goals for the label?**

My goal is to solidify the label as a true alternative to the majors. To offer the resources to creatively and competitively position our artists' music in the marketplace and to offer artists the opportunity to share in the decision-making process that will affect their careers. [In five years] I would hope to see us with a balanced roster of superstar, emerging, and developing artists.

**One of your biggest successes is with Blessid Union Of Souls, which is through a joint venture with Push. You also have an affiliation with Gee Street. What are the advantages to such deals, and are you looking to do more?**

As a start-up, they offer you a wider field of A&R opportunities. I am not actively looking for more of these opportunities, but if the right partnership surfaces I would explore it.

**You closed your West Coast office in Santa Monica, Calif., in July. Why?**

At our size it made more sense to locate our West Coast promotion staff in the BMG building while centralizing all of our national functions out of the New York office. This has led to increased

communication between V2 and our distributor, BMG.

**Many people view V2 as having had a rocky start in the U.S. Are you where you want the 2-year-old company to be?**

Starting a worldwide company from scratch with no existing catalog or repertoire is certainly a challenge. And any time you attach a high-profile personality like Richard Branson to a new venture, there is an immediate expectation for success. We are very close to the original business plan that was laid out for V2 North America, and

we expect this year to meet the plan based on greater-than-expected sales by Moby and Blessid Union of Souls and the emerging sales of Olu, Stereophonics, and Underworld.

**Will there be a new GM?**

No. I am a very "hands on" executive who relies heavily on the input from my experienced staff. With a small company like V2, I am looking for everyone to assume a greater role in

the decision-making process that affects their individual departments and the label as a whole.

**As an international company, what is a good ratio between international acts you work here vs. acts you sign domestically?**

I would say we are currently 75% domestic. As a worldwide company we are looking to any territory that can provide the repertoire necessary for worldwide success. Historically, the U.S. has always been looked upon to provide international content for the rest of the world. There is no quota; quality music crosses cultural boundaries, and our goal at V2 is to provide the consumer with the best music from all of our territories. MELINDA NEWMAN



*'The Latin music scene is like the popularity of reggae in that it's always bubbling under the surface'*

— NIGEL ELDERTON —

artists as Ricky Martin. One track that became popular last summer was "Mas Que Nada," a reworking of the Jorge Ben Jor classic by producer team Echobeatz, released on Eternal/WEA U.K.

"That track never really went away at club level," says Elderton. Bega's interpretation of the

mambo form "has reintroduced it to a new generation," adds Elderton. "Also, some of the Latin acts have the excitement that a lot of new acts don't have."

The opportunity for more covers is presenting itself, says Elderton, who notes that peermusic's own in-house production team is putting together a version of the chestnut "Perhaps, Perhaps, Perhaps." Other Latin classics now being dusted off include "Granada," "Besame Mucho," and several more Prado mambo numbers.

"Mambo No. 5" actually appeared on the U.K. chart several weeks before its domestic release via imports from continental Europe. For the week ending Aug. 14, it hit No. 40 and stayed in the top 40 for three weeks before the domestic release knocked it out of the charts.

(Continued on page 22)

# Countersuit In Wilson Venture

BY CHRIS MORRIS

LOS ANGELES—Firing his own shot in an increasingly bitter conflict over the direction of Brian Wilson's career, Joe Thomas, who co-produced Wilson's 1998 album, "Imagination," has filed a suit against the musician's wife and conservator, Melinda Wilson.

Thomas' action, filed Aug. 27 in Cook County Circuit Court in Illinois, answers a suit, lodged by Melinda Wilson on Brian's behalf on Aug. 23 in L.A., seeking to dissolve Wilson/Thomas Productions, a 1997 joint venture between the musician and the producer. The suit charged that Thomas "has used his association with Wilson to further his own interests" (Billboard, Sept. 4).

Thomas' complaint makes a similar accusation against Melinda Wilson, who allegedly "schemed against and manipulated both Brian and Joe and has misused Wilson/Thomas Productions in order to secure the full

benefit of Brian's star status for herself" (Billboard Bulletin, Sept. 3).

The producer's suit seeks general damages to be determined, punitive damages of \$5 million, the placement of Wilson/Thomas Productions' assets in a constructive trust, the appointment of a receiver to manage the company's affairs, and an accounting.

Thomas' suit claims that after he worked with Brian Wilson on the 1995 collection of Beach Boys covers, "Stars & Stripes," the producer and musician formed Wilson/Thomas Productions in September 1997. According to the suit, Thomas owns 50% of the company, while Brian and Melinda jointly own 50%.

"Melinda insisted that she be named as a member of Wilson/Thomas Productions," the suit states. "Despite her lack of experience in the industry, Melinda used Wilson/Thomas Productions in an ongoing attempt to gain con-

trol over Brian's music as well as his business affairs."

In December 1997, Giant Records, the WEA-distributed label owned and founded by Irving Azoff, signed a contract with Wilson/Thomas, according to the suit. The deal purportedly provided the label with an option to release three Brian Wilson albums. "Imagination," which was co-produced by Brian and Thomas, was released in June 1998.

Thomas' suit claims that Melinda Wilson approached Thomas and asked that he and others not take writing credit on certain songs, since "the public's perception of Brian as a songwriter would be diminished." Additionally, Melinda demanded that Thomas reduce his share of the publishing.

The suit continues, "In order to secure the benefits of Brian's career for herself, Melinda had to break Brian's ties with Giant because Azoff had previously expressed that he would not work with Brian individually but only in conjunction with Joe through Wilson/Thomas Productions."

The action says that as details for a tour to promote "Imagination" following the album's release were being finalized, Melinda abruptly canceled the tour. When Thomas asked her why, the suit claims, "all she said was, 'I'm going to f--- that little Jew,' referring to Azoff." She also allegedly told a tour employee that "she was going to figure out a way to 'screw that Jew bastard, Irving.'"

Though Giant did not pick up its option for a second album, the Wilsons and Thomas had agreed that their company would record a second album and shop it to another label or distributor, the suit says. To create excitement for a new album, a Brian Wilson tour, run through the joint venture, was mounted in March of this year.

(Continued on page 22)



**Great Sax.** Saxophonist Dave Koz pauses backstage after his recent show at L.A.'s Greek Theatre to meet with assorted Capitol Records executives. The artist's upcoming Capitol release, "The Dance," is due out Sept. 28. Pictured, from left, are Greg Seese, director, regional promotion/marketing, L.A.; Jay Krugman, senior VP, international and domestic marketing; Koz; Roy Lott, president/CEO; Nick Bedding, senior director, adult format national promotion; and A.D. Washington, VP, R&B field promotion.

# Mercury To Singh

## A Victory For British Asian Music

BY DOMINIC PRIDE

LONDON—Talvin Singh's winning of the Technics Mercury Music Prize Sept. 7 here (Billboard Bulletin, Sept. 8) represents the opening of the door to mainstream acceptance for British-Asian artists, say observers.

It also reaffirms the importance of the prize's role in giving media exposure to new acts and, say some critics, has damped down criticism of the event in media circles.

Singh's "OK" (Universal/Island) was chosen by judges on the basis of musical merit from a short-list of 12 albums, which featured mainstream sets such as Blur's "13" (Food/Parlophone) and the Manic Street Preachers' "This Is My Truth Tell Me Yours" (Epic).

At the ceremony, Singh used the win to make a plea for budding musicians to have a chance and called for government help in doing that.

"The Arts Council gives a certain amount of money to the ethnic arts," he later told Billboard. "At the moment, it's not going to the right places."

In his acceptance speech, he said, "For the last three years, the revenue from this industry has come from dance music and drum'n'bass. It's about time that was put back into schools in [the form of] samplers."

Singh's manager, Amy Coffey of ACM, says of his win, "What Talvin cares about is making more music. If this gets more people to listen to his music, then that will make him want to make more."

The award is seen as a recognition of the diverse community of Asian musicians that has developed in Britain for several years.

For the second year running, two

British-Asian acts have been nominated: this year, WEA U.K.'s Black Star Liner's album "Bengali Bantam Youth Experience" made the short-list (Billboard, Aug. 7), and last year Asian Dub Foundation and Cornershop were in the top 12.

The win was given a qualified welcome by Shabs, label chief of Outcaste, which will release "Beyond Skin," an album by Nitin Sawhney, a former musical collaborator of Singh's, on Monday (13).

"It's great," says Shabs. "We're happy about it in terms of people who might want to come to this area and hear something new. It's good for Asian music in general, but this music can only succeed if people are

making music which is relevant to normal people's lives. People don't buy records because they are from a genre."

In the past two years, wins by Roni Size & Reprazent and Gomez proved the prize's effectiveness in introducing new music to a wider audience via media coverage.

Last year's winner, Gomez, had sold 80,000 copies by the time of its win in September, according to label Hut/Virgin. One year after its win, the album has been certified platinum for sales of more than 300,000 units.

Universal/Island says sales of "OK" are currently approaching 30,000 in the U.K., with total worldwide sales close to 120,000.

The announcement of the winners was covered live by BBC 2 TV and BBC Radio 1. A special on the event will be broadcast on BBC 2 on Saturday (11). The day after the prize, music broadcasters, including Radio 1, interviewed Singh, and his music

(Continued on page 22)



SINGH

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Abel de Luna is named senior VP of the regional Mexican and Tejano product division of Sony Discos in Los Angeles. He was owner/president of Luna Music.

Daniel Savage is appointed senior VP of sales and marketing for Hollywood Records in Burbank, Calif. He was senior VP of marketing for Island Records.

Liz Montalbano is appointed VP of crossover promotion for Priority Records in Hollywood. She was senior director of crossover promotion for NooTrybe/Virgin Records.

Atlantic Records Christian Division names Demetrus Stewart VP of gospel artist relations, Mark Lusk VP of sales and marketing, Ronn Tabb director of promotions and marketing, and Jay Schield director of sales and product development in Nashville. They were, respectively, VP at Warner Bros.,



DE LUNA



SAVAGE



MONTALBANO



STEWART



LUSK



BLACKWELL



SHAND



STARK

director of marketing at Broadman & Holman Publishers, director of marketing of Reunion Records, and national accounts manager for WEA Christian Distribution.

Larry Blackwell is appointed director of national gospel sales for ZRC in Nashville. He was co-owner and GM of Central South Gospel.

Koch Entertainment names Mike Healey controller, Steve Propas VP of international, Mark Robinson director of business affairs, and Zooley Tidal director of media rela-

tions in New York. Koch Entertainment also names Jim Cardillo VP of A&R in Los Angeles. They were, respectively, VP of operations for Velvel Music Group, VP of international for Velvel Music Group, director of business affairs for Velvel Music Group, publicist for Kathryn Schenker Associates, and VP of A&R for Velvel Music Group.

Madacy Entertainment names Vito Barbara VP of new media in Springfield, N.J., and Sandy Gardner VP of sales and marketing for

Madacy Kids in Toronto. They were, respectively, director of direct response marketing for Polymedia and VP of marketing for "The Children's Group."

Candi Shand is promoted to director of operations and artist development for Arista in New York. She was manager of artist development.

Shawn Amos is promoted to manager of A&R for Rhino Records in Los Angeles. He was coordinator of A&R.

Amrita Sen is named assistant to the president and CEO of Capitol Records in Hollywood. She was a consultant for entertainment companies.

**RELATED FIELDS.** Lewis J. Stark is promoted to partner in charge of Moss Adams LLC in New York. He was a manager.

Ed Greer is promoted to senior VP of club operations for KnitMedia in New York. He was operations manager.

# SPECIALS

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## SOUND OF FILM

Coinciding with the Sound of Film conference, Billboard spotlights the world of sync licensing and this year's best soundtrack albums. Editorial analyzes the current health of the business, tracks emerging trends in sync licensing and profiles who's hot this year. Be a part of this exciting special.

**ISSUE DATE: OCT 23**  
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Billboard surveys Athens' musical history and styles. Editorial also covers the local activity in clubs, studios and retailers including commentary from industry figures on Athens' creative spirit. Plus a guide to Athens' record companies, retailers, venues, studios and media. It's a city-wide celebration you can't afford to miss!

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## DESMOND CHILD

Billboard spotlights Desmond Child's accomplishments including coverage of the many artists he's composed for and produced. Editorial includes an in-depth interview with Child highlighting his 20-year career and looks at his new label and his success on the charts. Come salute this winning producer.

**ISSUE DATE: OCT 30**  
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# Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Elektra's Hopes High For Gospel's Adams

BY LISA COLLINS

LOS ANGELES—With the Sept. 21 release of award-winning gospel vocalist Yolanda Adams' "Mountain High . . . Valley Low," Elektra Records hopes to propel the artist dubbed "gospel's female Kirk Franklin" by some to the platinum sales and superstar status that the label's chairman, Sylvia Rhone, feels she deserves.

"She's one of those rare vocalists with a range that rivals the best," Rhone says. "I believe I could put her toe to toe with whoever one considers their favorite singer, and she could blow them away."

So sure of this is Rhone that the September rollout is an all-out assault, targeting four formats (gospel, Christian, R&B, and AC) simultaneously.

"We're taking this thing mainstream upon release," Rhone says. "You can count on us doing at least 500,000 units."

Gospel retailers are predicting big numbers as well. "Just the name Yolanda Adams sells albums," says Larry Robinson, owner of the Detroit-based God's World, one of the nation's largest gospel retailers.

Elektra product manager Lydia Andrews says advance sales at national chain stores have matched expectations as well.

"Initial response has been very good," Andrews says. "Folks are

definitely aware of who she is and are excited about her coming out with this project on a major label."

As gospel's leading contemporary female trendsetter, Adams, who had averaged 200,000 units per release, is already almost singlehandedly credited with ushering gospel to a higher level of artist imaging with the innovative packaging of her 1995 release, "More Than A Melody." Musically, however, Adams felt boxed in. That was due in part to the fact that her style had been distinctly altered from her early, more traditional renderings.

"Musically, I had evolved, and my vision no longer fit," Adams explains. "I thought maybe I needed to go where they can see the big picture."

Adams' maturation as artist is a 15-year progression from when she first came to light as a soloist in the Houston-based Southeast Inspirational Choir, where she was discovered by Thomas Whitfield. He produced her 1988 solo debut, "Just As I Am," which thrust the Houston native to the forefront of the gospel scene.

Four subsequent albums under the Tribute banner, including "More Than A Melody" and "Save The World," helped to keep her there. In

(Continued on page 41)



ADAMS



## Respond Plans 25th Anniv. Tour

BY CARLA HAY

NEW YORK—The music industry's positive reaction to Respond Inc.—a nonprofit organization for victims of domestic violence—has been so significant that the Boston-based charity is now planning a 25th anniversary concert Sept. 24, as well as a



Taking part in the Boston Lilith Fair check presentation to Respond Inc., from left, are artists Aimee Mann and Sheryl Crow; Respond development director Johanna Richwagen; artists Sarah McLachlan, Mya, Meshell Ndegéocello, Kendall Payne, and Nina Gordon; and Respond artist and Boston Talent Search winner Lori McKenna.

U.S. concert tour, tentatively set to begin in November.

Respond first gained widespread industry attention in January with the release of a double-album compilation, "Respond," comprising 27 songs from Boston-area female singer/songwriters, such as Juliana Hatfield, Mary Lou Lord, and Melissa Ferrick (Billboard, Jan. 23). The set was released on independent label Signature Sounds, distributed by Koch International.

The organization and album have since received high-profile support, including exposure via MTV, VH1, and Lilith Fair (Billboard, May 29).

"Respond is celebrating its 25th anniversary this year, and with the growing awareness for the 'Respond' album, it seemed like a natural progression to do the anniversary concert," says Charan Devereaux, exec-

utive producer of "Respond" and a key organizer of the Respond concerts.

The 25th-anniversary concert will take place at the Somerville Theater in Somerville, Mass. Artists confirmed to perform at the concert include Lord, Patty Larkin, and Jennifer Kimball.

Devereaux says that although the tour's artists and show dates have yet to be confirmed, several of the artists on the "Respond" album—including Larkin, Ferrick, and Kimball—have expressed an interest in being on the tour.

Singer/songwriter Kimball says of



Boston Lilith Fair Talent Search winner and Respond artist Lori McKenna performs with her bandmates Aug. 3 at the Lilith Fair stop at the Tweeter Center in Mansfield, Mass. Pictured, from left, are Meghan Toohey, McKenna, and Kris Delmhorst.

Sponsors of the concert include attorney Joe Curatone, as well as Massachusetts organizations Cambridge Health Alliance, Harvard Vanguard Medical Associates, and Middlesex Federal Savings Bank, plus triple-A radio station WBOS Boston, and local UPN affiliate WSKC-TV.

WBOS promotion director Adam Klein says, "We're proud to be involved with Respond. We'll be running promotional spots for the concert. It's a great cause."

WSKC director of public affairs Heather Roberts adds, "The concert will be promoted on-air and on our Web site. Respond will also be the subject of one of our public affairs programs, which has a tentative air date of Oct. 9."

According to Respond, the idea for the concert tour came when, after staging several Respond showcases on the East Coast, the organization started to receive more requests to have the concerts outside the region.

The Respond tour will be booked by Boston-based agency Concerted Efforts. "The tour will go to major markets," says Concerted Efforts artist representative Mike Leahy.

"We plan less than 10 dates, at venues with 500 capacity and under. The main objective is to raise awareness for Respond."

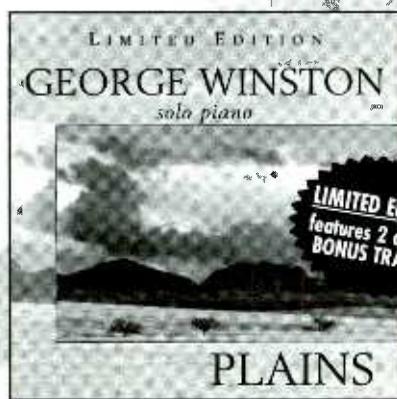
her involvement with Respond: "It'll hopefully inspire other artists to speak out against domestic violence."

Respond development director Johanna Richwagen says, "We're getting a lot of calls from women who've got the CD. This year's Lilith Fair concert in Boston raised over \$18,000 for us. We want to give kudos to all our supporters."

According to SoundScan, "Respond" has sold 1,600 units in the U.S., but Respond says that more copies of the album have been sold through outlets that don't report to SoundScan. Respond estimates that 5,500 copies of the album have been sold to date.

Bob Walsh, rock/pop buyer for Tower Records in Boston, says of the album: "It's been a steady seller for an independent release."

Larkin says, "I'm pleased and honored to part be of the 'Respond' album and the 25th- anniversary show. It has put a fire under my butt to do something more for the cause."



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# Robinson Changes Gears On Warner

## Former Dance Diva Finds The 'Color Within' Is Rock'n'roll

BY LARRY FLICK

NEW YORK—The targeted audience for Janice Robinson's sterling, guitar-driven Warner Bros. debut, "The Color Within Me," may not initially know it, but the singer is sauntering into the rock arena after having solidly conquered the world of dance music.

As the larger-than-life voice of the 1994 Livin' Joy anthem "Dreamer," Robinson enjoyed international success—reaching the top of Billboard's Hot Dance Music/Club Play Chart and earning pop radio attention in the U.S., U.K., and much of Europe. While she flirted with the idea of cutting a dance-oriented album, she says "The Color Within Me," due in stores Oct. 26, is a far more accurate representation of her personal artistic visions.

"As a songwriter, dance music will always be a part of what I do," she says, noting her contribution to forthcoming albums by club divas Kristine W. and Abigail, as well as her ongoing collaboration with producer/writer Brinsley Evans. "But the songs on this album are like pages from my personal life, and I heard



ROBINSON

them in my head in a very specific way. Once they started to find their way onto tape, I found my direction, and I believe the sound of this album fits me perfectly."

Robinson shaped the sound of "The Color Within Me" with co-producer Allen Sides as well as such top-flight musicians as Jim Keltner, Waddy Wachtel, Ry Cooder, Steve Ferrone, Jimmy Johnson, Michael Landau, and Richard Page. The result is a set of tunes carrying a lean, wholly accessible rock tone that is, by turns, reminiscent of Tina Turner and Alanis Morissette—with an occasional dash of R&B à la Patti LaBelle.

# Beat-Savvy Duby Spins Tales On 'Post To Wire' From Sub Pop

BY MICHAEL PAOLETTA

NEW YORK—Although Heather Duby delivered her debut, "Post To Wire," to Seattle-based Sub Pop several weeks ago, the singer/tunesmith didn't actually sign with the label until the week of Aug. 23. The album will be in stores Oct. 19.

"It was odd," says Duby. "By not signing on the dotted line earlier, it forced me to write and create songs for myself and not for a label. Of course, it was a huge test of faith on the part of Sub Pop."

Titled after a horse-racing phrase, "Post To Wire," with its revelatory tales, evokes the works of such beat-savvy



DUBY

and melancholy-hued acts as Everything But The Girl, the Cocteau Twins, Portishead, and Yaz.

Songs like "Falter," "Halo Sky," "Soulflower," and "Judith" resonate with a stark honesty that is equal parts hopeful and hopeless.

"I was in a bad place when I wrote these songs," acknowledges the self-managed Duby, who was raised on a steady diet of Broadway show tunes, Erasure, and the Dead Kennedys. "I was going through a lot of relationship issues. I was depressed. As a result, I don't drink anymore."

Born and raised in Portland, Ore., Duby migrated to nearby Seattle in

1994. Once there, she experienced the city's burgeoning music scene firsthand, collaborating with several acts, including Maktub and Clementine.

While working the circuit, she befriended Steve Fisk of Pigeonhed. Duby says they began trading tapes of works-in-progress and eventually established a working relationship. The end result is the Fisk-produced "Post To Wire."

Kristen Meyer, senior product manager at Sub Pop, says the label will continue to build Duby's profile in the Northwest region. Sub Pop is also Duby's booking agent.

"We'll start it here and let it translate outward," Meyer explains. "Many people in the area know Heather from previous bands, but they've never seen her perform as a solo artist."

Sub Pop has no plans to send a single to radio until early 2000, when it will deliver "Judith" to modern rock and triple-A formats.

"We're currently pursuing the possibility of consigning CDs to non-traditional outlets like hair salons, restaurants, cafes, and lounges," notes Meyer. Also, one week prior to the album's release, Duby will be the featured artist on the label's Web site ([www.subpop.com](http://www.subpop.com)).

The album opens with the incendiary "Nothing I Would Change," which Robinson describes as "my life story in less than four minutes." Within an arrangement of rumbling, hip-hop-flavored beats and razor-sharp guitars, the singer takes the listener on a whiplash tour of her childhood, tumultuous teenage years, the worldwide success of "Dreamer," and the present. The track is set to be the album's first single, shipping to radio Tuesday (14). The track will

(Continued on page 21)



**Love Shack.** Rocket Records act Jimmie's Chicken Shack is trekking across the U.S. in support of its current collection, "Bring Your Own Stereo." The set is the follow-up to 1997's successful "The Salmonella Envelope," and it shows the band re-teamed with producer Jim Wirt. Shown, from left, are band members Sipple, Che Colovita Lemon, Jimi HaHa, and Double D.

# Beck Bids V2 A Fond Adieu; Apple Goes The Distance; Crow Sings For Free

**A FOND FAREWELL** to Dan Beck, who resigned as president of V2 North America on Sept. 3 due to congenital hearing loss.

Beck, who is retiring, has been in the music industry for 27 years. He started out as a journalist, then became a publicist for CBS Records in Nashville. He's best known for a 20-year stint at Epic Records in New York, where he rose to senior VP of marketing. He was named president of V2 North America in 1997.

As anyone who knows him can attest, Beck is truly one of the good guys in the industry with a fabulous attitude, so it should come as no surprise that self-pity over his condition is the last thing on Beck's mind. "It's simply a fact of life," he says. "If you play sports, you can't play them all your life. I've been fortunate; I've had the opportunity to work with some of the most exciting people, both on the business side and the talent side, so how could I complain?"

With V2 having shuttered its small Santa Monica, Calif.-based office in mid-July, Beck admits there was some initial concern that people might tie his departure to problems at the label, but he says, "This is clearly a personal situation in my life. It's real simple: I'm just not going to have the sustained ability to go to shows [according to my doctor], and there's not a way I can feel comfortable about being involved with the artists if I couldn't go to their shows." He also notes that the label "has really begun to make the leap" into a successful company with recent releases by **Blessid Union Of Souls**, **Moby**, and **Mercury Rev**.

**Richard Sanders**, V2's GM, has been named president (see story, page 12).

As he notes, in what is perhaps the ultimate irony, Beck, who's being fitted for two hearing aids, is on the board of directors for the Closed Captioning Center.

**IT JUST MAY SET THE RECORD:** In fact, we're sure of it. For those of you who haven't heard, the title of **Fiona Apple's** new album, coming Nov. 9, is 90 words long: "When The Pawn Hits The Conflicts He Thinks Like A King What He Knows Throws The Blows When He Goes To The Fight And He'll Win The Whole Thing 'Fore He Enters The Ring There's Nobody To Batter When Your Mind Is Your Might So When You Go Solo, You Hold Your Own Hand And Remember That Depth Is The Greatest Of Heights And If You Know Where You Stand,

Then You'll Know Where To Land And If You Fall It Won't Matter, Cuz You'll Know That You're Right." No, we don't know what it means either.

We asked an Epic representative what the album spine will read, since the title clearly won't fit, and the answer is "When The Pawn . . .," which we imagine is how everyone will refer to the album. However, the full title will appear on the album's front cover.

Interestingly, "When The Pawn . . ." is on Clean Slate/Epic Records. Apple's last record, the oh-so-succinctly titled "Tidal," was on Clean Slate/Work/Epic. Clean Slate, which formerly went through Work, is now part of Epic proper, according to sources.



by Melinda Newman

**STUFF:** At [the.drive.in](http://the.drive.in) is the first act signed to DEN Music Group, the new label that is part of the Digital Entertainment Network. The label was started by former Capitol

Records president **Gary Gersh** and former Gold Mountain manager **John Silva**. The group, which will appear at the Coachella Valley Music & Arts Festival taking place Oct. 8-9 in Indio, Calif., will release its label debut in spring 2000.

**Jason Faulkner** has parted ways with Elektra Entertainment. His manager **Will Sharpe** can be reached at 310-230-2100.

**Sheryl Crow** will be joined by **Eric Clapton**, **Chrissie Hynde**, **Sarah McLachlan**, and **Stevie Nicks** for a free concert in New York's Central Park on Tuesday (14). The 25,000 tickets for the show, which kicks off the introduction of a new credit card by American Express, were handed out by AMEX representatives throughout New York's five boroughs on Sept. 9. The show will air on Fox, as well as a number of Internet sites. In conjunction with the concert, AMEX is donating \$50,000 to the Elizabeth Glaser Pediatric AIDS Foundation. Additionally, all proceeds from Crow's merchandise sales on Sept. 14 will go to the foundation.

Despite **Stone Temple Pilots** front man **Scott Weiland's** sentencing to one year in jail, the band's new album, "No. 4," will come out as scheduled on Oct. 26, according to Atlantic Records. The first single, "Down," will be released earlier in the month. Weiland was sentenced Sept. 3 for violating probation on a 1998 heroin possession conviction. Other band members will pick up the slack in terms of promotional duties. An Atlantic representative says no TV appearances or concerts had been booked in anticipation of Weiland's sentence.

## GUEST COMMENTARY

(Continued from page 10)

joined forces with leading hardware and software companies to announce the Secure Digital Music Initiative (SDMI), an industrywide effort to adopt a secure standard for digital music distribution.

There are also some interesting intermediate models developing: kiosks where digital content is downloaded on demand at point-of-purchase—the retail store, but also nontraditional venues—to burn CDs on demand.

But digital distribution is not the real threat to the \$38 billion global music industry, at least not in the immediate term. It's *physical* distribution via the Internet that is posing the greater risk—the sale of hard, tangible CDs by Internet retailers such as Amazon.com and CDnow/Columbia House.

These vendors today account for 80% of online music sales—\$250 million in global sound recording sales. While that is still a tiny slice of the total revenue pie, it represents an increase of more than 400% since last year. Experts project that more than 20% of U.S. music sales could take place over the Internet by 2002.

Where are the record companies in this new online market? Barely present. While record companies have mounted Web sites that sell music, they are not yet a direct force in this new distribution medium—with the arguable exception of Sony and Warner with CDnow, which was recently merged with the companies' joint Columbia House operation.

As a result, the labels are losing out on a powerful opportunity to build stronger, more extensive relationships with consumers. And it is consumers who will dictate the music industry's future . . . not technology. While digitization will redefine production formats, distribution mechanisms, and even music consumption patterns over the next several years, it is but a means to an end, not the destination itself.

Consumers drive the music industry. Their evolving tastes and preferences—and how effectively they are met—are far more material to the fates of the record companies.

Digital technologies have merely raised the bar on consumer expectations of music product. They've indulged buyers' increasingly eclectic and ever-changing tastes at a reasonable price. Instead of buying the whole \$15 CD for one track, consumers can now, with some effort, copy or download that track into a customized playlist to satisfy a uniquely personal need or preference.

But as this new model of music consumption takes hold, it will transform the selling and marketing of music—touching the consumer and creating buzz—perhaps even more profoundly than it will transform distribution.

Record companies need to invest time and money today in "owning" the solutions to consumers' emerging musical demands. Specifically,

they need to implement the following three-point agenda:

- Exploit the low cost and interactive nature of Internet distribution to establish a direct relationship with consumers, mining valuable information on music buyers' profiles and preferences. With more targeted information, record companies could start offering true added value. They could look beyond the marketing and selling of individual artist CDs and begin

responding to the "lifestyle" needs of particular consumers with a more diverse range of product offerings.

- Digitize their entire catalog of singles and albums, not to mention samples, cover art, lyrics, and track listings. The recording companies could easily overwhelm any Internet upstart with the sheer volume of music material they can make available to the avid consumer building his or her own musical database. In so doing, the majors could extend

their value proposition—both to consumers and artists—beyond sound recordings alone.

- Adopt an open standard for the electronic distribution of music, one that incorporates the best in encryption and compression technologies, while making these technologies transparent to the user. The idea is to offer consumers a superior, easier-to-use digital music product, one blessed with legitimacy, while clearly enlightening them on its appro-

priate and legal use.

It is indeed true: The majors no longer control the music market. But they have not ceded that territory to alternative channels of distribution. It's the consumer who dictates in this brave, new world.

Those who recognize that reality and adapt their business models accordingly will tap into the growth unleashed by digital technology and reap the riches of a vast, unfolding, global market.

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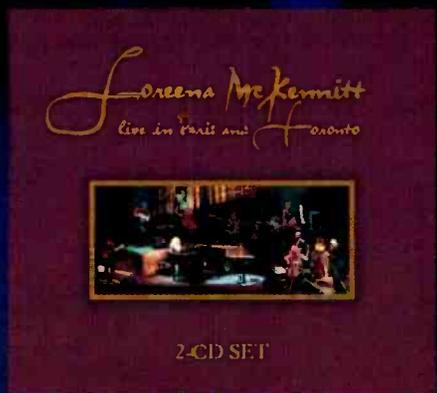
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## Artists & Music

# Capricorn's 311 Rocking, Rapping Again

BY CARLA HAY

NEW YORK—Industry observers say that 311 couldn't have picked a better time to release its next album, "Soundsystem," due Oct. 12 on Capricorn Records. The popularity of rock-meets-rap has been reaching new heights—with acts like Limp Bizkit, Korn, and Kid Rock riding high on the charts—and 311 is primed to reclaim its place in this hybrid genre, which the band has been playing for years.

311 singer/guitarist Nick Hexum says there's a reason why more attention is being paid to rock acts that infuse their music with hip-hop. "We know there's a lot of kids that grew up on hip-hop and rock. There's plenty of room for all the [rock-meets-rap] bands, but our angle is a little more melodic-based and positive than some of the other bands."

"Soundsystem," co-produced by Hugh Padgham and Scotch Ralston, is the studio follow-up to 311's 1997 double-album "Transistor." The band first broke through to the mainstream with its third album, "311," which was released in 1995 and spawned the hit singles "Down" and "All Mixed Up."

According to SoundScan, "311" has sold 2.6 million copies in the U.S. to date, while "Transistor" has sold 819,000 copies.

"Come Original," the first single from "Soundsystem," has already been getting an impressive reaction at modern rock radio. Sources say that due to popular demand, the song was leaked early to several radio stations. Many stations playing the track—including KROQ Los Angeles and WHFS Washington, D.C.—reported a tremendous positive response from listeners.

WHFS music director Pat Ferri says of the phone-request response to the song, "It was No. 1 the first week we played it. It seems like people are glad that 311 is back. In many ways, 311 was at the forefront of the rock-meets-hip-hop sound, so this is a great time for them to release their new album."

Capricorn GM Mike Bone echoes that sentiment. "There are a lot of rock/hip-hop bands right now, so 311 fits right in with what's being played today. The band has a very loyal fan base."

311—formed in Omaha, Neb., and now based in Los Angeles—has been cultivating a fan base since the band was formed in 1988. In addition to Hexum, the other band members are vocalist/turntable operator SA Martinez, guitarist Tim Mahoney, bassist P-Nut, and drummer Chad Sexton.

Even before the band experienced having hit songs and albums, 311 practiced the tried-and-true work ethic of constant touring. But, as Hexum admits, the band's hectic schedule for "Transistor" left 311 feeling "burned out."



311

He continues, "The reason why it's been two years since our last [studio] album is because we kind of collapsed after the Transistor tour. We recorded 30 songs for that album in two months. With 'Soundsystem,' we did 13 songs in a year and a half. The attitude we had with this album can be summed up in the title of one of the new songs: 'Life's Not A Race.'"

Not that anyone eagerly awaiting a new 311 set after "Transistor" was left waiting too long. Fans clamoring for a new 311 album were tided over with two 1998 releases: the appropriately titled "Live" (on Capricorn) and "Omaha Sessions," a compilation of early 311 songs that was released on indie label What Have You Records.

With tracks like "Freeze Time" and "Evolution," the new 311 album reflects the band's view of the future as the new millennium approaches, says Hexum.

"This album represents a new phase for us," he says. "There's some friction or tension in the record because I went through a depressive period with a lot of insomnia. I'm on an upswing now. A lot of good music comes out of ten-

(Continued on page 23)

## amusement business

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BARENAKED LADIES COWBOY MOUTH	Pine Knob Music Theatre Clarkston, Mich.	Sept. 3-5	\$1,323,254 \$33.50/\$25	45,935 three sellouts	Belkin Prods. Cellar Door
'N SYNC 3RD STOREE	Coca-Cola Lakewood Amphitheatre Atlanta	Aug. 26-27	\$1,062,414 \$41/\$26	37,908 two sellouts	Universal Concerts
LILITH FAIR '99: SARAH MCLACHLAN, SHERYL CROW, INDIGO GIRLS, DIXIE CHICKS, MONICA	Fiddler's Green Amphitheatre Englewood, Colo.	Aug. 28-29	\$957,140 \$75/\$45/\$30	24,137 32,061 two shows	Universal Concerts
NEIL DIAMOND	Rose Garden Portland, Ore.	Aug. 19-20	\$912,073 \$39.50/\$29.50	27,155 29,482 two shows one sellout	Sal Bonafede, Apregan Entertainment Group
LILITH FAIR '99: SARAH MCLACHLAN, SHERYL CROW, INDIGO GIRLS, DIXIE CHICKS, DEBORAH COX	Molson Amphitheatre Toronto	Aug. 21-22	\$903,808 (\$1,352,803 Canadian) \$40.42/\$33.74/ \$20.38	30,806 two sellouts	Universal Concerts Canada
NEIL DIAMOND	E Center of West Valley City West Valley City, Utah	Aug. 30-31	\$887,605 \$39.50	22,471 two sellouts	Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Key Arena, Seattle Center Seattle	Aug. 22-23	\$768,366 \$39.50/\$29.50	22,449 24,396 two shows one sellout	Sal Bonafede, Apregan Entertainment Group
CHER CYNDI LAUPER JULIO IGLESIAS JR.	World Music Theatre Tinley Park, Ill.	Sept. 1	\$672,209 \$75.25/\$37.75/ \$20.25	13,387 15,000	Tinley Park Jam Corp.
CHER CYNDI LAUPER C NOTE	General Motors Place Vancouver	Aug. 13	\$656,209 (\$970,868 Canadian) \$57.11/\$43.60/ \$33.46	12,950 sellout	Universal Concerts Canada
CHER CYNDI LAUPER C NOTE	Canadian Airlines Saddledome Calgary, Alberta	Aug. 11	\$639,749 (\$957,135 Canadian) \$56.48/\$43.11/ \$33.09	12,422 sellout	Universal Concerts Canada

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## ROBINSON CHANGES GEARS ON WARNER

(Continued from page 18)

be supported by a videoclip directed by Liz Friedlander.

"Our objective with the video—as well as with every other aspect of this project—is to capture Janice's personality, which is just electric," says Phil Quartararo, president of Warner Bros. "She walks into a room, and everyone wants to know who she is. She exudes a special energy. It's the energy of a major star."

Retailers who are already familiar with Robinson agree, with some adding that the stylistic shift was a wise career move. "She's far too dynamic to stay in dance music," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "She deserves to be a massive pop star. She's endlessly charismatic."

Hilda Green, owner of FuzzBoxx, a shop in Milwaukee, says Robinson's gritty rock-and-soul musical blend could reach a wide audience. "My only fear is that some rock people won't readily take her seriously because she's black."

Robinson admits that she was initially concerned that race might be a factor in the project's future. "I felt like I had two strikes against me before I even get started. I've decided to trust my music and the fact that it reveals emotions and experiences

that are universal."

With that, Robinson—who is managed by Stephanie Saraco—says she's anxious to get on the road to promote "The Color Within Me." She'll begin a round of radio promotional visits shortly before the album hits stores. She's also preparing late-October showcases in Los Angeles and New York. Other touring options

*'The songs on this album are like pages from my personal life'*

— JANICE ROBINSON —

are under consideration.

"I'm feeling a little torn right now," the singer says. "I'm champing at the bit to get onstage. But there's also a part of me that wonders if I'll be able to look people in the eye when I'm performing. These songs are so open and real that I'm going to feel butt-naked standing there."

It's that high degree of honesty that ultimately makes Robinson and "The Color Within Me" so compelling. Packed with standout tracks, the set often flows like a novel—with

tunes like the Rolling Stones-influenced "Dead-End Girl" and the bluesy ballad "Sleeping In The Playground" denoting an emphasis on reconciling adolescent struggles.

Born and raised in Garfield, New Jersey, Robinson has distinct memories of never quite fitting in. "In elementary school, there were very few black people. I was often teased."

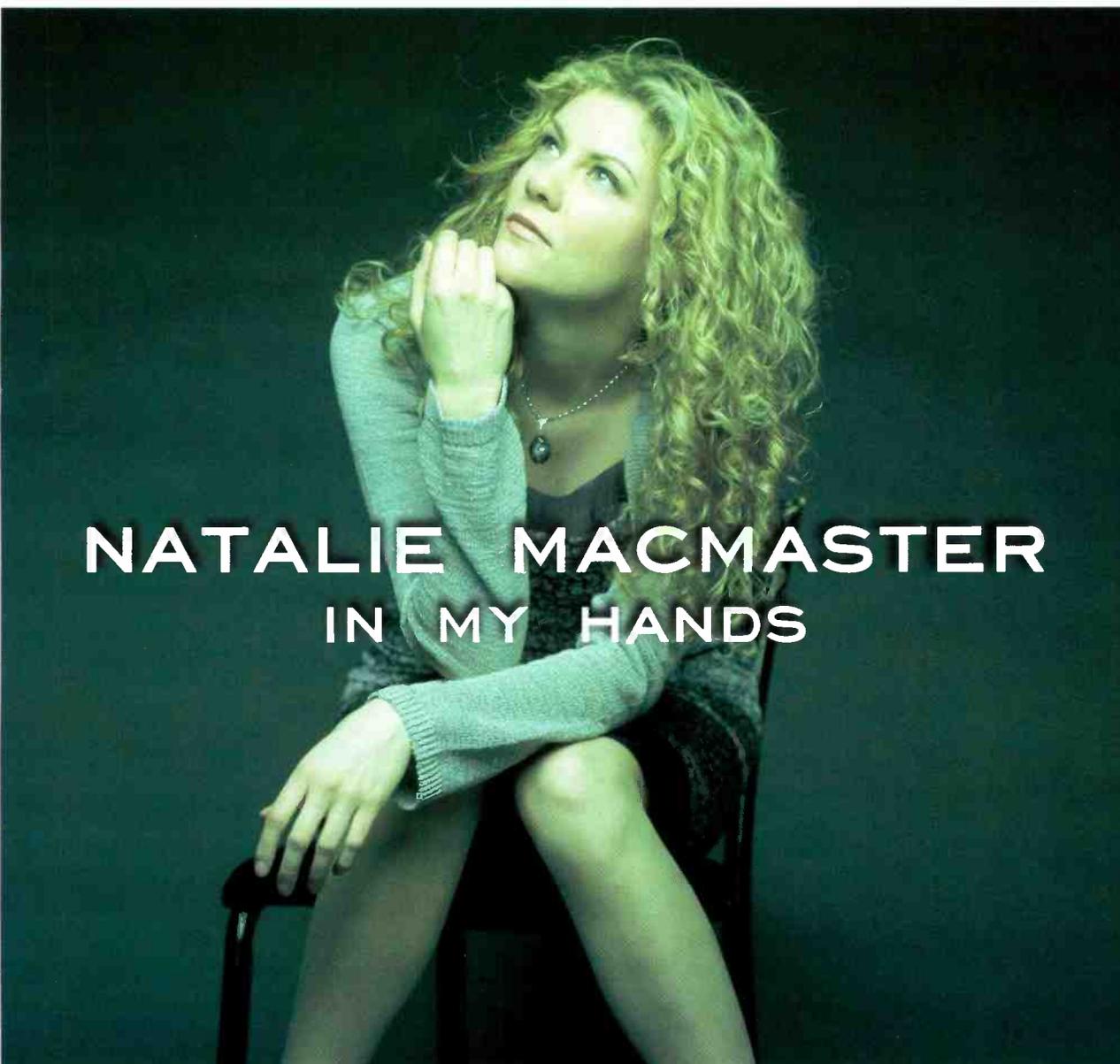
It was in the church, though, where Robinson discovered her connection with music. Says the singer, "I used to sit on my mother's lap and clap my hands to the hypnotic sounds of gospel music. I was captivated by the voices of the women who sang in the church. They were singing from the heart and for God, and I could feel it. That's when the seed was planted in my soul."

She pays tribute to that part of her life on the album's gospel-laced closer, "It Really Don't Matter," which Robinson belts with white-knuckled fury in front of a church choir. "I was possessed by the spirit the day I cut that vocal," Robinson says. "It was the most beautiful experience. That's one of the songs I go back to on the tough days or on days when I'm feeling self-doubt. By the time the song is over, I'm healed. I pray that other people can take my music to heart and get a similar warmth."

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#### National US Tour:

Sep 4	Woodstown, NJ	Delaware Valley Bluegrass Festival
Sep 5	Charlestown, RI	Rhythm N' Roots Festival
Oct 7	Carmel, CA	Sunset Center
Oct 8	Tulsa, OK	Performing Arts Center
Oct 9	Tulsa, OK	Performing Arts Center
Oct 22	Erie, PA	Mercyhurst College
Oct 23	Collingswood, NJ	Scottish Rite Theatre
Oct 24	Alexandria, VA	Birchmere
Oct 27	Philadelphia, PA	Media Theatre
Oct 29	South Bend, IN	Notre Dame/St. Mary's College
Oct 30	Denver, CO	Gothic Theatre
Oct 31	Berkeley, CA	First Congregational Church
Nov 1	Pullman, WA	Washington State University
Nov 3	Mt. Vernon, WA	Lincoln Theatre
Nov 4	Portland, OR	Aladdin Theatre
Nov 6	Lebanon, NH	Lebanon Opera House
Nov 7	Northampton, MA	Calvin Theater
Nov 11	Mystic, CT	Garde Theatre/Mystic Museum
Nov 12	Manchester, NH	St. Anselm College/Dana Center
Nov 13	Boston, MA	Berklee Performance Center
Nov 18	Atlanta, GA	Variety Playhouse
Nov 19	St. Petersburg, FL	Palladium Theatre
Nov 20	Batavia, IL	Ramsey Auditorium
Nov 21	Palos Hills, IL	Moraine Valley Community College



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Canadian Distribution



**A Wonderful World.** Anne Murray recently celebrated her soon-to-be-released double-CD, "What A Wonderful World," which will be issued nationwide Oct. 19 on Straightway Music, a division of Sparrow Label Group (see story, page 37). Shown, from left, are Bruce Allen, Murray's manager; Bill Hearn, president/CEO of EMI Christian Music Group; Murray; Shan Kelly, VP of strategic marketing for EMI Canada; Leigh Ann Hardie, VP of artist development for Sparrow Label Group; and Denise George, director of artist development for Sparrow Label Group.

## SINGH TAKES MERCURY MUSIC PRIZE

(Continued from page 13)

was being aired on daytime radio, whereas it would normally be confined to specialty shows.

News coverage of the event was hampered by the preponderance of serious news stories, such as the earthquake in Greece and developments in Northern Ireland, which moved the event down the news agenda in broadsheet press and national terrestrial TV bulletins.

However, Universal/Island director of press Ted Cummings says that inquiries from national media for feature pieces on Singh for the end of the week were coming through fast the day after, and pre-event criticism of the prize's shortlist had not counted against it.

"A lot of the criticism has been aimed at music award shows in gen-

eral" says Cummings.

David Wilkinson, the prize's director, says the adverse publicity showed the event had become a talking point among music fans: "The more people show interest in the list of 12, and whether they disagree, the more that shows it has become an issue of judgment and taste."

Privately, many at the ceremony suggested that Singh's win had done more for the image of the prize than the prize had done for Singh, in that the media had been given an obvious news hook and an interesting, relatively undiscovered act from a non-mainstream area of music.

Wilkinson refutes that, noting, "When a well-known artist such as M People or Pulp had won, we've had the same amount of coverage as when relative unknowns have won."

Sarah Vine, arts editor of national U.K. newspaper The Times, says that Singh's win will not necessarily result in more coverage for the artist in The Times.

"We already ran a story on Talvin the week before, so we wouldn't nec-

essarily go back to him on the basis of this," says Vine.

While Wilkinson asserts that the prize was originally modeled on the Booker Prize for literature, Vine argues that the subject matter puts it in a different category within the paper's arts coverage. "It's not the same as the Booker. Part of the deal with the Mercury is that it is a commercial prize which sells records."

Retail has traditionally welcomed the event, which was conceived with a view to generate sales at a quiet time. Andy Gray, founder of 40-store national chain Andy's Records, says that Singh's victory will have an immediate sales effect, which will probably be felt most at music specialist stores than at other outlets such as supermarkets. Gray says that straightaway the Singh album "will be racked and discounted."

"I placed my order at quarter to 9 this morning," he says, the day after the event. "I'm glad Talvin won in a way. If the Manics or Stereophonics had won, it would have been like the Brits or any other award."

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Be sure to leave your name and phone number  
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# Billboard

## PEERMUSIC HAS MAMBO FEVER

(Continued from page 12)

"The record has been doing the rounds of clubs in Greece, Spain, and Italy," says BMG's head of international for the Germany/Switzerland/Austria (GSA) region, Susie Armstrong. "The U.K. company has been waiting for people to come back from holiday before releasing it."

"Mambo No. 5" first hit No. 1 in Germany in May (Global Music Pulse, Billboard, June 12), and its success spread throughout the GSA region and to other continental European territories (Billboard, Aug. 7). To date it has hit No. 1 in 12 European countries, and has sold 3.5 million copies worldwide, according to BMG's sales figures. Sales of the album "A Little Bit Of Mambo" are at 1.1 million, according to the label.

Shaft's version of the peermusic copyright "Mucho Mambo" entered the chart the week ending Aug. 28 at No. 2, the same week "Mambo No. 5" debuted at No. 1. Shaft originally planned to release the track several weeks earlier, but a dispute with BMG over the sampling of the original vocalist, Rosemary Clooney, put the track on ice. The version that was eventually issued features new vocals by sessionist Donna Canale.

Shaft's "Mucho Mambo" is released through Wonderboy Records, an imprint within Universal TV, the compilations and strategic marketing arm of Universal U.K., headed by Brian Berg.

The original track was picked up by music radio station Kiss 100, owned by EMAP Radio. EMAP's business director for music, Adam Turner, says the station picked up the track around the time of the station's relaunch, and working with the group's brand extension director, John Mansfield, signed the track.

"This piece of music came up as a finished deal," says Turner. "We

signed it with a view to licensing it to a record company."

Turner says, however, that it is not EMAP's intention to get into the record business as rival Capital has with its imprint Wildstar. "They are into the business of artist development, and we're not," he says. "We've learned a bit more how to deal with record companies, but we'd like to stop speculation that we're getting into the record business. This was a one-off deal for a dance single, and we'd do that again."

Universal has the track for the world outside North America, where a separate deal is under negotiation.

Kiss already has a tie-in with Universal through its branded compilation series for the broadcaster.

## JOE THOMAS

(Continued from page 13)

According to the action, Melinda Wilson extended the tour through July 1999 to include dates in Japan, "thereby delaying the recording of the second album." It also alleges that Melinda had contacted an agent and promoter "for the purpose of secretly scheduling a fall [1999] concert tour for Brian."

At the same time she planned the fall tour, Melinda allegedly convinced Thomas to stay in the U.S. and prepare for the album recording sessions.

The action alleges that Thomas subsequently learned that Melinda Wilson directed Wilson/Thomas' accountant to make unauthorized payments from company accounts; "systematically terminated" the company's agents and employees; and "began to malign and defame" Thomas during the Japanese tour.

A Wilson spokeswoman had no comment on the suit.

## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**WHAT'S HAPPEN-'ING'?** How do some bands come up with their names? Hard to say, though some names don't always help a marginal band's cause. Fortunately, the San Francisco-based **Ing** is so good that one can forgive the oh-so-silly moniker.

Lead by the charismatic **Sean Mylett**, the acoustic-pop quartet is earning well-deserved raves for "Liberty," a stellar, self-made CD that conjures up such pleasant, cross-pollinated mental images as **Pink Floyd** collaborating with **R.E.M.** and **Simon & Garfunkel** jamming with the **Smiths**—but with enough fresh, original vibes to keep the band from dissolving into a well of overpowering influences.



ING

The nicely woven harmonies of Mylett and guitarist (and group co-founder) **Mark Smotroff** are a key element of each of the disc's seven fine songs—with bassist **Nick Ulman** and drummer **Chris Brown** providing the skin-tight rhythms needed to keep the material from wallowing in folk-induced dross. The lads gather to make contagious cuts like "Confusion" and "Drop" cook with radio-friendly grease.

Clearly, we're not alone in this assessment, given the attention of such tastemaking local college radio stations as **KUSF** and **KALX**. More recently, leading San Francisco commercial rock outlet **KFOG** has picked the cheeky track "Lux Radio" (which playfully debunks the allure of phone sex) to be included in its indie music program, "Local Anesthetic." Needless to say, several major labels have wisely started to sniff around the band.

For more information, call 415-332-0718.

**SUNSHINE RHYMES:** With his smooth single "Sunshine State," newcomer **Mike West** is aiming to make the Florida hip-hop scene famous for more than **Luther Campbell** and bass music.

The jam is lifted from the Fort Lauderdale-based rapper's self-made album, "They Never Knew," and it's rife with clever wordplay and a delivery that's, by turns, chilled and aggressive. West's flow is complemented by a languid (and uncredited) diva vamp at the chorus. It's a vital ingredient that gives the easy-paced cut its radio allure.



WEST

When West isn't crafting his own material, he's writing and producing for several other up-and-comers. Among the strongest of his outside efforts is "Armagetin'" by the Los Angeles-based **Young Strivers**. West contributes a guest rap to that jam, which is starting to get some West Coast underground club attention.

While he shops his CD for distribution, West is doing a series of opening dates throughout the U.S. with Luke Records act **No Good But So Good**.

For further details, contact **Big Fro** at 305-532-7696, ext. 17.

**NEIL DOWN:** As the melodrama of '80s-styled Anglo-pop continues to intrigue listeners and A&R execs, this is the perfect time for nostalgic novices like **Neil** to be plying their wares.

Throughout his eponymous self-titled disc, the videogenic native of Richmond, Va., proudly wears the influence of **Depeche Mode** tunesmith **Martin Gore** and **Joy Division** on his sleeve. He warbles with a sweet, melancholy tone amid arrangements swathed in gothic synths and thumpy dance beats. With dark tunes like "What You Do To Me (Jealousy)" and "Obsessed (Maybe I'm)," this album is clearly not the soundtrack to a sunny afternoon, but it is certainly fodder for a cathartic twirl on the dancefloor. Neil briefly lightens up for a camp cover of



**Nancy Sinatra's** "These Boots Are Made For Walkin'," romping through the electronic-framed track with a playful ease occasionally reminiscent of **Erasure** front man **Andy Bell**. Definitely a budding talent worth monitoring.

For additional information, call 804-741-0315.

311

(Continued from page 20)

During our time off, I started to reconnect with the whole reason why we started playing music in the first place. I started answering all the fan mail that came addressed to me personally. It's an immense responsibility, but it kept me focused. We retooled our [official] Web site [www.311music.com], which has been great in connecting us with our fans."

Capricorn's **Bone** describes 311's core demographic as 15- to 25-year-olds. "We're going to use the band's Web site to market the album and tour. But we also expect 90% of album sales to be through the brick-and-mortar retail accounts."

"The new 311 album should sell at least as well as 'Transistor' did," says Dave Mendez, music buyer for Tower Records' Westwood location in Los Angeles. "The band has a commercial sound that goes well with what young people are buying right now."

A videoclip for "Come Original" will be serviced to TV and video outlets. 311 is planning to get reacquainted with fans on a North American tour of clubs and small theaters, beginning Sept. 20 in Nashville. The band will also play radio station festival shows.

311 is booked by Variety Artists International for North America, Australia, and Japan. The band is booked by Primary Talent International for all other territories.

"We're starting in clubs because we want to get back to the excitement and intimacy of playing smaller places," says Hexum. "Next summer, we'll go back to outdoor sheds and maybe put together a package tour. We're going to tour through the year 2000 and probably go into the studio again in 2001."

And how does Hexum describe 311's audience? "People tend to relate to others who come from similar backgrounds. So we get a lot of suburban kids, and it's pretty evenly split between males and females. I wouldn't want to be a total testosterone band or a superficial pop band."

311's songs are published by Hydroponic Music (BMI). The band is managed by Adam Raspler Management.

Although 311 has had more consistent commercial success than most other rock acts that have emerged in the '90s, Hexum admits that the band still has goals it would like to attain. "I'd like to see us have a really successful overseas tour. Japan, Australia, and Germany have been the most receptive to us overseas, but other countries have been harder for us to win over. I'm not worried, though. I think things will happen at their own pace."

As for the future, Hexum says, "I see the new millennium as a time where people are either going to go forward or get confused. I just want 311 to be there to represent the positive vibes."

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While attending the CMJ Music Festival this month in New York, make sure to stop by the Billboard Talent Net booth, number 060. Receive a demo of the site and learn more about how BTN can help you find unsigned acts and deal opportunities, discover exciting new artists and music and build an audience. You can also sign up to become a member or just stop by to say hello to staff.

### Top 10 Favorite Artist Picks

August 27, 1999

#### The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	The Mighty Sleepwalkers	Pop, Acoustic	1
2	Kill Hannah	Alternative, Gothic	1
3	The Caine	Pop, Alternative	1
4	Sinboy	Electronic, Techno	1
5	Nomenclatura	Electronic, Pop	1
6	Groovenics	Hardcore, Punk	3
7	Rapture	Contemporary, Gospel	2
8	Pat McGee Band	Rock, Acoustic	23
9	Midsummer	Rock, Alternative	1
10	Leonard Moss, Jr.	R'n B, Pop	3

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

### Radio BTN Favorite Song Requests

August 27, 1999

#### The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Clearview, Swim	Alternative, Rock	4
2	On This Day, Rapture	Contemporary, Gospel	1
3	She's A Freak, Groovenics	Hardcore, Punk	3
4	Love Of My Life, Leonard Moss, Jr.	R'n B, Pop	7
5	Somewhere Johnny, Scott Howard	Pop, Rock	10
6	Last Confession, Crown Jewels	Rock, Pop	7
7	On And On, Donna De Lory	Pop, A Cappella	8
8	Lost All Control, Clay	Alternative, Rock	14
9	Undertow, Liquid Vinyl	Rock	5
10	Take Me Away, Brilliant Trees	Pop	19

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

### New Talent Spotlight

#### The Most Outstanding And Available Acts On BTN

#### JILL SOBULE

Jill Sobule's fresh off her recent major label release "Happy Town," her second album for Lava/Atlantic. The follow-up to "I Kissed A Girl," the MTV "Buzz Bin" single from her "Jill Sobule" album, her new demos continue to combine looped beats, recorded drum tracks, melodic guitar and a conceptual, unrestrained discussion of the modern pursuit of love and happiness. Most recently, Jill has been heard on soundtrack albums to *Harriet The Spy* (with her "The Secretive Life" track being seen on VH1 and MTV), *The Truth About Cats & Dogs* ("Where Do I Begin") and *Grace Of My Heart* ("Truth Is You Lie").



Genre: Pop, Rock From: New York, NY Deals sought: Any

For further artist details log on to [www.billboardtalentnet.com/jillsobule](http://www.billboardtalentnet.com/jillsobule)

For details about these and other up and coming artists visit our website at [www.billboardtalentnet.com](http://www.billboardtalentnet.com)

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	24	<b>TRAIN</b>	AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	<b>NO. 1</b> TRAIN
2	14	21	<b>STAIN D</b>	FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
3	2	14	<b>TAL BACHMAN</b>	COLUMBIA 67956/CRG (10.98 EQ/16.98)	TAL BACHMAN
4	5	10	<b>SLIPKNOT</b>	I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
5	4	20	<b>OLEANDER</b>	REPUBLIC 53242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
6	3	14	<b>MOBY</b>	V2 27049* (16.98 CD)	PLAY
7	<b>NEW</b>		<b>VITAMIN C</b>	ELEKTRA 62406/EEG (10.98/16.98)	VITAMIN C
8	8	13	<b>IBRAHIM FERRER</b>	WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
9	7	2	<b>P.O.D.</b>	ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
10	6	2	<b>JIMMIE'S CHICKEN SHACK</b>	ROCKET/ISLAND 546382/IDJMG (11.98/16.98)	BRING YOUR OWN STEREO
11	16	6	<b>BOYZONE</b>	RAVENOUS/MERCURY 559171/IDJMG (10.98/16.98)	WHERE WE BELONG
12	15	22	<b>STATIC-X</b>	WARNER BROS. 47271 (7.98/11.98)	WISCONSIN DEATH TRIP
13	9	5	<b>G. LOVE &amp; SPECIAL SAUCE</b>	OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98)	PHILADELPHONIC
14	11	2	<b>THE HIGH &amp; MIGHTY</b>	EASTERN CONFERENCE/RAWKUS 50121*/PRIORITY (10.98/16.98)	HOME FIELD ADVANTAGE
15	10	13	<b>JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN</b>	MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
16	<b>NEW</b>		<b>WINANS PHASE2</b>	MYRRH/WORD 69881/EPIC (10.98 EQ/16.98)	WE GOT NEXT
17	17	11	<b>SYSTEM OF A DOWN</b>	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN
18	13	23	<b>LO FIDELITY ALLSTARS</b>	SKINT/SUB POP 69654/CRG (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
19	18	16	<b>CHELY WRIGHT</b>	MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
20	12	4	<b>SHERRIE AUSTIN</b>	ARISTA NASHVILLE 18881 (10.98/16.98)	LOVE IN THE REAL WORLD
21	<b>NEW</b>		<b>YUNGSTAR</b>	STRAIGHT PROFIT 0012/DEF SOUF (11.98/16.98)	THROWED YUNG PLAYA
22	<b>NEW</b>		<b>LOS HURACANES DEL NORTE</b>	FONOVISA 0766 (7.98/11.98)	NORTENO 2000
23	23	26	<b>SONICFLOOD</b>	GOTEE 2802 (15.98 CD)	SONICFLOOD
24	19	22	<b>MONTGOMERY GENTRY</b>	COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
25	39	18	<b>CHRIS RICE</b>	ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES

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	22	5	<b>BASEMENT JAXX</b>	XL/ASTRALWERKS 6270*/CAROLINE (13.98/16.98)	REMEDY
27	33	12	<b>OUT OF EDEN</b>	GOTEE 2806 (10.98/15.98)	NO TURNING BACK
28	27	4	<b>KOTTONMOUTH KINGS</b>	SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)	ROYAL HIGHNESS
29	38	20	<b>PASTOR TROY</b>	MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR
30	28	22	<b>T.D. JAKES</b>	ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)	SACRED LOVE SONGS
31	<b>NEW</b>		<b>SWITCHFOOT</b>	RE:THINK 51688/SPARROW (15.98 CD)	NEW WAY TO BE HUMAN
32	42	8	<b>RAZE</b>	FOREFRONT 25210 (15.98 CD)	POWER
33	<b>NEW</b>		<b>SELAH</b>	CURB 77938 (10.98/16.98)	BE STILL MY SOUL
34	24	4	<b>ASLEEP AT THE WHEEL</b>	DREAMWORKS (NASHVILLE) 50117/INTERSCOPE (10.98/16.98)	RIDE WITH BOB
35	30	9	<b>DIDO</b>	ARISTA 19025 (10.98/16.98)	NO ANGEL
36	29	50	<b>SHAKIRA</b>	SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
37	20	2	<b>MICHAEL PETERSON</b>	REPRISE (NASHVILLE) 47353/WRN (10.98/16.98)	BEING HUMAN
38	48	5	<b>BRAD PAISLEY</b>	ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
39	25	8	<b>LIL' KEKE</b>	JAMDOWN 1011 (10.98/15.98)	IT WAS ALL A DREAM
40	21	10	<b>TRACIE SPENCER</b>	CAPITOL 34287 (10.98/16.98)	TRACIE
41	26	6	<b>INTOCABLE</b>	EMI LATIN 21502 (7.98/12.98)	CONTIGO
42	<b>NEW</b>		<b>CJ MAC</b>	PRIORITY 53533 (10.98/16.98)	PLATINUM GAME
43	32	52	<b>SUSAN TEDESCHI</b>	TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)	JUST WON'T BURN
44	31	24	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b>	EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
45	<b>RE-ENTRY</b>		<b>BILLIE INNOCENT</b>	47492/VIRGIN (11.98/16.98)	HONEY TO THE B
46	45	4	<b>CHAD BROCK</b>	WARNER BROS. (NASHVILLE) 47071/WRN (10.98/16.98)	CHAD BROCK
47	35	14	<b>CHRISTIAN CASTRO</b>	ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
48	<b>NEW</b>		<b>TANTO METRO &amp; DEVONTE</b>	VP/550 MUSIC 63758/EPIC (11.98 EQ/16.98)	EVERYONE FALLS IN LOVE
49	<b>RE-ENTRY</b>		<b>EDNITA NAZARIO</b>	EMI LATIN 59935 (8.98/14.98)	CORAZON
50	<b>RE-ENTRY</b>		<b>DELIRIOUS?</b>	FURIOUS?/SPARROW 51677/VIRGIN (11.98/16.98)	MEZZAMORPHIS

## POPULAR UPRISINGS

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

**PREACHERS SPREAD THE WORD:** British modern rock band **Manic Street Preachers**, formed in 1988, have been a best-selling international act, a darling of music critics, and the winner



**Livin' Large.** Southern California has become the unofficial center of ska-influenced party music, and the area's latest offering is L.A.-based band the Hippos. The group has been touring behind its latest album, "Heads Are Gonna Roll" (Interscope Records). The Hippos had a stint on this year's Vans Warped tour and have done shows with acts like Blink 182 and MxPx. The next leg of the Hippos' tour is expected to begin by the end of this month.

of numerous awards. But for some reason, none of the band's albums have cracked The Billboard 200 or the Heatseekers chart. Why has

commercial success in the U.S. been so elusive for this band?

Manic Street Preachers lead singer/guitarist **James Dean Bradfield** says, "We've only done two tours of America, and American audiences seem very cynical of anything that comes from Europe that's led by the press."

The band—whose other members are bass guitarist **Nicky Wire** and drummer **Sean Moore**—is currently touring the U.S. in support of its Virgin Records album, "This Is My Truth Tell Me Yours." The album has already been a massive hit in England, reaching No. 1 on the charts there and being named best British album at the 1999 Brit Awards (the U.K. equivalent of the Grammys). Manic Street Preachers also won the 1999 Brit Award for best British band.

Experiencing such heights in popularity is bittersweet for Manic Street Preachers, considering the group went through the trauma of losing guitarist **Richey James**, who disappeared on the eve of the band's 1995 U.S. tour and who



**Earth Angel.** Roma Downey is best known as a star on the hit CBS-TV series "Touched By An Angel." Downey's album, "Healing Angel" (released Tuesday [14] on BMG Classics), is an inspirational-music collection, featuring Downey's spoken-word performances, with music and lyrics by Phil Coulter.

is still missing today. (James is presumed by many to be deceased.)

Bradfield admits that the band's first U.S. tour "was a disaster. We were an arrogant, young band straight off the cover of [British music magazine] NME. Some nights we were much more interested in the way we looked than the way we sounded. We made ourselves very unpalatable, and we've never had a good relationship with Sony in America."

With a new U.S. record deal and a new tour, Bradfield says, "I don't have expectations for the tour. It's almost as if we're starting over, which is strangely liberating."

**COUNTRY DEBUT: Mullins-Black** is a country trio consisting of **Angel Mullins**, **Leeann Mullins**, and **Craig Black**. Formed in Dayton, Ohio, the trio will have a self-titled album released Sept. 28 on Atlantic Nashville. The first single from the album is "You Didn't Did Ya," which according to Billboard sister publication Country Airplay Monitor has been

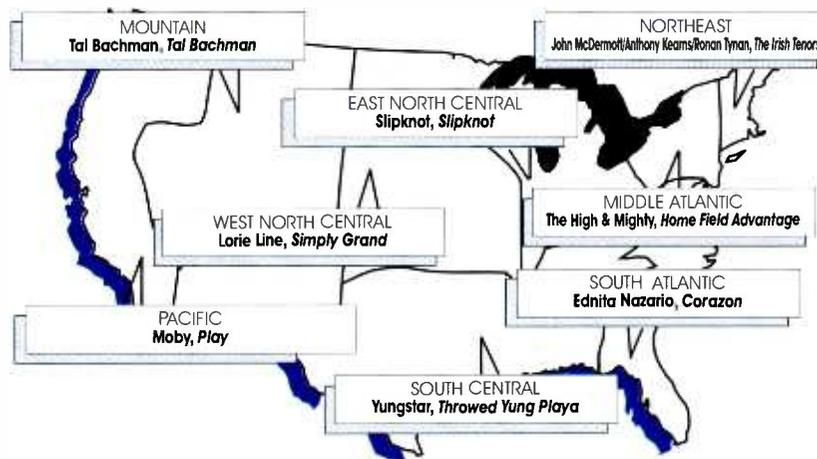
gaining airplay. Mullins-Black has been performing at various events sponsored by country stations, including WHOK Columbus, Ohio, and



**Frame of Mind.** The Frames, a modern rock band based in Dublin, self-produced much of their latest album, "Dance The Devil" (ZTT/Universal Records). "I didn't want this album to sound compromised," says lead vocalist/guitarist Glen Hansard. "A sense of humor is so rare in rock these days, but we discovered a sense of humor on this record." The band is on a U.S. tour this month, with dates that include Sept. 25 and Oct. 12 in New York; Sept. 30 in Cleveland; and Oct. 7 in Chicago.

KFRG San Bernardino, Calif. The group was also interviewed on syndicated radio show "Nashville Nights." Mullins-Black will perform Oct. 3 in Cincinnati.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Lorie Line <i>Simply Grand</i>	1. The High & Mighty <i>Home Field Advantage</i>
2. Slipknot <i>Slipknot</i>	2. Train <i>Train</i>
3. P.O.D. <i>The Fundamental Elements Of Southtown</i>	3. Arsonists As The World Burns
4. Static-X <i>Wisconsin Death Trip</i>	4. Vitamin C <i>Vitamin C</i>
5. Staind <i>Dysfunction</i>	5. Ibrahim Ferrer <i>Buena Vista Social Club Presents Ibrahim Ferrer</i>
6. Oleander <i>February Son</i>	6. Moby <i>Play</i>
7. Chely Wright <i>Single White Female</i>	7. John McDermott/Anthony Kearns/Ronan Tynan <i>The Irish Tenors</i>
8. Sherrie Austin <i>Love In The Real World</i>	8. Staind <i>Dysfunction</i>
9. Tal Bachman <i>Tal Bachman</i>	9. G. Love & Special Sauce <i>Philadelphonic</i>
10. Montgomery Gentry <i>Tattoos &amp; Scars</i>	10. Tal Bachman <i>Tal Bachman</i>

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ★ PERE UBU

##### Apocalypse Now

PRODUCER: Pere Ubu

Thirsty Ear 57074

Sometimes the best records drop completely unexpectedly. Recorded in 1991, this mostly acoustic Chicago show by new wave pioneers Pere Ubu is a small masterpiece of spontaneous rock. Listen to any one of these witty, wigged-out songs, and you'll hear more invention than most current bands put into whole albums. "My Theory Of Spontaneous Simultude" slinks with sophisticated hilarity, while the classic "Non-Alignment Pact" simply rocks. "Worlds In Collision" and "We Have The Technology" are further examples of Pere Ubu's skewed pop genius. Let's hope there is more where this came from.

#### VITAMIN C

PRODUCERS: Josh Deutsch, Garry Hughes, others

Elektra 62406

Former singer of New York guitar-rock group Eve's Plum, Colleen Fitzpatrick ventures out on her own as the front woman for this eclectic outfit, which juggles rock, electronica, disco, pop, hip-hop, dancehall, and other styles. Highlights include the catchy opener, "Smile," punctuated by Lady Saw's toasting; the sassy "Me Myself And I"; the electrically charged "Not That Kind Of Girl," which brings to mind a morphing of Deee-Lite, My Life With The Thrill Kill Kult, and Lippis Inc.; the sweetly subversive "Girls Against Boys"; acoustic rock ballad "Unhappy Anniversary"; and a propulsive cover of Split Enz's breakthrough hit, "I Got You." A rock album from an assertive, image-conscious singer with possibilities at mainstream and cutting-edge formats and crossover potential at adventurous pop outlets.

#### JACK KEROUAC

##### Reads On The Road

PRODUCERS: Jim Samps, Lee Ranaldo

Rykodisc 10474

#### LAWRENCE FERLINGHETTI

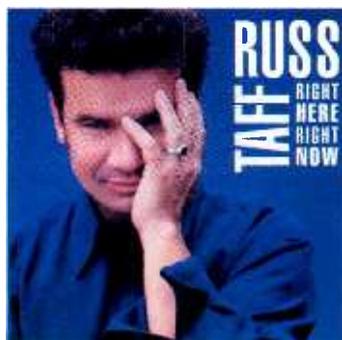
##### A Coney Island Of The Mind

PRODUCER: Jim Samps

Rykodisc 10408

These two titles in Rykodisc's "Voice" series illustrate the happy marriage that can occur when archival recordings fall into the right hands. Recently unearthed acetates of Jack Kerouac reading his own Beat classic "On The Road" and other material were used by the likes of John Medeski, David Amram, and Victor Juris to create sonic poems that resonate with gravity and intensity. The Kerouac disc also includes the author's renditions of such tunes as "Come Rain Or Come Shine," "Leavin' Town," and "When A Woman Loves A Man," plus a previously unpublished vignette titled "Washington D.C. Blues." The disc closes with an interpretation of "On The Road" by Tom Waits with Primus. The Ferlinghetti title is a new recording of the author's reading of the titular poem, a seminal Beat work that holds up remarkably well two generations later. It is supported by a jazzy score written by Morphine saxophonist Dana Colley and performed by Colley with an assortment of like-minded players. Ferlinghetti brings his trademark wit and humor to the proceedings and at times sounds as if he's interacting with the score (although both were created separately). In addition to "Coney Island," the CD includes the poems "I Am Waiting," "Autobiography," "Dog," "Christ

### SPOTLIGHT



#### RUSS TAFF

##### Right Here, Right Now

PRODUCERS: Russ Taff, James Hollihan Jr.

Benson 84418-2365

Rarely has an album featured songs that are more poignantly vulnerable and emotionally cathartic than this new release from Russ Taff. After a detour into the Christian fold with his 1995 Reprise album, "Winds Of Change," the Grammy-winning Taff returns to the Christian fold with this collection, most co-written with his wife, Tori, and Marcus Hummon (Tim McGraw's "One Of These Days," Alabama's "Cheap Seats"). At the core of the album are three riveting songs—"Things Will Be Different," "Cry For Mercy," and "Long Hard Road"—drawn from Taff's tumultuous relationship with his father, a Pentecostal preacher who died recently. In "Long Hard Road," Taff bares his soul with heart-wrenching lyrics and a kind of musical balm. But lest anyone perceive this as a somber outing, it's not. There are several foot-stomping, soul-shaking numbers, such as "Somebody's Coming," "Lazarus," and the title cut, that pay joyous homage to Taff's Pentecostal roots. Taff's voice is full of emotional firepower. When he unleashes it full-throttle, he's unparalleled, but he also has the subtlety and restraint to simmer down to a whisper and deliver more raw emotion in one line than most artists do in an entire album. A landmark project in a career already studied by highlights.

Climbed Down," and "#11 From 'Pictures Of The Gone World,'" also with Colley's music. A flashback to the Beat era by artists who inhabit its spirit.

#### JAMES DARREN

##### This One's From The Heart

PRODUCER: John Burk

Concord 4868

Yes, one of the early mainstream rock-'n'-roll successes is back on the vocal-session scene with swingin' renditions—backed by a reliable swing orchestra—of chestnuts, most of which are indelibly

### SPOTLIGHT



#### WYNTON MARSALIS

##### Mr. Jelly Lord—Standard Time Vol. 6

PRODUCER: Steve Epstein

Columbia/Sony Classical 69872

Who better than Wynton Marsalis to lead a yearlong interpretive survey of this century's jazz masterpieces, along with an ambitious program of original recordings that reflect on a broad range of classical and popular music? The trumpet player, composer, educator, bandleader, and musical ambassador is as well steeped in these genres as any other musician, musicologist, or scholar. The series, titled "Swinging Into The 21st Century," features a wide palette of releases, including Thelonious Monk- and Stravinsky-inspired titles, plus Marsalis originals ranging from film music to live recordings to a modern ballet suite. But the highlight is "Vol. 6," a heartfelt and enlightened tribute to jazz pioneer Jelly Roll Morton. It features Marsalis leading a band that includes pianist Eric Lewis, drummer Herlin Ray, and bassist Reginald Veal, with guest appearances from pianists Danilo Perez, Harry Connick Jr., and Eric Reed. A recording that possesses a rare combination of state-of-the-art sound quality and soul, "Mr. Jelly Lord" closes with a version of "Tom Cat Blues" recorded using an early Edison cylinder device. A wonderful album that showcases Morton's groundbreaking music and Marsalis' unique gift for bringing it to light.

linked to a master vocalist by the name of Sinatra. Actually, James Darren is sort of acting out a role he's had on the "Star Trek" series—an interactive crooning hologram named Vic Fontaine. That aside, Darren is full of red-blooded, hip vocalizing that is as surprising as it is satisfying.

#### TOM MICHAEL

##### Sailing On

PRODUCER: Tom Michael

BeMe Music 002

Michael has one of those contemporary cabaret voices that is tailor-made to travel far and wide in the world of adult pop.

### SPOTLIGHT



#### CINDY BULLENS

##### Somewhere Between Heaven And Earth

PRODUCERS: Cindy Bullens, Rodney Crowell, Tony Berg, J. Steven Soles

Blue Lobster/Artemis 1012

Singer/songwriter Cindy Bullens, who received a Grammy nomination for her 1979 debut single, "Survivor," is back on the scene with an album of touching, uplifting songs dedicated to the memory of her late daughter, Jessie, who succumbed to cancer. Despite the specific subject matter, "Somewhere Between Heaven And Earth" offers universal insights amid musical backdrops that range from tender, acoustic ballads to full-out rockers. Many of Bullens' friends make guest appearances, including Bonnie Raitt, Lucinda Williams, Rodney Crowell, Beth Nielsen Chapman, Bill Lloyd, and Bryan Adams. Highlights include the soaring opener, "A Better Place"; the title cut, featuring harmonies by Adams; the lithe, catchy "I Gotta Believe In Something," featuring Raitt; and the lovely, midtempo "Better Than I've Ever Been," which serves as the album's triple-A-driven first single. This is the debut release of industry veteran Danny Goldberg's New York-based Artemis Records label.

Whether essaying pop gems of the distant past—even to the point of addressing the tricky likes of "Take Five" (with lyrics)—or turning to Tom Andersen, John Mason Brown, Alan Menken, Eric Carmen, or Burt Bacharach and Hal David, Michael, a Chicago cabaret favorite, is comfortable with all comers. The instrumental backdrop is modest but loaded with meaningful sounds of support. Beckie Menzie, a vocalist/pianist, has a few turns with Michael and is particularly well-met by him on Brown's "I'd Give It All For You." A sturdy addition to the cabaret bins. Contact: 312-988-9222.

### LATIN

#### ▶ LUIS MIGUEL

##### Amarte Es Un Placer

PRODUCER: Luis Miguel

WEA Latina 29288

During the 1990s, this superstar vocalist from Mexico's releases have basically alternated between collections of revamped classic Latino love songs via his wildly popular "Romance" sets and less successful—critically and commercially—rhythmic pop/ballad packages similar in sound to "Amarte Es Un Placer." Indeed, "Sol, Arena Y Mar," the top 10 leadoff single on "Amarte," again finds this big-voiced baritone in desperate search of creative direction; this vapid, uptempo number about a downtrodden affair features weary arrangements and uninspired musicianship performed by the same cadre of Los Angeles-based U.S. session players Luis Miguel has often employed in the past. "Soy Yo" and "Dormir Contigo," a pair of moving romantic ballads by Armando Manzanero, who has penned

classics for Miguel before, may help keep this CD near the upper echelons of Billboard's Latin charts. But as his contemporaries Ricky Martin and Enrique Iglesias score English-language hits, it clearly is time for Luis Miguel to kick-start a stalled Latino career, team with girlfriend Mariah Carey, and hop on the E-train with her seasoned producer pals, who could channel his capacious talent toward loftier artistic plateaus—and reach a larger base of music fans.

### COUNTRY

#### DOUG STONE

##### Make Up In Love

PRODUCERS: Wally Wilson, Doug Stone

Atlantic 83206

Doug Stone is a veteran country hitmaker who has been absent from the active country scene for years due to serious heart trouble. That's ironic, given the fact that he's one of the better interpreters of seriously sad heart songs in country, going back to his biggest hit, "I'd Be Better Off (In A Pine Box)." Now, he's back with his first studio album in seven years. "Make Up In Love" finds him in fine voice again, delivering a collection of substantial, if not spectacular, songs. Stone's warm baritone lends itself well to the title cut (which is the first single) and ballads such as "Oh Moon," "Not Me," and "The Heart Holds On," a duet with Leslie Satcher. There's nothing as lachrymose here as "Pine Box," but "A Room Without A View" (which Stone co-wrote with Gary Burr) comes within distance.

### R & B

#### WILSON PICKETT

##### It's Harder Now

PRODUCER: Jon Tiven

Bullseye Blues & Jazz 9625

The one and only "wicked" Wilson Pickett is back with his first new studio album in 12 years. Connoisseurs of the R&B stalwart's raw, impassioned soul will find that the artist's vocal prowess is still a draw, while new converts will get an idea of what the hoopla was about when Pickett first let loose on such classics as "In The Midnight Hour" and "Land Of 1,000 Dances." Pickett co-wrote five cuts on this 11-track outing, including the sexy-toned "What's Under That Dress" and the down-home romp "Stomp." He turns in his most powerful performances on the title track and the aptly named ode to fellow musical pioneers "Soul Survivor"—proving that the Pickett fervor still burns bright.

### GOSPEL

#### CANTON SPIRITUALS

##### The Live Experience 1999

PRODUCERS: Harvey Watkins Jr., Cornelius D. Watkins,

Victor Allen Sr.

Verity 43135

Having birthed R&B, soul, and a whopping dose of early rock-'n'-roll, gospel quartet music refuses to die, and with earth-shaking, spine-tingling acts and projects like this, that's no surprise. Fortyish lead man Harvey Watkins Jr. inherited the Canton mantle from his founding-member father. Now an aggregation with some members in their mid-20s, the Cantons are as familiar with Jimi Hendrix and the Isley Brothers as the Dixie Hummingbirds and Mighty Clouds Of Joy. Relying entirely on the time-tested lineup of bass, drums, electric guitar, and keyboards, overlaid with otherworldly harmonies and lead vocals, the Cantons give gospel radio a treasure chest of hits to draw on. But this is not narrow, niche material or a dusty historical relic. This is timeless artistry and the most honest, spellbinding, shake-you-to-your-very-soul music being recorded today.

## ALBUMS:

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit.

MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Reviews & Previews

## SINGLES

EDITED BY CHUCK TAYLOR

### POP

#### ► JENNIFER LOPEZ *Waiting For Tonight* (4:05)

PRODUCER: Ric Wake  
WRITERS: M. Christiansen, M. Garvin, P. Temple  
PUBLISHER: not listed  
REMIXERS: Hex Hector, Pablo Flores  
Work 42761 (CD promo)

It's not the easiest task to follow up a No. 1 debut single—e.g., “If You Want My Love”—and keep the momentum going, but Jennifer Lopez should be worry-free with this hook-heavy dance frolic. The song represents a change in direction from her previous Latin-kissed, sexually charged R&B romp. Instead, it is much more youthful and has club action written across it as much as it does top 40; in fact, it will be interesting to see if R&B radio is even enticed by this track. All that aside, listeners will take delight in “Waiting For Tonight,” which strongly bears the pop leanings of producer Ric Wake and the beat savvy of writer Maria Christiansen of club act Third Party. (It's co-written by Michael Garvin and Phil Temple.) Truth be told, Lopez's vocal here is a whole lot better than that of the anemic-sounding “If You Want My Love,” while both the verses and chorus are an easy sell: One listen and you're hooked like a hungry fish. Dance mixes on the way from Hex Hector and Pablo Flores will only endear this track more to the club community, though it remains a sad statement that programmers only seem to embrace dance tracks by pop artists instead of reaching into the robust dance community's roster. In any case, expect this frothy track to head straight for the upper reaches of the chart.

#### ► ROBBIE WILLIAMS *Angels* (3:58)

PRODUCERS: Guy Chambers, Steve Power  
WRITERS: R. Williams, G. Chambers  
PUBLISHER: EMI Blackwood/BMG, BMI  
Capitol 13820 (CD promo)  
Robbie Williams' previous single, “Millennium,” was a stellar U.S. debut for the former Take That member, and programmers should be spanked for letting the elegant track slip through the cracks. Consider “Angels” your make-up test. Again, Williams raises the top 40 bar here, with a sweet ballad that never gets sappy. Production is first-rate, the lyric—written by Williams—is thoughtful and ear-grabbing, and his smoky, crisp vocal is a sheer delight. All that and a chorus to kill for. If mainstream and adult top 40 and AC programmers can't see this one to the airwaves, they should go open a hardware store. An easy ace from the should-be-smash album “The Ego Has Landed.”

#### ★ SHERYL CROW *The Difficult Kind* (4:25)

PRODUCER: Sheryl Crow  
WRITER: S. Crow  
PUBLISHERS: Warner-Tamerlane/Old Crow, BMI  
A&M 6668 (CD promo)  
Mainstream radio interest in Sheryl Crow has been inexplicably waning lately, particularly after her previous single, “Sweet Child O' Mine” (which, granted, was well-executed but perhaps poorly chosen). With this, the third single from her platinum “The Globe Sessions,” she presents a moody, downtempo guitar crawl that may remind some of her celestial “Home.” This is indeed vintage Crow, a self-penned, self-produced anthem about the toll that hard loving has taken on her, with both a lyric and hook that sell like puppies in a store window. Still, because it's a while for the song to kick into gear, it will require innovative adult top 40 and modern adult programmers to give this song the initial spins it deserves to catch in the minds of listeners. Pity, really, as Crow remains one of the more vital female rockers we can

count on for quality material. At the very least, consumers who haven't done so should march right out and pick up a copy of her album, which offers a world of riches.

#### SHAGGY *Hope* (3:28)

PRODUCER: Robert Livingston  
WRITERS: O. Burrell, R. Ducent, B. Thompson, R. Livingston  
PUBLISHER: not listed  
MCA 4405 (CD promo)

Shaggy is less “Boombastic” on this low-key cut from the “For Love Of The Game” soundtrack. He's still bringing reggae rhythms to the top 40 crowd, but on this R&B-infused number he riffs on family values, not libido. Largely thanks to the Fugees' Lauryn Hill and Wyclef Jean, funkier island drumbeats now sell—and this song has a pleasing groove and singable chorus. But Shaggy's monotone vocals, with a rah-rah “it's hope that keeps me holding on” lyric, take too long to peak. By the time the artist gets to the good stuff—a Peter Tosh-esque reggae rant with feeling and variable dynamics—we're already bored by the thin production and played-out lyrics. Still, reggae-lite is due for a hit, and depending on the label push, Shaggy could be in the right place at the right time. AC radio should take note too.

### R & B

#### ► DESTINY'S CHILD *Bug-A-Boo* (timing not listed)

PRODUCER: Kevin “She'kspere” Briggs  
WRITERS: K. Briggs, Kand'i-B., B. Knowles, L. Luckett, L. Roberson, K. Rowland  
PUBLISHERS: Shak'em Down Music/Hitco Music, BMI; Kandacy Music/Air Control Music/EMI April Music/Beyoncé Music/LeToya Music/ LaTavia Music/Kelendria Music, ASCAP

Columbia 69870 (album track)  
Just as TLC did with “No Scrubs,” Destiny's Child has hit a nerve with the female audience with songs about triflin' men. “Bug-A-Boo,” the follow-up to the smash single “Bills, Bills, Bills” from their sophomore project, “The Writing's On The Wall,” shows that the group isn't bothered just by men who use their car and cell phone without contributing any financial support but also by those who are constantly in their face and over-attentive. The song also demonstrates that the group is more than just a passing track act. As a matter of fact, the album is chock-full of uptempo, mix-show friendly tracks and saucy ballads about relationship themes. With songs titled “Confessions,” “Temptation,” and “Now That She's Gone,” we hear that it's not only the men who contemplate cheating. With its high-energy track and catchy hook, “Bug-A-Boo” will undoubtedly move the war between the sexes to the next level. And like “No Scrubs” and “Bills” before it, the song is prime for an answer record from some young, trying-to-break, new artist, tired of all the male-bashing in songs these days.

#### ► MONTELL JORDAN *Get It On Tonite* (3:34)

PRODUCERS: Sergio “PLX” Moore, Brian “Li Bee” Palmer  
WRITERS: M. Jordan, B. Palmer, S. Moore, D. Benbow, A. Wilson, J. Evers, J. Korduletsch  
PUBLISHER: not listed  
Def Soul 368 (CD promo)

The title of this first track from Jordan's upcoming Oct. 26 release makes clear just what's on the artist's mind—though with the added twist of seeing in another woman on the dancefloor what he can no longer find in his current girlfriend. Jordan delivers via another dance-oriented groove that blends the same sort of sensuality we've heard on previous hits “When You Get Home” and “Let's Ride.” Production on this track is particularly attention-grabbing, with a funky rhythm track that sheds today's bevy of well-trod formulaic instrumental-backdrop elements for a slick, somewhat retro guitar-licked base. For all of Jordan's creativity, it's curious that he remains an unsung hero in the R&B community. In addition to co-penned and producing Deborah Cox's plat-

inum No. 1 R&B single “Nobody's Supposed To Be Here,” he's copped three platinum singles and five gold singles himself. It's time to up the commitment to this artist's profile, and this song should be just the trick to raise that ante. (PS.: The instrumental track on the CD promo is awfully good listening too; it stands on its own and would be ideal for radio music beds.) Good stuff.

### COUNTRY

#### ► REBA MCENTIRE *What Do You Say* (3:28)

PRODUCERS: Reba McEntire, David Malloy  
WRITERS: M. Dulaney, N. Thrasher  
PUBLISHERS: Michael Dulaney Music/Dulaney House Music/Ensign Music, BMI; Major Bob Music Co., ASCAP  
MCA 72104 (CD promo)

McEntire's latest offering is one of her strongest singles in the last few years. The lyric is a poignant blend of social conscience and heart-in-the-throat emotion that will connect immediately with listeners. Penned by Neil Thrasher and Michael Dulaney, the song delivers three scenarios—a youngster inquiring about the X's he sees across an adult bookstore while staring out the window at a red light, a young girl getting drunk at a party and calling Mom for help, and an elderly woman ready to give up on life and wanting to “go home.” The song captures the emotional helplessness that accompanies these moments. McEntire turns in an excellent performance—devoid of vocal acrobatics, just teeming with earnest emotion that will give the listener goose bumps (especially with the break in her voice on the heart-tugging third verse). All in all, a fine outing from one of the format's enduring talents.

#### ► TRACE ADKINS *Don't Lie* (3:57)

PRODUCER: Paul Worley  
WRITERS: C. Biggers, F. Rogers  
PUBLISHERS: EMI April Music/Sea Gayle Music, ASCAP  
Capitol 7087 (CD promo)

This is the first single from Adkins' upcoming Capitol album, “More,” and if the rest of the disc is anything like this plaintive, haunting power ballad, then fans will definitely be clamoring for “More.” From the rumbling depth of emotion in Adkins' big, resonant baritone to the way the production builds from a stark, heartbreaking, lean first verse into an emotional crescendo, this is a study in country music at its best. The lyric about a woman adding insult to injury by pretending that she's sorry it's over pushes all the right buttons to make “Don't Lie” a quintessential cry-in-your-beer song. Country radio programmers who've been looking for new music from Adkins will likely be raising a glass to toast this admirable offering.

### NEW & NOTEWORTHY

#### RENO *I Think I Know* (3:28)

PRODUCER: Mark “Turly” Evans  
WRITERS: K. Cook, T. Wade  
PUBLISHERS: EMI Music/Writer's Group Music, BMI  
Curb Records 1528 (CD promo)

With its first single, guitar-driven pop outfit Reno splashes enough hooks across this three-and-a-half minute spree to keep the airwaves peppy for hours. Positioned somewhere between No Doubt and 10,000 Maniacs, this snit song about hanging on to love when it's right was written by lead singer Katie Cook—the daughter of Roger Cook—and guitarist Tony Wade, who, with drummer Tony Cook, make up this nouveau-groovy band. The chorus of “I Think I Know” is pure pleasure, as irresistible as a second piece of chocolate. Hopefully, Curb Records has set up its burgeoning pop department with the publicity pull to get this one heard by mainstream and adult top 40 programmers, who will be hard-pressed to come up with any reason not to roll the dice on Reno.

#### ★ KENNY ROGERS *Slow Dance More* (3:04)

PRODUCERS: Kenny Rogers, Brent Maher, Jim McKell  
WRITERS: P. Bunch, D. Johnson  
PUBLISHERS: Pat Price Music/Sydney Erin Music, BMI  
Dreamcatcher Entertainment 004 (CD promo)

With the first single on his Dreamcatcher label, “The Greatest,” Rogers returned to country radio and peaked at No. 26 on Billboard's Hot Country Singles & Tracks chart (see story, page 35). Many programmers found out with “The Greatest” that listeners had missed hearing this veteran hitmaker, and several report the record as one of their most reactive of the summer. This follow-up will be pivotal in determining whether that was an isolated incident or if Rogers is really back. Given a fair shot at radio, it's a fine single that should continue this gambler's winning streak. Rogers has always had a way with philosophical songs that reverberate with home-spun wisdom. Like “The Gambler” and “The Greatest,” this is one of those tunes that will resonate strongly with listeners. The chorus says, “Love your neighbor as yourself/Don't use money to measure wealth/Trust in God, but lock the door/Buy low, sell high, and slow dance more.” It's a terrific song. The production is right on target, and Rogers has never sounded better, so what are programmers waiting for? This should be a hit.

### DANCE

#### EDUARDO XOL WITH KATHLEEN ANTONIA *I'll Be There For You* (6:40)

PRODUCERS: Leo Frappier, Eduardo Xol  
WRITERS: E. Xol, L. Frappier  
PUBLISHER: not listed  
REMIXERS: Bruno Ybarra, M. Steward, Phil B.  
Mythic Music Group 001 (CD5)

Quite frankly, the timing couldn't be better for Latin singer Eduardo Xol (pronounced like “soul”). Like Ricky Martin and Enrique Iglesias, Xol possesses an ample amount of talent, and he's drop-dead gorgeous. Throughout much of this decade, Xol worked successfully as a print and runway model in Europe. In 1994—recording as Edi Xol—the singer/songwriter released his first Spanish-language album, “La Pasion,” which intertwined jazz, hip-hop, R&B, and sweltering Latin rhythms. These days, he's entering the dance market with this delicious slab of Latin-splashed pop. Club DJs have already embraced the Transport dub as well as the just-under-10 minutes Epic mix. With a tight edit, there's no reason radio programmers shouldn't do the same.

### ROCK TRACKS

#### ► SANTANA FEATURING EVERLAST *Put Your Lights On* (4:10)

PRODUCERS: Dante Ross, John Gamble  
WRITER: E. Shrody  
PUBLISHERS: Irish Intellect/T-Boy Music, ASCAP  
Arista 3733 (CD promo)

Would you take a look at Carlos Santana? Some 29 years after his last top 10 hit, the incomparable guitarist has landed in the top 5 of the pop/rock charts with “Smooth,” his duet with matchbox 20's Rob Thomas. This second single from the already platinum top 10 album “Supernatural” is a formidable follow-up that's certain to lift his hip quotient even higher, thanks to vocals from Everlast, aka Eric Schrody. The atmospheric “Put Your Lights On” is a marked change in direction, taking the tempo down to a moody crawl, leaving plenty of room for a persistent, super-skilled guitar jam, courtesy of Mr. Santana (who also plays congas and percussion here). There's a great quote in the promo CD from Everlast that says it all: “Straight-ahead pop music won't get pulled out of your record collection 25 years from now because there's no soul in it. It's made for teenage girls. There's nothing wrong with that, but teenage girls grow up. And then they go buy Santana records.” This is one classy rock track that will entrance programmers and listeners alike, furthering the Billboard Century Award winner's timeless appeal.

#### ► COLLECTIVE SOUL *Tremble For My Beloved* (3:14)

PRODUCER: Ed Roland  
WRITER: E. Roland  
PUBLISHER: Sugarfuzz Music, BMI  
Atlantic 9066 (CD promo)

The guys from Collective Soul keep the blood boiling with this fourth single from the gold “Dosage,” which spawned the mammoth No. 1 mainstream/modern rock hit “Heavy” earlier this year. In this quick-and-dirty guitar escapade, songwriter/producer Ed Roland and company serve up the usual mix of vigorous guitars, mean-it-like-hell percussion, and a lyric filled with passion and grit: “Your windows opened wide/Your innocence takes flight/To a world where madness carves/To a world where hope's enslaved/Oh, I'll tremble for your love always.” The radio version has been trimmed down to a neat 3:14, but we prefer the original album version at 3:52, which takes the hooky instrumental passages even further down Rock-It Road. Collective Soul is a band that seldom misses the mark; mainstream rock programmers should view this grandiose riff-replete anthem as another instant crowd-pleaser.

#### MOKE *Down* (3:35)

PRODUCERS: Moke, Dave Eringa  
WRITERS: Moke, J. Hogg  
PUBLISHER: not listed  
Ultimatum (CD promo)

With “Down,” Britain's Moke brings a pleasing combo of classic soul and Southern blues, with a hi-fi sheen that mainstream rock fans will appreciate. The song starts quietly, with ad-libbed vocals and moody acoustic guitar picking over shaking maracas. Soon, the electric guitars begin a series of free-form solos, much of the time without benefit of vocals. When the vocalist pops in, he suggests the R&B-meets-rock versatility of Corey Glover, and the unstructured lyric is challenging. This is a quality rock track, befitting both arena and bar. However, it may be hard for radio to sink its teeth into “Down,” since it takes its time reaching the chorus, dawdles for almost half the song on guitar noodling (albeit skilled), and lacks the instant catchiness that launches hits.

### RAP

#### ► MEMPHIS BLEEK FEATURING JAY-Z *What You Think Of That* (timing not listed)

PRODUCERS: Buckwild for Kurrupt Money  
WRITERS: M. Cox, A. Best, K. Mansfield  
PUBLISHER: not listed  
Def Jam 381 (CD promo)

A self-proclaimed baller, Memphis Bleek represents every aspiring rapper in the 'hood who chooses to stay put there, even after success. As a song, “What You Think Of That” has the elements of a hit record—a smokin' track, style and talent in its rap, and a featured spot by label-mate Jay-Z—making it an anthem for the crew in the 'hood, who will likely sing along with pride to the chorus, “I love these streets, what you think of that.” And just like Jay-Z before him, Memphis Bleek has a talent for bringing the hard-knock life together with the good life of making lots of money—and showing it off. He should know. His album, “Coming Of Age,” has already gone gold. But, although it's obvious there are a lot of consumers out there who can identify with that message, it still seems a little trite. One could argue that the audience will soon get tired of hearing rap artists sing about Mercedes-Benzes, diamonds, and designer clothing. But then again, maybe they won't.

### FOR THE RECORD

The country track “That's The Way Love Goes,” reviewed in the Sept. 4, 1999, issue, is a duet between Merle Haggard and Jewel.

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

## GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

## HOME VIDEO

BY CATHERINE APPLEFELD OLSON

### BYE BYE BIRDIE

Artisan Home Entertainment  
131 minutes, \$14.98

This 1995 television version of the 1960 Broadway musical is a delightful throwback to the early days of rock-'n'-roll. Former "Seinfeld" star Jason Alexander plays music manager Albert Peterson, whose sole client is hip-swinging teen idol Conrad Birdie. When Birdie is inducted into the Army (the similarities to Elvis don't end here), Peterson stages one last publicity stunt to make his meal ticket last longer. Before Birdie ships out, he will bestow one last kiss upon a randomly selected member of his fan club. Chyna Phillips plays the lucky girl, but Birdie's visit wreaks havoc on her small town. The trip also makes Albert re-evaluate his priorities regarding his long-suffering assistant and girlfriend Rosie, played by Vanessa Williams. Alexander and Williams are actually a cute couple, and while Williams out-sings him, he holds his own with songs like "Put On A Happy Face." Sitcom veteran George Wendt does the same with the parental ode "Kids." Phillips seems a bit old to play a teenager but approaches it with a youthful, bubbly enthusiasm. Bargain-priced, this video aims to please, and for the most part it does.

### JOAN OF ARC

Artisan Entertainment  
140 minutes, \$19.98 VHS/DVD

This epic tale of the teenage girl who saved France drew more than 20 million viewers when it aired on CBS last spring and has garnered 13 Emmy nominations. True to the form, it offers intense drama, an all-star cast, and stunning locations, with a little history thrown in for good measure. Rising star Leelee Sobieski is outstanding as Joan, giving her a human side that hasn't been explored before. Charlotte Church, another young rising talent, contributes to portions of the soundtrack, giving Joan's "talks" with the saints a heavenly feel. At two hours plus, this is a big investment of time, but for \$20 it's worth the money. Also starring are Jacqueline Bisset as Joan's mother, Powers Boothe as her dad, Academy Award winner Olympia Dukakis, Neil Patrick Harris, and Peter O'Toole, with a cameo by Shirley MacLaine.

### NO MOTHERS CRYING, NO BABIES DYING

Thump Films/Universal Music and Video Distribution  
90 minutes, \$39.99

This urban tale of gang life on the outskirts of Los Angeles has a distinct "Afterschool Special" feel, but its message is worth a look and listen. Aimed at the Latino market, the film begins with a gang member who tells his story while serving time. He takes a tour through a morgue, and as he looks at body bags he sets up the story of how the victim ended up dead. The film focuses on two teens, one from a volatile household and the other from a caring, strong family. Both become caught up in urban violence when one becomes a perpetrator while the other witnesses the fatal drive-by shooting of her cousin. L.A. native and writer/director Rick Munoz intersperses real-life interviews with gangbangers and parents who have seen their sons and daughters killed or imprisoned. One

father's story about his son, who was convicted of murder, is especially moving. The film is clearly a labor of love and an example of an filmmaker trying to make a difference in his community. It is also the debut title from Thump Records' new direct-to-video division specifically targeted toward the Latino market.

### CIRCUIT 2

QuickBand Networks

150 minutes, DVD \$14.99

This nice little DVD music package offers profiles, live performances, and extended interviews with artists as diverse as Rufus Wainwright and DJ Spooky. The disc is divided into five sections: Bandwidth (profiles), Front Row (concert performances), In Tune (new music videos), Undercurrent (music trends), and Soundtrack. The concert segment, a performance by the Roots at West Hollywood's House of Blues, features three different camera-angle options, plus an alternative interview track with bassist Leonard "Hub" Hubbard. While the disc offers a good mix of music videos and inter-

esting interview segments, the Wainwright piece is especially enjoyable. Much of the same material can be taken off the Internet for free. But "Circuit" definitely has an edge when it comes to sound quality, with its 5.1 or AC3 surround sound. Worth a look and listen.

### MARVIN THE MARTIAN: SPACE TUNES

Warner Home Video

83 minutes, \$14.95

The Looney Tunes gang has some close encounters of the hilarious kind in this collection of seven shorts created by the great Chuck Jones. Daffy, Porky, Bugs, and the pipsqueak Marvin the Martian travel to the cosmos for one outrageous adventure after another. Bugs saves Earth, Daffy and Porky play "Dragnet" cops keeping outer space safe, and Sylvester and Daffy go on a camping trip that's out of this world. Bargain-priced, this is a nice collection for any Looney Tunes fan. The tape will be marketed as another addition to Warner's "Mil-Looney-Um" celebration.

## ENTER\*ACTIVE

BY CARRIE BELL

### CROC 2

Fox Interactive  
Sony PlayStation

As one of Fox's only video-game characters not inspired by a Fox film or television show, Croc can't rely on built-in audiences or cult followings to be successful like "Alien Vs. Predator" or "The Simpsons: Virtual Springfield." To build Croc's own audience, Fox has upped the ante on the second installment of this game, described as "a friendly orphaned crocodile who does battle with the evil Baron Dante and his Dantinis to save the Gobbos who adopted him and find his real family." This time around, Croc is on a new island with four villages (comprising five levels each), and he is armed with an array of new tools and tricks that climb, swing, and flip, oh my! The game incorporates several mini-races in Go Karts, hot air balloons, and speedboats. "Cute" hardly begins to describe this game, with its gibberish-

speaking Gobbos and lovable, can-do mascot. It's an ideal game for children 6 to 12 and a legitimate competitor for kid-friendly Nintendo. "Croc 2" also introduces OmniPlay, a "shared play" gaming feature that lets both controllers operate one character, with player one determining how much control player two has. It's ideal for teaching and assisting younger players or their parents.

### K SPACE

www.kspace.com

K Space (short for Kaleidospace) is an MP3 zone, a store, a publicity company, a promotions department, a news service, and a licensing company all rolled into one neatly organized Web page. It's a one-stop solution for independent musicians, bands, writers, artists, and filmmakers who want to get their product to consumers directly and license their work to industry professionals. There's also a wide assortment of educational videos, audiobooks, computer software, how-to's, and CD storage equipment for sale. Some of the onscreen graphics seem randomly designated and distract from the main reason for surfing the site.

## IN PRINT

### LIVE & KICKING: THE ROCK CONCERT INDUSTRY IN THE NINETIES

By Mark Cunningham  
Sanctuary/National Book Network  
350 pages, \$19.95

As the saying goes, behind every great man is a great woman. For author Mark Cunningham, behind every great performer is a great crew. "Live & Kicking" highlights a legion of supporting players, many of whom never get their moment in the spotlight. But for Cunningham, the sound and lighting men (and they are virtually all men) are the real stars of the show.

Cunningham, a performer-turned-journalist who began covering the concert production field in the early '90s, first gives the reader a brief overview of how the modern concert industry has evolved since its birth in the '60s with the development of music-friendly PA systems and the erection of venues built expressly for rock concerts, such as the Fillmore East and Fillmore West. He continues with the blossoming of light shows, which basically went from standard spots to the revolutionary creation of moving rigs, known as Vari\*Lites, in the '80s.

After this brief intro, Cunningham hits the road. Each chapter is devoted to a specific tour the author visits, starting with Paul McCartney's New World tour in 1993 and concluding with Celine Dion's ongoing Let's Talk About Love outing, which ends in 2000.

There are plenty of other big names here—Eric Clapton, Michael Jackson, the Rolling Stones, Tori Amos—but make

no mistake, this book is for fans of what happens behind the scenes and how the smoke and mirrors are created. It's not for fans of the performers. No artists are interviewed. Instead, Cunningham lets set designers, projectionists, light designers, and sound engineers have their way.

As one can imagine, this leads to fairly dense going at times. In describing the sound engineer's control desk for Clapton's Royal Albert Hall show, Cunningham writes, "His control desk . . . was a 40/16/2 Midas XL3 with eight VCAs, plus another sixteen-channel stretch. Reinforcement was provided by a EAW KF850 system (twenty-four boxes per side)." Huh? Information such as that will appeal only to the sound pro or the wannabe who arrives at shows early to make sure he can stand by the sound board.

Cunningham often lets his subjects go on at length about

certain products until the reader feels that the engineer is delivering a product endorsement rather than an assessment of how he does his job. When Del Amitri's front-of-house engineer Andy Dockerty raves about the Omnidrive loudspeaker management system, the reader wishes Cunningham had reeled him in a little. And the author himself is no stranger to hyperbole. Cunningham describes Rod Stewart as leaving "the audience breathless at the sight of his athleticism."

It is when Cunningham lets the human interest element break through (and granted, there's not a lot here that is human) that the book becomes more than a product catalog. The chapter about Jackson's HISTORY tour is interesting merely for that fact that Cunningham the cheerleader turns quite dark about the commercialism and planned spontaneity of Jackson's show. The reader gets a real feel for being on the road with Jackson, rather than just an arcane description of screen pixels.

A blurb on the back cover describes "Live & Kicking" as a must for "both the professional and casual live music enthusiast." While it's clear that tour professionals may enjoy reading this book as some kind of busman's holiday (and to recognize names of fellow crew members whom they may have worked with), it's hard to imagine any casual fan having the knowledge or interest to care much about the minutiae of these unsung heroes of rock.

MELINDA NEWMAN



## AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

### 'TIS

By Frank McCourt  
Read by the author  
Simon & Schuster Audio  
6 hours (abridged), \$26  
ISBN 0-671-04453-2

Frank McCourt follows his Pulitzer Prize-winning childhood memoir, "Angela's Ashes," with an equally poignant, funny, and engaging recollection of his adult life in America. The tale begins where "Angela" left off—with 19-year-old Frank on the boat from Ireland to America. The "land of opportunity" offers him a low-paying job cleaning bathrooms at a hotel, and McCourt vividly recreates his many demoralizing experiences as a new immigrant. Typical of McCourt's style, laughter mingles with tears, and his tale of trying to sneak a pie into a movie theater—with disastrous results—is truly hilarious, although it surely didn't seem so at the time. A stint with the Army is his key to success, as the G.I. Bill allowed him to go to college, despite his not having a high school diploma. One truly feels for the young McCourt, who comes across as a sweet, innocent lad who refers to sex as "the excitement." Although he is ashamed of his poor background, he is endowed with an indomitable survival instinct and a sharp wit. As with "Angela," McCourt's reading is superb, and his Irish brogue coupled with his deadpan irony perfectly complements his tale.

### THE ADVENTURES OF HUCKLEBERRY FINN

By Mark Twain  
Read by Patrick Fraley

Audio Partners  
11 hours, 20 minutes (unabridged), \$29.95  
ISBN 1-57270-111-0

Patrick Fraley previously recorded what is surely the definitive audio version of "The Adventures of Tom Sawyer," and he achieves the same masterful result with this title. Fraley sounds less like a narrator and more like a storyteller spinning a colorful yarn. His folksy accent is perfect for Huck, and he creates a host of distinctive voices that bring to life the story's colorful cast of characters. Students new to Twain's work will find this an inviting introduction, while adults and Twain fans who have read "Huckleberry Finn" many times will find added enjoyment and meaning in this new audio version.

## Boys To Men: MCA Introduces IMx

### The Group Formerly Known As Immature Bows New Sound

BY GIL GRIFFIN

LOS ANGELES—The boys of Immature are now the men of IMx. And members Kelton "LDB" Kesse, 18; Jerome "Romeo" Jones, 17; and Marques "Batman" Houston, 18, hope to musically entertain their now college-age fans—and win over the uninitiated—with their new sound on "Introducing IMx."

MCA will release the album on Oct. 26. Meanwhile, fans, retailers, and radio programmers have received their first taste of the grown-up IMx with the trio's catchy lead single, "Stay The Night." It will be commercially available Sept. 21.

"It's always been in our heads to change our name," says Houston. "When you think 'Immature,' you think of three little boys. You couldn't get past the name. We thought of the names 'I Mature,' 'Just Mature,' and 'LRB' after our [nickname] initials. But when we

came up with 'IMx,' we knew right away. Our voices have changed, and we've matured."

The trio's sound has changed too. As Immature, the Los Angeles-based group scored two gold MCA albums with 1994's "Playtime Is Over" and 1995's "We Got It." The trio also earned a gold single with "Feel The Funk" from the "Dangerous Minds" soundtrack in 1995.

For "Introducing IMx," Jones co-wrote several of the new songs (published by SESAC), while most of the production was handled by the group's long-time manager, Chris Stokes, and a new team called Platinum Status. IMx's changed sound is impressing both radio PDs and retailers.

"I was very pleased when I heard the new single and saw the video," says Violet Brown, director of urban music

and marketing for the Warehouse chain. "The song is very up-to-date musically. This album will be strong out of the box. People who liked the group in the past will like them now. Whenever the group has released an album, it's debuted with us at No. 1."

Michael Mauzone (aka "Heart Attack"), music director and assistant PD of WOWI Norfolk, Va., says the new single is getting good response. "A lot of artists don't think of the long term when they start out as kids, but IMx has. Immature was always a good, young group but never had a huge hit. Adults thought their music was just for kids. We've

had to go on a campaign to reintroduce them, telling our listeners, 'This is the group formerly known as Immature.'"

Marilyn Batchelor, MCA's senior director of marketing, has worked with the trio since their 1992 major-label debut on Virgin, "On Our Worst Behavior." She says she and others at MCA mistakenly thought the group's 1997 album, "The Journey," would be the a turning point.

"But the production and vocals didn't match," Batchelor notes. "This time they do. They've gone from puberty to adulthood and grown as

artists. We're reintroducing them into the marketplace as a new group with a new look and a new sound, and we're introducing them to a new demographic, the college-age crowd."

Toward that end, Batchelor says IMx—whose booking agent is Pyramid's Peter Seitz—will

soon embark on a nationwide tour of historic African-American colleges and universities, performing on homecoming weekends. The group has toured Europe in the past and will return there at the end of this year following an American tour with Columbia's Destiny's Child. IMx will also perform in Canada and Japan after the album is released internationally later this year.

MCA's additional marketing plans include the launch of a new Web site,

www.imxmusic.com, which will follow the album's release. Adds Batchelor, "The guys have an active audience online: We found that fans have created 85 different Web sites about the group. So we'll have a 'Create Your Own Home Page' contest in which the winner will get to do a question-and-answer session online with the group."

Without naming the tracks, Batchelor says MCA is also planning to release two or three other album cuts as singles.

Houston, who—like his bandmates—plans to enroll in college, hopes "Keep It On The Low" and "Beautiful" will be considered as possible singles. "On 'Beautiful,' we're singing with a 30-piece orchestra," he says. "Keep It On The Low" is about a guy who sleeps with his best friend's girlfriend. That's never happened to me personally. But these things do happen, and we sing about them."

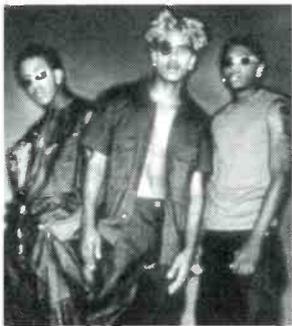
IMx took about 18 months to

record the new album instead of the customary two months on past projects. Houston recalls the trio tried out nearly 50 songs before choosing what they considered the best dozen.

IMx, managed by Stokes and Katrina Askew for the Ultimate Group, is rehearsing for their stage show, dieting, and working with an exercise trainer. "We've been relaxing for the last two years in the 'hood, eating good," Houston quips. "Now we want to go out on tour and become internationally known. We're confident."



**A Million Milestone.** Juvenile's debut Cash Money/Universal album, "400 Degreez," has gone platinum. Shown helping him celebrate, from left, are Universal senior VPs/A&R Mark Nathan and Dino Delvalle, Cash Money label co-founder Ronald Williams, Universal executive VP/GM Jean Riggins, Cash Money co-founder Brian Williams, Universal/Motown Records Group chairman Mel Lewinter, and Universal Music Group senior VP Jocelyn Cooper.



IMX

*'The guys have an active audience online. Fans have created 85 different Web sites'*

—MARILYN BATCHELOR—

## TLC, Hill Nab Top Lady Of Soul Honors; Pickett Returns With First Studio Album In 12 Years

**LADIES OF SOUL:** TLC and Lauryn Hill were the big winners at the fifth annual Soul Train Lady of Soul Awards show on Sept. 3. Each took home three honors apiece, with the "No Scrubs" trio also receiving the 1999 Aretha Franklin Award for entertainer of the year. Also basking in the winners' circle: R&B/soul singer Deborah Cox, jazz diva Cassandra Wilson, and gospel star CeCe Winans.

A highlight of the smooth-paced show was the 1999 Lena Horne Award for outstanding career achievement given to Natalie Cole. Rachele Ferrell brought the house to its feet and won converts with her stirring vocals on a medley of classic Cole cuts with Cox.

Les Nubians, aka sisters Hélène and Célia Faussart, copped the best new artist nod. The duo takes its engaging blend of Afro/European hip-hop on the road beginning Sept. 30 in Minneapolis with five musicians and two backing vocalists. Along the way, they'll take time out to tape performances for the "Chris Rock Show" and "Motown Live."

Hélène calls the 23-city tour, ending Oct. 30 in Las Vegas, "an occasion to share live and direct with all those who bought our album and supported us from the beginning." The pair also plans to incorporate a spoken-word segment in their performances, choosing one person in the audience to "come onstage and read poetry with us."

They're already writing songs for a second album slated for 2000. According to Célia, "The new album will be fed by our travels, meetings, and the stories we've lived since the first album. And there will be two songs in English... We've been practicing, so it will be easier."



PICKETT

Pickett's distinctive, rough-edged brand of soul

**The  
Rhythm  
and the  
Blues**

by Gail Mitchell



("Mustang Sally," "In The Midnight Hour," "Funky Broadway," "Land Of 1,000 Dances") stands the test of time on such tracks as "Outskirts Of Town," "Stomp," "Soul Survivor" (also a tribute to his genre colleagues), and "It's Harder Now." And he lives up to his "Wicked" moniker with the provocative "What's Under That Dress."

"I went deep on that one, didn't I?" he says, laughing. "I almost didn't record it. I've performed it live, and women have actually been lifting their skirts, which scared me to death. I don't want to cause no riots with their husbands."

Pickett co-wrote five of the 11 tracks on the Jon Tiven-produced project, working with Don Covay, Dan Penn, Sky Williams, and others. "Dress" goes to adult R&B radio on Sept. 20; "Better Him Than Me" began targeting triple-A radio in early September.

"Going for one last ground" with this album, the 58-year-old Pickett recalls that returning to the studio was "scary, but it was time

to go back. Things hadn't been going well in my life; I was involved in some foolishness, but we won't go there. And it seemed like every time I'd sign with a label, it would fold. For example, Motown was sold and didn't release the album I'd recorded. So I got to thinking that maybe it was me.

"I went into seclusion and then a great depression. I came out of it, but I'm still working on it. This new album is related to my life and what's happening now. I'd like to stress that the album title has to do with my life, not music. The music world's been beautiful to me."

**LINER NOTES:** TLC is featured on "Ghetto Enough," one of the tracks appearing on the Goodie Mob's new LaFace "World Party" album coming Oct. 26... On Oct. 5 and Nov. 2, Rhino will issue the four-disc series "Soul Train: The Dance Years 1976-79," featuring hits by everyone from the Ohio Players to Sister Sledge... Willie Mitchell, best known as the producer behind Al Green, gets the compilation treatment on Oct. 5 when EMD's The Right Stuff releases "Soul Serenade: The Best Of Willie Mitchell"... The fourth annual Business of the Music Conference takes place Sept. 18-19 in Las Vegas. This year's focus: owning and operating your own label. Chairing the conference will be Club Nouveau's Jay King.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO. 1 SO ANXIOUS' and 'BACK THAT THANG UP'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'HOLLA HOLLA', 'I KNOW WHAT'S UP', and 'WANNA BE A BALLER'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like '1 \* 2 \* 3', 'ALL N MY GRILL', and 'EVERYONE FALLS IN LOVE'.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NEVER GONNA LET YOU GO' and 'GET GONE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'LET ME KNOW', 'I STILL BELIEVE/PURE IMAGINATION', and 'MY FAVORITE GIRL'.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'TOO CLOSE', 'EX-FACTOR', and 'IF YOU (LOVIN' ME)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'PARTY IS GOIN' ON OVER HERE', 'WHAT'S IT GONNA BE?', and 'THE LOVE WE HAD (STAYS ON MY MIND)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'SO ANXIOUS', 'SAY YOU LOVE ME', and 'I DON'T CARE'.

# Billboard TOP R&B ALBUMS

SEPTEMBER 18, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
<b>◀ No. 1 ▶</b>						
1	2	1	3	MARY J. BLIGE MCA 11929* (11.98/17.98)	MARY	1
2	1	87	3	PUFF DADDY BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	1
<b>◀ GREATEST GAINER ▶</b>						
3	5	5	44	JUVENILE ▲ <sup>2</sup> CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	3
4	3	98	3	NOREAGA PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLYNT — DA HUSTLER	3
5	4	2	4	MOBB DEEP LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
6	6	4	6	HOT BOYS CASH MONEY 53264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	1
7	7	3	4	VARIOUS ARTISTS VIOLATOR/DEF JAM 558941*/DJMG (10.98/16.98)	VIOLATOR THE ALBUM	1
8	8	9	24	LIL' TROY ● SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	6
<b>◀ HOT SHOT DEBUT ▶</b>						
9	NEW ▶	1	1	MAGIC NO LIMIT 50110*/PRIORITY (11.98/17.98)	THUGGIN'	9
10	NEW ▶	1	1	THE BEATNUTS VIOLATOR 1722*/LOUD (10.98/16.98)	A MUSICAL MASSACRE	10
11	NEW ▶	1	1	SOUNDTRACK EPIC 63615* (11.98 EQ/17.98)	BLUE STREAK — THE ALBUM	11
12	10	6	6	DESTINY'S CHILD ● COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
13	11	10	25	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
14	12	8	3	SOUNDTRACK COLUMBIA 69934*/CRG (11.98 EQ/17.98)	IN TOO DEEP	8
15	14	16	20	B.G. ● CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
16	16	13	11	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
17	13	11	20	VARIOUS ARTISTS RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
18	17	15	24	SILK ● ELEKTRA 62234*/EEG (10.98/16.98)	TONIGHT	8
19	15	7	5	MEMPHIS BLEEK ROC-A-FELLA 538991*/DJMG (10.98/16.98)	COMING OF AGE	1
20	18	14	11	K-CI & JOJO ▲ MCA 11937* (10.98/17.98)	IT'S REAL	2
21	19	12	9	TOO SHORT ● SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	1
22	9	—	2	MADE MEN RESTLESS 72981 (10.98/16.98)	CLASSIC LIMITED EDITION	9
23	20	17	6	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
24	26	26	43	R. KELLY ▲ <sup>5</sup> JIVE 41625* (19.98/24.98)	R.	1
25	25	22	42	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
26	NEW ▶	1	1	5TH WARD BOYZ PRIORITY 50125* (10.98/16.98)	P.W.A. THE ALBUM... KEEP IT POPPIN'	26
27	21	18	15	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMG (10.98/16.98) HS	VENNI VETTI VECCI	1
28	27	29	17	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
29	22	23	19	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
30	24	21	15	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
31	29	24	10	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	1
32	23	19	20	CASE ● DEF SOUL 538871*/DJMG (8.98/12.98)	PERSONAL CONVERSATION	5
33	28	35	14	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
34	30	27	28	TLC ▲ <sup>4</sup> LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
35	31	20	4	COKO RCA 67766* (10.98/16.98)	HOT COKO	14
36	36	33	45	98 DEGREES ▲ <sup>2</sup> MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	33
37	41	39	43	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
38	NEW ▶	1	1	O.G.C. DUCK DOWN 50116*/PRIORITY (10.98/16.98)	THE M-PIRE SHRIKEZ BACK	38
39	37	30	28	EMINEM ▲ <sup>2</sup> WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
40	43	38	54	LAURYN HILL ▲ <sup>5</sup> RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
41	32	25	8	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	2
42	46	42	49	DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
43	38	36	12	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
44	NEW ▶	1	1	YUNGSTAR STRAIGHT PROFIT 0012/DEF SOUF (11.98/16.98) HS	THROWED YUNG PLAYA	44
45	57	—	2	THE HIGH & MIGHTY EASTERN CONFERENCE/RAWKUS 50121*/PRIORITY (10.98/16.98) HS	HOME FIELD ADVANTAGE	45
46	42	50	23	NAS ▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
47	48	45	45	DRU HILL ▲ <sup>2</sup> DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
48	34	32	6	MACY GRAY EPIC 69989* (11.98 EQ/16.98) HS	ON HOW LIFE IS	32

49	35	28	7	EPMD DEF JAM 558928*/DJMG (10.98/16.98)	OUT OF BUSINESS	2
50	59	53	25	SOUNDTRACK ▲ ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
51	39	31	3	VARIOUS ARTISTS THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM		31
52	49	44	15	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
53	40	—	2	MESHELL NDEGEOCELLO MAVERICK 47439/WARNER BROS. (10.98/16.98)	BITTER	40
54	47	41	50	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
55	33	—	2	PRINCE WARNER BROS. 47522 (11.98/16.98)	THE VAULT... OLD FRIENDS 4 SALE	33
56	55	56	38	DMX ▲ <sup>2</sup> RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
57	52	46	8	CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	23
58	58	48	45	FAITH EVANS ▲ BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
<b>◀ PACESETTER ▶</b>						
59	73	67	22	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR	45
60	64	65	68	DMX ▲ <sup>2</sup> RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
61	62	57	10	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	12
62	44	40	15	SLICK RICK ● DEF JAM 558936*/DJMG (10.98/16.98)	THE ART OF STORYTELLING	1
63	50	47	9	LIL' CEASE UNDEAS/ATLANTIC 92783*/AG (10.98/16.98)	THE WONDERFUL WORLD OF CEASE A LEO	3
64	69	61	16	EIGHTBALL & M.J.G. ● SVAUE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
65	72	69	50	JAY-Z ▲ <sup>2</sup> ROC-A-FELLA 558902*/DJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
66	45	—	2	VARIOUS ARTISTS SHORT 46106/JIVE (7.98/11.98)	TOO SHORT MIX TAPES — NATION RIDER'S	45
67	66	90	3	TRIPLE SIX MAFIA SMOKED OUT 9992/STREET LEVEL (10.98/16.98)	CLUB MEMPHIS: UNDERGROUND VOLUME 2	66
68	78	68	55	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
69	61	58	15	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	8
70	67	63	11	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	20
71	53	43	5	LIL ITALY NO LIMIT 50108*/PRIORITY (10.98/16.98)	ON TOP OF DA WORLD	20
72	76	62	15	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
73	68	66	4	NORMAN BROWN WARNER BROS. 47300 (10.98/16.98)	CELEBRATION	50
74	65	60	10	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	27
75	54	51	8	LIL' KEKE JAMDOWN 1011 (10.98/15.98) HS	IT WAS ALL A DREAM	51
76	77	74	62	MAXWELL ▲ COLUMBIA 68968*/CRG (10.98 EQ/16.98)	EMBRYA	2
77	NEW ▶	1	1	CJ MAC PRIORITY 53533 (10.98/16.98) HS	PLATINUM GAME	77
78	NEW ▶	1	1	ARSONISTS MATADOR 343* (10.98/16.98)	AS THE WORLD BURNS	78
79	70	59	8	GANG STARR ● NOO TRYBE 47279*/VIRGIN (19.98/22.98)	FULL CLIP: A DECADE OF GANG STARR	11
80	51	37	12	SOUNDTRACK ▲ <sup>2</sup> OVERBROOK 90344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
81	60	34	4	RAHZEL MCA 11938*	MAKE THE MUSIC 2000	20
82	75	78	41	2PAC ▲ <sup>5</sup> AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
83	56	54	11	GZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	1
84	84	72	50	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
85	71	64	14	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
86	74	84	13	MASE ● BAD BOY 73029*/ARISTA (11.98/17.98)	DOUBLE UP	2
87	79	81	28	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
88	81	76	49	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	6
89	80	71	19	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
90	90	83	65	BRANDY ▲ <sup>4</sup> ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
91	NEW ▶	1	1	VARIOUS ARTISTS RIM SHOP 9558/PLATINUM (10.98/16.98)	RIMSHOP PRESENTS... N.E.W.S. NORTH EAST WEST SOUTH	91
92	96	—	40	JESSE POWELL ● SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
93	87	85	18	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/VG (16.98 CD)	THE SONG LIVES ON	53
94	95	96	31	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/LOUD (10.98/16.98)	CRAZYNDALAZDAYZ	4
95	RE-ENTRY	16	16	MARVIN SEASE JIVE 41674 (10.98/16.98)	HOOCHIE MOMMA	75
96	93	—	48	OUTKAST ▲ <sup>2</sup> LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
97	92	99	41	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
98	RE-ENTRY	55	55	KELLY PRICE ▲ T-NECK/DEF SOUL 524516/DJMG (10.98/16.98)	SOUL OF A WOMAN	2
99	63	49	10	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	19
100	85	75	36	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25

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

## WORDS & DEEDS

(Continued from page 29)

hop scene's name for Montreal), 4 in the Morning, Zoo Bone Records, Ozone Records, Audio Research, and Windmill Records.

"We started making our money with shows once we started performing a lot," says Choice. "And we write our own music. Right now, we're promoting our second album and releasing the third video soon. We also work on outside production projects."

Though most of Dubmatique's performances have been in eastern

[French-speaking] Canada, the group has toured France and Switzerland twice. And like many hip-hop acts outside the U.S., the group is committed to socially conscious lyrics.

"We write about what we see and experience, like death and violence in schools," says Choice. "We maintain the original hip-hop spirit, trying to bring people together into a family. So Dubmatique is not just us three; we take in what people around us are feeling, what they're

giving us, and what we're giving back."

And now the rest of the hip-hop world is beginning to focus on Canada's rapidly growing hip-hop scene. "A big R&B/hip-hop radio DJ from France who plays on Sky Rock, the equivalent of [WQHT New York] Hot 97, came here recently and asked us to help put together a mix tape of Montreal rappers—only in French," says Choice. "Before we started, it was all English, and no one from here really broke out in a big way.

"Now there are more French-language rap groups here than English, with a lot of groups who used to rap in English now rapping in French," adds Choice. "They didn't think French was cool to rap in until they heard it done well by French groups like MC Solaar from Paris and I Am from Marseilles. A lot of rappers here are also from the Haitian community, which speaks French and Creole. In France, many are from Martinique and Guadeloupe.

"Look at it this way," Choice con-

tinues. "France is the second-biggest market for hip-hop right now, and someone rapping in English with a French accent won't work. English-speaking rappers from here have an ultimate goal of making it in the States. But it's very tough to make it there when you're from here. People who were born speaking French find it easier to rap in French. We have markets here and in French-speaking Europe. And we are hoping to get to French-speaking Africa."

# Dance

ARTISTS & MUSIC

## Arista's Dot Allison Flies Again With Heavenly Set

**CELESTIAL SEASONINGS:** It's been a while—six years, actually—since we last heard from Scottish singer/songwriter **Dot Allison**. As the former lead singer of disbanded trio **One Dove**, Allison injected such songs as “Fallen,” “Why Don't You Take Me?,” and “Breakdown” with a depth of feeling that was sorely lacking in the bulk of mid-'90s post-club



ALLISON

music. The act's only album, “Morning Dove White,” remains in medium rotation on our CD player.

On Tuesday (14), Arista will deliver Allison's long-awaited solo debut, “Afterglow.” In the U.K., Heavenly Recordings/Deconstruction is scheduled to issue the set Oct. 18.

“I wanted to create an album that was intimate, reflective, and emotional,” says the artist. “Everyone has a sensitive side that needs to be reached, especially in these days of quick and instant gratification. I wanted songs that encourage you to take stock of what's going on inside.”

The album finds Allison collaborating with such songwriters as '60s icon **Hal David** (“Did I Imagine You?”), **Death In Vegas** member **Richard Fearless** (“Morning Sun”), and ex-**Peach Union** members **Pascal Gabriel** and **Paul Statham** (“Close Your Eyes”).

Such a diverse collection of collaborators could have easily resulted in a musically mixed-up affair; fortunately, it didn't. “Some moments are exposed, serene, and raw, while others are saturated with sounds, like a wall of production,” Allison says. “It reflects my own musical diversity, which ranges from **Small Faces** to **Spiritualized** to **Dusty Springfield** to **Tim Buckley**.”

As for the album's title, Allison says she liked the ambiguity of the word. “It could mean the afterglow of **One Dove**, the afterglow of falling in love, or the afterglow of losing in love,” she says. “I like how this one word instills an act of reflection and soul searching. And quite honestly, this album allowed for a lot of soul searching.”

New Yorkers will have the opportunity to witness Allison live when she performs Saturday (18) at the **Fez** lounge. This is one show we won't miss—and neither should you!

**PUMPIN' IT UP:** Los Angeles-based **Raw Nerve Records**, which



by Michael Paoletta

scored a top five record on the Hot Dance Music/Club Play chart in July with **Sussex House's** “Feel Good,” is poised to do even better with the **Sussex House** production “I Don't Want Nobody (Tellin' Me What To Do)” by **Cheri Amore**.

Scheduled for a mid-October release, “I Don't Want Nobody” features the vocal sass of **Amore**, sitting fierce atop a deep-baked, wildly filtered sample (**Inner Life's** disco classic “Ain't No Mountain High Enough”).

According to **Raw Nerve's** founder **Dave Moss**, **Amore** is a 13-year-old who resides in France and doesn't speak a word of English—except phonetically, of course. Ditto for the song's producer, **Rick Pier O'Neil** (aka **Sussex House**).

**Moss** also reports that he is being courted by numerous European labels interested in licensing this ferocious crossover-ready jam.

Arriving at the same time from the label is “Takin' Me Higher” by **Deepswing Featuring Xavior** and “Rushin' To Meet You” by disco diva **Pat Hodges** (remember **Hodges, James & Smith?**).

In signature fashion, **Deepswing** has concocted a totally soulful track, both musically and vocally, that **DJs** like **Marcus Wyatt**, **Tony Humphries**, **DJ Disciple**, and **Pete Avila** have wholly embraced (via test pressings).

The same is true for **Hodges' “Rushin' To Meet You,”** which has an urgency and anthemic quality not unlike **Kim English's “Unspeakable Joy.”** The track is further enhanced by the work of remixer **Victor**

**Simonelli and Justin Time.**

Effective immediately, **Raw Nerve** has entered into a joint venture with **Beverly Hills, Calif.-based 4 Play Records**, which will manufacture, distribute, and promote **Raw Nerve** product.

Says **Randy Sills**, VP of **4 Play**, “The timing was right. The label has released incredible music—the kind of big vocal records that go hand-in-hand with **4 Play's**—so it only made sense to unite.”

**BURNIN' UP:** Venerable **New York indie Strictly Rhythm** is on one major roll these days. The label recently entered into a joint venture with **Star 69 Records** (helmed by **Peter Rauhofer**, aka **Club 69**). The label debuted Aug. 3 with the at-long-last U.S. release of **Jark Prongo's** tribal breakdown “Shake It,” a European favorite since 1993. The butt-shakin' jam features new mixes by **Prongo** and **Rauhofer**. On Tuesday (14), the equally tribal “**Aura Tribe**” by **Dan-Q** arrives.

After months of causing hysteria

on the dancefloor of **New York's Twilo club** (thanks to **DJ Junior Vasquez**), the vinyl version of “**Move On**” by **Vicki Sue Robinson** finally arrived in stores Aug. 10 via **Groovilicious/Strictly Rhythm**; the CD-5 was issued Sept. 7.

Produced by **Welcome Productions** and mixed and programmed by **Joe Carrano**, “**Move On**” finds the disco veteran ferociously wailing about a woman's emancipation. For those who loved **Whitney Houston's “It's Not Right, But It's Okay”** and **Deborah Cox's “It's Over Now,”** this is a natural—as well as an essential.

Speaking of **Vasquez** and **Groovilicious/Strictly Rhythm**, the DJ recently completed some major reconstructive surgery on **Mass Syndicate Featuring Su Su Bobien's** now classic “**You Don't Know**.”

Just as he did with **Cox's** aforementioned “**It's Over Now**” and **Mariah Carey's “Heartbreaker”/“If You Should Ever Be Lonely,”** **Vasquez** injected this gospel-houser with squiggly synth patterns, tribal breakdowns, and a haunting bassline. For

added effect, he even tossed in a couple of a cappella interludes. For a straight-up gospel houser, investigate **Mark Picchiotti's** vocal mix. The drama starts here!

On Sept. 21, **Strictly Rhythm** proper will issue the **DJ Pierre**-produced/mixed “**For Love**.” Recording under the **P-Ditty** moniker, **Pierre** has delivered an upbeat and spirited peak player that lays a fab disco loop atop a formidable, highly percussive foundation.

**MAKING WAVES:** On July 13, **New York-based Wave Music** issued **Kevin Aviance's** scintillating “**Rhythm Is My Bitch**,” culled from the singer's forthcoming album, “**Box Of Chocolates**.” Two days later, **Aviance** performed the **Ellis Miah**-produced track at the **Billboard Dance Music Summit**. In the Sept. 11 issue, “**Rhythm**” sashayed its way into the top 10 of the **Hot Dance Music/Club Play** chart. Not bad, eh?

Well, the label is also responsible for the U.S. release of the funk-fueled  
*(Continued on next page)*

## Egil Keeps Groove Alive Via TV, Radio, Label

BY AMANDA NOWINSKI

**SAN FRANCISCO**—In 1991, Swedish **Egil** became one of the first U.S.-based **DJs** to incorporate club music into regular rotation on commercial airwaves. In the ensuing years, the Swedish-born **Egil** has dedicated his life to introducing dance music to listeners beyond the club circuit.

“I'm not trying to be everything to everybody,” says **Egil**. “I'm just trying to service an under-served niche in the American dance music scene.”

**Egil** joined **MARS-FM Los Angeles** in '92. As the station's music director, **Egil** implemented artists like **2 Unlimited**, **Prodigy**, and **Moby** into daytime programming. Later that year, **Egil** launched **Groove Radio**, a specialty dance program that achieved syndication on over 200 U.S. commercial stations.

“I had already been in the radio business for 10 years when I went to **MARS**,” says **Egil**, who had previously worked at **KROQ Los Angeles**. “I already knew that there was a strong interest in **DJ culture**.”

At **MARS-FM**, **Egil** says he was able to reach “thousands of listeners—more people than would ever be in a club or at a rave on any given night.” **Egil** stresses the importance of reaching people who wouldn't normally attend a rave or go to a club. “They are potentially new dance-music listeners and buyers,” he says.

Three years later, **Egil** created “**Groove TV**,” a music-video program that was the visual counterpart to **Groove Radio**. “**Groove TV**” is broadcast in the **Los Angeles area**.

“One of the reasons I do ‘**Groove TV**’ is because I want to make sure the whole electronic music scene in America really happens,” **Egil** says. “If house, drum'n'bass, and trance become popular here, it's only going to benefit all of us.”

Departing **MARS-FM** in '96, **Egil** launched **Groove Radio** on the com-



EGIL

mercially owned **KACE Los Angeles**. Although the format lasted only one year at the station, **Egil** had succeeded in bringing electronic/dance music to a mass audience.

**Egil** plans to relaunch **Groove Radio** later this year on the Internet—a medium he feels will promote dance music more easily than commercial radio, as well as bring the music to an even larger audience.

Additionally, he has been tapped by **New York-based CD Radio** to be the digital satellite radio system's program manager of the dance division. The station is scheduled to launch in the fourth quarter of 2000.

“We must step into the biggest

technological revolution for music,” says **Egil**. “If I make a record with a **DJ** like **Christopher Lawrence**, there are some obstacles that I must overcome. I have no doubt in my mind that he's popular and will sell well, but when I approach buyers at the larger music chains, I encounter problems.

“They've all heard of **Snoop Dogg**, the **Offspring**, and **Limp Bizkit**,” he continues, “but have probably never heard of **Christopher Lawrence**. Therefore, they're less likely to take a risk and purchase it. The Internet will make it much easier for people to learn about music and to obtain what they really love.”

After the demise of **Groove Radio** (on **KACE**), **Priority Records** invited **Egil** to helm a dance/electronic imprint that would be channeled through the label's network. In 1998, **Egil Music** was born (**Billboard**, Sept. 12, 1998).

The label promotes **DJ-mixed CDs**, which **Egil** maintains bridge the gap between the 12-inch preference of club **DJs** and the **CD-buying public**.

“I think of the **DJ** as a turntable instrumentalist, and that is how I present them through **Egil Music**,” notes **Egil**. “In other words, these **CDs** are not merely compilations, which would imply taking all the ‘hits’ and stringing them together. These are particular tracks sought out by the featured **DJ**, who then pulls it all together into one cohesive sound. The **DJ** is, without a doubt, a performer and an artist in his own right. And that's what I aim to show the public.”

### Billboard. Dance Breakouts

SEPTEMBER 18, 1999

#### CLUB PLAY

1. THAT'S THE WAY LOVE IS  
BYRON STINGILY NERVOUS
2. WAITING FOR THE SUN  
RUFF DRIVERZ TOMMY BOY SILVER LABEL
3. BETTER THAN ME TERRY DEXTER  
WARNER BROS.
4. MI CHICO LATINO GERI HALLIWELL CAPITOL
5. B WITH U JUNIOR SANCHEZ  
FEAT. DAJAE R-SENAL

#### MAXI-SINGLES SALES

1. UNPRETTY TLC LAFACE
2. UP TO THE WILDSTYLE  
THE PORN KINGS RADICAL
3. SITUATION YAZ MUTE/KINETIC
4. SHE'S ALL I EVER HAD RICKY MARTIN C2
5. (DO THE) SPANISH HUSTLE  
FULL INTENTION DETENTION

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	4	12	5	<b>FIVE FATHOMS (LOVE MORE)</b> ATLANTIC 84530 † 1 week at No. 1	EVERYTHING BUT THE GIRL
2	5	8	8	<b>ALL OR NOTHING</b> WARNER BROS. IMPORT †	CHER
3	6	10	6	<b>WALKING</b> ATLANTIC 84514 †	POCKET SIZE
4	2	1	9	<b>MY LOVE IS YOUR LOVE</b> ARISTA 13729 †	WHITNEY HOUSTON
5	1	2	11	<b>CANNED HEAT</b> WORK 79162/EPIC †	JAMIROQUAI
6	10	22	5	<b>RHYTHM IS MY BITCH</b> WAVE 50046	KEVIN AVIANCE
7	7	11	8	<b>BODYROCK</b> V2 27595 †	MOBY
8	3	3	10	<b>NAKED WITHOUT YOU</b> NEPTUNE 3026/RIVER NORTH	TAYLOR DAYNE
9	9	19	7	<b>ANYTHING FOR LOVE</b> GROOVILICIOUS 088/STRICTLY RHYTHM	REINA
10	21	43	3	<b>SITUATION (1999 MIXES)</b> MUTE/KINETIC 44740/REPRISE	YAZ
11	13	21	7	<b>THANK YOU</b> ATLANTIC 84516	TRUE SOLACE
12	14	23	6	<b>YOU</b> CONTAGIOUS 1006	JUDY ALBANESE
13	17	24	6	<b>BILLS, BILLS, BILLS</b> COLUMBIA 79176 †	DESTINY'S CHILD
14	8	9	10	<b>DISCO INFERNO</b> JELLYBEAN 2554	CYNDI LAUPER
15	29	32	4	<b>JINGO (REMIX)</b> SALSOL 9014	CANDIDO
16	12	4	11	<b>BE YOURSELF</b> TWISTED 55548/MCA	CELEDA
17	19	25	7	<b>DEEVA FEEVA</b> PLAYLAND 53489/PRIORITY	GLASGOW FUNK TRACS
18	26	29	5	<b>WER*SHIP</b> NERVOUS 20387	DJ ESCAPE
19	25	27	6	<b>JUMBO</b> JBO PROMO/V2 †	UNDERWORLD
20	28	30	4	<b>HELL'S BELLS</b> TWISTED 55541/MCA	MICHAEL T. DIAMOND
21	15	5	11	<b>FREAK IT</b> NERVOUS 20371 †	STUDIO 45
22	31	35	4	<b>GIVE IT TO ME</b> JELLYBEAN 2557	DRAMA KIDZ
23	18	15	10	<b>A WOMAN'S GOT THE POWER</b> UNIVERSAL 56313	JENNIFER HOLLIDAY
24	16	6	10	<b>ALWAYS YOU</b> EDEL AMERICA PROMO/HOLLYWOOD	JENNIFER PAIGE
25	32	34	4	<b>JOY</b> 4 PLAY 1024	DENI HINES
26	11	7	12	<b>BAILAMOS</b> OVERBROOK 97104/INTERSCOPE †	ENRIQUE IGLESIAS
27	23	18	9	<b>LAST CHANCE FOR LOVE</b> NO-MAD 1001	JOI CARDWELL
28	22	14	10	<b>LOOK AT ME</b> CAPITOL IMPORT †	GERI HALLIWELL
29	20	17	11	<b>IF YOU HAD MY LOVE</b> WORK 79164/EPIC †	JENNIFER LOPEZ
30	38	—	2	<b>BODY ROCK</b> INTERSCOPE 71461	LOUCHIE LOU & MICHIE ONE
31	24	20	10	<b>VERY IMPORTANT PEOPLE</b> 4AD PROMO/WARNER BROS.	GUSGUS
32	41	48	3	<b>I NEED TO KNOW</b> COLUMBIA PROMO †	MARC ANTHONY
<b>◀ POWER PICK ▶</b>					
33	44	—	2	<b>DON'T LOSE THE MAGIC</b> 4 PLAY 1026	SHAWN CHRISTOPHER
34	34	39	5	<b>CHANTE'S GOT A MAN</b> SILAS PROMO/MCA †	CHANTE MOORE
35	40	46	3	<b>PHUTURE 2000</b> MOONSHINE 88465 †	CARL COX
36	36	40	4	<b>I NEED A LOVE</b> CRITICAL 1829/CUTTING	NICOLE ARRINGTON
<b>◀ HOT SHOT DEBUT ▶</b>					
37	<b>NEW ▶</b>	1	1	<b>HEARTBREAKER</b> COLUMBIA PROMO †	MARIAH CAREY FEATURING JAY-Z
38	46	—	2	<b>LOVE STORY</b> MUSIC PLANT 055	GEORGIE PORGIE
39	33	28	8	<b>FLOOR FILLER TUNE</b> 4 PLAY 1025	DAVE AUDE
40	43	47	3	<b>FASHION</b> EDEL AMERICA PROMO	PHUNKY DATA
41	47	—	2	<b>BLAXXTRAXX 3 (FUNKY NASSAU)</b> TOMMY BOY SILVER LABEL 2018/TOMMY BOY	MR. SPRING
42	30	16	14	<b>I WILL GO WITH YOU (CON TE PARTIRO)</b> EPIC 79202 †	DONNA SUMMER
43	<b>NEW ▶</b>	1	1	<b>I LUV YOU MORE</b> KING STREET 1097	KIMARA LOVELACE
44	35	38	5	<b>KICK YOUR LEGS HIGHER</b> TOMMY BOY SILVER LABEL 2003/TOMMY BOY	PI.M.P. PROJECT
45	27	13	14	<b>RED ALERT</b> XL 6273/ASTRALWERKS †	BASEMENT JAXX
46	<b>NEW ▶</b>	1	1	<b>MOVE ON</b> GROOVILICIOUS 087/STRICTLY RHYTHM	VICKI SUE ROBINSON
47	<b>NEW ▶</b>	1	1	<b>I LIKE THE SOUNDS</b> DEFINITY 005	STUDIO 45 PRESENTS LE PAMP PLAY HOUSSE
48	50	—	2	<b>TURN THE WORLD ON</b> RAMPAGE 0101	MAYTRIX
49	42	36	10	<b>EQUITOREAL</b> JIVE ELECTRO 42603/JIVE	DUBTRIBE SOUND SYSTEM
50	48	41	6	<b>NIGHTS OVER EGYPT</b> TALKIN' LOUD 562193/BLUE THUMB †	INCOGNITO FEAT. JOCELYN BROWN & MAYSA LEAK

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1/GREATEST GAINER ▶</b>					
1	18	—	2	<b>MY LOVE IS YOUR LOVE</b> (T) (X) ARISTA 13729 † 1 week at No. 1	WHITNEY HOUSTON
2	1	1	17	<b>SEXUAL (LI DA DI)</b> (T) (X) TOMMY BOY 381 †	AMBER
3	2	2	8	<b>BOOM, BOOM, BOOM, BOOM!!</b> (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
4	3	3	6	<b>BAILAMOS</b> (T) (X) OVERBROOK 97104/INTERSCOPE †	ENRIQUE IGLESIAS
5	5	6	43	<b>BELIEVE</b> (T) (X) WARNER BROS. 44576 †	CHER
6	4	4	10	<b>I WILL GO WITH YOU (CON TE PARTIRO)</b> (T) (X) EPIC 79202 †	DONNA SUMMER
7	6	7	31	<b>BLUE MONDAY</b> (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
8	11	10	18	<b>STRONG ENOUGH</b> (T) (X) WARNER BROS. 44644 †	CHER
9	8	12	59	<b>THE ROCKAFELLER SKANK</b> (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
10	10	8	5	<b>SOL, ARENA Y MAR</b> (X) WEA LATINA 29289	LUIS MIGUEL
11	7	5	12	<b>BILLS, BILLS, BILLS</b> (T) (X) COLUMBIA 79176/CRG †	DESTINY'S CHILD
12	21	24	4	<b>9PM (TILL I COME)</b> (T) (X) RADIKAL 99004 †	ATB
13	14	13	28	<b>PRAYE YOU</b> (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
14	13	11	19	<b>IT'S OVER NOW</b> (T) (X) ARISTA 13656 †	DEBORAH COX
15	15	16	54	<b>SUAVEMENTE</b> (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
16	9	9	16	<b>IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU</b> (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
17	12	—	3	<b>DISCO INFERNO</b> (T) (X) JELLYBEAN 2554	CYNDI LAUPER
18	48	—	4	<b>STOMP TO MY BEAT</b> (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
19	26	21	5	<b>NO MORE PAIN AND LIES</b> (M) (T) (X) JWP 8885/ICU †	CHRIS MOUTAS FEATURING MR. SOOP
20	17	17	8	<b>BODYROCK</b> (T) (X) V2 27595 †	MOBY
21	20	23	67	<b>PUSSY</b> (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
22	22	22	50	<b>MUSIC SOUNDS BETTER WITH YOU</b> (X) ROULE 38561/VIRGIN †	STARDUST
23	16	14	40	<b>WE LIKE TO PARTY!</b> (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
24	23	20	29	<b>BODY</b> (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
25	19	15	14	<b>IF YOU HAD MY LOVE</b> (T) (X) WORK 79164/EPIC †	JENNIFER LOPEZ
26	29	19	5	<b>LET FOREVER BE</b> (T) (X) FREESTYLE DUST/ASTRALWERKS 95999/VIRGIN †	THE CHEMICAL BROTHERS
27	25	18	20	<b>GIVE IT TO YOU</b> (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
28	27	—	2	<b>ANYTHING FOR LOVE</b> (T) (X) GROOVILICIOUS 088/STRICTLY RHYTHM	REINA
29	28	26	37	<b>SKIN</b> (T) (X) NERVOUS 20356 †	CHARLOTTE
30	33	30	7	<b>RED ALERT</b> (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
31	39	37	6	<b>A WOMAN'S GOT THE POWER</b> (T) (X) UNIVERSAL 56313	JENNIFER HOLLIDAY
32	24	25	9	<b>SMILE</b> (T) (X) ELEKTRA 63749/EEG †	VITAMIN C FEATURING LADY SAW
33	30	28	6	<b>ALL STAR</b> (X) UNDER THE COVER 0995	SMACK
34	32	34	72	<b>MY ALL/FLY AWAY (BUTTERFLY REPRISE)</b> (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
35	38	33	31	<b>I STILL BELIEVE</b> (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
36	42	—	2	<b>OUR DISEASE</b> (T) (X) 1500 71242/INTERSCOPE	BREAKBEAT ERA
37	37	39	28	<b>JACKIE'S STRENGTH</b> (T) (X) ATLANTIC 84442/AG †	TORI AMOS
38	35	31	27	<b>NOTHING REALLY MATTERS</b> (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
39	45	41	23	<b>UNSPEAKABLE JOY</b> (T) (X) NERVOUS 20358	KIM ENGLISH
40	36	32	33	<b>ALL I HAVE TO GIVE</b> (T) (X) JIVE 42563 †	BACKSTREET BOYS
41	34	29	20	<b>LIVIN' LA VIDA LOCA</b> (M) (T) (X) C2/COLUMBIA 79153/CRG †	RICKY MARTIN
42	41	43	12	<b>AM I SEXY...?</b> (T) (X) ANTLER SUBWAY 1037/NEVER	LORDS OF ACID
43	31	27	14	<b>HEY BOY HEY GIRL</b> (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN	THE CHEMICAL BROTHERS
44	<b>RE-ENTRY</b>	3	3	<b>SING IT BACK</b> (T) (X) ECHO/F-111 44687/WARNER BROS. †	MOLOKO
45	47	47	33	<b>TAINTED LOVE</b> (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
46	<b>RE-ENTRY</b>	66	66	<b>PLASTIC DREAMS (REVISITED)</b> (T) (X) EPIDROME 78758/EPIC †	JAYDEE
47	<b>RE-ENTRY</b>	60	60	<b>RAY OF LIGHT</b> (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
48	44	38	67	<b>EVERYBODY (BACKSTREET'S BACK)</b> (T) (X) JIVE 42515 †	BACKSTREET BOYS
49	<b>RE-ENTRY</b>	20	20	<b>WINDOWLICHER</b> (X) WARP 35007/SIRE †	APHEX TWIN
50	43	35	10	<b>BETTER DAYS (AND THE BOTTOM DROPS OUT)</b> (T) (X) WARNER BROS. 44697 †	CITIZEN KING

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

## DANCE TRAX

(Continued from preceding page)

"Soul Talkin'" by Swiss duo **Deep Bros.** Remixer **Matthias "Matty" Heilbronn** provides a more straight-ahead, yet mightily chunky, house mix.

And speaking of Heilbronn, his track "Matty's Funk" is featured on Wave's Body & Soul-splashed "Summer '99 Sampler," which also spotlights the **Joaquin "Joe" Claussell**-produced/penned "Juba Beats" by **Juba**, "Sweet Spirit" by **Eternal Sun** featuring **Ras Anthony**, and

"Capricorn" by **François K.** Out now.

**SUMMER MADNESS:** As the club-induced fervor of Ibiza, Spain, nears its seasonal end, European labels appear to be rush-releasing a slew of singles that may (or may not) become future staples on the island. Of the many that have crossed our desk, we place our bets on the following.

**Bob Marley vs. Funkstar De Luxe's** "Sun Is Shining" takes the

**Bob Marley & the Wailers** classic into the fast-approaching new millennium. Like such Paradise Garage staples as **Third World's** "Now That We Found Love" and **Hugh Masekela's** "Don't Go Lose It Baby," "Sun Is Shining" merges classic island and contemporary club beats to great (and sweaty) effect. German mixmeister **ATB** provides a trancier workout. **Edel U.K.** and **Club Tools/Edel Sweden** are scheduled to issue the single **Monday** (13).

For the past several weeks, leading U.K. DJs like **Pete Tong**, **Danny Rampling**, **CJ Mackintosh**, and **Graeme Park** have been seriously working acetates of **Roger Sanchez's** way fine "I Never Knew" into their sets. On Sept. 27, **INcredible/Sony U.K.** will release the sublime male-vocal track, complete with mixes by **Sanchez**, **Futureshock**, and the duo of **Boris Dlugosch & Michi Lange**. Could this be the next "You Don't Know Me" (**Armand Van Helden**

featuring **Duane Harden**)? We tend to think so.

Originally released on **Mo'Bizz** (Netherlands) earlier this year, **DJ Jean's** "The Launch" has been licensed to both **AM:PM U.K.** and **Groovilicious/Strictly Rhythm**. The U.K. version of this rocket-fueled track includes exclusive new remixes by **Paul Masterson** (aka **Yomanda**), **Rollercoaster**, and the production team of **Michael Van Der Kuy** and **Maykel Piron**. Now available.



**Platinum Evolution.** RCA recording artist Martina McBride was honored with the first music-industry party held at Nashville's new Adelphia Stadium, home of the National Football League Tennessee Titans. McBride was feted for the double-platinum certification of her album "Evolution." Shown, from left, are "Evolution" co-producer Paul Worley, McBride, RCA Label Group (RLG) chairman Joe Galante, and RLG senior VP/GM Butch Waugh.

## Can Vet Acts Return To Airwaves?

**Legends Need Right Songs To Break Into 'Young Country'**

**BY DEBORAH EVANS PRICE**  
NASHVILLE—There was a time long ago when the country music format seemed steeped in tradition and proud of it, but in recent years, with the onslaught of "young country," many seasoned country hitmakers suddenly found themselves unable to score airplay on country radio.

The times may be a-changin'. In recent months, Kenny Rogers has resurfaced on country airwaves with "The Greatest," and, after a near-fatal car accident, George Jones not only garnered airplay but also received a Country Music Assn.

Award single of the year nomination for his comeback hit "Choices."

"We played the hell out of both of them," Tony McCullough, PD at KYKX Longview, Texas, says of Rogers' and Jones' tunes. "We are changing our music to play a lot more of the older artists. East Texas wants it, apparently. There are lots of strong opinions on the veteran artists. I think most of the smart programmers will play them, if the song is right."

Song selection is key in getting a veteran act airplay on country radio.

"What really paved the way was a great song and great production," says Asylum president Evelyn Shriver of Jones' success, noting that in the past programmers complained that they weren't getting radio-friendly music from long-established acts. "They'd say, 'If we get a contemporary song with contemporary production, we'll play it.'"

"It all comes down to how relevant can the act make themselves today," says WXTU Philadelphia PD Ken Johnson. "If an artist can generate a great song, radio needs to consider that."

Shriver says artists are quickly blamed for giving radio weak material, but the record companies are, in most cases, responsible. "They control the flow of product and quality of singles released," she says.

Johnson says the labels also helped create the emphasis on young country. "The record labels wanted to push the new acts," says Johnson. "They certainly were encouraging radio not to play the older material. When radio stations started positioning themselves as 'young country,' they [couldn't] be young country and play veteran acts."

Johnson encourages other stations to react to the song, not the age of the artist. He cites "The Greatest" as one of WXTU's most reactive singles. "Of all the songs we've had this year, 'The Greatest' would track in the top 10 or 15 songs for the entire year as far as big research."

Both Jones and Rogers are well aware of the odds against them. "I never slammed country radio because I thought what they did was a smart move for radio and for country music at the time," says Rogers, who started his own label, Dreamcatcher Entertainment. "I, more than anyone will ever know, appreciate the opportunity to be played again."

Rogers feels one of the reasons

"The Greatest" was so well received is that it struck an emotional chord with listeners.

Emotions of another kind likely played a role in Jones' return to radio. Shriver admits many programmers were impacted by nearly losing Jones in a March 6 auto accident. For his part, Jones feels it's a matter of the country radio pendulum swinging back toward traditional music. "With

the new country, there's good stuff there, but there's also a lot that sounds alike. The people are leaning back toward traditional."

There are some radio stations that

haven't stopped playing veteran artists. "Most radio stations didn't shut us off," Jones says. "It was just the reporting stations, the ones people listen to mostly in larger cities."

Some acts are starting their own labels to bypass the big record company quagmire. Charlie Daniels, for one, launched Blue Hat two years ago with partner David Corlew. "I think independent labels are going to make a statement in the next five years," says Corlew.

These are positive points not lost on Kenny Rogers and Jim Mazza, his partner and president of Dreamcatcher Entertainment. "It's very difficult for an independent company to get out there and be competitive and successful," Mazza says.

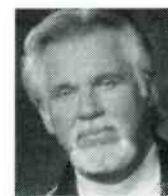
"That's an interesting challenge. We've competed with the majors with the media and at retail. You need both of those things to function effectively if you're going to be successful."

Though there seems to be a definite bias against playing veteran acts, some stations say they are interested in reacquainting fans with some of country's legends. "We're celebrating our 20th anniversary in country," says Bill Dotson, PD at KSSN Little Rock, Ark. "We've gone back and added a new category to our golds, and for lack of a better way have labeled it VG for very gold. We have gotten such an incredible response from the music we're playing. It's all No. 1 songs from the past 20 years, and it's working."

Tim Closson, PD at Cincinnati's WUBE, says, "I listen to everything that crosses my desk because you never know what you are going to find." Closson says he played Rogers' "The Greatest" and got a positive response. "The bottom line in this day and age is we just want great music."



JONES



ROGERS

## Brooks & Dunn Try On A New Producer; WB, Reprise Promotion Staffs Merged

**CHECKING IN WITH:** For their sixth set, Arista/Nashville duo Brooks & Dunn turned to a new co-producer. Their usual co-producer, Don Cook, worked with them on six songs on "Tight Rope," due Sept. 21, the day before the Country Music Assn. Awards show.

New co-producer Byron Gallimore worked on the album's other seven songs, including the current single, "Missing You."

Ronnie Dunn says they picked Gallimore to get more of a musical edge. "Byron had been using the same studio we did, the same players we did, the same engineers we did, but he was getting a totally different sound," Dunn tells Nashville Scene. "I wanted that technical edge that Byron brings to the table. He brings a whole different dimension to a record. Plus, he's got a great outside song-gathering support team. I like to have that safety net in place, since I can't necessarily always write everything I do."

As for covering "Missing You," which was a 1984 pop hit for John Waite, Kix Brooks points out that the duo did the same with B.W. Stevenson's "My Maria" and that they expect the same level of both criticism and appreciation for doing so again. "It's one that critics and industry people can take shots at, obviously. But Ronnie sang it well, and people like it. It's the friends and neighbors who ultimately decide what a hit is, if radio will give you the chance, which radio is doing. The response so far is real good on it."

"Missing You" is at No. 23 on the Hot Country Singles & Tracks chart this issue.

**ON THE RECORD:** Arista/Nashville has its first soundtrack with the Sept. 14 release of the album for the Miramax movie "Happy, Texas," which looks to be one of the fall's more prominent film releases. Arista/Nashville senior VP of marketing Fletcher Foster served as executive producer for the soundtrack, which includes songs by country performers Lee Roy Parnell (in a duet with Keb' Mo'), Pam Tillis, Shannon Brown, BR5-49, Emmylou Harris, Flaco Jimenez, Brad Paisley, Alison Krauss, Robert

Earl Keen, Randy Scruggs (dueting with Joan Osborne), and Kim Richey.

Legendary four-octave singer Yma Sumac returns to the scene with a vocal instrumental, "Gopher Mambo." Tillis' "After A Kiss" is the soundtrack's initial single release to country radio, and it's at No. 51 on the Hot Country Singles & Tracks chart this issue. Tillis, by the way, has just signed with the Fitzgerald-Hartley Co. for management representation.

**ON THE ROW:** Warner/Reprise Nashville has merged the promotion staffs of the Warner Bros. and Reprise labels into one (*Billboard Bulletin*, Sept. 3). Former Reprise senior VP/GM Bill Mayne and former Warner Bros. senior VP/GM Bob Saporiti continue as senior VPs of Warner/Reprise Nashville.

Former Reprise VP of promotion Jack Purcell is promoted to senior VP of promotion at Warner/Reprise Nashville. VP of promotion Brad Howell will handle the Western region, and national promotion director Ken Tucker will be responsible for the Eastern region.

Reporting to Tucker will be regionals Cliff Blake (Northeast), Jean Cashman (mid-Atlantic), and Matt Williams (Southeast). Reporting to Howell will be regionals Bruce Adelman (Western), Rowanne McKnight (Southwestern), and Tom Moran (Midwest). Jon Loba will serve as national promotion coordinator. Giant Records product promotion, formerly worked by Reprise, will revert to Giant. Former Warner Bros. marketing director Rick Henegar and former Reprise marketing director Scott Heuerman will now serve as marketing directors for Warner/Reprise Nashville.

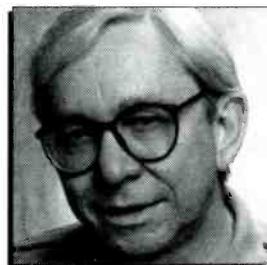
Exiting Reprise are regionals John Trapane, Todd Cassetty, Jeff Hackett (in October), and promotion coordinator Celeste Irvin.

**PEOPLE:** Cindy Weunsch has been named Shedaisy's manager. The group had been working without one.

Former SESAC manager of corporate communications Crystal Caviness joins the T.J. Martell Foundation/Nashville as executive director, replacing Tod Minich, who becomes COO.



by Chet Flippo



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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>No. 1</b>						
1	2	4	23	<b>YOU HAD ME FROM HELLO</b> B.CANNON,N.WILSON (K.CHESENEY,S.EWING)	KENNY CHESNEY (V) BNA 65745	1
2	6	9	13	<b>SOMETHING LIKE THAT</b> B.GALLIMORE,J.STROUD,T.MCGRAW (R.FERRELL,K.FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	2
3	3	1	24	<b>AMAZED</b> D.HUFF (M.GREEN,A.MAYO,C.LINDSEY)	LONESTAR (V) BNA 65755 †	1
4	5	6	20	<b>THE SECRET OF LIFE</b> B.GALLIMORE,F.HILL (G.PETERS)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	4
5	1	3	28	<b>SINGLE WHITE FEMALE</b> T.BROWN,B.CANNON,N.WILSON (S.SMITH,C.D.JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	1
6	7	7	17	<b>LITTLE MAN</b> K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	6
7	8	10	11	<b>READY TO RUN</b> P.WORLEY,B.CHANCEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	7
8	4	2	21	<b>LESSON IN LEAVIN'</b> B.GALLIMORE,T.MCGRAW (R.GOODRUM,B.MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
9	10	13	8	<b>I LOVE YOU</b> M.MCBRIDE,P.WORLEY (T.HYLER,A.FOLLESE,K.FOLLESE)	MARTINA MCBRIDE RCA ALBUM CUT †	9
10	12	12	20	<b>I'LL STILL LOVE YOU MORE</b> T.BROWN,T.YEARWOOD (D.WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	10
11	9	5	21	<b>GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU</b> D.COOK,ALABAMA (C.STURKEN,E.ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	3
12	15	19	10	<b>WHAT DO YOU SAY TO THAT</b> T.BROWN,G.STRAIT (J.LAUDERDALE,M.MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 72108	12
13	14	15	16	<b>(NOW YOU SEE ME) NOW YOU DON'T</b> M.WRIGHT (T.LANE,D.LEE,J.BROWN)	LEE ANN WOMACK (V) MCA NASHVILLE 72111	13
14	13	11	28	<b>WRITE THIS DOWN</b> T.BROWN,G.STRAIT (D.HUNT,K.M.ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	1
15	16	20	14	<b>SHE'S IN LOVE</b> C.CHAMBERLAIN (K.STEGALL,D.HILL)	MARK WILLIS (V) MERCURY 566746 †	15
16	17	21	12	<b>I'M ALREADY TAKEN</b> S.WARINER (T.RYAN,S.WARINER)	STEVE WARINER (V) CAPITOL 58786	16
17	11	8	30	<b>LITTLE GOOD-BYES</b> D.HUFF (K.OSBORN,J.DEERE,K.GREENBERG)	SHEDAISY (C) (D) LYRIC STREET 64025 †	3
18	20	22	16	<b>LONELY AND GONE</b> J.SCAIFE (G.CROWE,D.GIBSON,B.MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	18
<b>AIRPOWER</b>						
19	22	25	10	<b>I'LL GO CRAZY</b> D.MALLOY,J.G.SMITH (A.GRIGGS,L.WILSON,Z.TURNER)	ANDY GRIGGS RCA ALBUM CUT	19
20	18	14	28	<b>A NIGHT TO REMEMBER</b> D.COOK,L.WILSON (M.T.BARNES,T.W.HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	6
21	24	26	10	<b>HOME TO YOU</b> G.FUNDIS (A.SMITH,S.LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	21
22	21	23	22	<b>MAKE UP IN LOVE</b> W.WILSON,D.STONE (D.ORTON,T.RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	21
23	26	27	7	<b>MISSING YOU</b> B.GALLIMORE,R.DUNN,K.BROOKS (M.LEONARD,C.SANFORD,J.WAITE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13179 †	23
24	23	16	14	<b>YOU'VE GOT A WAY</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	13
25	27	28	11	<b>YOU GO FIRST (DO YOU WANNA KISS)</b> B.GALLIMORE (K.CHATER,L.G.CHATER,C.RAWSON)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	25
26	28	29	18	<b>LIGHTNING DOES THE WORK</b> N.WILSON,B.CANNON (C.BROCK,J.HADLEY,K.GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984/WRN †	26
27	30	33	4	<b>IT DON'T MATTER TO THE SUN</b> D.WAS (G.KENNEDY,W.KIRKPATRICK,T.SIMS)	GARTH BROOKS AS CHRIS GAINES (C) (D) CAPITOL 58788	27
28	29	32	13	<b>ALL THINGS CONSIDERED</b> R.THOMAS,J.LEO,R.E.ORRALL (T.HUNT)	YANKEE GREY (C) (D) MONUMENT 79248 †	28
29	31	31	18	<b>NEVER BEEN KISSSED</b> E.SEAY,W.RAMBEAUX (S.AUSTIN,G.BARNHILL,W.RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	29
30	34	45	3	<b>WHEN I SAID I DO</b> C.BLACK (C.BLACK)	CLINT BLACK RCA ALBUM CUT	30
31	33	34	9	<b>ORDINARY LOVE</b> D.HUFF (B.DIPIERO,D.TRUMAN,C.WISEMAN)	SHANE MINOR (V) MERCURY 562291 †	31
32	35	38	6	<b>A MAN AIN'T MADE OF STONE</b> J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,R.LERNER,F.GOLDE)	RANDY TRAVIS DREAMWORKS ALBUM CUT †	32
33	36	36	10	<b>ARE YOUR EYES STILL BLUE</b> R.HERRING (S.MCANALLY,S.MANDILE,J.WOOD)	SHANE MCANALLY (C) (D) (V) CURB 73085	33
34	32	30	20	<b>CHOICES</b> K.STEGALL (B.YATES,M.CURTIS)	GEORGE JONES ASYLUM ALBUM CUT †	30
35	45	56	3	<b>BIG DEAL</b> W.C.RIMES (A.ANDERSON,J.STEELE)	LEANN RIMES CURB ALBUM CUT †	35
36	37	43	7	<b>LIVE, LAUGH, LOVE</b> D.JOHNSON,C.WALKER (G.NICHOLSON,A.SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	36
37	52	—	3	<b>COME ON OVER</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	37
38	53	72	3	<b>HE DIDN'T HAVE TO BE</b> F.ROGERS (B.PAISLEY,K.LOVEFACE)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT †	38
39	48	53	5	<b>STEAM</b> J.SCAIFE (L.ANDERSON,B.REGAN)	TY HERNDON EPIC ALBUM CUT †	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	43	49	6	<b>SMOKE RINGS IN THE DARK</b> T.BROWN,M.WRIGHT (R.RUTHERFORD,H.ROBERT)	GARY ALLAN (V) MCA NASHVILLE 72109 †	40
41	40	41	13	<b>SURE FEELS REAL GOOD</b> R.E.ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	MICHAEL PETERSON (C) (D) (V) REPRIS 16933/WRN †	40
42	41	39	14	<b>YOU'RE STILL BEAUTIFUL TO ME</b> B.WHITE,D.GEORGE (R.J.LANGE,B.ADAMS)	BRYAN WHITE (C) (D) ASYLUM 64035 †	39
43	42	44	11	<b>A MATTER OF TIME</b> W.ALDRIE (J.SELLERS,A.ROBOFF,C.WISEMAN)	JASON SELLERS (C) (D) BNA 65784 †	42
44	44	48	6	<b>WHEN YOU LOVE SOMEONE</b> K.STEGALL (K.STEGALL,D.HILL)	SAMMY KERSHAW MERCURY ALBUM CUT †	44
45	39	40	10	<b>START OVER GEORGIA</b> P.WORLEY,B.J.WALKER,JR.,C.RAYE (C.RAYE,S.WRAY)	COLLIN RAYE MERCURY ALBUM CUT	39
46	50	50	8	<b>CRUSH</b> M.SPIRO (C.MAJESKI,S.SMITH,S.RUSS)	LILA MCCANN ASYLUM ALBUM CUT †	46
47	51	51	7	<b>LOVE TRIP</b> S.BOGARD,J.STEVENS,S.HENDRICKS (J.KILGORE,G.GRAND,B.JONES)	JERRY KILGORE (C) (D) (V) VIRGIN 38667 †	47
48	55	55	4	<b>IT'S A LOVE THING</b> M.ROLLINGS (K.URBAN,M.POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	48
49	46	47	11	<b>THE YODELIN' BLUES</b> T.HASELDEN,R.ZAVITSON (S.EWING)	THE WILKINSONS GIANT ALBUM CUT	45
50	57	—	2	<b>GOODBYE EARL</b> B.CHANCEY,P.WORLEY (D.LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
51	56	57	4	<b>AFTER A KISS</b> B.DIPIERO (S.D.JONES,C.D.JOHNSON)	PAM TILLIS ARISTA NASHVILLE SOUNDTRACK CUT	51
52	62	68	3	<b>THE QUITTIN' KIND</b> D.COOK,L.WILSON (S.HOGIN,P.BARNHART,M.D.SANDERS)	JOE DIFFIE EPIC ALBUM CUT	52
53	49	37	17	<b>YOU'RE LUCKY I LOVE YOU</b> E.GORDY,JR. (N.THRASHER,M.CANNON-GOODMAN)	SUSAN ASHTON (V) CAPITOL 58787 †	37
54	58	58	5	<b>ON MY WAY TO YOU</b> V.GILL (S.ISAAC,S.T.MENSY)	SONYA ISAACS LYRIC STREET ALBUM CUT †	54
55	60	71	3	<b>POWER WINDOWS</b> M.SPIRO (B.FALCON)	JOHN BERRY LYRIC STREET ALBUM CUT	55
<b>Hot Shot Debut</b>						
56	<b>NEW</b>	—	1	<b>WHAT DO YOU SAY</b> D.MALLOY,R.MCENTIRE (M.DULANEY,N.THRASHER)	REBA MCA NASHVILLE ALBUM CUT	56
57	47	42	15	<b>TROUBLE IS A WOMAN</b> S.HENDRICKS (T.JOHNSON,D.MALLOY,K.WILLIAMS)	JULIE REEVES (C) (D) (V) VIRGIN 38661 †	39
58	61	67	8	<b>FOR CRYING OUT LOUD</b> J.E.NORMAN,A.COCHRAN (T.ROCCO,B.MCDILL)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 16939/WRN †	58
59	66	65	5	<b>ALL I WANT IS EVERYTHING</b> B.J.WALKER,JR. (M.BERG,M.CHAPMAN)	MINDY MCCREARY BNA ALBUM CUT	59
60	54	46	16	<b>HER</b> P.MCMACKIN,A.TIPPIN (J.STEELE,C.WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	33
61	69	62	6	<b>BABY'S GOT MY NUMBER</b> DELIOUS,A.SMITH (A.SMITH,R.COOK)	SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84531	60
62	75	66	3	<b>THINKING ABOUT LEAVING</b> P.ANDERSON (R.CROWELL,D.YOAKAM)	DWIGHT YOAKAM REPRIS ALBUM CUT/WRN	62
63	63	61	6	<b>YOU CAN'T HURRY LOVE</b> P.ASHER (B.HOLLAND,L.DOZIER,E.HOLLAND, JR.)	DIXIE CHICKS COLUMBIA SOUNDTRACK CUT	61
64	73	70	3	<b>THIS WOMAN NEEDS</b> D.HUFF (K.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT	64
65	59	52	17	<b>MY KIND OF WOMAN/MY KIND OF MAN</b> T.BROWN (V.GILL)	VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE/EPIC 72107 †	27
66	<b>NEW</b>	—	1	<b>IT'S A BEAUTIFUL THING</b> C.FARREN (J.STEELE,C.WISEMAN)	PAUL BRANDT REPRIS ALBUM CUT/WRN	66
67	<b>NEW</b>	—	1	<b>THAT'S THE WAY LOVE GOES</b> M.HAGGARD (L.FRIZZELL,S.D.SHAFFER)	MERLE HAGGARD WITH JEWEL TBA ALBUM CUT/BNA	67
68	64	—	2	<b>COWBOY TAKE ME AWAY</b> B.CHANCEY,P.WORLEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	64
69	<b>NEW</b>	—	1	<b>DON'T LIE</b> P.WORLEY (C.BIGGERS,F.ROGERS)	TRACE ADKINS CAPITOL ALBUM CUT	69
70	72	64	4	<b>HANDFUL OF WATER</b> J.TAYLOR (A.MELTON,J.SELLERS,A.CUNNINGHAM)	CHALEE TENNISON ASYLUM ALBUM CUT †	64
71	68	—	2	<b>SLOW DANCE MORE</b> K.ROGERS,B.MAHER,J.MCKELL (P.BUNCH,D.JOHNSON)	KENNY ROGERS DREAMCATCHER ALBUM CUT	68
72	<b>NEW</b>	—	1	<b>SMILE</b> D.HUFF (C.LINDSEY,K.FOLLESE)	LONESTAR BNA ALBUM CUT	72
73	<b>RE-ENTRY</b>	—	2	<b>I WANT A MAN</b> C.FARREN,H.GATICA (R.GILES,T.NICHOLS,G.GODARD)	LACE (C) (D) (V) 143/WARNER BROS. 16932/WRN †	65
74	65	—	2	<b>SIN WAGON</b> B.CHANCEY,P.WORLEY (N.MAINE,E.ROBISON,S.SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	65
75	<b>NEW</b>	—	1	<b>IF I FALL YOU'RE GOING DOWN WITH ME</b> B.CHANCEY,P.WORLEY (M.BERG,A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	75

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 18, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>No. 1</b>					
1	1	12	3	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
2	2	1	17	<b>NEVER BEEN KISSSED</b> ARISTA NASHVILLE 13140	SHERRIE AUSTIN
3	3	2	24	<b>PLEASE REMEMBER ME/FOR A LITTLE WHILE</b> CURB 73080	TIM MCGRAW
4	4	8	11	<b>LONELY AND GONE</b> COLUMBIA 79210/SONY	MONTGOMERY GENTRY
5	5	4	22	<b>A NIGHT TO REMEMBER</b> EPIC 79118/SONY	JOE DIFFIE
6	8	5	15	<b>LIGHTNING DOES THE WORK</b> WARNER BROS. 16984/WRN	CHAD BROCK
7	6	3	17	<b>GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU</b> RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
8	7	6	10	<b>YOU'RE STILL BEAUTIFUL TO ME</b> ASYLUM 64035/EEG	BRYAN WHITE
9	9	7	25	<b>WHO NEEDS PICTURES</b> ARISTA NASHVILLE 13156	BRAD PAISLEY
10	11	11	4	<b>ALL THINGS CONSIDERED</b> MONUMENT 79248/SONY	YANKEE GREY
11	10	9	16	<b>THAT DON'T IMPRESS ME MUCH</b> MERCURY 172118	SHANIA TWAIN
12	13	14	118	<b>HOW DO I LIVE</b> ▲ CURB 73022	LEANN RIMES
13	14	13	27	<b>HILLBILLY SHOES</b> COLUMBIA 79115/SONY	MONTGOMERY GENTRY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	10	23	<b>SINGLE WHITE FEMALE</b> MCA NASHVILLE 72092	CHELY WRIGHT
15	15	15	21	<b>ALMOST HOME</b> COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
16	19	19	3	<b>A MATTER OF TIME</b> BNA 65784/RLG	JASON SELLERS
17	16	17	29	<b>WITH YOU</b> ASYLUM 64052/EEG	LILA MCCANN
18	<b>RE-ENTRY</b>	—	20	<b>ROCKY TOP '96</b> DECCA 55274/MCA NASHVILLE	THE OSBORNE BROTHERS
19	17	16	8	<b>WHEN MY DREAMS COME TRUE</b> MCA NASHVILLE 72120	REBECCA LYNN HOWARD
20	23	24	3	<b>ARE YOUR EYES STILL BLUE</b> CURB 73085	SHANE MCANALLY
21	22	21	46	<b>HOLD ON TO ME</b> ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
22	24	—	2	<b>I WANT A MAN</b> 143/WARNER BROS. 16932/WRN	LACE
23	<b>RE-ENTRY</b>	—	34	<b>MEANWHILE/YOU HAVEN'T LEFT ME YET</b> MCA NASHVILLE 72084	GEORGE STRAIT
24	21	20	4	<b>SURE FEELS REAL GOOD</b> WARNER BROS. 16933/WRN	MICHAEL PETERSON
25	20	23	7	<b>TROUBLE IS A WOMAN</b> VIRGIN 38661	JULIE REEVES

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

# COUNTRY CORNER



by Wade Jessen

**THERE'S A PARTY GOIN' ON:** A lot of music history has been made on the hallowed lot at 34 Music Square East in Nashville, home to Music Row's first recording studio (producer **Owen Bradley's** storied Quonset hut), site of thousands of seminal country and pop recording sessions, and home to Columbia and Epic for decades.

That address also houses Sony's Monument imprint, home to the history-making **Dixie Chicks**, who bow at No. 1 on Top Country Albums and The Billboard 200 with "Fly," the trio's fifth album (see Between the Bullets, page 134).

With total detections weighing in at approximately 10% of the overall chart, Hot Country Singles & Tracks shows just how hearty the radio appetite is for the Chicks' songs.

Starting at the upper end of the chart, "Ready To Run" gains 121 detections to move 8-7. Initially available only on the "Runaway Bride" soundtrack (Columbia), that track is also the lead single from "Fly."

From the "it just don't get any country than this" department, "Good-bye Earl" is emerging as a favorite with radio programmers. The song tells the story of two good ol' girls named Mary Ann and Wanda who kill an abusive husband and get away with it. (Apparently, noted comedic songwriter **Dennis Linde** saw the film "Fried Green Tomatoes.") That cut jumps 57-50 with airplay at 126 monitored stations.

Elsewhere on Hot Country Singles & Tracks, "Bride" soundtrack cut "You Can't Hurry Love" finishes at No. 63, while "Fly" cuts "Cowboy Take Me Away," "Sin Wagon," and "If I Fall You're Going Down With Me" are perched on the chart's lower rungs (Nos. 68, 74, and 75, respectively).

Dixie Chicks are also gaining ground with **Fred Rose's** "Roly Poly," taken from **Asleep At The Wheel's** "Ride With Bob" (DreamWorks), a tribute to **Bob Wills**. That track narrowly missed charting this issue with spins detected at 41 monitored stations.

**ROYAL VISIT:** With a duet reprise of his 1984 No. 1 "That's The Way Love Goes," **Merle Haggard** returns to Hot Country Singles & Tracks for only the second time during the '90s and brings pop star **Jewel** along for the ride. The new reading bows at No. 67 with airplay at 43 stations and is included on "For The Record—43 Legendary Hits" (TBA/BN), which finishes at No. 67 on Top Country Albums.

Watch for the new Haggard package to get a swift kick upward following "Merle Haggard For The Record," a live pay-per-view special Oct. 2.

The Country Music Hall of Fame member last appeared on our airplay chart in early 1994 when "In My Next Life" rose to No. 58.

**BUNNY BUSINESS:** Following the restructuring of Warner Bros. and Reprise in Nashville (*Billboard* Bulletin, Sept. 3), all chart listings for those imprints are updated to reflect the company's new umbrella name, Warner/Reprise Nashville. That moniker is abbreviated as WRN and now appears in the label field for those titles. Concurrently, Reprise is relieved of promotion duties for Giant titles.

## Murray Gets Inspirational On Straightway

BY DEBORAH EVANS PRICE

NASHVILLE—A multi-Grammy-winning artist with an impressive track record that includes both pop and country chart success, Anne Murray looks poised to conquer a new market with the Oct. 19 release of "What A Wonderful World." The two-CD collection of classic hymns and inspirational songs is the Canadian songbird's first project targeted to the Christian music market.

It's being released in the U.S. via Straightway Music, a division of the Sparrow Label Group, which will market it to both the general and Christian retail markets. It will also be released in Canada through Murray's longtime label, EMI. (Sparrow Label Group is a division of the EMI Christian Music Group.)

"The messages are the same on all these songs," Murray says. "They are truly inspirational songs."

Murray says she had long wanted to record a gospel album but admits to initial hesitation. "I didn't want to appear I was jumping on a bandwagon. I wanted to make it real and honest because I don't like doing stuff that isn't."

She decided to "stretch the parameters a little bit." Thus the album includes such timeless hymns as "Softly And Tenderly," "In The Garden," "Amazing Grace," and "How Great Thou Art," as well as Murray's versions of Don Williams' "Lord, I Hope This Day Is Good," Johnny Nash's "I Can See Clearly Now," Simon & Garfunkel's "Bridge Over Troubled Water," and Louis Armstrong's "What A Wonderful World."

The collection includes a song titled "Elijah," which was written by Gene MacLellan (who wrote Murray's hit "Snowbird"), and a duet, "Take My Hand, Lord Jesus," with her producer Tommy West. The first single from the project is "Let There Be Love," a duet with her daughter Dawn Langstroth.

"We're really excited to have this project," says Sparrow Records VP of artist development Leigh Ann Hardie. "It came our way because of EMI Canada. She's signed to EMI Canada, and we have a really good relationship with [EMI Music Canada president]

Dean Cameron and everyone up there. When they said Anne wanted to do an inspirational album, that's what Sparrow is all about."

With four Grammys, three Country Music Assn. trophies, and more than 20 Juno Awards to her credit, Murray is a household name.

"We've had a good track record, I think, of working with well-known artists in the country and pop fields when they want to do an inspirational



MURRAY

album, with albums like 'Amazing Grace,' volumes one and two [which had country artists recording gospel songs], and Andy Griffith," says Hardie of Sparrow's success in bringing mainstream acts into the Christian retail market. (It has also signed and released gospel albums by Charlie Daniels and Shenandoah's Marty Raybon and distributed Vince Gill's MCA Christmas album to Christian retail.)

According to Hardie, Sparrow kicked off the marketing efforts for the record with "direct-response TV testing." Working in conjunction with Heartland Music/Time Life, Sparrow began television spots in July. "They chose markets based on Anne's sales history," says Hardie. "Everywhere they bought time, sales response was strong, and they are buying more spots."

The campaign is running on CNN and will begin airing on TBS and "CNN Headline News." It also tested well on TNN, Lifetime, PAX, and the Animal Planet networks. "TV is a great place for veterans," says Murray. "We aren't being played on radio, so we have to have alternative means to get our albums out there. TV is a great way to do that."

The album will also gain exposure from a television special featuring Murray and special guests, which is slated to air before Christmas on TNN in the U.S. and on Canada's CBC.

Sparrow also plans a strong push to both Christian and mainstream retail. It is looking to feature the album in

catalogs and endcaps at Borders, Target, Best Buy, Camelot, and Musicland, as well as price and positioning at Wal-Mart and inclusion in Kmart's National Gift Guide, "a mailer/plus" in wire racks at the doors of 2,800 stores.

"Sparrow is very high on it," says Jeremy Potter, music buyer for the Wheaton, Ill.-based Lemstone chain. "To be honest with you, I was a little skeptical about the Andy Griffith project, and it turned out to be a smash hit. We sold a lot of Andy's records."

Rick Anderson, music buyer for the Cincinnati-based Berean chain, is cautious about the project's potential. "I expect the release to do OK," he says. "I also think that any time you mix hymns with inspirational mainstream pop songs on a release, you are going to lessen the acceptance and impact of that release in the [Christian Booksellers Assn.] market."

Sparrow also plans to release Murray's Christmas album "Best Of The Season" to Christian retail in time for the holidays.

Murray is booked by International Creative Management agent Terry Rhodes, and since the death of her longtime manager Leonard Rambeau in 1995, she's been managed by Bruce Allen.



**Bush And Byrd Hobnob.** RCA recording artist Tracy Byrd performed recently for a fellow Texan, presidential candidate George W. Bush, before the straw poll in Iowa. That's Byrd in the cowboy hat.

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

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

- |                                                                                                                                                     |                                                                                                                                                                           |                                                                                                                         |                                                                                                                                                                 |                                                                                                                                                                                   |                                                                                                                                |                                                                                                                                                             |
|-----------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 51 AFTER A KISS (EMI April, ASCAP/Sound Island, ASCAP/Windswept, ASCAP/Blakemore Avenue, ASCAP) HL/WBM                                              | 58 FOR CRYING OUT LOUD (Milen, ASCAP/Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) HL/WBM                                                                    | 66 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, ASCAP/My Life's Work, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) | 73 I WANT A MAN (Careers-BMG, BMI/Sontanner, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL                                                                            | 80 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL                                                                     | 87 NEVER BEEN KISSED (Reynson, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrisalis, ASCAP/Audacy, ASCAP) HL/WBM     | 94 START OVER GEORGIA (Bristar, BMI/EMI Blackwood, BMI) HL                                                                                                  |
| 52 ALL I WANT IS EVERYTHING (Hillbillith, BMI/Wedge-Water, BMI/Windswept Pacific, BMI/Tall Girl, BMI/Bug, BMI) WBM                                  | 11 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corporation Of America, BMI/Bayjun Beat, BMI) HL/WBM                                                              | 48 IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL                                                        | 50 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL                                                                                                       | 26 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL                                                                              | 95 SURE FEELS REAL GOOD (Warner-Tamerlane, ASCAP) HL                                                                           | 39 STEAM (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL                                                                                               |
| 28 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM                                                                               | 70 HANDFUL OF WATER (Bases Loaded, ASCAP/BMG, ASCAP/Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL                               | 73 I WANT A MAN (Careers-BMG, BMI/Sontanner, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL                                    | 6 LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM                                                                                                                     | 17 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL | 20 A NIGHT TO REMEMBER (Curtis, ASCAP/Kinetic Diamond II, ASCAP/Ron 'N' Riley, ASCAP/Song Of Peer, ASCAP/Grammy, ASCAP) HL/WBM | 41 SURE FEELS REAL GOOD (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM                                                                   |
| 3 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM | 38 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL                                                                                          | 66 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, ASCAP/My Life's Work, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) | 36 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/Comi, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL                                  | 31 ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM                                                                                 | 67 THAT'S THE WAY LOVE GOES (Acuff-Rose, BMI)                                                                                  | 62 THINKING ABOUT LEAVING (Sony/ATV Cross Keys, ASCAP/Coal Dust West, BMI/Warner-Tamerlane, BMI) HL/WBM                                                     |
| 33 ARE YOUR EYES STILL BLUE (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC/EMI April, ASCAP) HL/WBM                                           | 60 HER (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM                                                                                   | 73 I WANT A MAN (Careers-BMG, BMI/Sontanner, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL                                    | 18 LONELY AND GONE (House Of Integrity, BMI/Little Tomatoes, BMI/Nomad-Norman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM | 54 ON MY WAY TO YOU (Miss Surrett, BMI/Blakemore Avenue, ASCAP/Windswept, ASCAP/Brensboy, ASCAP) WBM                                                                              | 63 THAT'S THE WAY LOVE GOES (Acuff-Rose, BMI)                                                                                  | 64 THINKING ABOUT LEAVING (Sony/ATV Cross Keys, ASCAP/Coal Dust West, BMI/Warner-Tamerlane, BMI) HL/WBM                                                     |
| 61 BABY'S GOT MY NUMBER (Notes To, ASCAP/Maverick, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Song Island, BMI/Golly Rogers, BMI) HL/WBM                    | 21 HOME TO YOU (Arius Smith, SESAC/Good Ol' Delta Boy, SESAC/Marmalade, ASCAP)                                                                                            | 66 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, ASCAP/My Life's Work, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) | 47 LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL                                         | 55 ON MY WAY TO YOU (Miss Surrett, BMI/Blakemore Avenue, ASCAP/Windswept, ASCAP/Brensboy, ASCAP) WBM                                                                              | 64 THINKING ABOUT LEAVING (Sony/ATV Cross Keys, ASCAP/Coal Dust West, BMI/Warner-Tamerlane, BMI) HL/WBM                        | 65 THE WOMAN NEEDS (Without Anna, ASCAP/Howlin' Hits, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) WBM                                                    |
| 35 BIG DEAL (Mighty Nice, BMI/Al Andersons, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM               | 19 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL                                                                                                       | 73 I WANT A MAN (Careers-BMG, BMI/Sontanner, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL                                    | 22 MAKE UP IN LOVE (Universal, ASCAP/O-Tex, BMI) HL/WBM                                                                                                         | 56 ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM                                                                                 | 65 THE WOMAN NEEDS (Without Anna, ASCAP/Howlin' Hits, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) WBM                       | 57 TROUBLE IS A WOMAN (Warner-Tamerlane, BMI/Big Giant, BMI/Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM |
| 34 CHOICES (Music Corporation Of America, BMI/So Bitty, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL/WBM      | 9 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL                                           | 66 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, ASCAP/My Life's Work, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) | 43 A MATTER OF TIME (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM                                      | 57 TROUBLE IS A WOMAN (Warner-Tamerlane, BMI/Big Giant, BMI/Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM                       | 12 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Carofac, BMI/EMI, BMI) HL                        | 58 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Carofac, BMI/EMI, BMI) HL                                                     |
| 37 COME ON OVER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM                                                 | 16 I'M ALREADY TAKEN (Fleetside, BMI/CMI, BMI/Steve Warner, BMI) WBM                                                                                                      | 73 I WANT A MAN (Careers-BMG, BMI/Sontanner, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL                                    | 23 MISSING YOU (Markseem, ASCAP/Paperwaite, BMI/Time, BMI/Alley, BMI) HL/WBM                                                                                    | 58 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Carofac, BMI/EMI, BMI) HL                                                                           | 30 WHEN I SAID I DO (Blackened, BMI) WBM                                                                                       | 44 WHEN YOU LOVE SOMEONE (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/H Dreams Had Wings, BMI) WBM                                            |
| 68 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL                                                        | 27 IT DON'T MATTER TO THE SUN (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/BMG, ASCAP/Bases Loaded, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) HL/WBM | 66 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, ASCAP/My Life's Work, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) | 65 MY KIND OF WOMAN/MY KIND OF MAN (Vinnie Mae, BMI) WBM                                                                                                        | 59 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Carofac, BMI/EMI, BMI) HL                                                                           | 44 WHEN YOU LOVE SOMEONE (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/H Dreams Had Wings, BMI) WBM               | 14 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM                                                                                     |
| 46 CRUSH (Chrisalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM                  |                                                                                                                                                                           | 73 I WANT A MAN (Careers-BMG, BMI/Sontanner, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL                                    |                                                                                                                                                                 | 59 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Carofac, BMI/EMI, BMI) HL                                                                           | 44 WHEN YOU LOVE SOMEONE (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/H Dreams Had Wings, BMI) WBM               | 49 THE YODELIN' BLUES (Acuff-Rose, BMI) HL/WBM                                                                                                              |
| 69 DON'T LIE (EMI April, ASCAP/Sea Gayle, ASCAP) HL                                                                                                 |                                                                                                                                                                           | 66 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, ASCAP/My Life's Work, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) |                                                                                                                                                                 | 60 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Carofac, BMI/EMI, BMI) HL                                                                           | 44 WHEN YOU LOVE SOMEONE (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/H Dreams Had Wings, BMI) WBM               | 63 YOU CAN'T HURRY LOVE (Stone Agate, BMI/EMI Blackwood, BMI) HL                                                                                            |

SEPTEMBER 18, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	<b>DIXIE CHICKS</b> MONUMENT 69678/SONY	<b>No. 1/Hot Shot Debut</b> FLY	1
2	1	1	96	<b>SHANIA TWAIN</b> ♦ <sup>13</sup> MERCURY 536003 (10.98/17.98)	<b>Greatest Gainer</b> COME ON OVER	1
3	2	2	84	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT 68195/SONY (10.98 EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	1
4	4	4	18	<b>TIM MCGRAW</b> ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
5	3	3	14	<b>LONESTAR</b> ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
6	6	—	2	<b>LINDA RONSTADT &amp; EMMYLOU HARRIS</b> ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL   THE TUCSON SESSIONS	6
7	5	—	2	<b>CLAY WALKER</b> GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
8	8	5	77	<b>JO DEE MESSINA</b> ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
9	10	6	17	<b>SHEDAISY</b> LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	6
10	11	9	27	<b>KENNY CHESNEY</b> ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
11	12	8	72	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
12	9	7	5	<b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
13	7	—	2	<b>BRYAN WHITE</b> ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
14	14	13	27	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
15	13	10	11	<b>GEORGE JONES</b> ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
16	15	11	42	<b>GARTH BROOKS</b> ▲ <sup>12</sup> CAPITOL 97424 (11.98/26.98)	DOUBLE LIVE	1
17	16	12	17	<b>KENNY ROGERS</b> DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
18	17	16	15	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
19	18	17	16	<b>DWIGHT YOAKAM</b> REPRISE 47389/WRN	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
20	20	19	53	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
21	19	14	10	<b>LYLE LOVETT</b> CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	7
22	22	21	70	<b>MARK WILLS</b> ▲ MERCURY 536317 (10.98/16.98) <b>HS</b>	WISH YOU WERE HERE	8
23	23	20	12	<b>ALABAMA</b> RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
24	25	27	16	<b>CHELY WRIGHT</b> MCA NASHVILLE 70052 (10.98/16.98) <b>HS</b>	SINGLE WHITE FEMALE	15
25	21	18	4	<b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18881 (10.98/16.98) <b>HS</b>	LOVE IN THE REAL WORLD	14
26	28	28	15	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
27	24	22	103	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
28	27	23	13	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
29	29	24	24	<b>LILA MCCANN</b> ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
30	30	25	22	<b>MONTGOMERY GENTRY</b> COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
31	31	30	68	<b>SOUNDTRACK</b> ▲ <sup>4</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
32	33	29	18	<b>STEVE WARINER</b> CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
33	36	32	54	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 67633/RLG (11.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
34	37	33	22	<b>JOHNNY CASH</b> COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
35	34	26	4	<b>ASLEEP AT THE WHEEL</b> DREAMWORKS 50117/INTERSCOPE (10.98/16.98) <b>HS</b>	RIDE WITH BOB	24
36	26	—	2	<b>KRIS KRISTOFFERSON</b> ATLANTIC 83208/AG (10.98/16.98)	THE AUSTIN SESSIONS	26
37	32	—	2	<b>MICHAEL PETERSON</b> REPRISE 47353/WRN (10.98/16.98)	BEING HUMAN	32

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	43	46	14	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871 (10.98/16.98) <b>HS</b>	<b>Pacesetter</b> WHO NEEDS PICTURES	29
39	35	31	60	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 7C023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
40	41	39	19	<b>CHAD BROCK</b> WARNER BROS. 47071/WRN (10.98/16.98) <b>HS</b>	CHAD BROCK	38
41	40	37	56	<b>WILLIE NELSON</b> LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
42	39	35	24	<b>JESSICA ANDREWS</b> DREAMWORKS 50104/INTERSCOPE (8.98/12.98) <b>HS</b>	HEART SHAPED WORLD	31
43	42	—	2	<b>MERLE HAGGARD</b> TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	42
44	38	34	56	<b>VINCE GILL</b> ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
45	45	40	21	<b>SAMMY KERSHAW</b> MERCURY 538889 (10.93/17.98)	MAYBE NOT TONIGHT	7
46	44	38	24	<b>PATTY LOVELESS</b> EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
47	50	41	21	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
48	48	45	99	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
49	47	44	28	<b>TRACY BYRD</b> MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
50	49	43	63	<b>JOHN DENVER</b> MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
51	56	56	30	<b>EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON</b> ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
52	51	47	50	<b>LEE ANN WOMACK</b> DECCA 70040/MCA NASHVILLE (10.98/16.98) <b>HS</b>	SOME THINGS I KNOW	20
53	54	48	66	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18855 (10.98/16.98)	IF YOU SEE HER	4
54	55	51	104	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
55	46	42	14	<b>JOE DIFFIE</b> EPIC 69815/SONY (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
56	53	50	46	<b>TOBY KEITH</b> ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
57	52	53	65	<b>CLAY WALKER</b> ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
58	57	52	60	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
59	59	58	58	<b>DIAMOND RIO</b> ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
60	58	55	32	<b>ROY D. MERCER</b> VIRGIN 46854 (9.98/15.98) <b>HS</b>	HOW BIG A BOY ARE YA? VOLUME 5	13
61	60	49	56	<b>THE WILKINSONS</b> GIANT 24699/WARNER BROS. (10.98/16.98) <b>HS</b>	NOTHING BUT LOVE	16
62	64	62	43	<b>SOUNDTRACK</b> ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
63	65	—	2	<b>LEE ROY PARNELL</b> ARISTA NASHVILLE 18889 (10.98/16.98)	HITS AND HIGHWAYS AHEAD	63
64	61	57	93	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL 56599 (10.98/15.98)	SEVENS	1
65	63	63	29	<b>GEORGE JONES</b> EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
66	67	60	47	<b>BILL ENGVALL</b> WARNER BROS. 47090/WRN (10.98/16.98)	DORKFISH	16
67	68	61	26	<b>MERLE HAGGARD</b> LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
68	70	66	72	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
69	62	54	6	<b>SUSAN ASHTON</b> CAPITOL 97745 (10.98/16.98) <b>HS</b>	CLOSER	34
70	69	69	70	<b>LEANN RIMES</b> ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
71	66	64	45	<b>SARA EVANS</b> RCA 67653/RLG (10.98/16.98) <b>HS</b>	NO PLACE THAT FAR	11
72	72	68	66	<b>REBA MCENTIRE</b> ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
73	RE-ENTRY	65	<b>GARTH BROOKS</b> CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1	
74	RE-ENTRY	18	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	43	
75	RE-ENTRY	16	<b>VARIOUS ARTISTS</b> MADACY 6808 (10.98/15.98)	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50	

## Billboard Top Country Catalog Albums

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

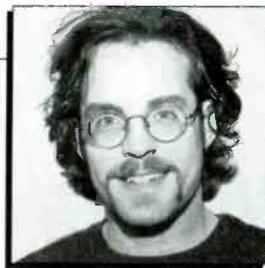
SEPTEMBER 18, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	<b>SHANIA TWAIN</b> ♦ <sup>11</sup> MERCURY 522886 (10.98/17.98) <b>HS</b>	THE WOMAN IN ME	239
2	1	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	106
3	3	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	118
4	4	<b>GARTH BROOKS</b> ◆ <sup>10</sup> CAPITOL 29689 (10.98/15.98)	THE HITS	211
5	5	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	202
6	6	<b>HANK WILLIAMS, JR.</b> ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	274
7	10	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	106
8	9	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	284
9	8	<b>CHARLIE DANIELS</b> ▲ <sup>8</sup> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	242
10	7	<b>PATSY CLINE</b> ▲ <sup>8</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	650
11	11	<b>SHANIA TWAIN</b> ▲ <sup>7</sup> MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	149
12	12	<b>PATSY CLINE</b> MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	38
13	13	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	261

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	593
15	18	<b>DEANA CARTER</b> ▲ <sup>4</sup> CAPITOL 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	157
16	17	<b>GEORGE STRAIT</b> ▲ <sup>6</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	359
17	19	<b>JOHNNY CASH</b> ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	118
18	23	<b>VINCE GILL</b> ▲ <sup>4</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	264
19	22	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	200
20	16	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	180
21	15	<b>HANK WILLIAMS</b> MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	99
22	24	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	415
23	25	<b>COLLIN RAYE</b> ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	106
24	20	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325*/IDJMG (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	159
25	21	<b>PATSY CLINE</b> ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	232

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

## Classical KEEPING SCORE



by Bradley Bamberger

**CLASSIC SOUNDS:** At one time, the major classical labels were distinguished not only by their individual approaches to artists and repertoire but by their sonic signatures. Decca had the edge in the '60s and '70s, as the company consistently produced records with a distinct aural allure. What became famous as "the Decca sound" was an uncommon "blend of clarity and spaciousness, brilliance and bloom," in the words of long-time Decca chief engineer **Jimmy Lock**, who recently reminisced with *Keeping Score* at his London home about the careful cultivation of Decca sonics.

The excuse was to herald the new "Decca Legends" series, a treasurable midprice line that reissues some of the label's greatest stereo recordings from the early '50s to the early '80s—in versions restored and remastered at 24-bit/96-kilohertz, as well as re-packaged with rare photos and new notes discussing the sessions. "Decca Legends" is akin to Deutsche Grammophon's pioneering "Originals" line and EMI Classics' hit "Great Recordings Of The Century," although the Decca presentation is as superior as its sound. As fewer and fewer core classical recordings are being made, high-echelon reissues such as these are real events.



LOCK

The first 10 "Decca Legends" showed up in stores Aug. 10 and included the beautifully renewed **Mozart** "Marriage Of Figaro" of **Erich Kleiber** from 1955; an electric **Brahms** D Minor Piano Concerto with **Clifford Curzon** from '62; lush readings of the great **Tchaikovsky** ballet suites with **Herbert von Karajan** and the **Vienna Philharmonic** from '63; and the dynamic duo of **Mstislav Rostropovich** and **Benjamin Britten** in a recital of **Schubert**, **Schumann**, and **Debussy** from '68. Due Tuesday (14), the second 10 are highlighted by **Mahler's** "Das Lied Von Der Erde" (in the rare tenor/baritone arrangement) led by **Leonard Bernstein** from '66; **Beethoven** Violin Sonatas with **Itzhak Perlman** and **Vladimir Ashkenazy** from '73; and **Ravel's** "Daphnis Et Chloé" with **Charles Dutoit** from '80.

According to label catalog ace **Edward Kershaw**, "Decca Legends" could eventually total more than 100 titles. Scheduled reissues for first-quarter 2000 include **Purcell's** "Dido And Aeneas" with **Dame Janet Baker** from 1961, as well as **Chopin** Ballades and Scherzi by **Vladimir Ashkenazy** from 1964-67 (previously unreleased on CD). By the fall, expect **Schubert's** "Winterreise" from **Peter Pears** and **Britten**, as well as the long-adored recording of "Das Lied Von Der Erde" with **Kathleen Ferrier** and **Bruno Walter**.

Having previously worked for indie labels in pop and classical, Lock says he "didn't know what great sound was before I joined Decca in '63," adding that the company always supported the pursuit of the highest standards, including a strict emphasis on the most acoustically efficacious recording venues, such as London's Kingsway Hall and St. Eustache outside Montreal. A key technical innovation was the famous Decca "tree," a unique microphone setup pioneered by **Roy Wallace** and perfected by **Kenneth Wilkinson**. Like many record connoisseurs, Lock considers devoted Decca engineers like **Wilkinson** and **Gordon Parry** as artists in their own right, as he does such producing legends as **John Culshaw**, **Ray Minshull**, and **Christopher Raeburn**.

Even though its corporate parent let much of Decca's classical engineering staff go not long ago (not to mention its house facility), the Decca sound lives on in the work of label producers **Michael Haas** and **Andrew Cornall** and engineer **Philip Siney**, Lock says. Still he worries that the tradition of great classical record-making is inevitably on the wane, not only due to corporate

cutbacks but because the culture that formed a **Wilkinson** or a **Minshull** is dissipating. And, **Lock** adds, "I do hear a lot of malpractices about, from various sources. State-of-the-art equipment doesn't guarantee results. It's like in photography: Two people with the same camera will always take different pictures."

A fine appreciator of recording psychology (and humor), the affable **Lock** taps an illustrative anecdote from one of the first of his many recordings with **Luciano Pavarotti**. "Of course, we're there to serve the artist in the best possible way—but that means different things at different times," he says. "Once, during the session for a Christmas album, **Pavarotti** couldn't be pleased even after I had bent backward to make it right, and he kept threatening to leave. Finally fed up, **Minshull** just looked at **Luciano** and said, 'Well, your car is ready.' It completely deflated him. Then he went right out and sang like a god."

Officially retired from his 35-year tenure as a Decca staffer, **Lock** is now a consultant to the company as well as a freelance engineer for Decca and other operations. Some of **Lock's** earliest engineering can be heard on the "Decca Legends" disc featuring **Régine Crespin's** peerless **Ravel** "Shéhérazade" and **Berlioz** "Les Nuits D'été" from '63. **Lock's** work can also be heard on the set with **Kyung Wha Chung's** 1972 take on **Bruch's** Violin Concerto No. 1, as well as on **Sir Georg Solti's** sinewy 1981 recording of **Schubert's** "Great" C Major Symphony with the Vienna Philharmonic.

To hear **Lock's** "baby," though, seek out "Solti/Strauss"—the deluxe boxed set featuring six **Richard Strauss** operas recorded by **Solti** over four decades. It's a suitably grand tribute to the late conductor that sadly wasn't issued in the States (even though this year is the 50th anniversary of **Strauss's** death). **Lock** assisted in the 1966-67 sessions for "Elektra," and he worked closely with **Wilkinson** and **Parry** on "Der Rosenkavalier" (1968-69) and "Ariadne Auf Naxos" (1977). And from 1989-91, **Lock** was the lead engineer for the recording of the massive, mystical "Die Frau Ohne Schatten." Last year, he supervised the careful restoration and remastering of all the operas, including the historic takes on "Arabella" (1957) and "Salome" (1961).

"No one made **Strauss** more exciting than **Solti**," **Lock** says. And despite **Solti's** sobriquet "the screaming skull," **Lock** remembers the Hungarian as "wonderful—dedicated to getting results above all, certainly, but a generous human being. He was a master at balancing the orchestra, and no conductor in my experience was more dedicated to the recording art. The sound of his records was important to him, and he personally approved every master tape. It was a privilege working with **Solti**."

Likening the process to "the cleaning of an old painting," **Lock** and his remastering engineers worked wonders in imparting a sonic consistency to the vast span of "Solti/Strauss," which underlines not only the incredible sophistication of current remastering technology but the initial verities of Decca's aural theater. As with "Decca Legends," background noise was virtually eliminated with no ill effect, and edits and tape joins were repaired where necessary (which isn't always done, even with a quality line like "The Originals"). **Lock** says, "The advantage of having someone work on the reissues who was involved with the recordings originally is that a lot of real love has gone into them."

**Lock's** more recent Decca résumé includes several **Cecilia Bartoli** albums, as well as the acclaimed recording of **Dvořák's** opera "Rusalka" with **Renée Fleming**. He also worked on **Fleming's** new "Strauss Heroines" set. On the occasion of **Lock's** "retirement," a who's who of Decca artists sent their heartfelt appreciations of his uncommon taste and talents. Pianist **Pascal Rogé** marveled over **Lock** conjuring his sonic "ideal," while soprano **Barbara Bonney** wrote, "Jimmy has the special talent of making an artist feel calm, but he also tells the truth when no one else does." And to **Fleming**, **Lock's** judgment is more than sound: "A complimentary phrase from **Jimmy** is worth a stack of rave reviews."



## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WAS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	74	<b>ANDREA BOCELLI</b> ● PHILIPS 46203 (10.98/17.98)	<b>NO. 1</b> ARIA — THE OPERA ALBUM
2	2	94	<b>ANDREA BOCELLI</b> ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	22	<b>VARIOUS ARTISTS</b> VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
4	4	6	<b>VARIOUS ARTISTS</b> CIRCA 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
5	5	30	<b>YO-YO MA</b> SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
6	8	3	<b>LUCIANO PAVAROTTI</b> Q RECORDS 92837 (16.97 CD)	THE RECITAL
7	6	55	<b>CARRERAS-DOMINGO-PAVAROTTI (LEVINE)</b> ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
8	12	2	<b>DENYCE GRAVES</b> RCA VICTOR 35092 (17.98 CD)	VOCE DI DONNA
9	9	84	<b>YO-YO MA</b> SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
10	7	86	<b>DON CAMPBELL</b> CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
11	10	4	<b>GERMAN OPERA BERLIN (THIELEMANN)</b> DG 453587 (10.98 EQ/17.98)	ORFF: CARMINA BURANA
12	13	59	<b>DON CAMPBELL</b> SPRING HILL 6501 (10.98/15.98)	THE MOZART EFFECT: STRENGTHEN THE MIND
13	11	31	<b>ANDRE RIEU</b> PHILIPS 4557914 (10.98 EQ/17.98)	ROMANTIC MOMENTS
14	NEW		<b>DAVID SHIFRIN/EMERSON STING QUARTET</b> DG 459641 (16.98 EQ CD)	BRAHMS/MOZART: CLARINET QUINTETS
15	14	43	<b>DON CAMPBELL</b> CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WAS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	25	<b>CHARLOTTE CHURCH</b> ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	<b>NO. 1</b> VOICE OF AN ANGEL
2	2	13	<b>SARAH BRIGHTMAN</b> REALLY USEFUL/DECCA 539330 (10.98/16.98)	THE ANDREW LLOYD WEBBER COLLECTION
3	3	20	<b>SARAH BRIGHTMAN</b> ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
4	5	102	<b>SARAH BRIGHTMAN &amp; THE LONDON SYMPHONY ORCHESTRA</b> ● NEMO STUDIO/ANGEL 56511 (9.98/16.98) [NS]	TIME TO SAY GOODBYE
5	4	18	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b> ▲ SONY CLASSICAL 61816 (10.98 EQ/16.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
6	6	36	<b>JOHN WILLIAMS/CHRISTOPHER PARKENING</b> SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
7	7	54	<b>LONDON SYMPHONY ORCHESTRA (HORNER)</b> ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
8	8	16	<b>JOSHUA BELL/ESA-PEKKA SALONEN</b> SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
9	9	6	<b>JOHN WILLIAMS/ITZHAK PERLMAN</b> SONY CLASSICAL 60773 (10.98 EQ/16.98)	CINEMA SERENADE II: THE GOLDEN AGE
10	10	10	<b>BOSTON POPS ORCHESTRA (LOCKHART)</b> RCA VICTOR 63516 (10.98/16.98)	A SPLASH OF POPS
11	NEW		<b>PHILIP GLASS &amp; KRONOS QUARTET</b> NONESUCH 79542 (17.98 CD)	DRACULA
12	11	98	<b>LONDON PHILHARMONIC (SCHOLES)</b> POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
13	13	23	<b>VARIOUS ARTISTS</b> SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE
14	14	59	<b>VANESSA-MAE</b> VIRGIN 45443 (9.98/16.98)	STORM
15	12	56	<b>HELMUT LOTTI</b> RCA VICTOR 63300 (10.98/17.98) [NS]	GOES CLASSIC

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

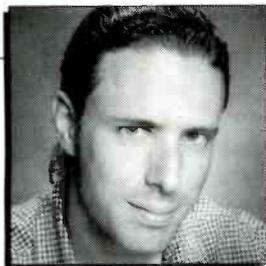
### TOP CLASSICAL MIDLINE

1	<b>VARIOUS</b> MOZART FOR YOUR MIND PHILIPS
2	<b>VARIOUS</b> BUILD YOUR BABY'S BRAIN 2 SONY CLASSICAL
3	<b>I SOLISTI VENETI (SCIMONE)</b> ALBINONI'S ADAGIOS ERATO
4	<b>VARIOUS</b> BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
5	<b>VARIOUS</b> SIMPLY THE BEST NIGHT AT THE OPERA ERATO
6	<b>VARIOUS</b> MOZART FOR YOUR MORNING WORKOUT PHILIPS
7	<b>VARIOUS</b> ONLY CLASSICAL CD YOU NEED RCA VICTOR
8	<b>VARIOUS</b> MOZART FOR MEDITATION PHILIPS
9	<b>VARIOUS</b> BEETHOVEN AT BEDTIME PHILIPS
10	<b>VARIOUS</b> PACHELBEL CANON RCA VICTOR
11	<b>VARIOUS</b> MOZART FOR MOTHERS-TO-BE PHILIPS
12	<b>VARIOUS</b> MOZART AT MIDNIGHT PHILIPS
13	<b>VARIOUS</b> BACH FOR BREAKFAST PHILIPS
14	<b>VARIOUS</b> MORE MOZART FOR YOUR MIND PHILIPS
15	<b>VARIOUS</b> BEETHOVEN FOR RELAXATION RCA VICTOR

### TOP CLASSICAL BUDGET

1	<b>VARIOUS</b> CLASSICAL GREATNESS IN THE MAKING NARM
2	<b>JOHN BAYLESS</b> BEATLES GREATEST HITS INTERSOUND
3	<b>VARIOUS</b> 20 CLASSICAL FAVORITES MADACY
4	<b>VARIOUS</b> CLASSICAL MIX POINT CLASSICS
5	<b>VARIOUS</b> CLASSICS FOR RELAXATION MADACY
6	<b>VARIOUS</b> ROMANTIC PIANO MADACY
7	<b>VARIOUS</b> SPANISH GUITAR MADACY
8	<b>VARIOUS</b> 25 PIANO FAVORITES VOX
9	<b>VARIOUS</b> PACHELBEL: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS
10	<b>VARIOUS</b> LISTEN, LEARN & GROW NAXOS
11	<b>VARIOUS</b> MOZART: 25 FAVORITES VOX
12	<b>VARIOUS</b> MOZART-GREATEST HITS REFERENCE GOLD
13	<b>VARIOUS</b> BACH 2000 TELDEC
14	<b>VARIOUS</b> BEETHOVEN: GREATEST HITS REFERENCE GOLD
15	<b>VARIOUS</b> ARTISTS CLASSICAL FAVORITES MADACY

## Jazz BLUE NOTES™



by Steve Graybow

**P**LAYTIME: One of the greatest joys of playing the guitar is getting together with another guitarist, exchanging tunes, and trading licks. For his ninth Atlantic set, "Play," slated for release Tuesday (14), Mike Stern did just that, summoning fellow six-stringers John Scofield and Bill Frisell to add their mojo to compositions written with their unique musical personalities in mind.

"We had fun recording the music, and I think you can hear that on the record," says Stern, who met Frisell while both were students at the Berklee College of Music and recorded alongside Scofield on Miles Davis' 1983 "Star People" (Columbia). "It was great hanging with Billy and Sco, because we've known each other for so many years. As soon as we started playing, it was totally comfortable."

Three of the set's compositions feature Scofield, four feature Frisell, and three were recorded with Stern's touring band (drummers Ben Perowsky and Dennis Chambers, bassist Lincoln Goines, tenor saxophonist Bob Malach, and keyboardist/producer Jim Beard). "I didn't want to do every tune with a second guitarist," says Stern. "A few tunes feature the saxophone, so it wouldn't be just a guitar record."



STERN

"It makes a statement about what I think of John and Bill in terms of their musicianship," he adds. "I think their overall musicianship is as important, if not more important, than their guitar playing. They are strong musicians, not just guitar players."

Stern notes that he takes "the first solo every time, and either Bill or Sco take the second solo." Most tracks are first or second takes, with little or no post-production.

Ranging from the minor blues of the title track and the bebop changes of "Outta Town" (both of which feature Scofield) through the more angular Frisell tracks "Blue Tone" and "Frizz," "Play" captures both the playfulness and serious playing implied by its double-entendre title. "I wanted to keep the writing simple but interesting, so we could just make music and not have to take out a slide rule to figure out the tunes," says Stern. "I wanted the guys to feel comfortable right away, so we could just hit it."

Stern says that of late he has been listening to horn players and "getting a horn-like approach on the guitar, which is something Sco and I have in common."

He adds, "The tune 'Play' is wide open, with a heavy sense of swing. I knew it would bring out Sco's horn-influenced lines. And the tunes with Bill are inspired by his lyrical way of playing and also by his quirkier, humorous side. The songs were written to highlight those traits. I'm open-minded in terms of what I like to listen to, and I like playing alongside musicians who are also open-minded in their approach. Both Bill and Sco come from a bunch of different places in their music, be it jazz, rock, or R&B, and their performances [on "Play"] give the music a specific personality. I've known them for so long, and they continue to inspire and influence me. It's an ongoing thing."

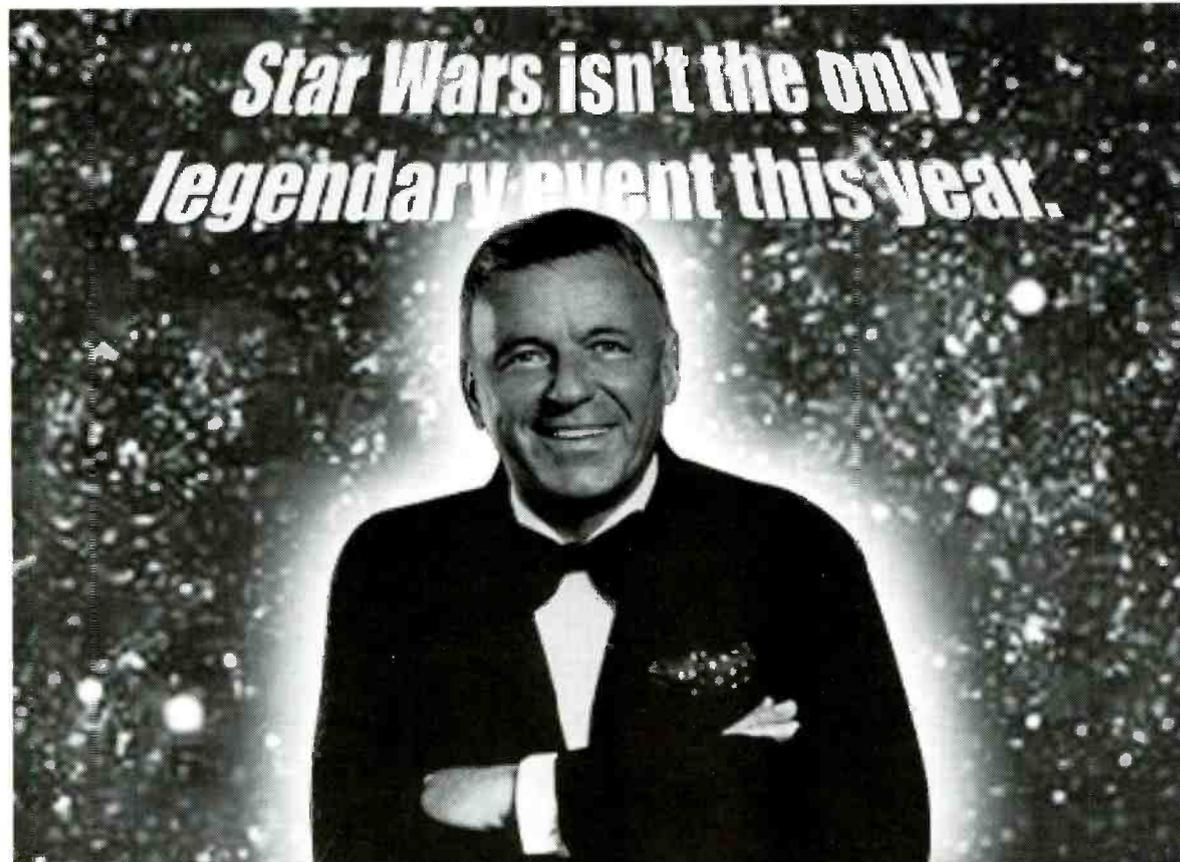
## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>No. 1</b>				
1	1	13	DIANA KRALL VERVE 304/VG	WHEN I LOOK IN YOUR EYES <small>5 weeks at No. 1</small>
2	2	14	HARRY CONNICK, JR. COLUMBIA 69618/CRG	COME BY ME
3	3	64	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
4	4	7	THE PHIL COLLINS BIG BAND ATLANTIC 83198/AG	A HOT NIGHT IN PARIS
5	5	11	VARIOUS ARTISTS NARM 50003	JAZZ - DISCOVER AN AMERICAN ORIGINAL
6	7	16	VARIOUS ARTISTS 32 JAZZ 32130	JAZZ FOR A LAZY DAY
7	6	31	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
8	9	24	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL HS	TRAVELING MILES
9	8	8	LISA STANSFIELD RCA VICTOR 63541	SWING — ORIGINAL MOTION PICTURE SOUNDTRACK
10	13	2	BOBBY CALDWELL SIN-DROME 8932	COME RAIN OR COME SHINE
11	11	31	VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
12	15	53	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
13	10	63	DIANA KRALL IMPULSE/GRP 9825/VG	STEPPIN' OUT - THE EARLY RECORDINGS
14	16	6	JANIS SIEGEL MONARCH 1021	THE TENDER TRAP
15	<b>NEW</b>		VARIOUS ARTISTS BLUE NOTE 20070/CAPITOL	THE BEST BLUE NOTE ALBUM IN THE WORLD
16	17	19	JIM HALL & PAT METHENY TELARC 83442	JIM HALL & PAT METHENY
17	19	18	REGINA CARTER VERVE 547177/VG	RHYTHMS OF THE HEART
18	20	3	JEFF "TAIN" WATTS COLUMBIA 69551	CITIZEN TAIN
19	24	44	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
20	14	7	CLARENCE "GATEMOUTH" BROWN BLUE THUMB 547536/VG	AMERICAN MUSIC TEXAS STYLE
21	23	2	ERIC REED VERVE 294/VG	MANHATTAN MELODIES
22	<b>RE-ENTRY</b>		CHUCK MANGIONE CHESKY 184	THE FEELING'S BACK
23	18	8	WYNTON MARSALIS SONY CLASSICAL 69860/COLUMBIA	BIG TRAIN
24	22	4	HORACE SILVER VERVE 293/VG	JAZZ HAS A SENSE OF HUMOR
25	<b>RE-ENTRY</b>		VARIOUS ARTISTS CONCORD JAZZ 5204/CONCORD	JAZZ MOODS - JAZZ AND THE SUNDAY TIMES

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>No. 1</b>				
1	1	10	KENNY G ● ARISTA 19085	CLASSICS IN THE KEY OF G <small>10 weeks at No. 1</small>
2	2	4	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
3	3	28	BONEY JAMES WARNER BROS. 47283	BODY LANGUAGE
4	5	20	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/VG	THE SONG LIVES ON
5	4	94	KENNY G ▲ <sup>2</sup> ARISTA 18991	KENNY G GREATEST HITS
6	6	7	INCOGNITO TALKIN' LOUD/BLUE THUMB 546371/VG HS	NO TIME LIKE THE FUTURE
7	7	2	BOB JAMES WARNER BROS. 47355	JOY RIDE
8	10	14	PAUL HARCADCASTLE TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
9	8	8	RICHARD ELLIOT BLUE NOTE 57481/CAPITOL HS	CHILL FACTOR
10	9	45	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
11	15	5	TOWER OF POWER LEGACY/550 MUSIC 69829/EPIC	SOUL VACCINATION: TOWER OF POWER LIVE
12	12	14	SPYRO GYRA WINDHAM HILL JAZZ 11439/WINDHAM HILL	GOT THE MAGIC
13	14	10	DOWN TO THE BONE INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II
14	19	16	THE RIPPINGTONS FEAT. RUSS FREEMAN PEAK/WINDHAM HILL JAZZ 11438/WINDHAM HILL	TOPAZ
15	21	4	HIROSHIMA WINDHAM HILL JAZZ 11464/WINDHAM HILL	BETWEEN BLACK & WHITE
16	20	11	BELA FLECK WARNER BROS. 47332	THE BLUEGRASS SESSIONS - TALES FROM THE ACOUSTIC PLANET VOL. 2
17	18	14	MICHAEL FRANKS WINDHAM HILL JAZZ 11443/WINDHAM HILL	BAREFOOT ON THE BEACH
18	23	21	ROGER SMITH MIRAMAR 23141	BOTH SIDES
19	17	4	CANDY DULFER N-CODED 4204/WARLOCK	WHAT DOES IT TAKE
20	22	6	EARL KLUGH WINDHAM HILL JAZZ 11383/WINDHAM HILL	PECULIAR SITUATION
21	11	24	3RD FORCE HIGHER OCTAVE 47099/VIRGIN	FORCE FIELD
22	16	10	CRAIG CHAQUICO HIGHER OCTAVE 47498/VIRGIN	FOUR CORNERS
23	25	14	DAVID BENOIT GRP 9942/VG	PROFESSIONAL DREAMER
24	<b>RE-ENTRY</b>		DOWN TO THE BONE INTERNAL BASS 2001 HS	FROM MANHATTAN TO STATEN
25	24	48	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VG	PLEASURES OF THE NIGHT

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



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# Homeland's Cathedrals Retiring At The Top Of Gospel Field

**BY DEBORAH EVANS PRICE**  
 NASHVILLE—After 36 eventful years, Southern gospel legends the Cathedrals are retiring, but they are hardly going quietly. Among the projects celebrating the famed group's legacy are a reunion video, a Nashville Network TV special, a double-CD anthology, and a three-day series of farewell concerts that are already sold out.

"It's like Michael Jordan leaving the Bulls," says Homeland Entertainment CEO Bill Traylor. "Fifty years from now, people will still be talking about the Cathedrals because it was a unique moment in gospel music history. I don't know how anyone can take their place."

The group has recorded with the London Philharmonic, performed on the "Today" show, won 12 Dove Awards, netted numerous fan-voted Singing News Awards, and routinely sold out churches and concert halls, even Radio City Music Hall during a two-day stint. "I don't know that we can fully predict how this will impact [the Southern gospel industry] because this has never happened before. It's never happened where the No. 1 group in the industry retires [while] being No. 1," says Clarke Beasley, executive direc-

tor of the National Quartet Convention (NQC). (The Cathedrals will make their final NQC appearance Friday [17] during the 42nd annual convention in Louisville, Ky.)

"Certainly, they will be missed. They supply a huge market segment of our entire industry. A lot of people that deal in Cathedrals product



THE CATHEDRALS

and Cathedrals sales, in one way or another, are going to feel the loss, from the record company to concert promoters and songwriters. The list goes on and on," Beasley says.

The core of the Cathedrals' Dove Award-winning success has always been the friendship and chemistry between bass singer George Younce and lead vocalist Glen Payne, who have been singing gospel music [for] 54 and 56 years, respectively. They have been performing together for 36 years.

The group underwent various personnel changes over the years, often serving as a training ground for new talent. Scott Fowler, Roger Bennett, and Ernie Haase round out the current lineup.

Younce says he and Payne began discussing their retirement last December. "We knew the Lord would let us know somehow when we should hang it up, and both of us felt like this was the time. A lot of people are saying, 'Why are you retiring now, when things are going incredibly well for you?' But like Glen says, 'All good things must come to an end.' We can't stay out here forever."

Even though Younce has been experiencing heart and kidney problems, the Cathedrals have continued to tour throughout the year (in the past two years performing 100 dates a year, down from the usual 250). Even though the group is disbanding, Younce says he and Payne won't be totally retired. "We're not going to disappear. Bill Gaither is going to make sure of that," says Younce, referring to their participation in Gaither's popular "Homecoming" series of Southern gospel videos. Younce will also still go out and do occasional dates, some with Haase, who is embarking on a career as a solo artist with Daywind Records.

Cathedrals members Scott Fowler and Roger Bennett have formed a new group, Legacy V, which will also perform at NQC this year.

"In talking to younger artists, they've told me they've always looked up to and learned a lot from the Cathedrals," says Paul Heil, host of "Gospel Greats," a Lancaster, Pa.-based syndicated radio show that airs in more than 200 markets. "The Cathedrals have positively influenced the future of Southern gospel music probably more than anyone, even they, could possibly know."

As for the new acts with the potential to carry on the Cathedrals' tradition, Heil and Beasley say the industry is in good hands. "As far as young quartets coming up, I think you've got to look at the Dove Brothers," Beasley says. "You've got to like what you see from them. They are doing a lot of the right things. Five young guys singing traditional male quartet material and doing it well, doing it with energy. They are creating a huge impact wherever they go. And you'll have to look at Legacy V as well. I look for some great things from them."

According to Traylor, the label plans several projects to satisfy consumer demand as the Cathedrals prepare to retire. "We produced, in conjunction with Bill Gaither, a television special—sort of a 'thanks for the memories' kind of thing," says Traylor of the event, which was taped in May. "We did it at the Ryman Auditorium with the Oak Ridge Boys, the Statler Brothers, and Sandi Patty. Bill hosted the program."

"Cathedrals Farewell Celebration" will air on the Nashville Network Nov. 27. "We're also packaging the product for sale through Gaither's distribution," says Traylor.

showing of the event.

"There will also be a Cathedrals-collection package that is in CD only that we're putting out through CBD Distribution, a direct-mail marketing company," says Traylor. "We've created this product just for them. It's an exclusive product that goes through their direct-mail marketing."

The label also plans an aggressive attack at Christian retail. "We have an ongoing Cathedrals promotion on all their catalog titles, which constitute about 20 records through Homeland," says Traylor. "We've done mailings to the full base of CBA [Christian Booksellers Assn.] stores. We're offering special discounting for quantity purchases, and we have some special promotions going on right now through New Day Distributors, Family Bookstores, and with Berean."

Beasley says the Cathedrals' final NQC performance on Friday night is sure to be a highlight of the event (NQC is Monday-Saturday [13-18] at the Kentucky Fair and Expo Center in Louisville).

## YOLANDA ADAMS

(Continued from page 15)

1997, Tribute was acquired by Zomba. Adams had just one project remaining under her contract. With the 1998 release of "Songs From The Heart," Adams became a free agent.

Several companies—including Zomba's gospel arm, Verity Records—waged aggressive campaigns to woo her. News of her signing with Elektra was accepted with mixed reactions. Adams is all too aware of the implications.

"People perceive that because I'm at a secular label I will be doing secular music, and that was never our motive," she says. "What it boiled down to was that Sylvia Rhone was the only one who could pull off what I wanted. She said, 'I love you; you don't have to change. I just want to expand where you are.'"

"The marketing and promotion people understand that there is a level of sensitivity—there are certain things I cannot and won't do," Adams continues. "Then again, no one is trying to put me in a short skirt or high-heeled boots. Most importantly, I am in a place where I'm not stuck, a place where I am encouraged to write and produce as I want to."

"The importance of this album for me is that I worked with a company that could take it all over the world and put it in every record- and bookstore. With that kind of placement, I wanted to make sure that it had something for everyone."

What's more, Rhone extended to Adams a wish list of producers: Keith Thomas, Jimmy Jam and Terry Lewis, Fred Hammond, and David Foster. "The only thing I wanted,"

Adams says, "was for the producers to understand my heart."

Rhone was first impressed by Adams after seeing her perform live on Kirk Franklin's Tour of Life. She believes that both Adams and gospel are "at a point where they can no longer be caged" but notes that the signing does not mark Elektra's entry into the gospel arena.

"This is our first gospel signing, but my main interest is in Yolanda Adams as an artist," Rhone says. "It is a great challenge for us to position her in her core marketplace as well as the mainstream marketplace. For that we will need radio support. The jury is still out as to how much mainstream radio we're going to get to support this project."

Andrews, however, is confident. "We're getting some key markets," she notes, "including WKYS in New York, and it's still early." (While the cut "That Name" was serviced to gospel radio in August, the single "Yeah" was slated for servicing to R&B and AC on Sept. 7.)

Still, Rhone acknowledges, "there's no urgency at mainstream radio for Yolanda Adams. We have to create that urgency, and it's going to happen over time."

In the meantime, Adams—who will hit the road with Fred Hammond in November—observes, "I want the secular world to understand that there is a lot of good music coming from gospel artists, music that is positive, powerful, and life changing. I see what I do as an opportunity to share a ministry, and the folks who really need it are not in church."

(Gaither product is distributed via EMI Christian Music Group's Chordant Distribution.) "We also found out EMI is picking the product up for the general market."

Homeland will also be issuing "A Cathedrals Anthology," which ships this month. "We've taken their 36 years and put it in cassette and CD. It's a double-package CD in a gift box," says Traylor. "We're putting that out through Gaither's direct-mail catalog as well."

Among the other Cathedrals products in the works are a video of the Cathedrals reunion to be held during NQC, which will unite previous members of the group for a special show (being co-produced by Homeland and NQC); a previously released book by Zondervan Publishing, which will be repackaged in commemoration of the group's retirement; and an upcoming project with performances culled from their three days of sold-out farewell concerts to be held in Akron, Ohio, in December. Traylor says Homeland is investigating a possible pay-per-view

## Billboard

SEPTEMBER 18, 1999

Top New Age Albums™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	95	PAINT THE SKY WITH STARS REPRISE 46835/WARNER BROS.	ENYA
2	2	32	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
3	5	2	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
4	3	21	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
5	4	2	SIMPLY GRAND TIME LINE 16	LORIE LINE
6	7	26	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY	MANNHEIM STEAMROLLER
7	8	31	ONE WORLD GTSP 559673	JOHN TESH
8	6	20	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
9	12	68	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
10	13	16	INNAMORARAE/SUMMER FLAMENCO EPIC 69673	OTTMAR LIEBERT
11	10	84	GRAND PASSION GTSP 539804	JOHN TESH
12	9	96	TRIBUTE ▲ VIRGIN 44981	YANNI
13	11	6	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
14	14	45	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
15	15	76	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
16	16	48	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
17	17	10	CITIZEN OF THE WORLD WINDHAM HILL 11398	DAVID ARKENSTONE
18	18	14	SUN DANCE: SUMMER SOLSTICE VOL. 3 WINDHAM HILL 11437	VARIOUS ARTISTS
19	20	23	LAND OF FOREVER REAL MUSIC 8801	2002
20	19	5	STEAL THE SKY RHINO 75668	SOUNDTRACK
21	NEW		INNER VOICES CANYON 7021	R. CARLOS NAKAI
22	24	12	MYTHOS HIGHER OCTAVE 46572/VIRGIN	MYTHOS
23	RE-ENTRY		ELEVATION 2 EARTHTONE 7903/SONIC IMAGES	VARIOUS ARTISTS
24	22	24	ADIEMUS III-DANCES OF TIME OMTOWN/HIGHER OCTAVE 46674/VIRGIN	KARL JENKINS
25	21	13	ISLA DEL SOL BAIA 534/TSR	ARMIK

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# Songwriters & Publishers

ARTISTS & MUSIC

## Hitco Music Racks Up The Hits

### Publishing Co. Sees Profitability On Its Third Anniversary

BY IRV LICHTMAN

NEW YORK—Atlanta-based Hitco Music, the music publishing partnership between LaFace Records co-founder Antonio L.A. Reid and Windswept Music, will celebrate its third anniversary in December with its gestation strategies proving themselves, and new approaches to finding writing and production talent about to take flight.

Almost two years ago, GM La Ronda Sutton reported that plans to build the company were taking into account a period when profitability could take a back seat (Billboard, Jan. 10, 1998). Now, although unwilling to spell it out in specific numbers,

Sutton can declare not only a profitable operation but one that is "a huge success. The bottom line is great."

Here's how things stand with Hitco as a hot music publisher. She'skspere, one of its newest writers, is linked with two of this year's biggest hits, "No Scrubs" by TLC and "Bills, Bills, Bills" by Destiny's Child. He also co-produced and co-wrote five songs on Destiny's Child's new album, including the new single, "Bug A Boo." He also wrote the first single, "Baby," out

from the group B4 Dark. And he's working with such artists as Mya, Sinéad O'Connor, and 'N Sync.

The contributions of Anthony Dent include co-production of Kelly Price's "Friend Of Mine," and he's worked with or had songs on projects by Jay-Z, Puff Daddy, Case, Faith Evans, Mase, Too \$hort, Shanice Wilson, Nicole Ray, 702, and So So Def solo act Tasha Scott of Xscape.

Raphael Brown was one of the first producers signed to Hitco. He's penned a big hit, "In My Bed," for Dru Hill and has another song, "One Good Reason," on the act's new album. Just signed as an artist on LaFace Records, Brown is in the studio working on his own project.

Sam Salter, also a writer/artist who records for LaFace, wrote the single "15 Minutes" for Mark Nelson on Columbia Records and is in the studio working on his second album.

Hitco's Ezekiel Lewis is working with London-based group All Saints and LaFace female artist Pink.

Tab produced and co-wrote the single "Who Dat," recorded by JT Money. Tab is also working with Mya and has a song on Nelson's new album.

Gordon Chambers wrote the song "One Voice," which Brandy sings on her latest album; he has worked with such acts as Aaron Neville, Another Level, and Mark Nelson. He's also due to work with Anita Baker.

Ken Fambro produced and co-

wrote "Now That She's Gone" on Destiny's Child's new album and also Gina Thompson's first release, "Ya Di Ya." He also has songs on upcoming releases by Gerald Levert, U.K. artist Robin, and Men Of Vision. Some of the English ties are the fruits of Sutton's concept of bringing U.S.- and U.K.-based R&B writers together in London to collaborate on projects.

The act P.A., which is working on its own group project, also has written for new releases by Jim Crow on Epic and Young Bloodz on LaFace.

Interestingly, Shari Watson is Hitco's only signed female writer. Her credits include "Yesterday" by Shanice Wilson and two songs on Monifah's last album. She is in the studio working on Mario Winans' new project.

This activity, Sutton says, is to be bolstered with other creative initiatives. One of them involves Sutton herself as she maps out personal extended visits to Detroit and Houston, where she will visit schools and churches and go the street level to uncover new writer/artist/production talent.

"This is a new area beyond our home base of Atlanta to start new relationships," Sutton says. "In Houston we have opportunities because of our relationship with Destiny's Child. They [Destiny's Child] have a host of acts that come with that relationship.

(Continued on page 114)



SUTTON

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
UNPRETTY	Dallas Austin, Tionne Watkins	Cytron/BMI, EMI Blackwood/BMI, Grung Girl/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
YOU HAD ME FROM HELLO	Kenny Chesney, Skip Ewing	Acuff-Rose/BMI
<b>HOT R&amp;B SINGLES</b>		
SPEND MY LIFE WITH YOU	Eric Benét, George Nash, Demonte Posey	India B./BMI, Universal-Songs Of Polygram International/BMI, Putty Tat/BMI, Demontes/BMI, Paradise ForEver/BMI
<b>HOT RAP SINGLES</b>		
JIGGA MY N****	Shawn Carter, Kasseem Dean	Lil Lu Lu/BMI, Swizz Beatz/ASCAP, Dead Game/ASCAP, EMI Blackwood/BMI
<b>HOT LATIN TRACKS</b>		
BELLA (SHE'S ALL I EVER HAD)	Jon Secada, George Noriega, Robi Rosa, Luis Gomez Escobar	F.I.P.P./BMI, Warner-Tamerlane/BMI, Estefan/ASCAP, A Phantom Vox/BMI

## EMI Sets Windswept Oldies Promotions; Criterion Leases Tahiti Masters To GNP

LOOK WHAT WE'VE GOT! Through Alan Warner—the West Coast-based VP of music resources and catalog promotions at EMI Music Publishing who can dig into the pop past with scholarly finesse (it's actually a big part of his responsibilities)—Words & Music gets word that his company is beginning to exploit the wealth of '50s hits it acquired when it recently bought the Windswept Pacific catalog after a long bidding process. The latest missives from Warner trumpet a "classic hit song explosion," and, indeed, such is the case.

Warner's look at mid-'50s-and-later gems includes "Why Do Fools Fall In Love," "Louie Louie," "Shout," "Can't Take My Eyes Off You," "Get A Job," "Mony Mony," "Peppermint Twist," "La Bamba," "Barbara Ann," "Land of 1,000 Dances," "I Like It Like That," "Party Doll," "Daddy's Home," and, well, you get the point.

Warner relates that "Why Do Fools Fall In Love" started out as a poem called "Why Do Birds Sing So Gay," which Frankie Lyman & the Teenagers took along with them for their audition with legendary music man George Goldner, who was operating Gee Records at the time. The evergreen that emerged was credited to Lyman and the late owner of Roulette Records, Morris Levy, much of whose publishing catalog is the source of the Windswept gold mine of oldies but goodies.

The song has been recorded many times with chart success, but the only act to best the original recording on the pop charts was Diana Ross, whose 1981 rendition reached No. 2, vs. a No. 6 showing from the original recording. True, but what can compare to the charged, one-and-only version by Lyman, who died of a drug overdose only two years after launching one of rock'n'roll's great ones. Although Windswept produced a

10-CD promo package of its catalog, Warner says that an EMI Music Publishing presentation will be of its own making for EMI Music's music resources department. Warner says that set—no CD count has been established so far—will contain one song that was not in the Windswept boxed set: Johnny Cuba's "I'll Never Be Back To Georgia," which Spike Lee used in his movie "Crooklyn." The reason? Simply that it is "a wonderful song," Warner says.

For a project at EMI Records U.K., "The Legends Of The 20th Century," Warner has also compiled CDs featuring Fats Domino,

Eddie Cochran, Judy Garland, Bing Crosby, and Laurel & Hardy; all of the CDs feature significant EMI Music songs.



by Irv Lichtman

**'CAUTION' ON TAHITI COMPILATION:** Veteran publisher Mickey Goldsen, CEO of Los Angeles-based Criterion Music, reports that he's leased another group of masters and songs that he owns to Gene Norman of GNP/Crescendo. The masters, the third batch leased so far, will be made available on "The Heart Of Tahiti," a compilation of 20 island songs with a booklet and photo. In addition to promoting the CD in the World Music catalog, efforts will be made to reach consumers through travel magazines and newspaper travel columns. Oh, yes, the CD cover has an "advisory warning": "This CD may cause you to run off to Tahiti to enjoy the beauty of this tropical island paradise."

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

1. Backstreet Boys, "Millennium."
2. "N Sync."
3. Jim Brickman, "The Gift."
4. Britney Spears, "... Baby One More Time."
5. Richard Smallwood With Vision, "Healing—Live In Detroit."

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

### "LANDSLIDE"

Written by Stevie Nicks  
Published by Welsh Witch Music—Sony/ATV Music (BMI)

Among the many musical treasures in Fleetwood Mac's repertoire, the beautiful ballad "Landslide" is one of the most memorable. Penned by Stevie Nicks, the tune was first recorded on the band's self-titled 1975 album and was later included on its live set, which was released in 1980. However, the song didn't chart as a single until it was culled from the Mac's most recent album, "The Dance." It climbed to No. 10 on Billboard's Adult Contemporary chart in April 1998 and peaked at No. 51 on The Billboard Hot 100 in August last year. Most recently the song received a gorgeous, harmony-laden treatment from California-based folk/pop foursome Venice on its new album, "Spin Art." The Vanguard Records act consists of brothers Mark and Michael Lennon and their cousins Pat and

Kipp Lennon (brothers of "The Lawrence Welk Show's" singing Lennon Sisters). "Landslide" is the only cover tune on the 13-track album.

"Growing up as family, we always listened to the Beatles, Crosby, Stills & Nash, and the Eagles. Then Fleetwood Mac came along and blew us away," says Mark Lennon. "When we formed a band 20 years ago, we started doing cover tunes, playing all the clubs in Hollywood. They'd tell me, 'You're 14. You have to go backstage. You can only come out to sing'... Then we started writing our own original stuff and doing acoustic shows in 1988 or '89.

"We started doing a few covers in our acoustic shows and decided to do 'Landslide.' We did it in the same key as Stevie Nicks. We just added our own harmonies on the chorus, and people were going crazy.

"We did it for so many years that everybody started saying, 'You

guys should record that.' Finally, on this album we were talking about doing a cover tune. We do the Jackson 5's 'I Want You Back' in our live show for our encores; we do a medley of songs blended together; but everyone kept saying, 'You need to do "Landslide."' So finally after all these years, we said, 'Let's record it, and if it makes the 12 or 13 of the final cut, it's there.' So that's what we did. It made the cut on the album, and now we're getting this great feedback from it."

Lennon says Nicks' gift as a lyricist makes the song an enduring classic. "Stevie Nicks writes in such an incredible way. Her lyrics are so different. Ten different people could tell you what that song means, and it would all be different meanings... The lyrics mean something else to everybody. That's how mystical she is. She can really pull you in. You can make her songs what you want them to be about. Overall, that song is undeniably a beautiful hit."



## Apogee Converts Industry To Its Digital Gear

MOST OF THE COMPANIES that have enjoyed success in the dynamic professional audio world of the '90s have fallen into two categories: those that have revolutionized the industry with their products—and there have been several—and established ones that have carried enough momentum into the decade to stay on top.

In a third, less clearly defined category are companies like Apogee Electronics, which has carved out a handsome niche for itself by specializing in products that, while not revolutionary, have been so consistently good that professionals have come to depend on them.

Apogee's success is all the more remarkable in that the Santa Monica, Calif.-based company has transcended its original niche—digital filters for early, high-end recorders—to encompass the project studio sector, the original equipment manufacturer (OEM) business, and such accessories as blank media and cables.

Today, Apogee's product line encompasses the following:

- The AD-8000, an award-winning, 8-channel, 24-bit conversion system.

- The SDIF AMBus Card, which allows Sony digital recorders to use AD-8000 24-bit conversion.

- The PSX-100, Apogee's first multi-function, 24-bit analog-to-digital (A-D) and digital-to-analog (D-A) system with 96-kilohertz sampling.

- The Rosetta AD, aimed at project studios.

- The FC-8 Format Converter, which performs digital transfers between the Adat and TDIF formats.

- The AD-1000 2-channel, 20-bit A-D converter and its companion, the DA-1000E-20 2-channel, 20-bit D-A.

- The DA-2000, Apogee's 20-bit reference D-A converter and its first with the UV-22 bit-reduction

algorithm.

- A line of DAT, Adat, DTRS, and CD-R blank media, plus its Wyde Eye cable.

- SessionTools, the studio management software authored by Apogee consultant and award-winning mixing engineer **Bob Clearmountain**.

In addition to the above products—which constitute roughly 75% of Apogee's business—the company manufactures filters for industrial and consumer applications on an OEM basis.

Apogee majority owner **Betty Bennett** attributes the company's success to its philosophy of developing technologies internally—through a massive, ongoing R&D effort—rather than buying them in the marketplace.

"Many companies can buy off-the-shelf technologies and put them together, but to invest in engineering for years on specific items like low-jitter clocks, UV-22, and the AD-8000 has paid off in the long run," says Bennett, who co-founded Apogee in 1987 with industry visionary **Bruce Jackson**, who has since departed. "It's hard to keep your competitive edge when you buy off-shelf."

The AD-8000 is a case in point of a product that went through several permutations in-house before Apogee decided it was ready to be launched.

Clearmountain says, "With the AD-8000, we kept thinking of more and more applications for it, like Pro Tools, and as that happened the design evolved. One Sunday night at 3 a.m. I woke up in a cold sweat when I realized that, the way it had been designed, monitoring the output of Pro Tools while recording through the analog-to-digital converters in the AD-8000 wasn't possible—it needed confidence monitoring. So I found myself at Apogee first thing in the morning, waiting for the engineers to arrive, and I asked them if we had made any



by Paul Verna

allowance for this. Within a couple of days they had come up with the destination monitoring function that solved the problem."

Besides acting as a wise seer for Apogee, Clearmountain exerts a positive force on the company by using his studio, Mix This!, and its



Apogee majority owner Betty Bennett, left, smiles for the camera with her husband, renowned producer/engineer/mixer Bob Clearmountain, who serves as an adviser to Apogee.

star clientele as a testing ground for Apogee products.

"It's an unbelievable asset to the company to have a studio of that caliber where we can do listening tests whenever possible," says Bennett, noting that Mix This! is only 10 minutes away from Apogee headquarters. "How many people can have a Sony 3348-HR, a Studer analog machine, a Pro Tools setup, and all this other great gear? It's a huge advantage that we have, not to mention access to suggestions from the diverse client base at Mix This! for many functional, as well as marketing, ideas."

Over the years, those clients have included **Roxy Music**, **Bruce Springsteen**, **Bryan Adams**, **the Pretenders**, **Aimee Mann**, and **Duncan Sheik**.

Bennett adds that Mix This! gives her a real-world perspective on how music is being recorded. "I see what's happening—things coming in on Adats and DA-88s more and more," she says.

The synergy between Clearmountain and Apogee underscores one of the company's greatest strengths. By enlisting the cream of the crop of recording professionals and musicians, Apogee has been able to build products that work in the real world. Besides Clearmountain—who is Bennett's husband—Apogee's advisory board includes

mastering genius **Bob Ludwig**; film composer **David Newman**; producer **Don Was**; songwriter/producer **Steve Kipner**; guitarist **Steve Stevens**; and **Tony Berg**, a renowned producer who holds a senior A&R post at Virgin Records.

"Having people from different aspects of the industry was really important," says Bennett with regard to the advisory board. "Also, we wanted people who were very open and supportive, and we've been lucky to have such knowledgeable and diverse professionals involved."

Apogee's staff of 42 includes senior design engineers **Paul Yurt**, **Joe Raia**, and **Lucas Van Der**



Clearmountain shows off a rack of Apogee AD-8000 converters, which feed a Sony 3348HR high-resolution digital multitrack recorder. The photo was taken at Clearmountain's Mix This! studio in Pacific Palisades, Calif.

**Mec**; hardware products manager **Julio Alvarez**; VP of marketing **Richard Elen**; director of marketing communications **Mary Anne Campagna**; director of international sales **Christina Keinz**; VP of domestic sales **Adam Cohen**; and director of media products **Richard Wilson**. Another key staff member has been departing Apogee president **Paul Rice**, who recently left to pursue other interests.

Although Apogee's staff and advisory board are populated with new faces—many brought to the company by Bennett since her return in the mid-'90s after a hiatus of a few years—its policy of applying a human touch to an otherwise technical field is almost as old as the company itself.

In the early days, when Apogee was trying to entice audio pros to buy its filter upgrades for Sony's 1610 and 1630 digital mastering decks and 3324 digital multitrack, Bennett and her staff stumbled by emphasizing the technical attributes of the units.

"We went about it the wrong way," she acknowledges. "The engineers got it, but it wasn't an exciting presentation. Then we went the other way around. We put them in machines and showed artists like Bruce Springsteen how much bet-

(Continued on next page)



**Jelly Roll.** Jazz great Wynton Marsalis put the finishing touches on his latest Columbia Records project, "Mr. Jelly Lord," at Sony Music Studios in New York using the Sony Oxford console. Shown at the session, from left, are Sony Classical senior executive producer Steven Epstein, Marsalis, and Sony Music senior recording engineer Todd Whitelock. (Photo: Kieran Connelly)

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## STUDIO MONITOR

(Continued from preceding page)

ter their music could sound. That, and getting people like Bob Ludwig excited, got the ball rolling."

Once Apogee built a critical mass with its filters, the company made its first move toward designing and building stand-alone units.

"As the component-level stuff was happening, R&D was working on clocks and UV-22," says Bennett. "We knew there was more in the chain that needed to be fixed. We didn't want to continue to retrofit other manufacturers' gear, so we decided to go external and make our own converters."

Enter the AD-500, a 2-channel A-D that quickly became an industry standard.

One of the earliest proponents of Apogee gear was Clearmountain.

"One of the things that really

attracted me about Apogee was that I wanted to mix to DAT, but I wasn't happy about the way typical DAT recorder converters sounded," he says. "I had read about Apogee converters, so I tried the AD-500. The big surprise was the Soft Limit circuit, which was an analog way of controlling transients. This is always the bane of mixing to digital. You do a mix, and you end up with a bunch of overs. You switch on Soft Limit, and the problem is eliminated altogether. You can crank the level up a few dB and not worry about overs while giving the mix more of an 'analog' quality. Soft Limit does this by gently rounding harsh transients off, similar to what analog tape does naturally."

The next milestone in Apogee's product history was UV-22, a digi-

tal process that reduced 20-bit signals to 16-bits. Introduced in 1994, UV-22 soon became a vital tool in the arsenals of mastering engineers who needed to process and archive recordings at higher resolutions than the CD-standard 16 bits but needed an elegant way to boil down the signals for final release.

The success of the UV-22 coincided with the industry's migration toward project-based recording. Apogee capitalized on the trend by developing products with the modular-digital-multitrack user in mind.

"We changed our philosophy to go along with what the industry was doing, embracing the home-studio market while keeping quality as high as possible," says Bennett. "Also, we started making technology available to other companies at different price points."

In the latter category, Apogee plans to introduce a digital converter upgrade for Yamaha's popular line of digital products, which includes the 01V, the new D24 magneto-optical recorder, and future digital consoles. "This will be the first converter package we've ever sold to a mixing-board company," says Bennett.

Other areas Apogee is eyeing include the multichannel and audiophile markets, which promise to explode thanks to the imminent

launch of DVD Audio and Super Audio CD.

"Do the DVD Audio and audiophile markets represent an opportunity?" asks Bennett. "Yes. We're going to look real closely at them."

As Bennett prepares to lead Apogee in new directions, she is determined to keep her eyes and

ears focused on the element that has brought the company to the position it enjoys today: sound quality.

"Most people already have converters in their boxes," she says, "so you have to create something really special in order to get them to bypass their boxes."



**Big Sound Image.** Atlantic Records act Mr. Big takes a break from sessions at Sound Image in Los Angeles toward the group's upcoming release. Shown, from left, are Mr. Big guitarist Richie Kotzen, who has just joined the band; producer Pat Regan; and band members Pat Torpey, Eric Martin, and Billy Sheehan.



**Koz It's There.** Grammy Award-winning producer and songwriter Glen Ballard worked with saxophonist Dave Koz on the artist's Capitol release at Westlake Audio in Los Angeles. Shown, from left, are Ballard, engineer Brian Carrigan, and Koz. (Photo: Charity Lomax)

## PRODUCTION CREDITS

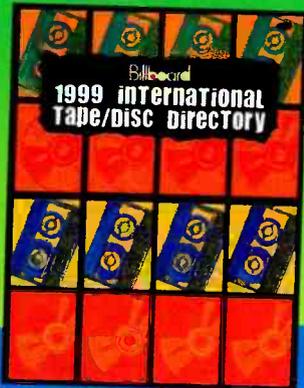
BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 11 1999)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	MODERN ROCK
TITLE Artist/ Producer (Label)	BAILAMOS Enrique Iglesias/ M. Taylor B. Rawling (Overbrook/Interscope)	NEVER GONNA LET YOU GO Faith Evans/ Babyface, D.Thomas (Bad Boy/Arista)	SINGLE WHITE FEMALE Chely Wright/T. Brown, B. Cannon, N. Wilson (MCA Nashville)	SEXUAL (LA DA DI) Amber/ The Berman Brothers (Tommy Boy)	SCAR TISSUE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY CRITERIA MIAMI (Miami) Ajar Key	BRANDON'S WAY (Los Angeles) Paul Boutin	THE TRACKING ROOM (Nashville) Justin Neibank	GALLERY (New York) Touch C.H. Berman	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	Neve 8078	Euphonix CS 3000	SSL 9000J	SSL 6000	custom neve 8038
RECORDER(S)	Studer A820 Tascam DA88	Sony 3348	Sony 3348/Studer A827	Studer A827	Ampex ATR 124
MIX MEDIUM	DAT	Ampex 467	Quantegy 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DREAMHOUSE (London) Mark Taylor	BRANDON'S WAY (Los Angeles) Jon Gass	STARSTRUCK (Nashville) Justin Neibank	GALLERY (New York) Dr. Moe C.H. Berman	THE VILLAGE (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	Mackie 8 Bus	SSL 9000J	SSL 9000	SSL 6000	Neve 8048
RECORDER(S)	Tascam DA88 Cubase VST	Sony 3348	Sony 3348	Studer A827	Studer A800
MASTER MEDIUM	Sony DAT	Quantegy 499	Quantegy 467	Ampex 499	BASF 900
MASTERING Engineer	FUTURE DISC Kris Solem	POWERS HOUSE OF SOUND Herb Powers	MASTERFONICS Glenn Meadows	ABSOLUTE Leon Zervos	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	Sony	JVC	WEA	WEA

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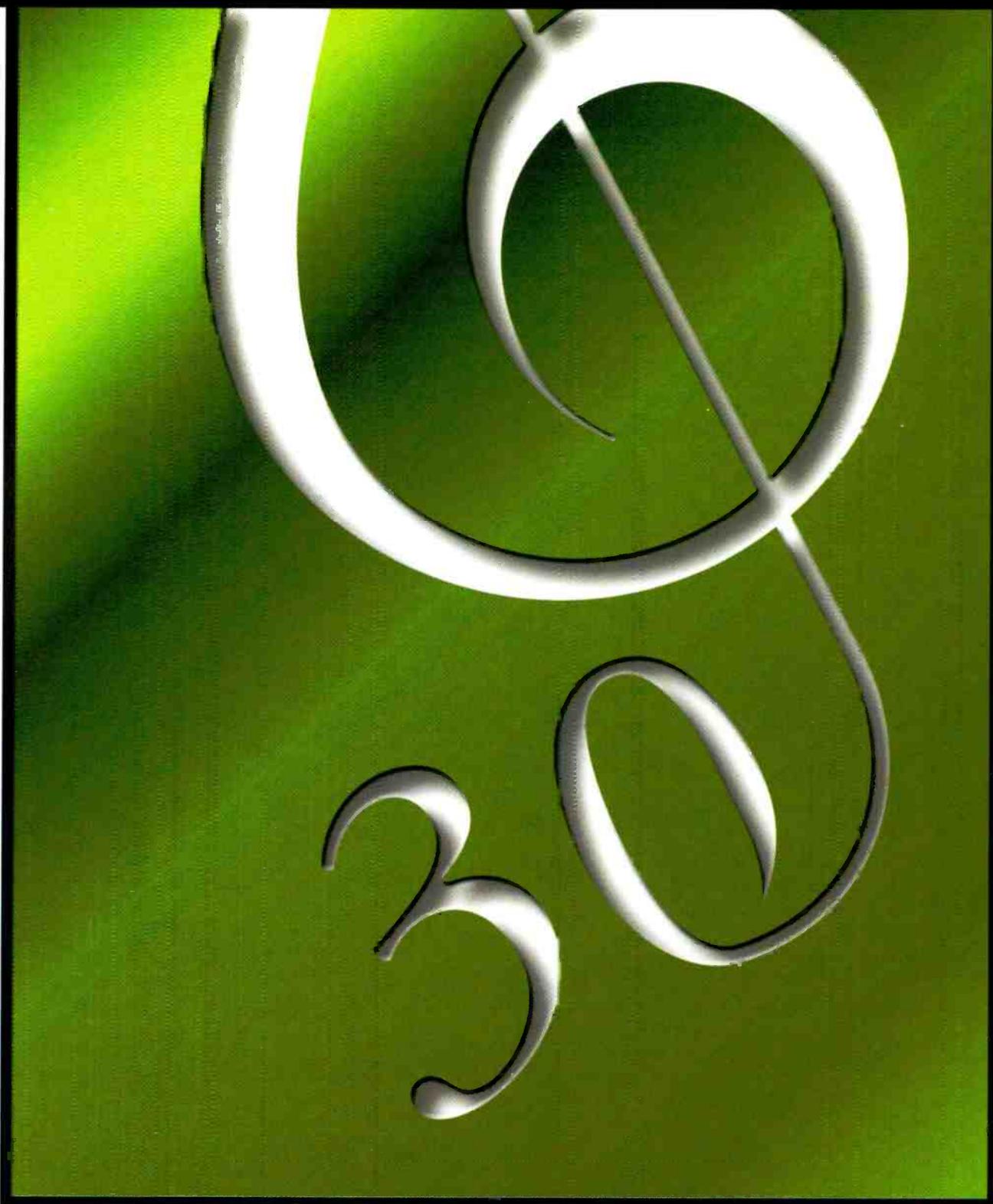
OXFORDSHIRE, ENGLAND—Singers, songwriters, musicians, executives, producers, record labels, publishing companies, retail stores, recording studios and equipment manufacturers—they all have their ups and downs. It's rare to find a person or company that has endured more than a few years at the top of the charts in this mercurial business of music.

One of the precious few exceptions is Solid State Logic, which, for the past 20 years, has been the leading designer and manufacturer of high-end custom mixing consoles for the music, film sound, audio postproduction and broadcast markets.

While other companies have made successful and groundbreaking products for those sectors, only SSL has consistently led the way with innovative designs, rugged construction, distinctive and sensible work surfaces, and a clear understanding of its customers' needs. Moreover, SSL has achieved this feat without ever taking a loss or downsizing its business.

The company has grown steadily and gradually since going into business manufacturing automation systems for pipe organs. The success of that venture led to experiments with console design, which in turn led to the 1978 launch of SSL's first commercially available console.

*Continued on page 54*



**SOLID STATE LOGIC**

## *Three Decades Of Sound Business*

SSL continues to lead the way with innovative designs, rugged construction and a clear understanding of its customers' needs.

BY PAUL VERNA

A B I L L B O A R D A D V E R T I S I N G S U P P L E M E N T



# JOHN JEFFERY

## *The Billboard Interview*

Sitting in his sunny office overlooking the Solid State Logic campus, SSL managing director John Jeffery entertained questions from Billboard pro audio/technology editor Paul Verna.

***Solid State Logic has outlived and outperformed all of its competitors in the recording-console business. What is the key to the company's success?***

It starts by being in partnership with our customers. We like to feel that our customers are part of the family. I certainly do, and that goes throughout the company. We don't treat our customer relationship as a buyer-supplier situation; we treat it as a partnership. When anybody starts to talk to SSL about wanting to do anything, it's a partnership from day one, and that partnership, in many cases, lasts 10 or 15 years—from the first day we talk to them through the configuration, design, manufacture, acceptance, commissioning, service and subsequent life of the product.

There's a secondary issue that the audio industry doesn't always want to hear, and that is that SSL is a well-funded and profitable business, and there are an awful lot of companies in the industry that believe they're in love with the business. Yes, I'm passionately in love with the business, and all our 350 employees are in love with the business, but they're also fully cognizant of the fact that it is a business. Striking that balance between the motivation of running a business and the partnership arrangement with the customer is the key to it.

***Many have made an analogy between SSL and Rolls-Royce. Is that a valid analogy?***

Oh, yes. I use that analogy all the time, and I love it. I sometimes think it's maybe a little bit too British an analogy, considering that over 90% of our sales are exported outside of Great Britain. But then, Rolls-Royce is a worldwide name, and so is Solid State Logic.

***What do you see as geographic growth areas around the world?***

At the moment, the U.S. is the strongest growth area for us. These things go in cycles. SSL has nine offices around the world, and in different periods of my time here—and, indeed, of the company's total existence—it's changed. There was a time when Japan was a very big growth engine for the company, but Japan recently has had growth problems of its own, which have been reflected in the music and console business. It's not a disaster for SSL, by any means. The business has gone on in Japan perfectly satisfactorily, but it hasn't grown at a significant rate over the last few years because of their own economic problems.

But America, without question, is our No. 1 territory, both in terms of total size and in terms of percentage growth.

***How do you rank your four target markets, in terms of percentage of your overall business?***

It's music, broadcast, film and post, in that order. Post

[production] is the one area where we haven't put quite so much development effort in the last year or two, simply because there is a very high degree of standard computer platform equipment on the market, which does quite a lot of post work. I personally would argue that it isn't necessarily the right way to do it, but, at the moment, the market is rather in love with platform-based solutions, and SSL does not compete in that area. I believe that post, which three or four years ago was quite big for us, will come back. At the moment, however, post is No. 4 for us.

***What percentage of your business comes from the music side?***  
Over 50%.

***Why has SSL not ventured into related areas like multitrack tape machines or processors, as some of your competitors have?***

It's largely financial. I see a lot of companies in the pro-audio business losing an awful lot of money, and I don't think it benefits either our company or our customers to venture into areas that are guaranteed to lose money. The worst sort of competitor any company can have is one who is prepared to trade losing money, because, at the end of the day, that company will not be able to support its customer base. We got to our 30th birthday by making every single year a profitable trading year. Profit is not a god, by any means. It's a straightforward Western business ethic. Our customers come first, profit comes second. But I see no point going into areas that are patently unprofitable.

***Despite the continuity that SSL has manifested in its 30 years, isn't it a very different company today—with its public ownership—from what it was in the beginning?***

There's a bit of a myth there. The company has really had only two periods. It had the foundation and private ownership of our dear founder, Colin Sanders, who unfortunately passed away last year. Colin, bless him, founded the company in 1969 and sold it in 1986. It was bought at the time by UEI, which became part of Carlton Communications, and it's never been sold again. So it's actually had only two owners. It had the entrepreneurial, private, founding owner, and then it had the public owner—who, let's face it, is one of the largest and most well-respected media and equipment companies in the world.

The people on the electronics-equipment side of Carlton Communications, our dear shareholders, are all people who grew up with Colin, and I myself knew Colin for many, many years before I came here, before I went to Carlton. I've actually been with Carlton for 17 years and with Solid State Logic for 10.

***What do you regard as your contributions to the SSL legacy?***

***"Becoming frustrated with the existing designs of consoles during the '70s, I began doing drawings of what I thought would be my ideal recording/mixing desk. When I had my first encounter with a Solid State Logic (a B Series at a studio called Kendun in Burbank, Calif.), I swiftly tore those drawings up—it seemed as though the engineers at SSL had read my mind."***

***"At the time, I was on staff at the Power Station in New York, and we were looking for a new desk to go into a third room that was just being built."***

***"I mentioned my experience to the staff and our chief tech, Ed Evans. No one had yet heard of SSL. Ed got in a sample of the new E Series module and was equally impressed at the view from the inside. We then ordered the first E Series SSL in the United States. Shortly after that, I recorded and mixed David Bowie's album 'Let's Dance' and mixed the Rolling Stones' 'Tattoo You' and Roxy Music's 'Avalon' on that board. The rest is history."***

—BOB CLEARMOUNTAIN

***"Many years ago, when SSL founder Colin Sanders was still at the helm, we found ourselves at a party given by the Virgin Studio Group at their newly acquired Olympic studios in London. As the evening wore on, and having had a couple of shandys, Colin and I decided that perhaps it would be a good idea if we swapped roles for a day or two. Colin was to become a record producer, and I was to become the boss of a highly successful console manufacturer. In order to do this properly, we decided that he ought to wear jeans and a T-shirt and I ought to wear a suit and tie. We also decided that there was no better time than the present to start, so, in the middle of Studio 1, we did just that. Unfortunately, I never did take up residence in Colin's office, but we did keep each other's clothes for a year."***

—HUGH PADGHAM

First, that I understand the business. I've spent my entire working life in the audiovisual-equipment business—designing, manufacturing and supporting such equipment—so I found SSL entirely natural when I was asked to come here. I think it's absolutely fundamental for the managing director of any business to be in tune with his business. This modern trend that I see in the [financial community] whereby a man who runs a chocolate factory can be asked to run a factory making TV sets is an anathema to me. I don't understand that, and I can't relate to it. So, what I can bring to the party is a total understanding of the business of designing, manufacturing and supporting such equipment.

Secondly, I like to believe that I'm not an autocratic manager, that I'm very fortunate to be the head of a family of jolly decent chaps. We're a first-name company. There isn't an employee here that I don't know. There isn't an employee here who can't come to my door. I'm universally known throughout the company and sections of the media industry as "JJ," and I find that quite pleasant. We have a very relaxed attitude, but we get the job done. At the end of the day, there are times when we have to lay down the law and

*Continued on page 60*



John Jeffery, SSL managing director

# Who could have thought a console with a TV in it would change the way that records are made for ever?



## You did, and we thank you.

This year, Solid State Logic celebrates its 30th anniversary.

We'd like to take the opportunity to thank the countless studios, engineers, producers, record companies and artists down the years who have shared our vision of how a recording console should sound and operate.



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recording process and the world class recording facility. Who could have thought that putting a TV in a recording console would change the way that records are made for ever?

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# Pride In Workmanship

The People Who Build, Test And Service SSL  
Consoles Give It Their All

BY PAUL VERNA

OXFORDSHIRE, ENGLAND—By the time a Solid State Logic console leaves the assembly line, it has been thoroughly tested, inspected and burned in by a team of technicians. The console is completely finished and ready for business, its gleaming exterior bespeaking a commitment to the highest sonic, technical and aesthetic values.

However, the process of building, testing and servicing the consoles is a dizzyingly complex job that is overseen by production and service director Derek Hobbs, a 20-year SSL veteran with a ready smile and a gift for organization and planning.

## THE MRP MACHINE

Hobbs, 40, says one of the keys to keeping the SSL machine humming is organizing it as a "materials, resource and planning—or MRP" operation.

"It is difficult with MRP," he says. "A lot of people give up with MRP computer systems, and we suffered in the early years, but now we've got it down to a fine art. The key is to stay with it."

Although some of the components of SSL consoles—like digital circuit boards and metal frames—are outsourced to a battery of local vendors, the vast majority of the pieces are built in-house, including the cabling, which console makers will tell you is one of the most significant elements of the product, akin to a body's circulatory system.

Keeping track of all those parts—not only for the in-production models but also for the finished mixers in the marketplace—requires constant supervision from Hobbs.

"There is in excess of £500,000 worth of product ready and raring to go at any given point in time as hot field service spares to support our officers, agents and distributors and to support our service department upstairs," says Hobbs. "Whatever we need, whenever we need it, we are there."

A key to the company's success in providing quick solutions to problems in the field is anticipating those problems before they occur, according to Hobbs. To that end, SSL keeps its various sales and service offices around the world well-stocked with parts that they might need at any given time.

"Once the stock levels [in the SSL regional offices] drop to the point where we think it could be unacceptable, then we will send another spare out," says Hobbs. "When [the damaged part] comes back through the system, we'll repair it and put it back on the shelf. It's quite a lot in terms of stock holding, but it's 24 hours a day, seven days a week, 52 weeks of the year."

Building a console typically takes a team of two engineers two weeks from start to finish. Even though all the boards and cables are pretested before they go into the frame of the board, the entire console is tested and burned in following assembly, a process that can take an additional couple of weeks.

Like the demo facility across the campus in the old building, the state-of-the-art manufacturing, engineering and testing building that Hobbs oversees is equipped with finished, working consoles.

Hobbs says, "These consoles belong here for various

reasons. Firstly, when we improve our test procedures, we need product to test them on, and we can't always use the product-demonstration area to do that. If we have revisions of hardware and software, yes, they will be tried and proved on a prototype basis, but we need our own finished consoles. The other reason is we need to train our staff."

From a manufacturing standpoint, it matters little whether a console is analog or digital, whether it is a 4000, 9000, Aysis, Axiom or whatever. The building process is similar in all cases, and the customer-mandated modifications make each a custom job anyway.

"We can't use machinery to do this, because our products are client-configured, so it's not that easy to start changing things around," says Hobbs, noting that the SSL factory is more of a custom shop than an assembly line.

In addition to the main area where the consoles are assembled and the testing area where they are inspected, the engineering wing houses the service department, a stores area, a power-check room that can deliver every conceivable level of voltage, a purchasing department, a test-development department (where a staff of six develops product tests) and an in-house assemblies area where technicians build and test circuitboards and other custom pieces.

## SERVICE-SENSITIVE

In the hypersensitive area of service, Hobbs and service-support manager Nick Wiggins oversee a team of engineers whose availability is critical to solving time-sensitive problems in the field.

"We all wear pagers," says Hobbs. "Nick Wiggins will respond to the pager if the service engineer, officer, agent or distributor needs parts out of hours. Nick would

be the person who comes in, goes down to stores and sources the part. If we don't have a part there or in our regional office agent or satellite service station, then Nick will contact me and I will make the decision. Maybe I have to take it from a console downstairs or goods coming in or whatever. I have to make that decision, because it could have a commercial knockoff effect."

Service is so important to SSL that other matters take a backseat during a service call from a client.

"When you phone the service department, you don't get, 'You're in warranty, you're out warranty, have you paid your bills, have you not paid your bills,'" says Hobbs. "We're interested in resolving the problem as quickly as possible."

Despite his easygoing, chummy demeanor, Hobbs expects a level of commitment from the service staff that equals his own. (If the quality of SSL consoles itself isn't enough of an indicator of Hobbs' effort, the fact that his first vacation from the company occurred in his 20th year there should suffice as evidence.)

"What do we ask from our service engineers? Blood, sweat, tears, and then I come back looking for the plasma," says Hobbs smiling, and probably only half-joking. "Simple as that. Ask any one of them."

No less critical is the purchasing department, which spends, in Hobbs' estimation, "in excess of 12.5 million pounds worth of SSL's money each year. They can save us money, or they can cost us a lot of money."

Another crucial area to the company's longterm success

**"Sometime in 1983, my studio manager grabbed my metaphorical lapels, shook me and muttered through gritted teeth, 'We need to buy an SSL console for our studio!' I was blissfully happy with my other British console, installed a few years earlier in my Good Earth studios in Soho, London. My studio was pumping out hits, and I used it about 50% of the time for my own productions. This could've been the model for centuries, as far as I was concerned. But then my house engineers ganged up on me and said that the SSL was the smartest, best-ever, must-have console. It had a computer integrated into it! I had heard about these computers, and they sounded scary.**

**"The 48-channel E series had to be delivered down the basement stairwell in two sections. It took five men who stood the sections on end, wiggled them, angled them and took many pieces of paint and plaster off the walls in the process.**

**"Within days, my staff and I went to Begbroke, Oxfordshire, for a day-long, crash course in the wonders of programming a mix, with a dynamics section on each channel (unthinkable only a few years earlier). Eventually, the beast with the cathode eye was up and running, sounding great and looking good. Once word got out, the bookings were more than we could handle.**

**"That was way back in 1983, and I have long since lost my fear of computers (replaced with a mild loathing). I've recorded and mixed many a project on the E, G, G+ and J series (and am looking forward to the Axiom). I grew up with earlier technology, but with the advent of the SSL, I was reborn."**

—TONY VISCONTI



Derek Hobbs, production & service director

is the only part of the SSL headquarters that's not open to the public: the research-and-development center, where all of SSL's ingenuity is channeled toward creating new products and seeking new directions.

For all his technical expertise and his ability to manage inventory, Hobbs prides himself on his people skills—which come in handy in his side function at SSL of organizing the company's 12 football (soccer, to American readers) teams.

"I'm a people's person," he says. "I think I get a certain amount of trust and respect from the people here in the manufacturing plant, because I've done most of the jobs and have worked alongside most of these people. I would say my job's made easy by two factors: Firstly, the people. The level of flexibility and commitment we get at all levels of the staff is phenomenal. And, secondly, 99.9% of the time I thoroughly enjoy what I do, and I passionately believe people should do, if they can, what they want to do."

"In SSL, when we're interviewing for a manufacturing test engineer or production person, we're looking for qualifications and background and practical skills. We're looking for people skills, communication skills, but we're also looking for people who are going to stay with us and people who are going to grow with us. I'm living proof. It has taken me 20 years to get in the SSL boardroom. If you have the tenacity and the skills base, and you work hard enough, you're going to get there."

Underlying the work of all SSL staffers is an obsession with quality.

"We start with quality goods and will end up with stable, quality product leaving this manufacturing plant," says Hobbs. "The key is the staff. For a high-tech company, we get it done through people power." ■

Solid State Logic

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##### Contacts:

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Pete Dolan, European Business Manager

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Contact: Rebecca Duncan, Studio Manager

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Vinyl & DMM Cutting  
Sonic Solutions Editing  
Tape & CDR Duplication  
Contact: Gay Marshall, Manager Post Production

#### Management

Engineer and Producer Management  
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### AT OLYMPIC STUDIOS

Contact: Siobhan Paine, Studio Manager



# At Your Service

*SSL Goes Above And Beyond To Please Every Customer, Proving It's Not Just The Equipment That's Top-Of-The-Line*

BY DAN DALEY

NASHVILLE—There are a number of characteristics that set Solid State Logic apart from an increasingly dense pack of pro-audio equipment manufacturers. One of those is an extremely high level of service and support of customers, who tend to be effusive in their praise of this part of the SSL heritage.

Lou Gonzales, owner of Quad Recording in New York City, has kept his five-room facility all-SSL ever since his first E Series console, which he bought secondhand in 1985.

"Even though it was a used console and I didn't buy it from them, SSL still came over back then and fixed a SMPTE reader problem for me at no charge," says Gonzales. "That kind of service hooked me for life."

Since then, Gonzales has outfitted Quad with a wide array of SSL's music consoles, including two 9000J consoles and the first digital M-T console in the world sold into a music studio. And Gonzales says that the level of support he's gotten since has never flagged.

Last spring, just after the M-T was installed at Quad, a new client wanted to perform a complicated mix on it, but the producer and Gonzales found that the console's software was having trouble recording multiple simultaneous moves.

"Software bugs in a new system are not unexpected," says Gonzales. "But the problem developed on a Friday evening just as he was getting into the mix," recalls Gonzales. "I called SSL, and they developed a software fix and e-mailed it to me over the weekend. I downloaded it, installed it and, by Sunday, the guy was doing his mix the way he wanted to. You can't beat that kind of service."

## SERVICE-OBSSESSED

Attention to customer support has been part of the company's approach to the industry from its earliest days. The founder of SSL, the late Colin Sanders, was obsessive about it—as he was with virtually every other nuance of SSL's operations, to the point of specifying just how the company's envelopes were to be folded, recalls Phil Wagner, SSL's senior VP, who works from the company's Los Angeles offices. But that kind of attention to detail was quite comprehensive in scope.

"One time, early in the company's existence, a console power supply failed on a user, and Colin arranged to have a new one flown in immediately using his own personal jet," says Wagner. "That high degree of dedication to service and support is what SSL came to be known for and still is."

It is literally part of the SSL corporate culture, something that customers expect to receive and that SSL's staff expects to deliver.

"Many of our employees have been with the company for

many years," says Wagner, himself a seven-year veteran of the company. "So they get the notion of supporting the customer to the 'nth' degree ingrained in them early on and reinforced constantly."

The company's legacy of service is also buttressed by the fact that many of its service personnel were working recording engineers prior to joining SSL. As a result, says Wagner, "We understand firsthand how critical it is to get a console problem resolved as quickly as possible. We'll move heaven and earth to make that happen."

SSL's service engineers have been through thick and thin

on more than one occasion, and their tenacity is on a par with that of the Postal Service's creed of "Neither snow nor rain nor heat..." One instance, recalled by SSL's U.K.-based director of manufacturing, Derek Hobbs, involved a service technician who agreed to drop off a large OmniMix component in a third-world country while traveling on vacation. But lacking what local customs officials deemed a good explanation for the equipment, they requested he leave some valuables with them as "security." These included his cash, his credit cards, his watch and his Calvin Klein underwear.

Service technicians have also encountered some user options on consoles that are

not in the SSL inventory, including a large rat's nest under a patchbay and a family of pigeons roosting in a console's computer bay. Another time, a particularly pungent and mysterious odor emanating from the power supply of an E Series console turned out to be from a half-eaten meat-and-potato pie. Recalls Hobbs, "The engineer reported that, although slightly overdone, he believed it was still edible."

On yet another occasion, a service technician with uncommon sartorial flair [for an engineer] was stopped no less than six times by Irish police en route to a service call because he fit the description of a stylish armed robber in the vicinity.

Interestingly, the culture of service is also partly responsible for SSL's decision not to expand its product lines in a down-market direction, bucking the trend of

the last decade in the pro-audio industry.

"In a sense, many other manufacturers had to move down-market, because it was becoming simply too expensive to provide the kind of technical support that high-end equipment requires," Wagner explains. "It's expensive to maintain that kind of level on a consistent basis. Our consoles are expensive, certainly, especially when compared to the way smaller, down-market consoles are moving in price. But the kind of service that you can't get from anyone else is built into that. Because what's the price of a lost session compared to that?" ■



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Phil Wagner, senior VP

"I first came into contact with the inventive technology of Solid State Logic in 1980. Quincy Jones and I were making plans for recording an album with George Benson that ended up being the extremely successful album 'Give Me The Night.'

"About that same time, Kent Duncan called me and wanted me to come by his studio in Burbank to look at his new recording console. He said he thought it was absolutely fantastic and that it had something very innovative called Total Recall. I thought to myself, 'Yeah, sure. Big Deal. Another new button, with a fancy name, that does almost nothing!' However, I knew that Kent wouldn't have called me if it wasn't legit, so off I went to check it out. After an in-depth demo and technical explanation, all I remember thinking is 'Wow! This is hot!'

"On the way home, it dawned on me! If I used SSL's new automation—from the initial tracking sessions, from the absolutely first moment I heard the music that I was working on—I could not only preserve my instinctive volume-level reaction to the music, but I could also accurately recall my EQ and dynamic reactions, as well. With mere recording-console automation, I could get back volume levels, but with Total Recall I could recover all my intuitive reactions to the sound of the music, from the first instant I heard it!

"To me, gut reactions translated to popular music recordings make the most believable music. It seems as though, when we begin to intellectualize pop music too much, it becomes less convincing.

"My relationship with Solid State Logic doesn't end there. The plot thickens...

"A few years back, my pal Piers Plaskitt [at SSL's New York headquarters] called me and said that SSL was going to be delivering a new, large-format, analog music desk in the very near future and thought I would find it rather interesting. Of course, the desk he was referring to was the SSL SL9000 J-series desk.

"In truth, I found it more than interesting. In my humble opinion, the SSL SL9000 J-series is the finest analog music-mixing desk ever manufactured by anybody. I have spent a few hours slaving over hot mixing desks and listened to zillions of notes of music through every kind of recording equipment there is. I love the 9000! I even like the microphone pre-amps in this magnificent desk!

"Of course, I am very excited about the new SSL Axiom-MT. At last, I think there's a large-format digital console for someone like me. I'll bet if I was sitting at an MT in a fantastic studio somewhere, doing a wonderful project, and some of my friends came by to see me, they might not even realize I was working on an all-digital desk!"

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# SSL History

## A Chronological Survey Of Significant Technical Developments

1977

The SL 4000 B integrated a studio computer system with an in-line audio console.

1981

The SL 4000 E was awarded the prestigious U.K. Design Council Award. It revolutionized studio management with Total Recall technology. Later that same year, SSL received its first Queen's Award for Export Achievement in the U.K. Through the 1980s, SSL continued to expand its range of products, establishing itself as the premier expert in audio technology for the music, film and broadcast industries.



The 1,000th analog, installed at Town House Studios

1989

ScreenSound pioneered nonlinear audio for video. Quickly establishing a large number of international devotees in the postproduction and broadcast sectors, ScreenSound was acclaimed for its speed, ease of use and creative flexibility. So successful was ScreenSound that, in 1990, SSL introduced SoundNet—the world's first multi-use digital networking system.

1991

Ultimation, SSL's automated fader system was launched. In the same year, SSL solved "multi-format" problems by introducing a highly flexible console, the SL 8000 G, which was designed to handle surround-sound film formats, including Dolby SRD and SDDS, as well as simple stereo mixes. This console was awarded the Professional Choice Award for Audio Technology and a TEC Award.

1992

Scenaria, a radical new audio postproduction tool, was launched, uniquely combining a fully automated mixing system with an integrated random-access digital recorder/editor and random-access video.

1993

OmniMix was introduced, offering all the capabilities of Scenaria but with the addition of multi-format surround-sound facilities and a host of advanced creative processing possibilities. SSL's pioneering work in the digital audio for the postproduction domain was recognized in the U.K. by

the awarding of the prestigious Queen's Award for Technological Achievement and the Television Broadcast Award for Engineering Excellence.

1994

The milestone 1,000th analog console was installed at London's Town House Studios. SSL then launched the SL 9000 J, an all new "super" analog mixing console with advanced automation and computer-control facilities. Top facilities around the world, from Ocean Way in Los Angeles to Nippon Columbia in Japan, quickly invested in this top-of-the-line audio console.

1995

Axiom was introduced, the first product in a completely new range of totally digital audio postproduction and broadcast systems. Axiom represented a fresh approach to digital audio production, providing knob-per-function ergonomics in a tapeless, dynamically automated environment.

1996

Next in the new A Series was Aysis, a highly flexible, compact, all-digital production system that proved immensely popular in limited space applications, such as OB vehicles, and with post houses specializing in long-form television work.

1997

Avant extended the A Series into digital film and post-production mixing, and Aysis Air into digital on-air broadcasting and production.

1998

Axiom MT combined the proven technology of the "A" Series system with SSL's instantly familiar and worldwide accepted control surface to provide a digital multi-track console with an analog-intuitive operator interface.

1999

SSL marks its 30th anniversary, pledging a renewed commitment to innovation in product development, upgrade feature packages and customer service.

"It is hard to believe a 30-year celebration is in progress. The team, and extraordinary care that the late Colin Sanders brought to us, is ongoing. I remember distinctly when, during an album production with Julian Lennon in the mid-'80s, the Hit Factory had just purchased a huge G Series console. I felt there was something wrong with it. I called and spoke to Colin about my concerns, since the delivery of the album was fast approaching. He was on the Concorde, and [Hit Factory owner] Ed Germano and I applauded him as he personally brought and replaced some modules with new modifications. With that, the problems disappeared.

"I have always been proud to be in the SSL Black Book."

—PHIL RAMONE

Solid State Logic was asked by Sting to design and build the ultimate portable studio system for his personal use. Sting chose Solid State Logic because of his admiration for the company and his knowledge that its console systems are without equal. All of his hit records, going back to his days with the Police, have been produced on SSL consoles. As an admirer of digital recording, Sting's only stipulation was that his portable studio should also include a Sony 3348 digital multitrack. From his home in Wiltshire, Sting wrote the following tribute:

"The SSL Portable Studio allows me to work at home and, when the project is finished, I have my house put back to normal within a day. The system is as comprehensive and up-to-date as any, and there were no technical disadvantages as far as the recording went.

"Everything was done in the same room as the desk and, although the drums were a little loud, everyone felt very connected, both to the project and to each other. Communicating ideas between musicians and engineers was easy.

"I'm more than satisfied—and can't wait to do the next album."

—STING

"More hits have been made on the SSL than any other board—it's all that I use. What more can I say? The SSL J Series is the best mixing console ever. The Axiom MT takes it one step further."

—ROB CHIARELLI

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from **NEW YORK**...to the top of the charts  
from **CHICAGO**...to the top of the charts

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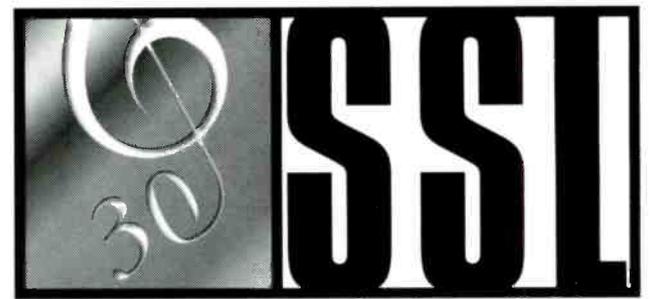
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### SOUND BUSINESS

Continued from page 45

Along the way, SSL has grown from a staff of two—founder Colin Sanders and his original partner, Paul Bam-borough, both now deceased—to a 330-strong company, owned by a British media giant, with offices throughout the globe and a clientele that includes most of the world's top recording facilities and some very wealthy and very famous recording enthusiasts.

#### THE SSL FAMILY

Yet, despite its growth, SSL has remained a tightly controlled, stable operation, with only one management-and-ownership change in its history, and a loyal, dedicated staff that functions like a family.

In fact, SSL's employees tend to use words like "home," "partnership" and "family" when discussing the working environment at the company's headquarters, which is situated on a sprawling green in Begbroke, Oxfordshire, near the famous university city of Oxford.

"I view this place as my home, and I think everybody else who works here views it as their home and our grounds as our gardens," says SSL managing director John Jeffery. "We have a lot of staff members who hold family events here. In our sports pavilion, for example, we've got a wedding reception next weekend. That's something that's incredibly nice, and it makes people want to work here."

One person who was attracted to SSL by its homey feel is Janet Mundy, now the company's U.K.-based operations director, with sales responsibilities for the U.S. and Japan offices, as well as its Organ Systems division.

"When I joined 12 years ago, it had already grown to a big company, but it was surprising how much of the family feel it retained," says Mundy. "That's one of the things that appealed to me: a small company within a big company."

That "big company" is Carlton Communications, a \$6.5 billion British media giant that acquired Solid State Logic in 1989 by purchasing the console maker's parent company, UEI, which had bought SSL from founder Sanders in 1986.

"Solid State Logic is quite remarkable for having very stable ownership over its 30 years, compared to most of our competitors, who have been bought and sold umpteen times," says Jeffery. "I'm rather proud of the stable ownership."

SSL's steadiness is reflected in its product range, which has been built by delivering extensively researched, intelligently designed consoles—both analog and digital—and later improving them based on customer feedback.

#### HUMBLE BEGINNINGS

The story begins—and continues to unfold—here in the Thames Valley, about an hour north of London by train. It was in the village of Stonesfield, in 1969, that a young, entrepreneurial engineer named Colin Sanders got the idea to launch a company to sell electronic control systems for pipe organs to replace the less efficient electromechanical systems in use at the time.

The concept and the company behind it were instantly successful, and, within a couple of years, SSL had revolutionized the church-music business with its automation systems.

At the same time, SSL's staff—a group of mostly musicians and engineers by avocation—built a four-track recording facility that they called Acorn Studios. When it came time to upgrade the studio in 1971, the SSL engineering team designed and built a custom console, effectively launching the company into the multimillion-dollar business it operates today.

SSL's prototype board served Acorn's needs well enough, but by 1974 the engineering team became restless with another novel idea: to augment the console with a computer system that would eliminate many of the tedious routines that often came between the engineer and the music. Once that computerized, integrated system was built and installed at Acorn, the staff became extremely excited and got to work on the obvious challenge of commercializing their invention.

By then, SSL's growth had necessitated a change of venue, so Sanders acquired an 1888 building that once housed a convent school and turned it into the firm's headquarters.

Continued on page 56



Dear SSL,

We would like to take this opportunity, from one thirty year old to another, to wish you a happy birthday. As one of the first U.S. studios to buy an SSL console back in 1979 from the founder Colin Sanders, our two companies have shared a special relationship. For twenty years now we have been proud to be an "all SSL" facility and by 1999 we have grown to 5 SSL rooms.

Over the years I have been to Begbroke England three times and have enjoyed the hospitality of the SSL staff including Janet Mundy and Chris Jenkins. Here in Los Angeles I have always appreciated the help, knowledge and patience that Phil Wagner has afforded Larrabee. It is the people and culture of SSL as much as the hardware that has kept Larrabee a loyal customer and proud SSL owner.

Congratulations and Happy Birthday!

Kevin Mills  
Kevin Mills  
owner

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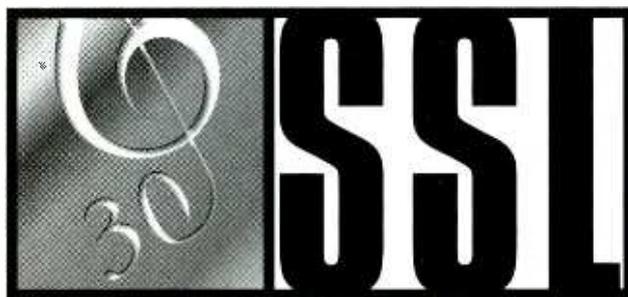
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### SOUND BUSINESS

Continued from page 54

#### THE UNVEILING

In early 1978, the production model of what would become the first commercially available SSL console—the 4000B series—debuted at the Paris Audio Engineering Society Convention, stealing the show and setting a precedent for future groundbreaking product introductions at that trade show. An instant hit, the B series board was purchased in March 1978 by Country Lane in Munich (the console is still running there) and soon afterward by Tocano Studios and Town House in the U.K., and Kendun, Producer's Color and Record Plant in the U.S.

By the following year, SSL had launched a new and improved console, the E series, which was also immensely successful, going into studios ranging from Kendun, the Record Plant and New York's famed Power Station to Le Studio in suburban Montreal, Ridge Farm in the U.K. and L.A.'s Larrabee.

With a successful product under its belt, SSL got to work on taking its consoles to the next level by equipping them with a powerful studio computer that would provide machine-control functions and mix automation—not just faders and cuts, but tracksheets, cue lists, notes and machine setups.

Of course, even the most powerful computer system and the most comprehensive set of features wouldn't have mattered if the consoles hadn't delivered the single most important ingredient in music production: superb sound quality.

Along with a raft of other technological innovations at the time—digital reverberation, digital recording, drum machines and, later, MIDI and the compact disc—SSL consoles became inextricable from the sound of contemporary music, reflected in hits by artists ranging from Peter Gabriel, the Eagles, the Police and Stevie Wonder to Roxy Music, Fleetwood Mac, David Bowie and Prince.

Among producer/engineers, early proponents of SSL consoles include Steve Lillywhite and Hugh Padgham, who helped coin the Phil Collins drum sound that became a template for countless pop and rock records of the '80s; Bob Clearmountain, who made his home at the Record Plant at the time (and remains an SSL faithful, with a 4000G+ at his Mix This! facility in Pacific Palisades, Calif.); Tom Lord-Alge and brother Chris, both noted mixing engineers who work exclusively on SSLs; and Mike Shipley, another SSL

diehard whose résumé includes artists as varied as Devo, L.A. Guns, Tom Petty and Joni Mitchell.

In 1981, the E range was enhanced with Total Recall, an improved automation package that allowed signal processing to be automated along with fader movements and mute moves.

#### ROOM TO GROW

By that time, SSL's growth had forced a further expansion of the company's headquarters. Sanders received permission to extend the former convent building in order to accommodate a wiring shop, training school, classrooms, demo facilities, a canteen and storage buildings, according to SSL marketing director John Andrews, who proudly led a tour of the sprawling complex on a gorgeous spring morning.

In addition, Sanders built a state-of-the-art manufacturing, assembly and testing center a short walk from the old convent building. The new facility has since won awards and continues to serve as the company's engineering and research-and-development nucleus.

The next major innovation in SSL's product line occurred in 1989, when it introduced the ScreenSound nonlinear editing system for audio for picture.

Then, in 1991, the company launched two significant products for its music consoles: Ultimatum, an even higher level of automation than

Total Recall, and the G-series board, along with the G+ variant (which contained extra automation features).

In 1994, SSL underwent another milestone when it debuted the 9000J series mixer, which it billed as an "ultra analog" console, the state-of-the-art in analog recording, processing and mixing.

Although the 9000J was slowed down by software bugs early in its life, the product was eventually adopted en masse by the high-end recording community and has since become the crown jewel in SSL's analog product line.

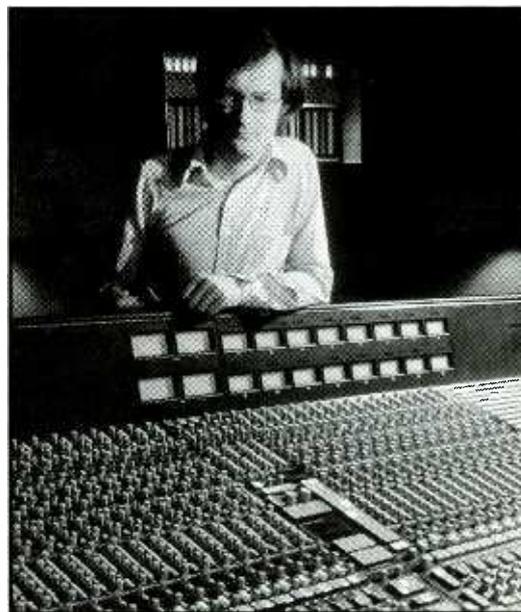
While it continued to refine its analog technology, SSL was working on a range of digital consoles that were tailored primarily to the broadcast, film and postproduction sectors, but whose underlying technology

would eventually cross over into music. These digital products included the Scenaria, Omnimix and Axiom platforms (the latter of which comprises the Aysis Air for broadcast, the Avant for film dubbing and the Axiom-MT for music).

The Axiom-MT was unveiled at the Amsterdam AES show in the spring of 1998—years after other companies had already introduced large-frame digital mixers for music applications. Although it seemed at the time, at least on the surface, that SSL was behind the curve in that market, the ensuing 18 months have proven that SSL's timing was impeccable. Not only has the Axiom-MT bested all of its competitors, in terms of first-year sales, but it also outperformed SSL's own 9000J in its first year out. Although it is still too early to tell, all signs indicate that the Axiom-MT will become another phenomenon in the SSL product line and a fixture of the high-end studio circuit.

SSL U.S.A. president Rick Plushner says the Axiom-MT is an inherently intelligent console that gives users the best

Continued on page 58



SSL founder Colin Sanders

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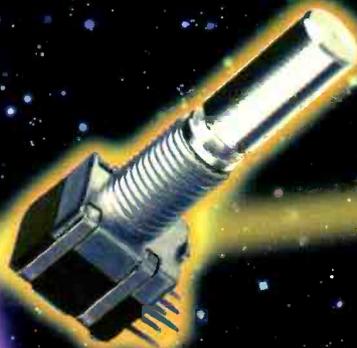
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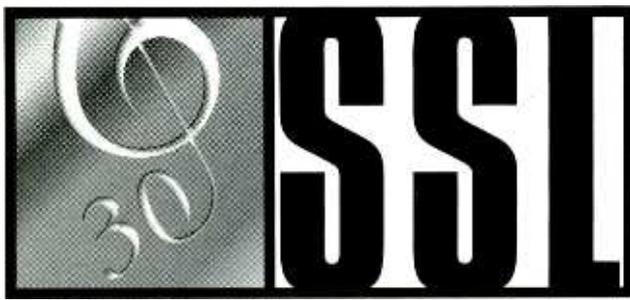
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HAPPY 30th BIRTHDAY,  
SOLID STATE LOGIC!



**SOUND BUSINESS**

*Continued from page 56*

of all worlds: the familiarity of the 9000J analog working surface; an unprecedented level of automation, recall and functionality; and a pristine, all-digital signal path.

"There have been many, many attempts at digital audio

consoles for music, most of which have offered alternative control surfaces," he says. "The marketplace, for the most part, has rejected them. If there's an owner/operator situation where the owner is operating the equipment that they're buying and the owner likes it and gets it, it's fine. But when you're looking at the traditional studio business, where a producer and engineer come in looking for a setup that they're familiar with, then an alternative-control surface isn't acceptable.

"We were developing our digital technology for 10 years while we were building on our analog mixing on the other end," Plushner continues. "So the Axiom-MT stands on the shoulders of the 9000J and the digital development from the Axiom project. When an Axiom-MT goes into a studio, the control surface is not foreign; it looks and operates like a 9000J."

Plushner's description of the symbiosis between analog and digital products belies the industry myth that the two technologies are rivals to one another. At SSL, they have always been seen as complementary, and products have flowed smoothly from research-and-development in both camps.

**CONTINUOUS CUSTOMER UPGRADES**

"If you look at our product-development history, it's one of continuous upgrades," says Chris Jenkins, an elder statesman of SSL who was hired by Sanders in the early '80s and now serves as director of commercial applications. "Things follow one after the other. There's a cyclical nature to it."

The upgrades that Jenkins describes are largely dictated by customer feedback—a business ethic that, though seemingly obvious, tends to fall by the wayside in today's business climate.

Although the bulk of such feedback comes from the field after the fact, it begins at SSL's demo studios before the console is delivered to its destination. Those rooms—all professionally designed and equipped with one of each of SSL's analog and digital consoles—serve a variety of functions, according to Andrews.

"Obviously, if anybody wants to buy a console, this is a prime sales tool," he says. "Secondly, once they have bought one, we do a lot of training—both here and on-site—for their engineers, so they can be up and running when the console's delivered. Thirdly, if there's software development to be done, we can do it in an operational studio that is linked by fiber-optic cable to the R&D department in the engineering building, so our engineers can see what's happening and check out things. And, very occasionally, when a customer rings up and says, 'Hey, I've just done this, and this happens,' you can actually come in and duplicate it on something that he's using, which is very important."

SSL's attention to customer satisfaction underscores its almost mythical role as the "Rolls Royce" of console makers—i.e., a company that designs and builds high-end, high-performance equipment for a wealthy clientele that expects a concomitant level of service.

"We are an international company, and we live or die on our field-service support," says production and service director Derek Hobbs, a 20-year veteran of the company. "It's crucial to SSL. I don't mind—neither do our service guys—if we're hauled out of bed in the middle of the night or on a Sunday morning with a service call. That's what we're here for. It's very important to us."

Among SSL's far-flung customers, the U.S. market represents the largest user base and the biggest potential growth area, according to Jeffery.

"America, without question, is our No. 1 territory, both in terms of total size and in terms of percentage growth," says Jeffery.

**BRANCHING OUT**

Plushner was appointed to oversee SSL U.S.A. in September 1997, after a career that began in the late '70s at Sony Electronics and has since encompassed most of SSL's significant competitors. He says he has taken it upon himself to protect and nurture SSL's longstanding music business while focusing on growing the film, video and post-production sectors.

"Philosophically, SSL has known how to handle the music side of our business quite well," says Plushner. "They wrote the book on that. When I look at the music side of our business, it's a stewardship. I want to support what the company's done, I want to enhance it, I want to take care of it, I want to protect it. It's not a matter of changing it; it's a matter of preserving everything that SSL is known to be."

"At the same time, I work very hard on expanding the broadcast, postproduction and film sides of our business. We've always worked in those areas, but we have some new digital consoles for those arenas now. For the broadcast market in particular, it's very good timing, because everything's switching over from analog to digital."

Another of Plushner's missions has been to solidify the contact between the U.S. operation and the U.K. headquarters.

"One of the things that I did right away was fuse ourselves back to the U.K. organization," says Plushner. "Not that it wasn't a good relationship before, but we saw ways in which we could improve channels of communication and interaction. The more the U.K. understood our market, the more supportive they could be. They have tremendous resources there, and it was very important for the U.S. organization and our customers in the U.S. to take full advantage of those resources."

Plushner—who is based in SSL's New York office but travels frequently to Los Angeles and Oxford—credits Phil Wagner, senior VP of the Western region for SSL U.S.A., with shepherding the company's business in the critical L.A. market.

"Phil does an excellent job managing the Western region. He and I and our U.K. counterparts have been able to make some good, positive change," says Plushner.

Wagner, himself an SSL veteran, says the SSL appeal transcends the nearly 3,000 consoles sold and the \$70 million the company pulled in in its fiscal year ending Sept. 30, 1998.

He says, "What captures the hearts and souls of engineers worldwide is the experience that an SSL console provides the user—a feeling of the quality employed in every console that leaves the production facility; the capability provided with the use of in-line dynamics, powerful automation, session cue lists and integrated machine control; plus the level of technical support. The track record speaks for itself." ■

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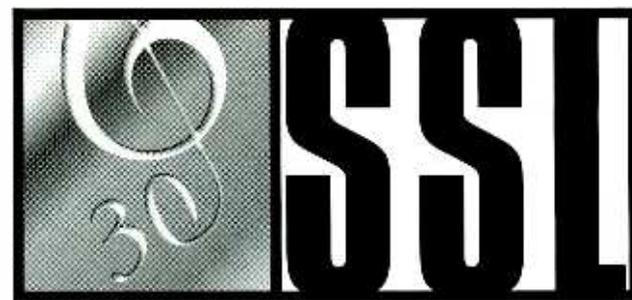
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### THE BILLBOARD INTERVIEW

Continued from page 46

say, "Well, I'm sorry, chaps. I'm afraid the decision's got to be made, and this is what we've got to do." I'm not afraid of doing that, but I'm happy to say it doesn't have to happen very often. It tends to be natural for people here to know what to do, because we're an integrated family.

#### What is your professional background?

I was fortunate enough to join the Philips company as a graduate trainee back in the '60s. Philips is very much a European company—the seventh-largest company in Europe when I joined them—and it was wonderful training. They sponsored my education, and they looked after me for seven years, in terms of giving me a grounding in virtually every area of electronics. It was a wonderful grounding, and I enjoyed it intensely.

One of the passions that I developed in Philips was magnetic recording, and, in the later '60s, along came Ampex as a very big name in Europe—the premier business in magnetic tape recording. I was fortunate enough to be asked to join Ampex, and I worked for them for many years. They were located just outside Reading, the Thames Valley, 20 miles from Oxford. I moved to the Thames Valley at that time, and I've been part of the Thames Valley electronics community ever since. Ampex was a glorious company in those days.

#### What did you do at Ampex?

I was very largely a commercial-sales support person. I joined them as what was euphemistically in those days called "an applications engineer," and I thought, "Ah, this is more engineering." But it wasn't engineering. It was being a commercial animal very quickly, and I had my green engineer edges rubbed off me and became what I'd like to believe is a technical commercial person and have remained a technical commercial person ever since.

I left Ampex in the '70s and was asked to join another California company called International Video Corp., IVC. They were pioneering some further magnetic recording techniques in the early days of helical scan, and one of my projects there was with Decca Records, whereby we developed, in 1977, what I believe was the world's first digital stereo recorder. We had a project running with Decca where we built 35 of those machines, all of which were in service until just a few years ago.

One of my proudest home mementos is a set of copies of the first recordings that were actually published with those machines, which were the Vienna New Year's Day concert 1978. Those were recorded direct to stereo onto our 16-bit machines. I stayed with IVC for some years. IVC in Europe became a Carlton company, and, shortly after, I was asked to come and take over SSL when it became part of the Carlton group.

#### Was there an interim management between Colin Sanders and yourself?

No. When Colin sold the business, he stayed on managing it for a few years before he retired and made it plain to Carlton that he wanted to go and pursue other interests. It was a totally harmonious arrangement whereby Colin phased out and I phased in.

#### What's next for SSL?

Oh, well, we couldn't possibly tell you that. You'll have to wait until the next announcement [laughs].

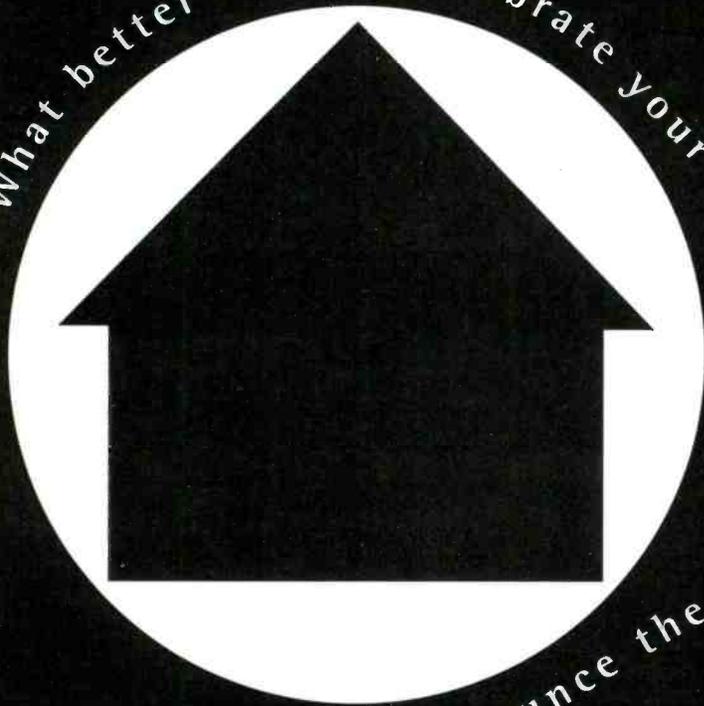
#### But broadly, without getting into specifics, can you talk about your vision for the next five, 10 years? Directions you see the business going in?

I think if you took my last 10 years and looked at what we've done and drew your own conclusions for the next 10 years, you'd probably do better than I could. We do have a policy—and I know it frustrates our dear marketing colleagues—not announcing our products until we've actually got them well and truly ready to show, and I think that's absolutely vital.

The industry has been full of vaporware, and it worries me intensely, because it upsets the customers, it upsets the

Continued on page 62

What better way to celebrate your 30th Anniversary than buying a new SSL!  
 ...and announce the installation of the G+SE from Sept '99.

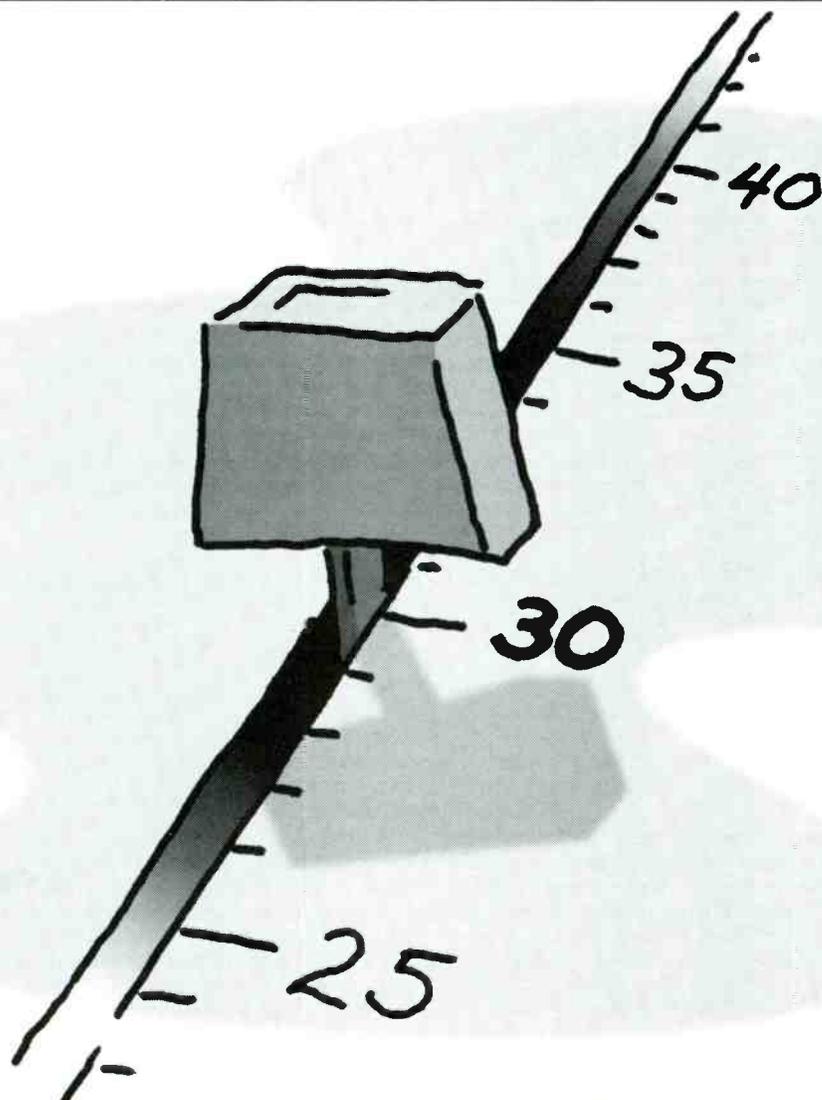


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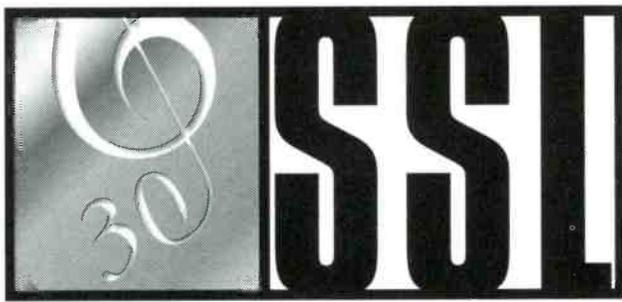
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### THE BILLBOARD INTERVIEW

Continued from page 60

market. To me, a product's not a product until we can prove that it works, we can prove we can make it, we have a price tag for it, and yes, sir, you can buy one within the next three months. And if it's not available and we can't ship it in the next three months, I really don't want to talk about it.

*Your target market is obviously the very top end—the crème de la crème—of the studio business. Does SSL have any intention to address the bottom part of the pyramid?*

Well, we do appeal—and we specifically design to appeal—to the upper end. But actually, again, it's a bit of a myth. It's possible to buy a smallish, analog recording console from SSL for \$175,000, and people do. It's questionable as to whether that's the crème de la crème. Certainly, \$500,000 is, and that is a bigger part of our market. We're not a consumer company. We build to order; we build to a specification. An awful lot of customers will visit us or one of our offices and spend a lot of time specifying exactly what configuration they want for their equipment, and that's something we tailor to. It's something that doesn't lend itself to the lower ends of the market. It would be possible for SSL to look at that end, and it has been mooted, but, to be blunt, we have a pretty full order book and a pretty full program of things to do in our chosen area.

I do wonder—you used the word Rolls-Royce earlier on—whether Rolls-Royce could actually successfully manufacture and support a standard-production, Ford-type car. I question that ethic, and I'm not sure that SSL could easily do that.

Continued on page 65

## THE TOWN HOUSE

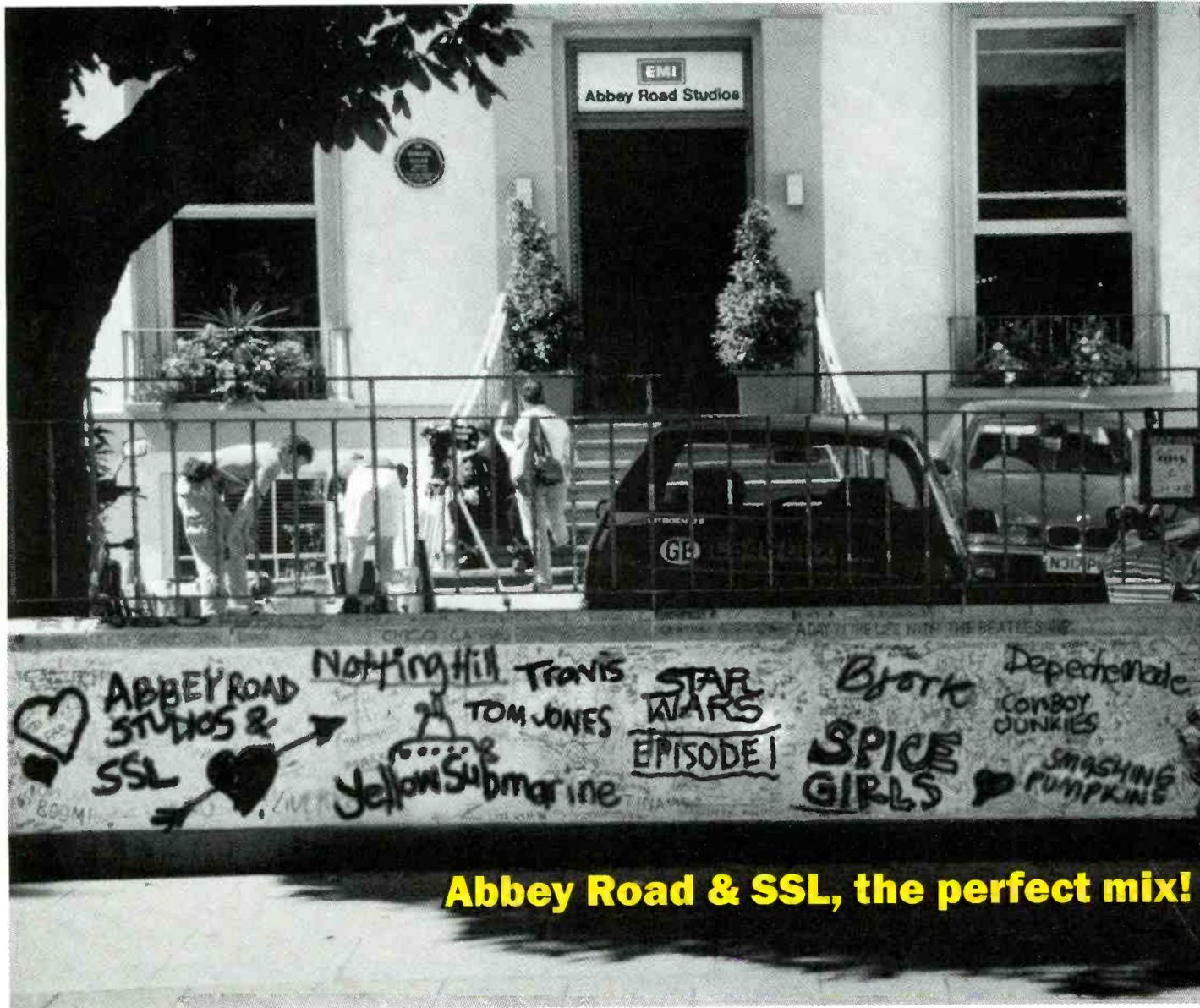
"In 1978, we commissioned the very first SSL console in the UK, a B Series, when we equipped Town House Studio 2. At that time, the established choice in consoles was Neve, Cadac, Harrison or MCI. We already had a Helios desk in Studio 1, so we wanted to offer a choice of something different. Remember Phil Collins' 'In The Air Tonight'? That drum sound was a direct result of the innovations of the SSL console in Studio 2.

"One of the maintenance guys at The Manor in Oxfordshire also worked at SSL, which was quite close by. He convinced producer Mick Glossop, then Town House's chief engineer, and technical manager Philip Newell to check them out. Mick tells me today that it was the care in the design and ergonomics—especially the computer control of the tape machines directly from the console—that made SSL special.

"The built-in computer could also memorize all the changes throughout the mix of a song and enabled you to create near-perfect mixes for very complex sequences of music. There had been automation, as it's known, before, but SSL's computer was virtually instantaneous and much more reliable than any previous system. It was a huge step forward.

"It was obvious that these consoles were designed from a sound engineering point of view. Colin Sanders, the founder of SSL, had a 16-track studio at the headquarters, and every concept was tried out in a working environment. He worked on his own, which is why all the remote controls are in the middle of the desk, just one example of the way in which his designs favor the engineer. You could even go as far as to say he empowered the engineer, by bringing the complexities of the mixing process within the reach of a single creative individual.

"The first E Series for the Virgin Studio Group went into The Manor in 1982, as a 40-channel replacement for an old Helios desk. This series introduced a reset system called Total Recall, which remembered all the settings on



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the console and enabled you to take them as a computer file from one studio to another. Record companies really loved this. You have to remember that, before this mixing, it was usually a case of several people operating a small part of the desk each, with everyone having to remember their bit. The mix you got, in the end, was always the one with the fewest mistakes in it!

"SSL's automation and Total Recall did away with that element of risk and compromise, and the psychological effect of being able to sit back and consider every nuance was enormous. It enabled mixing and production to develop into a real art, something you didn't have to panic over.

"We really built up a special relationship with SSL, providing a lot of feedback and discussion of engineering requirements and ergonomics. A lot happened in 1984, when we seriously consolidated this relationship with three new consoles.

"The original B was replaced in Town House Studio 2 by a 48-channel 4000 E, while the first 6000 E in the U.K., another 48-channel, replaced the Helios in Studio 1. We also built a whole new facility, Studio 4, which naturally had to be an SSL room, as well, so we put in a 56-channel E Series. This is still in use, by the way, now extended to 72 channels.

"Virgin bought the famous Olympic Studios in 1986, and, in the same year, The Manor underwent a significant upgrade, installing a 48-channel 4000 E. Three more SSLs were ordered in 1988, when the very first of the new G Series to be installed in the U.K. went into our completely refurbished Olympic.

"In 1994, we became the proud owners of a G+ with the serial number 1,000, which went into Town House Studio 1. It was also a 72-channel desk, our largest to date. This was the console used for Elton John's re-recording of 'Candle In The Wind,' by the way, immediately after Lady Diana Spencer's funeral.

"We hang on to our SSLs whatever happens. Even when The Manor was unfortunately closed in 1995, its 4000 E

was redeployed on Manor Mobile 1. One thing about SSLs is that they really keep their value—a lot of our clients ask for some of the older models because they specifically like the sound of them, and we've always been able to offer the most popular choices.

"Of course, the company has continued to refine its designs right up to today, and we've kept with them because they never put a foot wrong. The amazing new 9000 console appeared in 1996, when we installed a 72-channel J Series in Olympics Studio 1. Also in 1997, another J Series was placed in Town House 2. When Mark Spike Stent's new Mix Suite was opened in Olympic last year, we equipped it with the G Series from Olympic 3 and replaced that with a brand-new 80-channel G+SE.

"This year's crowning glory, though, has to be the new Axiom MT console, which is now the centerpiece of Manor Mobile 2, affectionately known as El Camion. It's a 32:64 digital desk, perfect for multi-artist location recording and broadcast work. When you have lots of bands playing in quick succession, all with very different mixing requirements, a digital console really comes into its own—right down to the way you can log all the session information like an organizer.

"Once again, SSL's attention to detail has kept our special relationship alive into the digital age. Our clients have come to expect service, quality and reliability from us, and we give it to them, thanks to suppliers like SSL.

"So that's 14 consoles over 21 years—a unique partnership that has certainly kept the Virgin Studio Group out in front through all that time. We wouldn't have kept regular clients in the '80s like Genesis, the Pretenders and Sting without them, and, more recently, Jamiroquai, Blur and Pulp.

"The only things I miss are the summer barbecues and the private jet I flew to the AES conventions in Paris and Hamburg! But the company does host regular jaunts to other top studios around Europe, which are very popular today. Long may it continue."

—IAN DAVIDSON, TOWN HOUSE STUDIOS

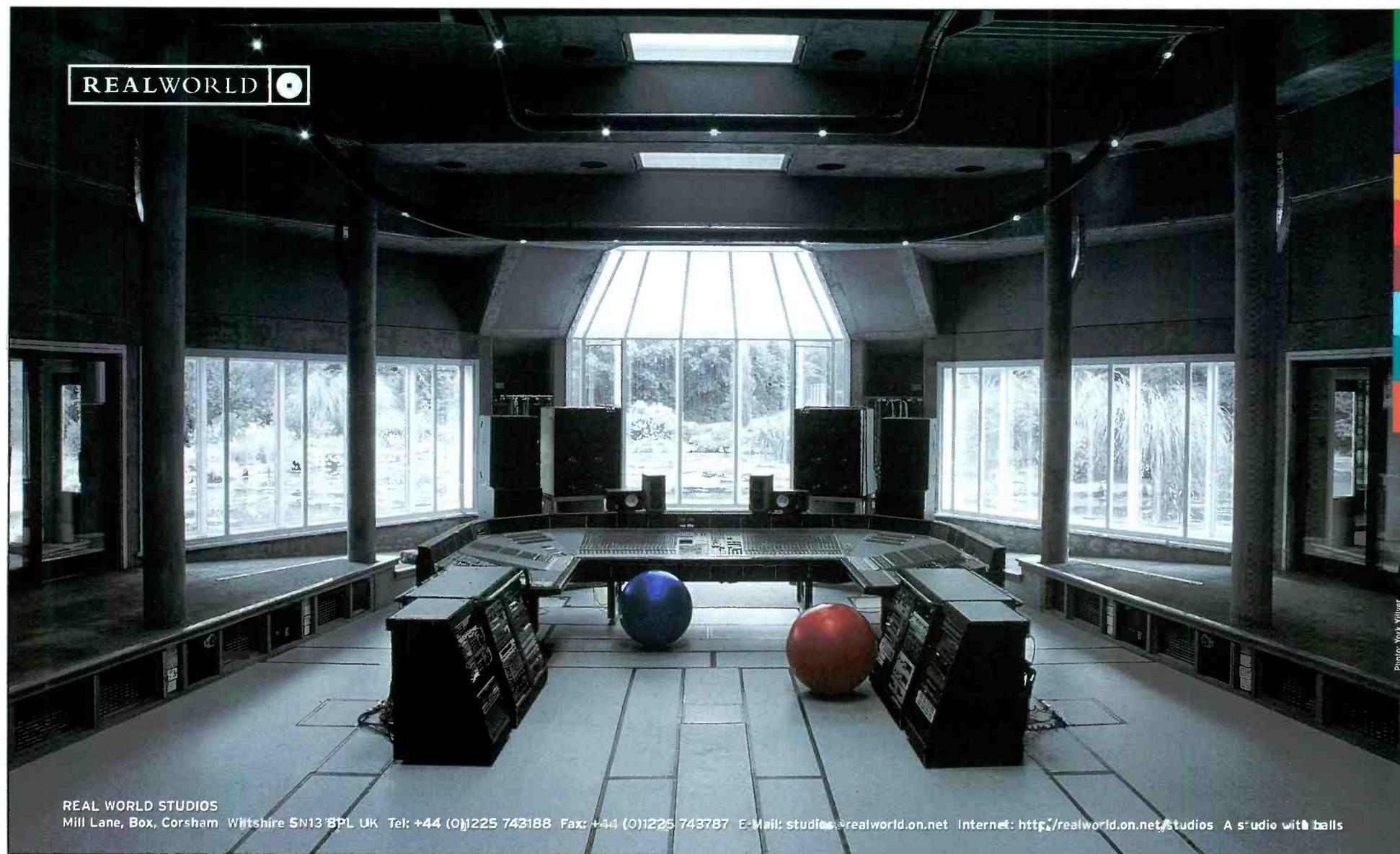
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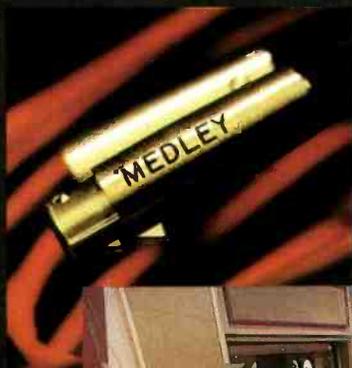
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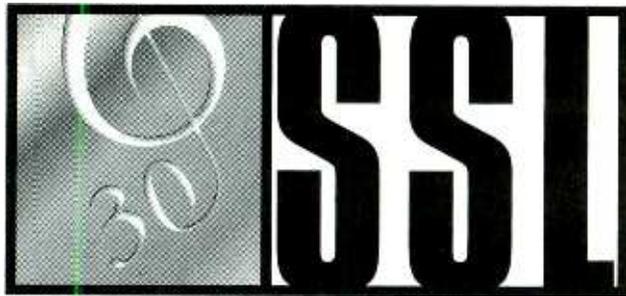
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### THE BILLBOARD INTERVIEW

Continued from page 62

**Can you talk about the size of the business in terms of volume?**

Yes, absolutely. It's a matter of public record. Solid State Logic, in the last recorded financial year [which ended Sept. 30, 1998], turned over 44 million pounds sterling, or about \$70 million. We're currently employing 330 people, plus or minus, of which 230 are here, where we conceive, design, manufacture and support our products; and approximately 100 are spread around the world in the various overseas SSL sales and support offices.

**Walking around here, I'm struck by the campuslike atmosphere of SSL headquarters. You're on a lovely green, and Oxford is a world-famous university town. Is that a culture that you actively try to foster?**

Oh, very much so. We sponsor an awful lot of people here for further education, and we're very proud to do so. As far as the site is concerned, we're incredibly proud of it, and we look after it as we would our own home. We wish our visitors—a lot of whom spend a lot of time here evaluating our products—to have a happy time here and have them join our family. So I view it as my home, and I think everybody else who works here views it as their home.

**You use the words "home," "family" and "partnership," and we're in a business climate—not just in pro audio, but in general—where that's disappearing. It's such a cutthroat, competitive environment out there, with companies buying other companies, but you manage to keep it homegrown even though you're part of that competitive climate and part of a large, public company.**

Oh, yes, but our public company loves coming here, too. Our shareholders always tease me that I've got the nicest site of any company that they've got a share in. I'm always delighted to welcome them back again, and I enjoy my shareholders' company as much as I enjoy my customers' company. And I think that's also important. We have no demarcation here. Our chairman, for example, Michael Green, head of Carlton Communications, is a very busy man, and he has only been here three times, but, each of those three times, he's had a bloody good welcome.

But back to the point about the tough business climate and tough customer climate, yes, there are customers—and you have one or two in your hometown New York—who are exceptionally hard business people and, from time to time, one or two of them have been known to tell me or other SSL people to take a walk and he's going to buy something somewhere else. That is his prerogative, but you'll be most interested to find that they come back. SSL's a place to come home to.

**Yes, and a lot of them have to come back because their customers demand it.**

At the end of the day, the issue will be dictated by the product that the customer's customer wishes to use, and that's where all the business-school stuff goes out the window. The issue is, have we got the right people and the right management mentality that understands the fundamentals of the equipment. And I go right back to my early days at Philips, whereby I was fortunate enough to be well-grounded in the basics of electronics to do it properly. There is only one way to make a product, and that's properly. The shortcuts don't work. They'll work for a while. They'll appeal, they'll excite, they'll look buzzy at the show, but, at the end of the day, was it done properly, is it supportable, is it still going to be supportable 10 years later? Better go talk to dear old SSL about that. And that's something that I shall preserve until the day I retire, which I hope is another 10 years away, when I turn 65.

**Do you plan to retire at 65?**

Well, I'd like to go on, but I'm not sure that my shareholders will want me to after 65. Most such people in today's climate seem to retire at 65. I shall be devastated. I hope I can go on until 70, but then there'll be youngbloods wanting to come and maybe they'll know better, and maybe, by that time, I'll be seen as a bit of an old fogey. So maybe it's best to go at 65, but it's 10 years away, and 10 years is a long time. ■

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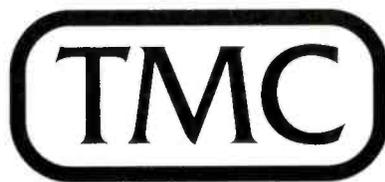
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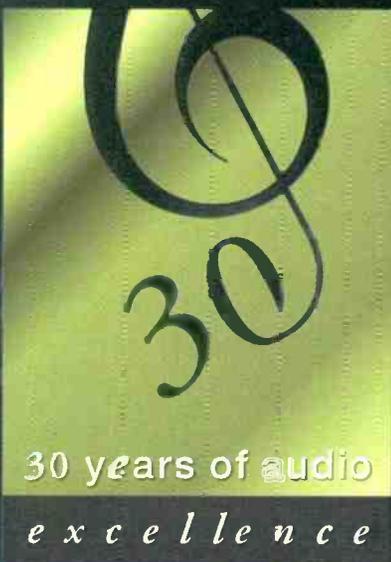
1969 Easy Rider and Midnight Cowboy released

1969 Monty Python airs for the first time

1969 400,000 attend Woodstock Festival

1969 Rod Laver wins Wimbledon

## 1969 Solid State Logic founded



### Solid State Logic

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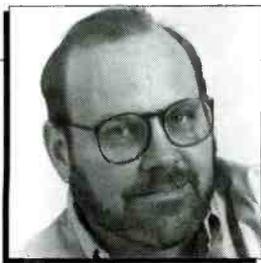
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## Latin Notas



by John Lannert

**ZAA, IGLESIAS CERTIFIED:** The list of Latino artists earning certifications from the Recording Industry Assn. of America (RIAA) continues to swell. The RIAA August certs were highlighted by Sonolux/Sony star **Charlie Zaa**, who garnered his first platinum record from the RIAA for his 1996 release, "Sentimientos." It is the first platinum certification for a label and artist from Colombia.

**Enrique Iglesias** lands his fourth gold cert from the RIAA for his latest Fonovisa disc, "Bailamos." Iglesias, now an Interscope signee, has scored a total of six RIAA certifications.

EMI Latin's **Los Tucanes De Tijuana** score their first RIAA certification with their 1997 album, "Tucanes De Oro," which has been certified gold. Also earning their first RIAA certification is Disa/EMI Latin Mexican *cumbia* outfit **Los Angeles Azules**, whose 1996 greatest-hits set, "Inolvidables," was certified gold. "Inolvidables" also marks the first time Disa has been awarded an RIAA cert.

Another gold cert was handed out in August to a band that no longer exists—**Bronco**. The famed *grupo's* 1991 disc on Fonovisa, "Salvaje Y Tierno," was certified gold in August, the band's second gold certification.

A final note: Though technically not a Spanish-dominant disc, **Santana's** Latino-steeped set "Supernatur-

al" (Arista) earned a platinum certification in August, the seventh platinum award achieved by the venerable Latin rock act. Appropriately, Santana's current top 10 single—"Smooth," with vocalist **Robbie Thomas**—displays more Latino instrumental chops than any other single by a Hispanic act this year.

If "Smooth" does crest The Billboard Hot 100, it would be just deserts, indeed, for Santana bandleader **Carlos Santana**, who nearly 30 years ago reached No. 13 on the Hot 100 with the irresistible Spanish-language evergreen "Oye Como Va." Back in 1969, "Oye Como Va" was much less discussed for its implications as a crossover tune that would open doors for other Hispanic artists than for the fact that it was just a great song authored by **Tito Puente** and transformed into a Latin rock classic by the legendary guitarist.

So, lo and behold, after 30 years of musical voyage and experimentation, Santana comes full circle, musically, with "Supernatural" and has collected a much-deserved *disco platino* for its efforts.

**AUGUST'S SLIGHT DIP:** The record weekly sales average achieved by titles appearing on The Billboard Latin 50 of 190,000 units in July was not expected to be replicated in August. Still, the weekly sales average in August of 177,500 units was off just 6% compared with July, and that is not bad, considering the only top 10 release in August was **Intocable's** "Contigo" (EMI Latin). August's weekly sales tallies, which were measured over a five-week frame from July 27 to Aug. 31, are a stratospheric 76% higher than August 1998.

"Amarte Es Un Placer," the Sept. 14 release by WEA Latina idol **Luis Miguel**, could help set a record weekly sales average in September.

Following are the sales figures for August. The num-  
(Continued on page 70)

# Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
<b>▶ No. 1 ◀</b>					
1	1	1	11	<b>RICKY MARTIN</b> C2/SONY DISCOS	<b>BELLA</b> G. NORIEGA, R. ROSA, U. SECADA, G. NORIEGA, R. ROSA, L. GOMEZ ESCOLARI
2	2	2	15	<b>MILLIE</b> EMI LATIN	<b>DE HOY EN ADELANTE</b> R. PEREZ (R. PEREZ)
3	3	3	5	<b>LUIS MIGUEL</b> WEA LATINA †	<b>SOL, ARENA Y MAR</b> L. MIGUEL (L. MIGUEL, A. PEREZ, F. LOYO, S. LOYO)
4	8	5	11	<b>GILBERTO SANTA ROSA</b> SONY DISCOS	<b>DEJATE QUERER</b> J. LUGO (D. POVEDA)
5	10	11	14	<b>ENRIQUE IGLESIAS</b> FONOVISA/INTERSCOPE/UNIVERSAL LATINO †	<b>BAILAMOS</b> M. TAYLOR, B. RAWLING (P. BARRY, M. TAYLOR)
6	4	4	19	<b>JENNIFER LOPEZ WITH MARC ANTHONY</b> SONY DISCOS †	<b>NO ME AMES</b> D. SHEA, J. V. ZAMBRANO (G. BIGAZZI, A. CIVAI, B. BALDI, M. FALAGIANI)
7	9	13	6	<b>SO PRA CONTRARIAR &amp; GLORIA ESTEFAN</b> RCA/BMG LATIN †	<b>SANTO, SANTO</b> E. ESTEFAN JR., R. BLADES (E. ESTEFAN JR., R. BLADES, A. CHIRINO)
8	6	10	7	<b>FRANCO DE VITA</b> SONY DISCOS †	<b>TRAIGO UNA PENA</b> F. DE VITA, A. CUCCO (F. DE VITA)
9	5	6	14	<b>MANA</b> WEA LATINA †	<b>SE ME OLVIDO OTRA VEZ</b> FHER & ALEX (J. GABRIEL)
<b>▶ GREATEST GAINER ◀</b>					
10	31	—	2	<b>MARC ANTHONY</b> COLUMBIA/SONY DISCOS †	<b>DIMELO</b> C. ROONEY (M. ANTHONY, C. ROONEY)
11	7	9	16	<b>MARCO ANTONIO SOLIS</b> FONOVISA	<b>EL PEOR DE MIS FRACASOS</b> B. SILVETTI (M. A. SOLIS)
12	12	8	20	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS †	<b>LOCO</b> PRAMIREZ (MASSIAS)
13	11	7	35	<b>CONJUNTO PRIMAVERA</b> FONOVISA	<b>NECESITO DECIRTE</b> J. GUILLÉN (R. GONZALEZ MORA)
14	15	17	5	<b>LIMITE 21</b> EMI LATIN	<b>ESTAS ENAMORADA</b> E. TORRES SERRANT (J. BERMUDEZ, E. TORRES SERRANT)
15	24	27	6	<b>ELVIS CRESPO</b> SONY DISCOS	<b>TIEMBLO</b> R. CORA (E. CRESPO)
16	22	22	3	<b>RICARDO MONTANER</b> WEA LATINA	<b>EL PODER DE TU AMOR</b> B. SILVETTI (R. MONTANER, B. SILVETTI)
17	13	14	11	<b>MANNY MANUEL</b> MERENGAZ/RMM	<b>EN LAS NUBES</b> L. MARTI (H. GARCIA)
18	14	15	6	<b>CHAYANNE</b> SONY DISCOS †	<b>ATADO A TU AMOR</b> ESTEFANO (ESTEFANO)
19	19	16	14	<b>LOS TIGRES DEL NORTE</b> FONOVISA †	<b>LAGRIMAS</b> LOS TIGRES DEL NORTE (R. RUBIO)
20	21	21	3	<b>CHRISTIAN CASTRO</b> ARIOLA/BMG LATIN	<b>ALGUNA VEZ</b> K. SANTANDER (K. SANTANDER)
21	18	18	9	<b>TONNY TUN TUN</b> CAIMAN	<b>CUANDO LA BRISA LLEGA</b> T. TUN TUN (T. TUN TUN, J. A. CASTRO)
22	20	19	15	<b>EDNITA NAZARIO</b> EMI LATIN †	<b>TU SABES BIEN</b> D. DEL INFANTE, E. NAZARIO (L. A. MARQUEZ)
23	16	12	16	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN †	<b>ME HACES MUCHA FALTA</b> G. FELIX (M. QUINTERO LARA)
24	30	37	3	<b>MELINA LEON WITH VICTOR MANUELLE</b> SONY DISCOS	<b>LA PERSONA EQUIVOCADA</b> E. REYES (A. MONTALBAN, E. REYES)
25	25	—	7	<b>GEORGE LAMOND</b> PRESTIGIO/SONY DISCOS †	<b>QUE TE VAS</b> M. BONILLA (J. GABRIEL)
26	23	24	5	<b>CORVO</b> SONY DISCOS	<b>A CAMBIO DE QUE</b> NOT LISTED (NOT LISTED)
27	38	35	21	<b>JUAN LUIS GUERRA 440</b> KAREN/CAIMAN	<b>EL NIAGARA EN BICICLETA</b> J. L. GUERRA (J. L. GUERRA)
28	37	33	23	<b>RICKY MARTIN</b> C2/SONY DISCOS †	<b>LIVIN' LA VIDA LOCA</b> R. ROSA, D. CHILD (R. ROSA, D. CHILD)
29	<b>NEW ▶</b>	1	1	<b>CHRISTINA AGUILERA</b> RCA/BMG LATIN †	<b>GENIE IN A BOTTLE</b> D. FRANK, S. KIPNER (S. KIPNER, D. FRANK, P. SHEYNE)
30	28	25	17	<b>CHRISTIAN CASTRO</b> ARIOLA/BMG LATIN †	<b>MI VIDA SIN TU AMOR</b> K. SANTANDER (K. SANTANDER)
31	34	—	2	<b>JACI VELASQUEZ</b> SONY DISCOS	<b>LLEGAR A TI</b> NOT LISTED (NOT LISTED)
32	35	38	4	<b>BANDA MACHOS</b> WEA LATINA	<b>INGRATOS OJOS MIOS</b> B. LOMELI, M. BUENO, A. MARISCAL (B. VILLAREAL)
33	36	—	4	<b>DLG</b> SONY DISCOS	<b>A VECES ME PREGUNTO</b> S. GEORGE (G. GARCIA, S. GEORGE)
34	<b>NEW ▶</b>	1	1	<b>LUIS FONSI</b> UNIVERSAL LATINO	<b>ME IRE</b> NOT LISTED (A. MATHEUS)
35	39	40	3	<b>LIBERACION</b> DISA/EMI LATIN	<b>SI ESTUVIERAS CONMIGO</b> V. CANALES, A. ALVARADO (F. PUENTES)
36	<b>NEW ▶</b>	1	1	<b>ELLA BAILA SOLA</b> EMI LATIN	<b>DESPIDETE</b> G. BENAVIDES (M. BOTIO)
37	27	30	8	<b>GRUPO INNOVACION</b> PLATINO/FONOVISA	<b>SED DE CARINO</b> NOT LISTED (NOT LISTED)
38	33	26	5	<b>LOS ANGELES DE CHARLY</b> FONOVISA	<b>ME VAS A RECORDAR</b> I. RODRIGUEZ (A. VEZZANI)
39	<b>RE-ENTRY</b>	2	2	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS	<b>SI HE SABIDO AMOR</b> PRAMIREZ (H. ESTRADA)
40	26	29	15	<b>LOS TEMERARIOS</b> FONOVISA	<b>ESTABA SOLO</b> A. A. ALBA (A. A. ALBA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
22 STATIONS	16 STATIONS	65 STATIONS
1 RICKY MARTIN C2/SONY DISCOS BELLA	1 GILBERTO SANTA ROSA SONY DISCOS DEJATE QUERER	1 LOS TIGRES DEL NORTE FONOVISA LAGRIMAS
2 FRANCO DE VITA SONY DISCOS TRAIGO UNA PENA	2 LIMITE 21 EMI LATIN ESTAS ENAMORADA	2 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
3 MILLIE EMI LATIN DE HOY EN ADELANTE	3 ELVIS CRESPO SONY DISCOS TIEMBLO	3 MARCO ANTONIO SOLIS FONOVISA EL PEOR DE
4 LUIS MIGUEL WEA LATINA SOL, ARENA Y MAR	4 MANNY MANUEL MERENGAZ/RMM EN LAS NUBES	4 LOS TUCANES DE TIJUANA EMI LATIN ME HACES
5 SO PRA CONTRARIAR & GLORIA ESTEFAN RCA/BMG LATIN SANTO, SANTO	5 TONNY TUN TUN CAIMAN CUANDO LA BRISA LLEGA	5 BANDA MACHOS WEA LATINA INGRATOS OJOS MIOS
6 MANA WEA LATINA SE ME OLVIDO OTRA VEZ	6 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS NO ME AMES	6 LIBERACION DISA/EMI LATIN SI ESTUVIERAS CONMIGO
7 CHAYANNE SONY DISCOS ATADO A TU AMOR	7 MARC ANTHONY COLUMBIA/SONY DISCOS DIMELO	7 GRUPO INNOVACION PLATINO/FONOVISA SED DE CARINO
8 RICARDO MONTANER WEA LATINA EL PODER DE TU AMOR	8 GEORGE LAMOND PRESTIGIO/SONY DISCOS QUE TE VAS	8 LOS ANGELES DE CHARLY FONOVISA ME VAS A RECORDAR
9 ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO BAILAMOS	9 JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA EN BICICLETA	9 LOS TEMERARIOS FONOVISA ESTABA SOLO
10 MELINA LEON WITH VICTOR MANUELLE SONY DISCOS LA PERSONA EQUIVOCADA	10 FRANCO DE VITA SONY DISCOS TRAIGO UNA PENA	10 VIENTE FERNANDEZ SONY DISCOS ENTRE EL AMOR Y YO
11 EDNITA NAZARIO EMI LATIN TU SABES BIEN	11 RICKY MARTIN C2/SONY DISCOS BELLA	11 JULIO PRECADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN EL DISGUSTO
12 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS NO ME AMES	12 CHRISTINA AGUILERA RCA/BMG LATIN GENIE IN A BOTTLE	12 INTOCABLE EMI LATIN EL AMIGO QUE SE FUE
13 CHRISTINA AGUILERA RCA/BMG LATIN GENIE IN A BOTTLE	13 SO PRA CONTRARIAR & GLORIA ESTEFAN RCA/BMG LATIN SANTO, SANTO	13 CORVO SONY DISCOS A CAMBIO DE QUE
14 LUIS FONSI UNIVERSAL LATINO ME IRE	14 DLG SONY DISCOS A VECES ME PREGUNTO	14 BANDA MAGUEY RCA/BMG LATIN MIL GRACIAS
15 LIMITE 21 EMI LATIN ESTAS ENAMORADA	15 MANA WEA LATINA SE ME OLVIDO OTRA VEZ	15 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN FUISTE MALA

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

**CAT # 83212**

**Jaci Velásquez**  
LLEGAR A TI

**WILLIE ROSARIO**

GUEST STARS:

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- TONY VEGA
- PAPO LUCA
- BOBBY VALENTIN

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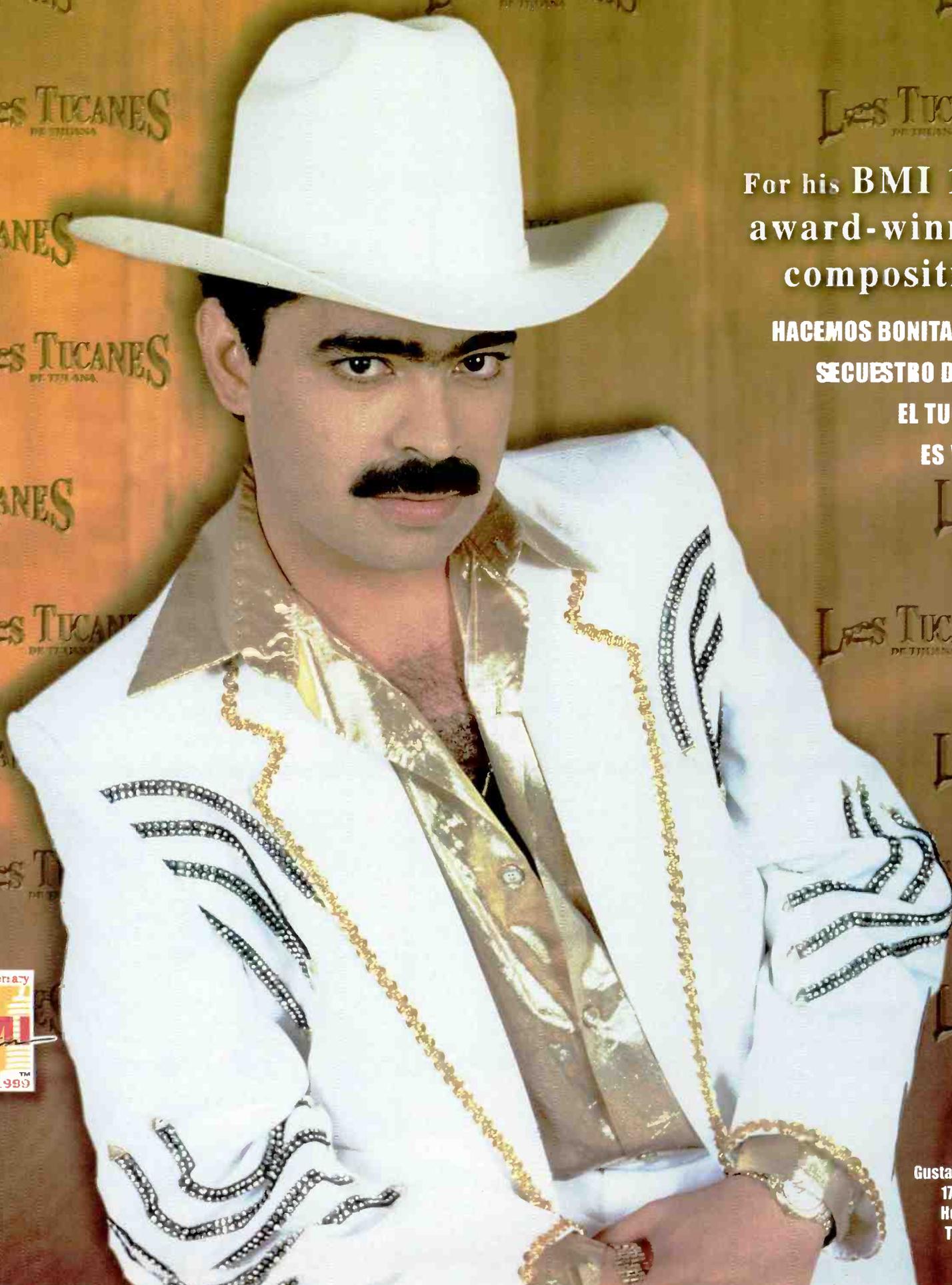
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## NOTAS

(Continued from page 68)

bers for August 1998 were taken over a four-week period.

The Billboard Latin 50: August: 888,000 units; weekly average: 177,500 units. July: 760,000 units; weekly average: 190,000 units. August 1998: 403,500 units; weekly average: 101,000 units.

Pop genre chart: August: 361,500 units; weekly average: 72,500 units. July: 307,500 units; weekly average: 77,000 units. August 1998: 153,000 units; weekly average: 38,500 units.

Tropical/salsa genre chart: August: 303,500 units; weekly average: 61,000 units. July: 254,000 units; weekly average: 63,500 units. August 1998: 134,000 units; weekly average: 33,500 units.

Regional Mexican genre chart: August: 191,500 units; weekly average: 38,500 units. July: 171,500 units; weekly average: 43,000 units. August 1998: 91,500 units; weekly average: 23,000 units.

**GETTING CAUGHT UP:** Latin Web site eritmo.com announced its official launch Sept. 7 with the signing of singing superstar **Enrique Iglesias**

as the company's official media spokesman. Details of the exclusive, multi-year agreement with Iglesias were not released. However, the pact does provide for the production of television and radio commercials, development and sale of exclusive Iglesias merchandise on eritmo.com, appearances by Iglesias on Internet banners and flash commercials, and frequent live chats and promotions during all of his concert tours.

Coors Light is running a radio campaign featuring Sonolux/Sony *salseño* **Luis Damón** singing a spot based on "Se Nos Acabó El Amor," the leadoff single from his eponymous label debut on Sonolux. On Tuesday (14), the day his set is scheduled to drop, Coors Light is sponsoring a release party for Damón in New York.

**Carlos Vásquez** is upped to director of promotions, West region, at Universal Latino. He was Universal's promotion representative for the region.

*Felicidades a* **Debra Mercado**, national director of publicity at RMM Records, and her husband, **Eddie Harris**, president of Visual Insights, on the birth of their daughter, **Delisa**

**Damaris Mercado-Harris**. She was born Aug. 25 in New York.

**ROADWORK:** **Jaguaires** is slated to launch a 15-city tour of the U.S. and Puerto Rico Wednesday (15) at the Universal Amphitheatre in Los Angeles. The critically hailed group, led by esteemed singer/songwriter **Saúl Hernández**, is touring in support of its just-released RCA/BMG Latin title, "Bajo El Azul De Tu Misterio," a double album containing one disc of previously unreleased material and another featuring songs from Hernández's former group, **Caifanes**. "Bajo El Azul De Tu Misterio" made an impressive bow last issue on The Billboard Latin 50, entering the chart at No. 15.

Latin groove act **Los Mocosos** are set to perform Friday (17) at the Monterey Jazz Festival in Monterey, Calif. The San Francisco Bay Area group also is scheduled to play four October dates in the U.S., the last of which is an Oct. 30 show at Makor in New York.

**Celia Cruz** and **Elvis Crespo** are among the top names scheduled to appear Oct. 2 at the sixth annual Hollywood Salsa & Latin Jazz Festival, slated to take place at the Hollywood Bowl. Also booked to play are **Oscar D'León**, **Grupo Niche**, and **Ricardo**



**A Peerless Signing.** Singer/songwriter **Claudia Brant** recently signed a long-term production pact with Peer-Southern Productions. Brant is scheduled to begin recording her first album under the agreement by the end of the year. Shown, from left, are **Kathy Spanberger**, COO, peermusic; **John Lloyd**, senior director of talent acquisition, peermusic; **Brant**; **Ben McLane**, Brant's attorney; and **Catherine Schindler**, West Coast creative manager of peermusic's Latin division.

**Lemvo** and **Makina Loca**. Ticket prices for the event, produced by Universal/Hewitt/Silva in association with **Ralph Mercado**, range from \$23 to \$129.

**CHART NOTES, RADIO:** While **Ricky Martin's** "Bella" (Sony Discos) remains atop Hot Latin Tracks with 13 million audience impressions, a mere 2 million impressions separates "Bella" from **Enrique Iglesias' No. 5** title, "Bailamos" (Fonovisa/Interscope/Universal Latino).

"Bella" also stays No. 1 on the pop genre chart for the fifth week in a row, with 10.2 million impressions, down 300,000 from last issue.

**Gilberto Santa Rosa's** "Déjate Querer" (Sony Discos) rules the tropical/salsa genre chart for the sixth successive week on 11.1 million impressions, up a robust 1.5 million from last issue.

**Los Tigres Del Norte's** "Lágrimas" (Fonovisa) returns to the apogee of the regional Mexican genre chart for the fifth time with 7.1 million impressions, unchanged since last issue. "Lágrimas" replaced "El Peor De Mis Fracazos" by Tigres' labelmate **Marc Antonio Solís**.

English-language titles continue to make headway on Hot Latin Tracks. **Marc Anthony's** "I Need To Know" (Columbia/Sony Discos) zooms 31-10 on airplay largely garnered by the song's English version, not its Spanish counterpart, "Dímelo," which Sony Discos recently began working. In any case, the hit single looks like a lock to become Anthony's second straight chart-topper on Hot Latin Tracks.

Another English track making its bow at No. 31 this issue on Hot Latin Tracks is **Christina Aguilera's** "Genie In A Bottle" (RCA/BMG Latin), a former chart-topper on The Billboard Hot 100. Other artists entering on Hot Latin Tracks with English-language songs were **Iglesias**, whose smash "Bailamos" reached No. 1 on Hot Latin Tracks and the Hot 100, and **Jennifer Lopez**, whose chart-topping entry on the Hot 100, "If You Had My Love" (Work/Sony Discos), peaked at No. 27 on Hot Latin Tracks.

Lopez is the first artist to simultaneously chart an English- and a Span-

ish-language single on Hot Latin Tracks. Lopez's Spanish title, of course, was her former No. 1 duet hit with Anthony, "No Me Ames" (Work/Sony Discos).

**CHART NOTES, RETAIL:** Though the Labor Day weekend, which marked the last of the summer holiday weekends in the U.S., provided little sales pop for titles appearing on The Billboard Latin 50, it did help reverse a four-week slide in sales, which came in at 167,500 units, up 1,000 pieces from last issue.

The Billboard Latin 50 is unpublished this issue.

Sales of **Enrique Iglesias' top-ranked "Bailamos"** (Fonovisa) bucked the slightly positive sales trend by dropping 9% to 18,000 units. "Bailamos," which slides 70-80 on The Billboard 200, leads the No. 2 set, "Buena Vista Social Club" (World Circuit/Nonesuch/AG), by only 1,500 units.

Still, "Bailamos" reigns over the pop genre chart for the ninth straight week. Likewise, "Buena Vista Social Club" remains perched atop the tropical/salsa genre chart for the ninth successive week. One interesting note: In two weeks, "Buena Vista Social Club" will make its final appearance on The Billboard Latin 50 because of a rule that makes 2-year-old titles ineligible for The Billboard Latin 50. Incredibly, the Grammy-winning set may be the chart's best-selling title that week.

**Los Huracanes Del Norte's** "Norteño 2000" (Fonovisa) tops the regional Mexican chart this issue with 6,000 units. "Norteño 2000" also is Los Huracanes' best debut ever on The Billboard Latin 50, coming in at No. 8.

**SALES STATFILE:** The Billboard Latin 50: this issue: 167,500 units; last issue: 166,500 units; similar issue last year: 109,000 units.

Pop genre chart: this issue: 67,500 units; last issue: 69,000 units; similar issue last year: 35,000 units.

Tropical/salsa genre chart: this issue: 56,000 units; last issue: 57,000 units; similar issue last year: 48,500 units.

Regional Mexican genre chart: this issue: 37,000 units; last issue: 34,000 units; similar issue last year: 21,000 units.

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## LATIN TRACKS A-Z

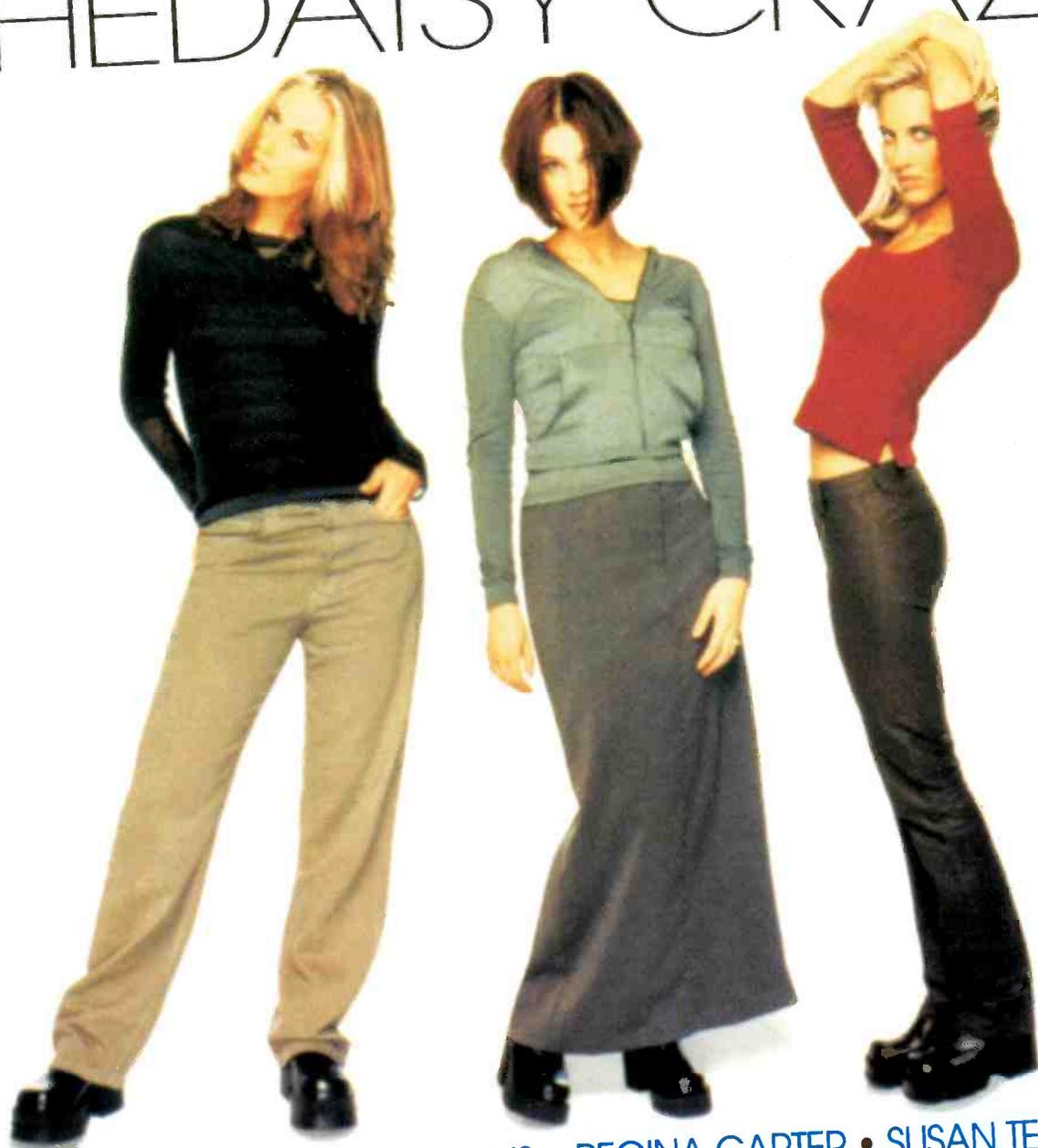
- 26 TITLE (Publisher - Licensing Org.) Sheet Music Dist.  
A CAMBIO DE QUE (Not Listed)
- 33 A VECES ME PREGUNTO (Milenio, ASCAP/Sir George, ASCAP/WB, ASCAP)
- 20 ALGUNA VEZ (F.I.P.P., BMI)
- 18 ATADO A TU AMOR (World Deep Music, BMI)
- 5 BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)
- 1 BELLA (SHE'S ALL I EVER HAD) (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)
- 21 CUANDO LA BRISA LLEGA (Gran Caiman Songs, BMI)
- 2 DE HOY EN ADELANTE (Rubet, ASCAP/Universal, ASCAP)
- 4 DEJATE QUERER (PSQ, ASCAP/Peermusic, ASCAP)
- 36 DESPIDETE (Not Listed)
- 10 DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
- 27 EL NIAGARA EN BICICLETA (Redomi, BMI)
- 11 EL PEOR DE MIS FRACASOS (Crisma, SESAC)
- 16 EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)
- 17 EN LAS NUBES (Caribbean Waves, ASCAP)
- 40 ESTABA SOLO (ADG, SESAC)
- 14 ESTAS ENAMORADA (JKE, ASCAP)
- 29 GENIE IN A BOTTLE (Stephen A. Kipner, ASCAP/EMI April, ASCAP/AppleTree, BMI/Griff Griff, ASCAP/WB, ASCAP)
- 32 INGRATOS OJOS MIOS (EMI Blackwood, BMI)
- 24 LA PERSONA EQUIVOCADA (Erami, ASCAP)
- 19 LAGRIMAS (Fonomusic, ASCAP)
- 28 LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
- 31 LLEGAR A TI (Not Listed)
- 12 LOCO (M.A.M.P., ASCAP)
- 23 ME HACES MUCHA FALTA (Flamingo, BMI)
- 34 ME IRE (Warner/Chappell)
- 38 ME VAS A RECORDAR (Fonomusic, SESAC)
- 30 MI VIDA SIN TU AMOR (F.I.P.P., BMI)
- 13 NECESITO DECIRTE (Seg Son, BMI)
- 6 NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)
- 25 QUE TE VAS (Zomba Golden Sands, ASCAP/BMG Songs, ASCAP)
- 7 SANTO, SANTO (F.I.P.P., BMI)
- 9 SE ME OLVIDO OTRA VEZ (BMG, ASCAP)
- 37 SED DE CARINO (Not Listed)
- 35 SI ESTUVIERAS CONMIGO (Edimonsa, ASCAP)
- 39 SI HE SABIDO AMOR (Warner-Tamerlane, BMI)
- 3 SOL, ARENA Y MAR (Warner-Tamerlane, BMI)
- 15 TIEMBLA (CD Elvis, BMI/Sony/ATV Latin, BMI)
- 8 TRAIGO UNA PENA (Warner/Chappell, ASCAP)
- 22 TU SABES BIEN (Don Cat, ASCAP)

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AUTUMN, 1999

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## With Investors' Cash, edel Plots Further Expansion

BY DOMINIC PRIDE

COLOGNE, Germany—Building models out of Lego bricks was one of Michael Haentjes' favorite pursuits as a child, he confesses.

And now it looks as if investors in the German Neuer Markt in Hamburg have given the edel CEO/founder a tranche of cash to go out and buy a new whole new set of bricks to add to the edifice he has been piecing together in recent years (see story, this page).

The proceeds of the first flotation in September 1998 have already been used up in a high-profile spate of acquisitions, which includes

close to 75% of Belgian-based indie Play It Again Sam (Billboard, Aug. 7), Dutch special products company ABCD/Eddy Ouwers (Billboard *Bulletin*, July 15), Mega Records Scandinavia and Megasong Publishing (Billboard, July 3), a stake in Eagle Rock Records (Billboard, Jan. 30), and the European license for the Buena Vista

Music Group catalog, which includes the Hollywood and Mammoth labels.

Some of the new bricks that edel intends to pick up will be in the American and British markets, in which, Haentjes insists, the company must be active. "The U.K. and U.S. are very important. We should be there," he says.

Edel already has companies in both markets, yet Haentjes admits that the two operations have not created the impact that other subsidiaries have.

Any further moves into either country have to fit into a long-term plan, says Haentjes, and will be done with the same approach to profitability that has endeared the company to institutional investors. "We try to tell investors in edel that we are not going after big artists. Established artists need a large advance and would possibly take that away from other areas."

Instead, the philosophy will be to develop acts from within edel's companies, he says, with an emphasis on growing the number of album sales by its acts. "When you look at the mainstream core edel artists, we have a large set who are doing well on a fairly low number."



HAENTJES

### Edel Does 2nd Stock Offering

HAMBURG—With the newly floated stock in edel Music going on sale Sept. 8 at a price of 58.50 euros (\$61.90), the company's second stock offering has netted the company 102 million euros (\$107.93 million).

In the first day's trading, there was little variation in the share price, which closed at 58 euros (\$61.37) (Billboard *Bulletin*, Sept. 9).

In presentations to investors made during the week beginning Sept. 6, edel CEO Michael Haentjes has indicated that the company will press ahead with its plans for acquisition targets in the U.S.

During presentations in Frankfurt on the previous Tuesday in the run-up to the company's second initial public offering, Haentjes said edel could use the proceeds to fund acquisitions of companies "with revenues of several hundreds of millions of marks," with a view toward ultimately achieving a market share of 3%-4% in the U.S.

The flotation placed 1.8 million shares on Frankfurt's Neuer Markt exchange Sept. 8. Options on an additional 199,999 shares were traded the previous week.

The first flotation of 800,000 shares in September 1998 netted the



company some \$41 million. Shortly after, the share hit its all-time low of 8.90 euros (\$9.42) in October that year. This past February it hit a high of 90.40 euros (\$95.65).

The second offering means that 29.5% of the company is now public, with Haentjes owning the rest. Based on the opening share price, the company has a market capitalization of 1.287 billion euros (\$1.36 billion).

Revenue at edel in the first six months of 1999 was 151.6 million marks (\$84.2 million), 30% higher than the same period last year.

Operating income, at 3.1 million marks (\$1.7 million), was up a staggering 90.5%, reports the company. That accounting period does not include such recent acquisitions as PIAS, Mega, and ABCD/Eddy Ouwers (see story, this page).

On the basis of these acquisitions, the company is predicting full-year revenue for 1999 of 791 million marks (\$439.4 million) and net profit of 47.8 million marks (\$26.5 million).

WOLFGANG SPAHR and DOMINIC PRIDE

The exchange rate used in this story is one euro to \$1.058.

*'The U.K. and U.S. are very important.*

*We should be there'*

—MICHAEL HAENTJES—

In Germany, the company has successfully established such acts as pop/dance crossover artist Blümchen and happy-hardcore act Scooter. It has also established teen star Aaron Carter on an international level. Haentjes says these acts have been profitable for edel, whereas they might not have

been for other companies. "It's a question of margins," he says. "These acts do not expect huge royalties."

Both Blümchen and Scooter are now on their second deal with edel. "They could have got more money elsewhere," Haentjes says. "They renegotiated and came back for bigger royalties, but that is still way lower than the royalties we would have to pay, for example, to an established act." The acts stayed, he says, because "they felt like they were at home."

Blümchen's current album is "Just Me," and Scooter's is "Back To The Heavyweight Jam." So far, neither has reached gold status in Germany (250,000 units sold).

The cash that edel has raised will

also be used to build new structures to improve edel's A&R, says Haentjes. "Over the last six months, we have been looking at A&R, and by now we have two to three people in the company who know what they want to do."

One of those is Michel Petré, who has worked with Toy-Box and on the Funkstar Deluxe remix of Bob Marley's "Sun Is Shining." Petré, formerly edel's senior European A&R executive, was recently promoted to VP of international A&R for the company (Billboard *Bulletin*, Sept. 7).

Better A&R could have allowed the company to better capitalize on its biggest strike in the U.S., namely Jennifer Paige's hit "Crush." "We only had one track on that album which stood out," admits Haentjes. With better songs and production, the company could have had more follow-up singles and created more album sales, he says.

Edel, along with Jive, is one of two indies plotting an aggressive international expansion. However, the two are being driven by different factors, with the strong repertoire driving the Zomba group, which includes Jive. "Companies like Jive have to be a mini- (Continued on page 123)

## Air Chrysalis' Lidell Takes On New Role At Murlyn

BY KAI R. LOFTHUS

STOCKHOLM—Pelle Lidell, one of Sweden's most respected publishing executives, is to take a new role at independent production house Murlyn Music.

In October Lidell leaves his current position as creative director of A&R at Stockholm-based Air Chrysalis Scandinavia after five years with the company. During that time, he signed such successful songwriters as Anders "Bag" Bagge, Herbie Crichtlow, Bertine Zetlitz, and Paul Rein.

Lidell will take up the position of managing director of A&R at Murlyn Music, co-owned by Bagge and business partner Christian Wahlberg. He will also become co-owner with Bagge and Wahlberg of publishing company Murlyn Songs.

The move reflects the current status of Murlyn, which was launched in 1997. Bagge has recently written and produced successful songs for a number of international acts, including 702, 98°, 'N Sync, and Five.

Air Chrysalis was voted "most interesting publishing company" by Swedish music industry professionals in a poll conducted earlier this year by trade magazine Musikindustrin. The company's recent copyrights include hits for Christina Aguilera (RCA), No Authority (MJJ/Sony), Pretty Young Things (Epic), Precious (EMI), Jessica Simpson (Columbia), Westlife (RCA) and Lutricia McNeal (Arcade). "Air Chrysalis' previous and future chart hits around the globe are simply the result of great teamwork," says Lidell.

The outgoing exec also pays tribute to his colleagues at Chrysalis Music in the U.K. and U.S. and adds, "I had many sleepless nights before I finally decided to join Murlyn. Air Chrysalis' profile as an independent, artist-friendly and active music publisher is something I have loved to be identified with."

Lars Wiggman, managing director at Air Chrysalis Scandinavia, says he is actively seeking Lidell's successor.



LIDELL



**Platinum Zone.** Ronan Keating, center, lead vocalist with Polydor U.K. act Boyzone, received a special award during his recent visit to Taipei, Taiwan. The award marks sales of more than 2.5 million albums by the band in the Asia-Pacific region. Keating, on a promotional trip in support of his solo debut single, "When You Say Nothing At All," is shown collecting the award from Universal Music artists Ronald Cheng, left, and Valen Hsu.

### Sony U.K. Banks On Local Roster

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

LONDON—Boosted by strong showings from its local roster, Sony Music U.K. is readying what its chairman Paul Burger says will be its "best Christmas lineup" yet.

Speaking Sept. 4 at the company's annual sales convention in Bournemouth on England's south coast, Burger said he's looking for the festive season to further boost Sony's market share in the U.K. "A few years back, we had a 10% market share," he announced.

"Last year, our market share rose to 16%, and this year we are already 1.5% ahead of last year's figure."

According to Burger, that growth is mostly attributable to Sony's domestic repertoire. "We may have been renowned for the (Continued on page 76)



BURGER

# Taiwanese Chart Halt No Surprise

BY STEVE McCLURE

TOKYO—The decision by the International Federation of the Phonographic Industry's (IFPI) Taiwanese group to temporarily halt publication of its controversy-plagued charts (*Billboard Bulletin*, Aug. 30) is disappointing but hardly a surprise, say industry observers.

Soon after the charts launched in August 1996, senior label executives voiced dissatisfaction with the methodology used in compiling them. Less than a year later, Taiwan newspapers reported on claims that chart manipulation efforts were undermining established business practices and industry profitability.

Those concerns about the charts' credibility, coupled with Taiwan's burgeoning piracy problem, led the member companies of the Taipei-based national affiliate of the IFPI to stop publication of the charts Sept. 1. Funds from the charts' operation will be used to support local industry initiatives to tackle piracy. IFPI Taiwan says that in the last two years piracy has jumped to 35% of the territory's market. Taiwan's legitimate music market is currently worth about \$312.5 million, according to the IFPI.

The IFPI weekly chart offered three lists: top 20 local albums, top 10 international albums, and top 10 singles. The listings were constructed from weekly store reports from 150 to 200 retailers, rather than on data gathered through electronic point-of-sale equipment.

"We felt that all we were doing was putting out an information service for the pirates," says Lachlan Rutherford, Asia-Pacific president at Warner Music. "I don't think anybody participating in the chart in Taiwan felt that it was being organized or that we had the methodology at our disposal at this time to create a chart which we wanted to be associated with in terms of accuracy. It's back to the drawing board on getting a methodology which gives us a credible chart."

Says Elton Huang of IFPI Taiwan's planning and promotion department, "Because the piracy situation is very serious in Taiwan, we feel we need to resolve this problem. And because of this problem, we no longer have a budget to continue the charts." Huang says no date has been set for reintroduction of the charts.

"I think it's terribly disappointing that in a market as sophisticated as Taiwan, they can't even get a decent chart, while in smaller markets like Malaysia they've shown that it can be done," says Michael Smellie, BMG Entertainment International's senior VP for the Asia-Pacific region and IFPI's Hong Kong-based regional chairman.

"I see a credible chart as a key part of developing a music market in any particular country," he adds. "I hope that this only represents a temporary thing."

Local labels are generally supportive or noncommittal about IFPI Taiwan's decision. Says a spokesman for Sony Music Taiwan, "Our company is also affected by piracy, and we support

the IFPI's decision and agree totally with their anti-piracy policy."

Eric Liang, a marketing manager at leading Taiwanese indie label Rock Records, says the decision to curtail publication of the charts will have no impact on Rock's sales "because the IFPI charts have been ineffective for at least the past 10 months."

Likewise, a spokesman for Tower Records Taiwan says the decision will have little effect on its operations, "since we work pretty independently from the local market. The charts mainly centered upon artists from central and southern Taiwan, and as we generally work with better-known acts, this doesn't affect our sales."

However, one industry source, while acknowledging the seriousness of Taiwan's piracy problem, dismisses as "bullshit" IFPI Taiwan's claim that its money would better spent on fighting piracy. Instead, the source says, the labels group should have taken a better look at how charts are compiled in other parts of the region and explored more thoroughly the possibility of having an independent body compile them.

According to IFPI Taiwan, most pirate product in the territory is sold

in record stores, with street stalls, mail order, and MP3 also playing a role. It estimates that 80%-85% of pirate product makes up domestic Taiwanese repertoire.

The body's new anti-piracy action plan will include:

- islandwide anti-piracy activities, including raids on pirate operations
- gaining the cooperation of artist fan clubs and the general public in anti-piracy activities
- strengthening copyright education among college students through seminars and public meetings
- urging the Justice Department and the police to clamp down more heavily on pirates
- setting up a reward fund of \$10 million Taiwan (\$314,000) to anyone providing information that helps apprehend manufacturers or wholesalers of pirate product.

Underlining the seriousness of the anti-piracy struggle, IFPI Taiwan says that on two occasions in recent months, members of gangs involved with pirate product physically attacked IFPI investigators.

*Assistance in preparing this story was provided by Gavin Phipps in Taipei.*

## Spanish Trade Fair To Debut Seville-Based Affair Will Offer Mediterranean View

BY HOWELL LLEWELLYN

MADRID—An inaugural music trade fair later this month aims to shift the Spanish industry's focus southward to include its Mediterranean and North African neighbors while maintaining close links with Latino markets in Latin America and the U.S.

Organizers of the *Todomúsica* event have chosen Seville in southern Spain as host city for what's planned to be an annual four-day fair where industry professionals will meet to exchange ideas and develop joint projects. This year, the fair will be held Sept. 30 through Oct. 3.

Industry veteran Rafael Revert, a pioneer of FM music radio in Spain and director general of *Todomúsica*, says, "Seville occupies a strategic spot in Europe between Africa and the Americas. It's a natural crossroads for many cultures and is also the spiritual home of flamenco, Spain's purest music form."

"Our Mediterranean neighbors in Morocco, Algeria, Tunisia, Turkey, Greece, and Egypt all have an immense amount to offer the Spanish and Latino musical scenes," adds Revert. "Spain is a Mediterranean culture with a unique Catholic, Moorish, and Jewish cultural heritage, and Latino music cultural forms can be traced back to their Spanish past."

*Todomúsica* will take place in Seville's 30,000-square-meter Palace of Exhibitions and Congresses; Revert hopes the inaugural event will attract well over 1,000 professionals from at least 15 countries. "As the world's eighth-biggest music market, Spain needs its own major music trade fair," says Revert, "and *Todomúsica* will develop a fresh interest in all Mediterranean music as well as hopefully boost record sales. Seville will also be an exciting change as a trade fair venue from Madrid and Barcelona."

Debates will cover the challenge posed to the music industry by the Internet and piracy, the role of independent labels, the activity of authors' rights societies, music promotion through the media, Latino music, and flamenco in the 21st century—plus the health of the music industry in Seville's home region of Andalusia, the cradle of flamenco and related music forms known generically as "Spanish song."

The inaugural event will also feature Andalusian music, with a prominent role for southern Spanish record labels and musicians.

Revert was a founder of Spain's two most popular music radio networks, Cadena SER's CHR Los 40 Principales and Spanish language-only Cadena DIAL. In 1992 he left SER to set up the country's third-most-listened-to music radio network, Cadena COPE's AC/rock Cadena 100.



REVERT

# newsline...

**RUFFHOUSE/COLUMBIA ARTIST LAURYN HILL** could be meeting up with her Fugees colleague Wyclef Jean on Oct. 6 at this year's Music of Black Origin (MOBO) Awards. Jean is to co-host the awards with Spice Girl Mel G at the Royal Albert Hall in London; Hill has picked up four nominations for the MOBOs, including best international act and best producer. Nominations were announced Sept. 2. Two U.K. acts, Parlophone/EMI R&B artist Beverley Knight and Pepper/Zomba dance duo Shanks & Bigfoot, were named in three categories each. Destiny's Child, TLC, Jay-Z, and Whitney Houston complete the best international act nominations. Now in their fourth year, the awards are voted for by the public and will be broadcast by Channel 4 television on Oct. 7. Among artists confirmed to perform during the MOBO show are U.K. acts Another Level and Phats & Small, South African vocal group Ladysmith Black Mambazo, and Tina Turner.



CHRISTIAN LORENZ

**UNIVERSAL MUSIC PUBLISHING** in the U.K. has acquired Anxious Music Ltd., the publishing vehicle owned by Eurythmics' Dave Stewart. Anxious holds copyrights that include back catalog from Toni Halliday/Curve, Fluffy, David Freeman, and the Bluebells—including the latter's No. 1 U.K. hit "Young At Heart." The company also owns shares of the publishing interests in songs by Elton John, Daryl Hall, Shakespear's Sister, and Leftfield. Says Stewart in a statement, "We have had a very good subpublishing relationship with Universal/PolyGram over recent years, and this move will hopefully enable our writers to take full advantage of the great opportunities that can be provided by one of the world's top publishers." Anxious Music managing director Phil Hope will act as consultant on the company's catalog during its transfer to Universal.

MARK SOLOMONS

**DAVE MASSEY**, former creative and international director at U.K. publisher Hit & Run Music, has launched his own London-based publishing company, Walk on the Wild Side. First signings include Pushka, a duo described as being in the mold of Fatboy Slim, the B-52's and Garbage; and the band Scary Monsters, who are playing at the U.K.'s In the City trade convention in their hometown of Liverpool later this month. Massey anticipates signing an international subpublishing deal once initial releases are in place.

DAVID STARK

**BMG ENTERTAINMENT G/S/A/EE** closed its fiscal year June 30 with a 5% drop in revenue to \$500.5 million (from \$526 million in 1997-98). According to Thomas M. Stein, president of BMG Germany/Switzerland/Austria/Eastern Europe, the decline was partly due to the absence of revenue from the BMG Video/Universum Film GmbH division, which was sold to the Bertelsmann CLT-UFA joint venture last August to allow BMG Entertainment G/S/A/EE to concentrate on its core music business. Stein also points to a sharp decline in the Eastern European market, where piracy rates of over 90% in some countries pose particular problems.



STEIN

WOLFGANG SPAHR

**UNSIGNED SWEDISH BANDS** are being given the opportunity to play live in Stockholm each month in front of record-company and music-publisher representatives. Under an initiative from the Swedish Music Publishers' Assn. (SMFF), on the first Tuesday of each month, a "live demo" event will take place at the Nalen multi-venue club. The first three acts due to appear on Sept. 7 were Asteroid, Revlon 9, and the Sounds. Says SMFF managing director Carl Lindencrona, "We wanted to create one more opportunity for younger bands to showcase themselves and obtain experience in playing before an audience—and for publishers and labels to discover even more talent. It's a small contribution to continued success for the Swedish music industry."

KAI R. LOFTTHUS

**GERMAN TAX AUTHORITIES** have dropped their investigations into two of the Three Tenors following allegations of tax evasion made against them last year during a case against impresario Matthias Hoffmann. The senior public prosecutor in Mannheim, Hans Arnold, confirmed yesterday that Luciano Pavarotti is required to pay a six-digit sum to charities in return for having the charges dropped. No further details were disclosed. A few days earlier, the charges against Plácido Domingo were also dropped. Investigations concerning José Carreras are still continuing, according to the prosecutor. During proceedings against him last November, Mannheim-based tour organizer Hoffmann, who was subsequently sentenced to five years and eight months' imprisonment for evading taxes, said that the three singers had been involved via a company of their own in the activities of which he had been accused. This prompted investigations by the public prosecutor.

WOLFGANG SPAHR

# HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 09/13/99			GERMANY (Media Control) 09/07/99			U.K. (Copyright CIN) 09/04/99			FRANCE (SNEP/FOP/Tite-Live) 09/04/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	A AYUMI HAMASAKI AVEV TRAX	1	1	BLUE (DA BA DEE) EIFFEL 65 ARIOLA	1	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA RCA	1	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA LAUTSTARK/VOGUE/BMG
2	1	KOKODEWA NAI, DOKOKAE GLAY UNLIMITED RECORDS	2	2	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	2	2	THE LAUNCH DJ JEAN AM:PM (MUCHO MAMBO) SWAY SHAFT WONDERBOY	2	2	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
3	3	AS TIME GOES BY HIRO TOY'S FACTORY	3	3	KING OF MY CASTLE WAMDUE PROJECT STRICTLY RHYTHM/UNIVERSAL	3	3	BAILAMOS ENRIQUE IGLESIAS INTERSCOPE	3	3	TOMBER LA CHEMISE ZEBDA BARCLAY/UNIVERSAL
4	NEW	SOMETHING 'BOUT THE KISS (MAXI) NAMIE AMURO AVEV TRAX	4	5	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA	4	NEW	SUMMERTIME OF OUR LIVES A1 COLUMBIA	4	4	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLY-DAY MERCURY/UNIVERSAL
5	4	SUNNY DAY SUNDAY SENTIMENTAL BUS EPIC	5	7	SUMMER SON TEXAS MERCURY	5	NEW	I'VE GOT YOU MARTINE MCCUTCHEON INNOCENT	5	5	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
6	NEW	SOMETHING 'BOUT THE KISS NAMIE AMURO AVEV TRAX	6	4	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA ARIOLA	6	NEW	MI CHICO LATINO GRI HALLIWELL EMI	6	5	JAMAIS LOIN DE TOI LAAM ODEON/EMI
7	7	URA BTB RYUICHI SAKAMOTO WARNER	7	6	2 TIMES ANN LEE ZYX	7	3	BETTER OFF ALONE ALICE DEEJAY POSITIVA	7	9	LA MANIVELLE WAZOO UNE MUSIQUE/SONY
8	NEW	EASY RIDER KYOKO FUKADA PONY CANYON	8	8	KISS ME SIXPENCE NONE THE RICHER EASTWEST	8	5	SING IT BACK MOLOKO ECHO	8	5	UN JOUR VIENDRA JOHNNY HALLYDAY MERCURY/UNIVERSAL
9	12	BOYS & GIRLS AYUMI HAMASAKI AVEV TRAX	9	NEW	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL	9	9	UNPRETTY TLC LAFACE/ARISTA	9	7	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA
10	5	SENTIMENTAL YUZU SENHA & CO.	10	9	MIT DIR FREUNDESKREIS COLUMBIA	10	6	THE KIDS AREN'T ALRIGHT THE OFFSPRING COLUMBIA	10	10	SATE SAN OFASIA UNE MUSIQUE/SONY
11	8	NAZE . . . HYSTERIC BLUE SONY	11	11	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	11	10	IF I LET YOU GO WESTLIFE RCA	11	11	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA/BMG
12	NEW	NICE IN LIP+L PENICILLIN EASTWEST	12	10	ALONG COMES MARY BLOODHOUND GANG MOTOR/UNIVERSAL	12	8	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	12	12	LA PLAYA LA CLINIQUE VIRGIN
13	11	VANILLA GACKT NIPPON CROWN	13	NEW	DU TRAEGEST KEINE LIEBE IN DIR ECHT EDEL	13	10	DRINKING IN L.A. BRAN VAN 3000 CAPITOL	13	13	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
14	8	GINGA NO CHIKAI MAX AVEV TRAX	14	15	P.E. 2000 PUFF DADDY FEATURING HURRICANE G ARIOLA	14	7	SUMMERTIME ANOTHER LEVEL FEATURING TQ NORTHWESTSIDE	14	15	ON NE S'AIMERA PLUS JAMAIS LARUSSO ODEON/EMI
15	10	WASUREENU KIMIE . . . TOKIO SONY	15	13	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	15	14	EVERY DAY AGNELLI & NELSON XTRAVAGANZA	15	16	SOMETIMES BRITNEY SPEARS JIVE/VIRGIN
16	NEW	GOLDFINGER '99 HIROMI GO SONY	16	12	FASTERHARDERSCOOTER SCOOTER EDEL	16	NEW	RHYTHM & BLUES ALIBI GOMEZ HUT	16	19	I NEVER KNEW LOVE LIKE THIS ORGANIZ JAM/SONY
17	NEW	HANABI AIKO PONY CANYON	17	20	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL	17	17	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	17	18	MON ANGE NATHALIE CARDONE COLUMBIA
18	15	HAPPY TOMORROW NINA SONY	18	NEW	OUTA SPACE MELLOW TRAX POLYDOR/UNIVERSAL	18	15	SUMMER SON TEXAS MERCURY	18	14	PAPA CHICO JAMALAK ALCHEMIS/SONY
19	9	EIEN L'CRYMA CHRISTI POLYDOR	19	14	WE'RE GOING TO IBIZA VENGABOYS UNIVERSAL	19	NEW	ALBUMS	19	NEW	BOMBAY 666 PANIC RECORDS/SONY
20	13	JUSTICE FOR TRUE LOVE THE ALFEE TOSHIBA-EMI	20	NEW	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA	20	18	SHANIA TWAIN COME ON OVER MERCURY	20	NEW	LES MARSEILLAIS CHARLY & LULU MOUCATE/SONY
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	2	YOSUI INOUE GOLDEN BEST FOR LIFE	1	NEW	RAMMSTEIN LIVE AUS BERLIN MOTOR/UNIVERSAL	1	3	THE MAN WHO TRAVIS INDEPENDIENTE	1	2	CELINE DION AU COEUR DU STADE COLUMBIA
2	1	CHAGE & ASKA NO DOUBT TOSHIBA-EMI	2	1	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB EASTWEST	2	NEW	THE DIVINE COMEDY A SECRET HISTORY—THE BEST OF SETANTA	2	3	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA/BMG
3	6	RICKY MARTIN RICKY MARTIN EPIC RECORDS	3	2	SOUNDTRACK NOTTING HILL MERCURY	3	2	BOYZONE BY REQUEST POLYDOR	3	1	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
4	7	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	4	3	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	4	5	TEXAS THE HUSH MERCURY	4	4	THE OFFSPRING AMERICANA COLUMBIA
5	3	DRAGON ASH VIVA LA REVOLUTION VICTOR	5	4	PUFF DADDY FOREVER ARIOLA	5	6	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	5	6	CABREL FRANCIS HORS SAISON COLUMBIA
6	8	19 ONGAKU VICTOR	6	6	SOUNDTRACK STAR WARS EPISODE I SONY	6	4	ANDREA BOCELLI SOGNO POLYDOR	6	8	CHAO MANU CLANDESTINO VIRGIN
7	4	KINKI KIDS C ALBUM JOHNNY'S ENTERTAINMENT	7	5	WOLFGANG PETRY ALLES—LIVE ARIOLA	7	NEW	FEEDER YESTERDAY WENT TOO SOON ECHO	7	9	TRYO MAMAGUBIDA YELENSONY
8	9	BACKSTREET BOYS MILLENNIUM AVEV TRAX	8	13	SHANIA TWAIN COME ON OVER MERCURY	8	13	TLC FANMAIL LAFACE/ARISTA	8	20	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB NIGHT AND DAY
9	NEW	AMIKA BATTAN AUTUMN BREEZE PONY CANYON	9	8	FREUNDESKREIS ESPERANTO COLUMBIA	9	8	VENGABOYS THE PARTY ALBUM! POSITIVA	9	11	ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL
10	5	V6 OLUCKYO 20TH CENTURY, COMING CENTURY TO BE CONTINUED . . . AVEV TRAX	10	10	TEXAS THE HUSH MERCURY	10	7	ABBA GOLD—GREATEST HITS POLYDOR	10	5	BEE GEES ONE NIGHT ONLY POLYDOR/UNIVERSAL
11	1	V/A SUPER EUROBEAT VOL. 100 AVEV TRAX	11	NEW	IN EXTREMO VEREHT UND ANGESPIEN MERCURY	11	11	RICKY MARTIN RICKY MARTIN COLUMBIA	11	16	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
12	NEW	NORIYUKI MAKIHARA CICADA SONY	12	9	LOU BEGA A LITTLE BIT OF MAMBO ARIOLA	12	10	ELVIS COSTELLO THE VERY BEST OF UNIVERSAL MUSIC TV	12	7	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
13	15	DA PUMP HIGHER AND HIGHER! AVEV TRAX	13	7	JENNIFER LOPEZ ON THE 6 COLUMBIA	13	14	GERI HALLIWELL SCHIZOPHONIC EMI	13	10	JEAN-JAQUES GOLDMAN TOURNEE 98 EN PAS-SANT COLUMBIA
14	18	BIRD BIRD SONY	14	11	IBRAHIM FERRER IBRAHIM FERRER EASTWEST	14	15	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	14	13	FARMER MYLENE INNAMORAMENTO POLYDOR/UNIVERSAL
15	17	DESJREE SUPERNATURAL EPIC	15	12	RED HOT CHILI PEPPERS CALIFORNICATION WEA	15	15	DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI	15	18	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
16	19	FUJIKO HEMMING LA CAMPANELLA VICTOR	16	16	BLOODHOUND GANG ONE FIERCE BEER COASTER MOTOR/UNIVERSAL	16	19	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE	16	NEW	SINCLAIR LIVE VIRGIN
17	10	MOTOHARU SANO STONES AND EGGS EPIC	17	19	DEAN MARTIN THE VERY BEST OF EMI	17	19	PUFF DADDY FOREVER PUFF DADDY/ARISTA	17	12	JEAN-LOUIS MURAT MUSTANGO LABELS/VIRGIN
18	NEW	L'ARC-EN-CIEL ARK K/ODON RECORDS	18	18	XAVIER NAIDOO NICHT VON DIESER WELT EPIC	18	9	CHEMICAL BROTHERS SURRENDER VIRGIN	18	NEW	TINA ARENA IN DEEP COLUMBIA
19	NEW	MARY J. BLIGE MARY UNIVERSAL VICTOR	19	14	DIE FANTASTISCHEN 4 4:99 COLUMBIA	19	17	EMINEM THE SLIM SHADY LP INTERSCOPE	19	NEW	PUFF DADDY FOREVER ARIOLA/BMG
20	14	MAYO OKAMOTO MAHOU NO RING NI KISS WO SHITE TOKUMA JAPAN	20	NEW	TLC FANMAIL ARIOLA	20	18		20	NEW	SOUNDTRACK DAWSON'S CREEK COLUMBIA

## CANADA (SoundScan) 09/18/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BAILAMOS ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL
2	3	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG
3	6	LAST KISS PEARL JAM EPIC/SONY
4	2	LOST IN YOU GARTH BROOKS AS CHRIS GAINES EMI
5	4	THE DAY THE WORLD WENT AWAY NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
6	7	ARRIBA JOEE UNIVERSAL
7	5	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA/BMG
8	9	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL
9	8	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA
10	NEW	COTTON EYE JOE REDNEX BATTERY/JIVE/BMG
11	15	I WANT IT THAT WAY BACKSTREET BOYS JIVE/BMG
12	12	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA/SONY
13	10	NO PIGEONS SPOTTY THEVZ FEATURING MR. WOODS RUFFHOUSE/COLUMBIA/SONY
14	14	SUMMER GIRLS LFO LOGIC/ARISTA/BMG
15	11	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE OVERBROOK/COLUMBIA/SONY
16	NEW	ANGELS WOULD FALL MELISSA ETHERIDGE ISLAND/UNIVERSAL
17	RE	WATCH OUT NOW THE BELTNUITS FEATURING YELLA KLAW VIOLATOR/LOUDSONY
18	RE	YOU ARE EVERYTHING DRU HILL DEF SOUL/UNIVERSAL
19	18	STOP & PANIC CIRRUS RONIC/KOCH
20	13	9 P.M. (TILL I COME) ATB NUMUZIK
<b>ALBUMS</b>		
1	2	LIMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL
2	1	CHRISTINA AGUILERA CHRISTINA AGUILERA RCA/BMG
3	7	VARIOUS ARTISTS PLANET POP 2000 BMG
4	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
5	3	BACKSTREET BOYS MILLENNIUM JIVE/BMG
6	NEW	DIXIE CHICKS FLY MONUMENT/SONY
7	5	RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY
8	8	VENGABOYS THE PARTY ALBUM! ISB/DEP INTERNATIONAL
9	9	VARIOUS ARTISTS FROSH TWO PTL
10	4	PUFF DADDY FOREVER BAD BOY/ARISTA/BMG
11	10	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/BMG
12	11	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
13	17	SANTANA SUPERNATURAL ARISTA/BMG
14	NEW	MEGADETH RISK CAPITOL/EMI
15	12	SARAH MCLACHLAN MIRRORBALL NETTWERK
16	13	JENNIFER LOPEZ ON THE 6 WORK/EPIC/SONY
17	NEW	LOU BEGA A LITTLE BIT OF MAMBO RCA/BMG
18	14	VARIOUS ARTISTS NOW! 4 UNIVERSAL
19	15	TLC FANMAIL LAFACE/ARISTA/BMG
20	16	SMASH MOUTH ASTRO LOUNGE INTERSCOPE/UNIVERSAL

## NETHERLANDS (Stichting Mega Top 100) 09/11/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BMG
2	3	THE ROAD AHEAD CITY TO CITY EMI
3	2	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG
4	5	BAILAMOS ENRIQUE IGLESIAS MERCURY
5	13	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
6	7	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR
7	4	MIJN HOUTEN HART DE POEMA'S S.M.A.R.T.
8	6	MY LOVE IS YOUR LOVE WHITNEY HOUSTON BMG
9	8	UNPRETTY TLC BMG
10	9	MAMBO NO. 6 OME HENK CNR MUSIC
11	12	SUPER TROUPER A*TEENS POLYDOR
12	15	VAMOS A LA PLAYA MIRANDA ROAORUNNER
13	11	2 TIMES ANN LEE HIGH FASHION
14	10	IF YA GETTIN' DOWN FIVE BMG
15	19	HET BANANENLAND DE BOSWACHTERS MUSIC NET
16	NEW	THE SAILOR SONG TOY-BOX EDEL
17	14	SUMMERLOVE T-SPOON ALA BIANCA
18	17	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA
19	18	TROPICAL PARADISE POCO LOCO GANG CNR MUSIC
20	16	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
<b>ALBUMS</b>		
1	1	SOUNDTRACK NOTTING HILL MERCURY
2	3	SHANIA TWAIN COME ON OVER MERCURY
3	2	ANDREA BOCELLI SOGNO POLYDOR
4	NEW	A*TEENS THE ABBA GENERATION POLYDOR
5	4	ABBA 25 JAAR NA 'WATERLOO' POLYDOR
6	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
7	5	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG
8	11	BOYZONE BY REQUEST (BEST OF) POLYDOR
9	10	ILSE DELANGE WORLD OF HURT WARNER
10	9	TLC FANMAIL BMG
11	8	DESTINY'S CHILD THE WRITING IS ON THE WALL COLUMBIA
12	12	TOY-BOX FANTASTIC EDEL
13	7	ELVIS PRESLEY ARTIST OF THE CENTURY BMG
14	18	THE OFFSPRING AMERICANA COLUMBIA
15	14	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA
16	13	POCO LOCO GANG THE ALBUM CNR MUSIC
17	16	GIpsy KINGS THE VERY BEST OF SONY MUSIC
18	NEW	FENG SHUI FENG SHUI FORRE RECORDS
19	25	LIMP BIZKIT SIGNIFICANT OTHER POLYDOR
20	17	VENGABOYS GREATEST HITS JIVE/ZOMBA

## AUSTRALIA (ARIA) 09/06/99

THIS WEEK	LAST WEEK	SINGLES
1	1	LAST KISS PEARL JAM EPIC
2	2	IF YA GETTIN' DOWN FIVE BMG
3	3	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL
4	5	ALL STAR SMASH MOUTH INTERSCOPE/UNIVERSAL
5	4	BOOM BOOM BOOM! VENGABOYS SHOCK
6	NEW	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
7	NEW	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG
8	7	SWEET LIKE CHOCOLATE SHANKS AND BIGFOOT JIVE/ZOMBA
9	11	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA
10	9	BABY DID A BAD BAD THING CHRIS ISAAK WEA
11	6	SILENCE DELERIUUM FESTIVAL
12	8	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
13	12	2 TIMES ANN LEE TNS/BMG
14	20	WEIR KILLING HEIDI ROOART
15	15	HAVE A LOOK VANESSA AMOROSI TNS/BMG
16	10	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA
17	17	SWEAR IT AGAIN WESTLIFE BMG
18	14	AMERICAN WOMAN LENNY KRAVITZ VIRGIN
19	13	NOOKIE LIMP BIZKIT INTERSCOPE/UNIVERSAL
20	NEW	SHIMMER/SUNBURN FUEL EPIC
<b>ALBUMS</b>		
1	1	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
2	3	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA
3	4	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
4	2	REGURGITATOR . . . ART EASTWEST
5	6	RED HOT CHILI PEPPERS CALIFORNICATION WEA
6	5	RICKY MARTIN RICKY MARTIN COLUMBIA
7	NEW	JOHN FARNHAM LIVE AT THE REGENT BMG
8	12	POWDERFINGER INTERNATIONALIST POLYDOR/UNIVERSAL
9	8	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
10	NEW	JOHN WILLIAMSON THE WAY IT IS EMI
11	7	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA
12	9	GEORGE MICHAEL LADIES AND GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
13	11	CHRIS ISAAK SPEAK OF THE DEVIL WEA
14	15	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
15	20	SANTANA SUPERNATURAL BMG
16	NEW	SHAWN MULLINS SOUL'S CORE COLUMBIA
17	RE	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
18	10	VENGABOYS THE PARTY ALBUM SHOCK
19	16	THE OFFSPRING AMERICANA COLUMBIA
20	13	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA

## ITALY (Musica e Dischi/FIM) 09/06/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA ARIOLA/BMG
2	2	IL MIO NOME E' MAI PIU LIGA/JOVA/PELU WEA
3	NEW	UNA VITA DA MEDIANO LIGABUE WEA
4	4	IF YOU HAD MY LOVE JENNIFER LOPEZ WORK/COLUMBIA
5	3	UNFORGIVABLE SINNER LENE MARLIN VIRGIN
6	9	IF YA GETTIN' DOWN FIVE BMG
7	10	MI CHICO LATINO GRI HALLIWELL EMI
8	8	UN RAGGIO DI SOLE JOVANOTTI MERCURY
9	5	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA

# HITS OF THE WORLD

C O N T I N U E D

EUROCHART		MUSIC & MEDIA		SPAIN		(AFYVE/ALEF MB) 09/02/99	
THIS WEEK	LAST WEEK			THIS WEEK	LAST WEEK	SINGLES	
1	1	MAMBO NO. 5 (A LITTLE BIT OF ...)	LOU BEGA LAUTSTARK/BMG	1	1	MAMBO NO. 5 (A LITTLE BIT OF ...)	LOU BEGA ARIOLA/BMG
2	2	BLUE (DA BA DEE)	EIFFEL 65 BLISS CO.	2	2	BAILAMOS (REMIX)	ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
3	3	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON ARISTA	3	6	19 DIOS Y 500 NOCHES	JOAQUIN SABINA ARIOLA/BMG
4	10	BAILAMOS	ENRIQUE IGLESIAS UNIVERSAL	4	4	SANTO SANTO	SO PRA CONTRARIAR RCA
5	7	GENIE IN A BOTTLE	CHRISTINA AGUILERA RCA	5	3	SOL, ARENA Y MAR U REMIXES	LUIS MIGUEL WEA
6	5	IF YOU HAD MY LOVE	JENNIFER LOPEZ WORK/COLUMBIA	6	5	LA BANANA	BEN SA TUMBA UNIVERSAL
7	4	WILD WILD WEST	WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	7	7	BLUE (DA BA DEE)	EIFFEL 65 BLANCO Y NEGRO
8	6	2 TIMES	ANN LEE X-ENERGY	8	8	WILD WILD WEST	WILL SMITH COLUMBIA
9	9	KING OF MY CASTLE	WAMDUE PROJECT AIRPLANE	9	9	SALOME	CHAYANNE COLUMBIA
10	NEW	WHEN YOU SAY NOTHING AT ALL	RONAN KEATING POLYDOR	10	10	PINTAME REMIXES	ELVIS CRESPO EPIC
<b>ALBUMS</b>							
1	1	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE ARISTA	1	1	ABBA	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
2	3	SHANIA TWAIN	COME ON OVER MERCURY	2	4	VONDA SHEPARD	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
3	2	SOUNDTRACK	NOTTING HILL ISLAND	3	2	CHAYANNE	ATADO A TU AMOR COLUMBIA
4	4	RED HOT CHILI PEPPERS	CALIFORNICATION WARNER BROS.	4	3	BRITNEY SPEARS	... BABY ONE MORE TIME JIVE/IRGIN
5	5	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT	5	5	MANA	TODO MANA—GRANDES EXITOS WEA
6	6	LOU BEGA	A LITTLE BIT OF MAMBO LAUTSTARK/BMG	6	7	MAITA VENDE CA	NO HAY LUZ SIN DIA HORUS
7	8	TEXAS	THE HUSH MERCURY	7	6	BACKSTREET BOYS	MILLENNIUM JIVE/IRGIN
8	NEW	RAMMSTEIN	LIVE AUS BERLIN MOTOR	8	9	HEVIA	TIERRA DE NADIE HISPAVOX
9	7	BOYZONE	BOYZONE—BY REQUEST POLYDOR	9	10	SOUNDTRACK	NOTTING HILL POLYDOR/UNIVERSAL
10	10	RICKY MARTIN	RICKY MARTIN COLUMBIA	10	8	RICKY MARTIN	RICKY MARTIN COLUMBIA

MALAYSIA		(RIM) 09/07/99		HONG KONG		(IFPI Hong Kong Group) 08/29/99	
THIS WEEK	LAST WEEK	ALBUMS		THIS WEEK	LAST WEEK	ALBUMS	
1	1	VARIOUS ARTISTS	BEST '99 MUSIC STREET	1	1	AARON KWOK	AMAZING DREAM WARNER
2	2	VARIOUS ARTISTS	MAX 5 SONY/BMG/WARNER	2	2	KELLY CHEN	KEEP ON LOVING ME GO EAST
3	5	SITI NURHALIZA	PANCAWARNA SUWAH	3	3	VARIOUS ARTISTS	TRIBUTE TO ALAN TAM UNIVER-SAL
4	NEW	AMUK 2	TAK RELEWEN EMI	4	5	CANDY LO	UPCLOSE CANDY LO SONY
5	3	BRITNEY SPEARS	... BABY ONE MORE TIME JIVE/FORM	5	8	VARIOUS ARTISTS	CROWN Y2K CROWN
6	NEW	SOUNDTRACK	MANN WARNER	6	4	CECILIA CHEUNG	ANY WEATHER UNIVERSAL
7	7	BEYOND	THE BEST OF BEYOND WARNER	7	NEW	EKIN CHENG	THE MAN HAVE 2 FACE BMG
8	NEW	ALEX TO	3D 24BIT (ALEX TO BEST COLLECTION) ROCK	8	RE	FAYE WONG	FOREVER FAYE WONG CINEPOLY
9	11	SPRING GALERI	GEMILANG SONY	9	7	GIGI LEUNG	FRESH EEI
10	9	BOYZONE	BY REQUEST (GREATEST HITS) UNIVER-SAL	10	RE	LEON LAI	LEON LAI COMPLETE UNIVERSAL

IRELAND		(IRMA/Chart-Track) 09/02/99		BELGIUM		(Promuvi) 09/10/99	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	1	MAMBO NO. 5 (A LITTLE BIT OF ...)	LOU BEGA RCA	1	1	MAMBO NO. 5 (A LITTLE BIT OF ...)	LOU BEGA LAUTSTARK/BMG
2	2	IF I LET YOU GO	WESTLIFE RCA	2	2	BLUE (DA BA DEE)	EIFFEL 65 LOGIC/BMG
3	3	BETTER OFF ALONE	ALICE DEE JAY POSITIVA	3	4	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON ARISTA/BMG
4	7	UNPRETTY	TLC LAFACE/ARISTA	4	3	2 TIMES	ANN LEE ZOMBA
5	6	IRIS	GOO GOO DOLLS HOLLYWOOD	5	8	IRIS	GOO GOO DOLLS HOLLYWOOD/DEEL
6	5	LIVIN' LA VIDA LOCA	RICKY MARTIN COLUMBIA	6	NEW	BAILAMOS	ENRIQUE IGLESIAS UNIVERSAL
7	4	WHEN YOU SAY NOTHING AT ALL	RONAN KEATING POLYDOR/UNIVERSAL	7	NEW	SALTWATER	CHICANE EPIC/SONY
8	NEW	2 TIMES	ANN LEE ZYX	8	5	TU NE M'AS PAS LAISSE LE TEMPS	DAVID HALLY-DAY MERCURY/UNIVERSAL
9	10	MI CHICO LATINO	GERI HALLIWELL EMI	9	7	IF YA GETTIN' DOWN	FIVE RCA
10	8	IF YA GETTIN' DOWN	FIVE RCA	10	6	KISS ME	SIXPENCE NONE THE RICHER ELEKTRA/WARNER
<b>ALBUMS</b>							
1	1	VARIOUS	BIG HITS 99 GLOBAL/SONY/WARNER	1	3	SHANIA TWAIN	COME ON OVER MERCURY/UNIVERSAL
2	NEW	DIVINE COMEDY	A SECRET HISTORY SETANTA	2	2	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE ARIOLA/BMG
3	2	VARIOUS ARTISTS	MUSIC TO WATCH GIRLS BY SONY MUSIC TV	3	NEW	CELINE OION	AU COEUR DU STADE COLUMBIA
4	NEW	STEREOPHONICS	PERFORMANCE AND COCKTAILS V2	4	1	BRITNEY SPEARS	... BABY ONE MORE TIME JIVE/ZOMBA
5	NEW	ROBBIE WILLIAMS	I'VE BEEN EXPECTING YOU CHRYSALIS/EMI	5	8	SOUNDTRACK	NOTTING HILL ISLAND/UNIVERSAL
6	5	RICKY MARTIN	RICKY MARTIN COLUMBIA	6	7	TEXAS	THE HUSH MERCURY/UNIVERSAL
7	NEW	DAVID GRAY	WHITE LADDER IHT	7	4	JOHNNY HALLDAY	BALLADES MERCURY/UNIVERSAL
8	NEW	TRAVIS	THE MAN WHO INDEPENDIENTE	8	6	TLC	FANMAIL LAFACE/BMG
9	3	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL MUSIC! 43 EMI/IRGIN/UNIVERSAL	9	5	JENNIFER LOPEZ	ON THE 6 WORK/SONY
10	6	RED HOT CHILI PEPPERS	CALIFORNICATION WEA	10	NEW	VOLUMIA!	VOLUMIA! ARIOLA/BMG

AUSTRIA		(Austrian IFPI/Austria Top 40) 09/02/99		SWITZERLAND		(Media Control Switzerland) 09/12/99	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	1	BLUE (DA BA DEE)	EIFFEL 65 BMG	1	1	BLUE (DA BA DEE)	EIFFEL 65 BMG
2	2	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON BMG	2	4	GENIE IN A BOTTLE	CHRISTINA AGUILERA BMG
3	3	MAMBO NO. 5 (A LITTLE BIT OF ...)	LOU BEGA BMG	3	3	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON BMG
4	4	2 TIMES	ANN LEE ECHO-ZYX	4	2	MAMBO NO. 5 (A LITTLE BIT OF ...)	LOU BEGA BMG
5	5	KING OF MY CASTLE	WAMDUE PROJECT UNIVERSAL	5	NEW	TOGETHER	D.J. BOBO EMI
6	6	ALONG COMES MARY	BLOODHOUND GANG UNIVER-SAL	6	7	KISS ME	SIXPENCE NONE THE RICHER WARNER
7	8	KISS ME	SIXPENCE NONE THE RICHER WARNER	7	6	WILD WILD WEST	WILL SMITH FEATURING DRU HILL & KOOL MO DEE SONY
8	7	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN UNIVERSAL	8	5	IF YOU HAD MY LOVE	JENNIFER LOPEZ SONY
9	NEW	ANTON AUS TIROL	ANTON AUS TIROL FEATURING DJ OETZI EMI	9	9	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN UNIVERSAL
10	10	LOVE SONG	X-TREME EMI	10	8	KING OF MY CASTLE	WAMDUE PROJECT UNIVERSAL
<b>ALBUMS</b>							
1	1	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE BMG	1	2	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE BMG
2	2	SOUNDTRACK	NOTTING HILL UNIVERSAL	2	NEW	CELINE DION	AU COEUR DU STADE SONY
3	5	SOUNDTRACK	DAWSON'S CREEK SONY	3	4	SOUNDTRACK	NOTTING HILL UNIVERSAL
4	NEW	RAMMSTEIN	LIVE AUS BERLIN UNIVERSAL	4	1	LOU BEGA	A LITTLE BIT OF MAMBO BMG
5	3	SOUNDTRACK	STAR WARS EPISODE I SONY	5	3	GOLA	WILDI ROSE SOUNDSERVICE/PHONAG
6	4	LOU BEGA	A LITTLE BIT OF MAMBO BMG	6	5	SHANIA TWAIN	COME ON OVER UNIVERSAL
7	6	SHANIA TWAIN	COME ON OVER UNIVERSAL	7	6	JENNIFER LOPEZ	ON THE 6 SONY
8	8	JENNIFER LOPEZ	ON THE 6 SONY	8	NEW	RAMMSTEIN	LIVE AUS BERLIN UNIVERSAL
9	7	RED HOT CHILI PEPPERS	CALIFORNICATION WARNER	9	7	RED HOT CHILI PEPPERS	CALIFORNICATION WARNER
10	9	SOUNDTRACK	THE MATRIX WARNER	10	8	PUFF DADDY	FOREVER BMG

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**HOT KWAITO ACT TKZee** is set to bolster its reputation as local sonic trendsetter with its appearance on the South African release of **Puff Daddy's** "PE. 2000" single. The group, whose 1998 BMG Africa album, "Halloween," has been certified double-platinum, contributes the rap intro and outro on the single and pays tribute, in typical TKZee-style, to Puffy as "the man" and the "macaroni with cheese." The coupling of one of South Africa's most popular *kwaito* (township house) acts with Puff Daddy came through an offer made by Bad Boy Entertainment and Arista to BMG Africa to feature a domestic act on the South African version of "PE. 2000" (released Sept. 27). TKZee's **Zwai Bala** says, "Hooking up with someone of Puffy's caliber is great for us. It's really just a snippet we contribute, but it was still hugely exciting." BMG Africa is planning a radio and media onslaught to coincide with "PE. 2000's" release. **DIANE COETZER**

**ON "RECUERDOS DE HABANA,"** 81-year-old **Ramon "Bebo" Valdès** looks back on his years as musical director of the world-famous Cabaret Tropicana in Havana and a recording career that started in 1945. The two-CD set, issued by Gazell Records in Stockholm, where Valdès has lived since 1963, was produced by **Samuel Charters**, former A&R director of Vanguard Records. The album reflects various Cuban musical styles, and Valdès remains strongly opinionated on the political situation in Cuba. "I left the country because of the regime. I think it would be immoral of me to go back," he says. His previous albums have all now been reissued, as has a new compilation put together by his son **Chucho**. He plans to record a new album in January in Miami with Cuban exiles in the city, including his daughter **Mayra "Cachita" Valdès** and guitarist **Carlos Morales**. **KAI R. LOFTHUS**



VALDÈS

the disc with the name of the CD's first cut, "A Mover El Culo" (Move Your Ass). Local authorities swiftly ordered their removal, guaranteeing bandleaders **Emmanuel Horvilleur** and **Dante Spinetta** extensive exposure and radio play for their sixth album, which includes an appearance from funk legend **Bootsy Collins**. **MARCELO FERNÁNDEZ BITAR**

**DULCE PONTES, ONE OF PORTUGAL'S** major export artists, has signed a four-album deal with Universal, the first results of which will be released in late September. Pontes had been the subject of a protracted bidding war among Portuguese record companies since she announced she was leaving Movieplay, her former label, more than a year ago. Universal signed her through the Dutch Polydor office in a deal that promises immediate international exposure. Her new album will be launched Sept. 23 in Lisbon and features mostly acoustic compositions all sung in Portuguese. **Rudi Steenhuisen** of Universal Portugal insists that she is capable of enjoying international crossover success without having to sing in English. Meanwhile, Movieplay is working on a deal with Paramount Studios for Pontes to sing on the soundtrack of "Mission Impossible 2." She also had songs on the "Primal Fear" and "Sostiene Pereira" soundtracks. **NUNO GALPOIM**

**JAMES BROWN'S FORMER BRASS ARRANGER** **Pee Wee Ellis** traveled to Senegal to play on the new album from Senegalese artist **Cheikh Lô**. Produced by **Nick Gold** and **Youssou N'Dour** at N'Dour's Xippi studio in Dakar, "Bambay Gueej" (Bamba, Ocean Of Peace) will be released on World Circuit at the end of this month and follows Lô's acclaimed 1996 debut, "Ne La Thiass" (Gone In A Flash). Lô says, "Africans of my generation grew up listening to **James Brown**, and it was a thrill to have Pee Wee's arrangements on my record. It was like a homecoming when he arrived in Senegal." Other guest artists include Malian diva and fellow World Circuit recording artist **Oumous Sangare** and **Richard Egues**, the octogenarian Cuban flutist who played with **Orquesta Aragon** for many years. **NIGEL WILLIAMSON**



CHEIKH LÔ

**THE SUCCESS OF ARGENTINE** rap/funk outfit **Ilya Kuryaki & the Valderramas** has been unaffected by the censorship of an advertising campaign for their new album, "Leche" (Universal). Giant black billboards in Buenos Aires announced the arrival of

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# Dec. 31 Big Payday For Canadian Acts

BY LARRY LeBLANC

TORONTO—New Year's Eve: "the gig of the century" or "the biggest stiff ever"?

While many Canadian acts and booking agents see the upcoming end-of-year celebration as a golden opportunity, promoters and talent buyers here are becoming alarmed at the fees needed to secure acts to welcome the new millennium.

Top Canadian performers are demanding—and getting—two to four times their previous New Year's Eve booking rates. Despite concerns over such fees, bookings have been brisk.

"We are doing 50% more business than usual," says booker Vinny Cinquemani, president of S.L. Feldman & Associates here. "Being the millennium, people are planning bigger celebrations than usual."

"Virtually our entire roster is booked," says booker Ralph James, VP of the Agency Group here. "Buyers are now freaking out. They telephone saying, 'I have to get this band.' They're booked. 'How about these guys?' Booked."

"The big names are gone," agrees Kay White, president of Trick or Treat Entertainment in Pickering, Ontario. "Buyers are now looking at booking secondary-level acts. Also, buyers who have been obsessed with securing their headliners are now beginning to finish packaging lineups. Booking has been challenging for buyers because of high pricing. Acts either want to make money or have the evening off."

"Acts want top dollar," says booker David Bluestein of Courage Artists & Touring Inc. here. "They figure it's the gig of the century."

"Why shouldn't acts earn more money?" asks veteran promoter Rubin Fogel of Montreal-based Fogel Sabourin Productions, which is planning shows in Ottawa and Montreal. "Security, stagehands, waiters, and waitresses will all be getting more money that night."

Two of Canada's top national promoters, Universal Concerts Canada and Core Audience Entertainment, however, have resisted succumbing to New Year's Eve millennium fever. They cite the increased costs of booking talent and of booking key venues on New Year's Eve. With most Canadian cities planning free admission events, they note that competition will be stiff in some cases.

"Hopefully, I will be with my family on New Year's Eve," says Core president Steve Herman. "Managers are looking at the night as the biggest payday in history, but to secure the venues and get support people to work that

night will also cost a lot of money. If I'm only going to make what I'd normally make, or the show can't be special, I'd rather go skiing with my family."

At this time, Universal Concerts Canada plans to present only three New Year's-related events: two shows with the Tragically Hip at the Air Canada Centre in Toronto, Celine Dion at the Molson Centre in Montreal, and an unspecified bill at the Commodore Ballroom in Vancouver.

"Who knows what the night is going to be like?" asks company president Don Simpson. "The hype around it is so big. There's a perception that this is the night for talent to make a tremendous amount of money. However, I want to put on a good night of entertainment at a reasonable price for the consumer rather than charging them hundreds of dollars for a ticket."

With its impressive lineup and \$49.50 Canadian (\$33.20) ticket price, Universal's Tragically Hip shows—New Year's Eve and the following day—may be the best entertainment bargain in Canada.

On the high end of the pricing scale, country/rock band Blue Rodeo will perform New Year's Eve in the Bala, Ontario, club Kee to Bala for \$250 Canadian (\$167.70) per ticket. "Kee to Bala is a small and intimate venue which holds just under 1,000 people," explains White, the group's booker. "We're going to have a great party."

The Tragically Hip's Dec. 31 show also features the Mahones, the Skydiggers, Chris Brown & Kate Fenner, Hayden, Starling, the Rheostatics, and Sharkskin. Its Jan. 1, 2000, show features Sarah Harmer, Blurtonia, Julie Doiron & the Wooden Stars, treble charger, Headstones, the Watchmen, and the Cash Brothers.

"We asked bands who have played with us over the years and friends whose music we enjoy to spend New Year's Eve with us," says Jake Gold of Management Trust, which handles the Tragically Hip. "The band figured this is the only time we're going to witness the change of a century. Why not make it a fun thing and have a good time? We're not doing the shows to cash in."

One veteran Canadian artist manager unimpressed by New Year's Eve shows in general is Bruce Allen. "Who wants to be at Air Canada Centre singing 'New Orleans Is Sinking' with the Tragically Hip?" he asks. "The millennium New Year's evening is going to be the biggest stiff ever. Nobody cares."

However, Allen will likely be at Dion's Montreal show with client Bryan Adams, a probable guest performer. "It's 99% certain Bryan will do the show," says Allen. "It should be a fun night."

Dion's hometown show will be her final date, following a two-year global tour, before she takes a well-publicized career break. "It's going to be a spectacular show," predicts Simpson.

Another key New Year's Eve event will be Our Lady Peace headlining a bill that includes Moist and Finger Eleven at the Corel Center in Ottawa. According to Our Lady Peace's co-manager, Eric Lawrence of Coalition Entertainment Management, the show conveniently fits the band's tour plans. It kicks off a national tour in January in support of its

*Acts want top dollar. They figure it's the gig of the century'*

— DAVID BLUESTEIN —

Columbia album "Happiness . . . Is Not A Fish That You Can Catch."

"We took the Ottawa show early on before we heard any other offers," says Lawrence. "The timing—and the market—was right. We're beginning to tour Canada then, and Ottawa is close enough to home [Toronto] that everybody can bring their friends and family."

"A lot of bands are playing close to home," notes James. "It saves the costs of traveling. Great Big Sea is in Newfoundland, 54:40 in Vancouver, and Big Sugar is in Edmonton, where members have friends."

However, one act that won't be performing on New Year's Eve is Canada's top alternative rock band, Sloan, despite several offers. According to Chip Sutherland, co-head of Pier 21 Management, which handles the group, "They want to hang out with their families and friends."

## SONY U.K. BANKS ON LOCAL ROSTER

(Continued from page 72)

marketing of our international artists," he said, "but we now have one of the most vibrant local rosters in the business. Our ambitions are now broader: We will do whatever is required to grow our local talent pool and market them internationally."

Burger cited the recent success of the Manic Street Preachers' album "This Is My Truth Tell Me Yours." B\*Witched's eponymous debut album, and Jamiroquai's "Synkronized" as proof of the strength of Sony's domestic signing policy.

He also praised Sony's association with indie labels such as Independiente, which recently scored a U.K. No. 1 album with Travis' "The Man Who," and former Warner U.K. chairman Rob Dickins' new label Instant Karma, which will deliver four to five new acts next year. Dickins and Independiente chairman

# Singapore Labels Launched

BY NAZIR HUSAIN

SINGAPORE—The start-up of two labels in Singapore reflects the growing interest here in the world music and ambient genres—and the city-state's status as an increasingly vital source of musical talent.

The labels are Kitho Lab and Ambient Asia. Hong Kong-born Singapore citizen Ricky Ho, an award-winning composer/arranger of Chinese pop, is Kitho Lab's founder/owner. He says he decided to start the label because he was "sick of pop." Ho's résumé includes producing well-known Hong Kong pop artists Kelly Chen, Aaron Kwok, and Andy Lau and writing film scores.

Kitho Lab's first release is decidedly non-pop: an album of ocarina music played by composer Azman Mohamed, alias Atman (Sanskrit for "innermost soul"). The album, titled "Manifest," features 10 tracks written by Atman, who has been playing the ocarina—an egg-shaped flute—since 1988.

Atman works as a sound engineer at a local production house. "The music," he says, "relaxes you, opens up your mind, and makes you able to see and absorb the other things in life," he says. "It is inspired by spiritual writings and my experiences in life." Independent distributor Lucky Dawn handles the album in Singapore, where it has shipped 6,000 units. The album is licensed to Himalaya Records for distribution in Taiwan, Hong Kong, and China; it will be launched in Taiwan and Hong Kong in September.

The other new Singapore-based label, Ambient Asia, has scored a coup by being awarded a government grant of \$190,000 Singapore (\$112,325) to produce and release a new genre of Asian world music in both the CD and DVD Video formats.

The label has been set up by Andrew Lum, founder of independent label Expect Music and a producer, composer, and arranger in his own right.

He says Ambient Asia represents Expect's effort to be in the forefront of DVD authoring technology in Asia. According to Lum, the label promises "sights and sounds that cross all ethnic boundaries and genres—a concept which has mass appeal, not just in the East, but in the West as well."

The pioneering nature of Expect's project so impressed the state's Economic Development Board that it sanctioned the grant—an unprecedented event for a commercial label in Singapore. The first three albums on Ambient Asia, each with an audio-visual production budget of more than \$230,000 Singapore (\$136,460), will feature three top instrumentalists from mainland China now based in Singapore.

They are Guo Ya Zhi performing on *suona*, Jessica Lu on *saxophone*, and Zhang Hong Yan on *pipa*. The *suona* is a double-reed wind instrument, whereas the other two are stringed instruments; all three have been played in China since ancient times.

The albums range in style from dance/ambient grooves to cutting-edge drun'n'bass backbeats. They will be released on CD as well as hybrid DVD Video. "I started looking for artists in China, firstly, because I wanted to launch the label with Chinese ethnic elements before moving on to the rest of Asia," says Lum.

"Secondly, the best of these talents in Asia came from China. These artists are excellent performers onstage, not to mention they possess the X-factor needed to be world-class artists." International distribution, Lum adds, is currently under discussion with several labels.



GOLD



ATMAN



LUM



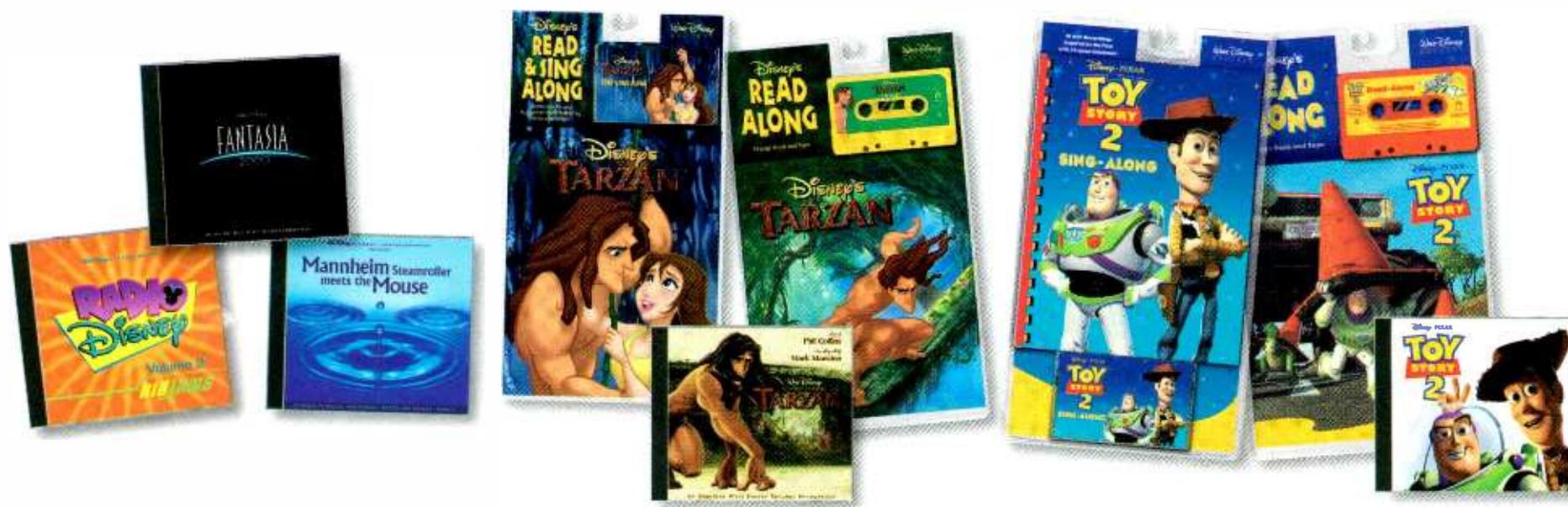
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# **SALE OF THE CENTURY**

**A LOOK INTO THE RETAIL FUTURE:**  
***Out-Of-This-World Holiday Product That Will Amaze Consumers!***

Imagine crashing in the Arctic while on a routine flight in the mid-20th Century and awakening well into the next millennium to discover you've been preserved by means of suspended animation and the known world (including CD kiosks and various forms of e-commerce) has been conquered by underworld goons led by a villain named Killer Kane! Well, that's what happened to Buck Rogers (a forerunner of Flash Gordon), and it really put a damper on his weekend, we can tell you. Of course, nobody can really predict what the future will hold, whether it's the cinematic prophets of Universal Pictures in 1939 or the musical visionaries of Universal Music and Video in 1999, but we're all trying our very best to anticipate desires and fulfill expectations as the next 1,000 years unfold. With The Sale Of The Century, Billboard's global reporters, editors and savvy space travelers have pooled their resources and powers of discrimination to pick the best and most forward-looking music and merchandise available for the Holiday-Season threshold of the new millennium. So get ready for Things To Come from This Island Earth as we blast off into our industry's exciting new tomorrows!!

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**A**lthough nostalgia has consumers buying countdown clocks, dated T-shirts and best-of-the-century boxed sets, the coming of the millennium is also forcing buyers to look forward, to boldly go where no man has gone before and re-evaluate their place in the world.

After they get done deciding whether they think the world is going to end—or at least be temporarily halted by Y2K—they will have to move on to the tougher questions. For instance, will it be Babs in Vegas, Aretha in New York or Gloria in Miami for the year-end extravaganza? Will they be toasting the party with Cristol or Dom Perignon? And, most importantly, what will they be listening to when they welcome in the 21st century?

Labels and their most promising acts are all vying to provide the millennium music of choice. From big guns like Garth Brooks, who is changing his tune Sept. 28 to pop rock on Capitol's "Garth Brooks... In The Life Of Chris Gaines," to little acts like Virgin's Ben Harper, whose "Burn To Shine" is due Sept. 21, the fall/winter release schedule is certainly filled to the brim with excellent choices.

#### ROCK OF AGES

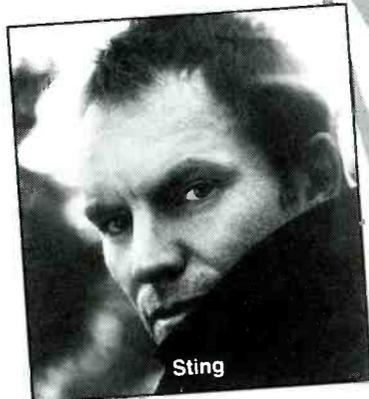
Are you ready to rock? If so, check out new releases by the likes of Primus (Oct. 5 on Interscope), Crosby, Stills, Nash & Young (Oct. 12 on Reprise), Foo Fighters (the first release on Roswell/RCA is due in November), Stone Temple Pilots (Nov. 2 on Atlantic), Steely Dan (Giant/Reprise on Nov. 2), and No Doubt (Nov. 16 on Interscope).

Live travels "The Distance To Here" on Radioactive/MCA on Oct. 5. Bush experiments on "The Science Of Things" Nov. 2 on Trauma. Ex-Soundgarden frontman Chris Cornell will wake up your sleepy ears with "Euphoria Morning," bowing Sept. 21 on A&M. Iggy Pop shows his lust for life on "Avenue B," due on Virgin Sept. 14, while labelmate David Bowie counts down the "...hours" on Oct. 5. The uniformed ska act, the Aquabats, fly into record stores Oct. 26 on Time Bomb. Save Ferris hits on Oct. 12 with a new Epic project. Capitol will issue new Meredith Brooks and Dave Koz titles on Sept. 28.

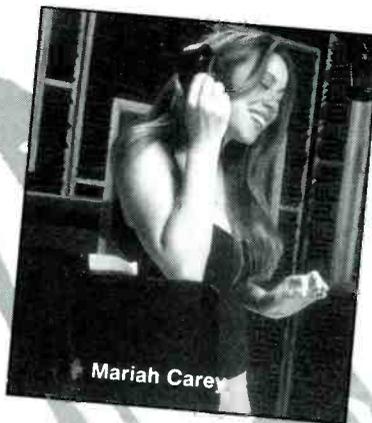
Creed molds "Human Clay" Sept. 28 for Wind-up. Columbia's Our Lady Peace is back on Sept. 21 with "Happiness...Is Not A Fish You Can Catch." "Sound-system" by 311 drops Oct. 12 on Capricorn. Punks I.C.U. ("Mad Truth") and Blanks 77 ("C.B.H.") keep it real for Radical Records on Sept. 21. Social Distortion frontman Mike Ness plans to release an album of covers on Time Bomb in mid-November. The Bloodhound Gang says "Hooray For Boobies" on Geffen Sept. 28. Joe Strummer (The Clash) & The Mescaleros turn out "The X-Ray Style" Oct. 19 on Hellcat/Epitaph. Road-runner releases Type O Negative's "World Coming Down" Sept. 21 and the Misfits' "Famous Monsters" Oct. 5.

Need an alternative? Peruse the eponymously titled album by Trauma's Jact in September; "Showbiz" by Muse on Maverick Sept. 28; Sloan's "Between The Bridges" (Murderecords/ Never) Sept. 21; Big Bad Voodoo Daddy's Coolsville/Interscope outing Sept. 21; or Soulwax's "Much Against Everyone's Advice" on Almo Sounds Sept. 21.

the CBS miniseries "Shake, Rattle & Roll," which airs Nov. 7 and 10. Some 21 tracks are featured, among them previously unreleased from Bob Dylan, Lamont Dozier and Carole King. Musicians performing in the series



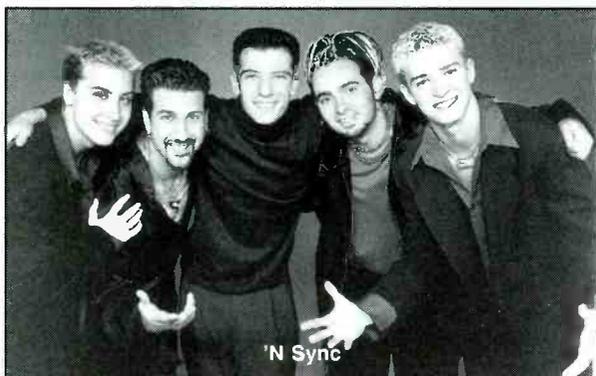
Sting



Mariah Carey



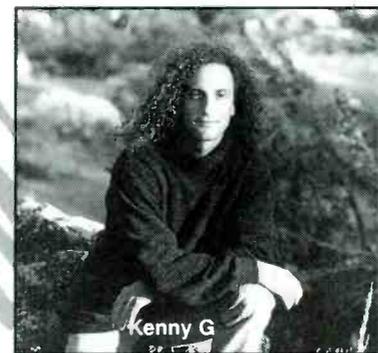
Melissa Etheridge



N Sync



Indigo Girls



Kenny G

Then there's Mark Lanegan's cover album and Love As Laughter's "Destination 2000" on Sub Pop Sept. 21; Long Beach Dub All Stars (Sublime offshoot) on Dreamworks Sept. 28; Momus' "Stars and Stripes Forever" on Le Grand Mageistery at the end of September; "Retarder" by TVT's Unband in October; V2's High Llamas on Oct. 26; Zen Mafia's Kneeling Elephant/RCA project in October; and Webster Saltman's eponymously titled set on Aware Dec. 7.

Another high-profile release (Oct. 19) is MCA's soundtrack to

include Blink 182 (doing a remake of Jan & Dean's "Deadman's Curve"), Chante Moore (leading a fictional girl group) and K-Ci & JoJo and Jesse Powell and Rahaan Patterson (singing Little Anthony & The Imperials' "Tears On My Pillow").

Finally, in November, Capitol will present a new Marcy Playground title. Also expected in the fourth quarter are new CDs by the Smashing Pumpkins (Virgin), ZZ Top (RCA), Korn (Immortal/ Epic), Rage Against The Machine (Epic), and the The (Nothing).

#### POP LIFE

Move over Shania, here comes Sting (Sept. 28 on A&M)—as well as Counting Crows (October on Geffen), Tori Amos ("to venus and back" bows Sept. 21 on Atlantic), Mariah Carey (Oct. 19 on Columbia) and the Eurythmics

company shows its more mature side with Barbra Streisand's "A Love Like Ours" Sept. 21 and Tony Bennett's "Bennett Sings Ellington: Hot And Cool" Sept. 28, plus Shawn Mullins (Oct. 12), Michael Bolton (Oct. 19) and Savage Garden (Oct. 26).

Elvis Costello, Burt Bacharach and Bill Frisell team up for "The Sweetest Punch" on Decca Sept. 21. The female divas get together Oct. 12 for the next installment of "VH1 Divas Live" on Arista.

#### RAP SHEET

To wrap up the century, how about a few slammin' joints from Fat Joe posse members Terror Squad (Sept. 21 on Atlantic), Method Man and Redman (Sept. 28 on Def Jam), Ice Cube and Young Bleed (both on Priority), Outkast (Dec. 6 on LaFace/Arista) and Lil Kim (Atlantic)?

Run DMC wears the "Crown Royal" Oct. 12 on Profile/Arista while Black Rob tells his "Life Story" Sept. 28 on Bad Boy/Arista.

Columbia's Madd Rapper will bust out "Tell 'Em Why U Madd" Sept. 21 on Columbia, while his labelmates 50 Cent follow Sept. 28 with "Power Of The Dollar." As do Will Smith (Oct. 19) and Cypress Hill (Nov. 2) with "Skull & Bones."

The Lox will throw down a new set for Ruff Ryders/Interscope Nov. 23. The act appears alongside Missy Elliot and DMX on Eve's Sept. 14 solo project, "Eve, The First Lady Of Ruff Ryders." Drag-On, another Ruff Ryders rapper, will issue an album Dec. 7.

Other hip-hop releases to look out for include a September issue by Ol Dirty Bastard on Elektra, October Epic releases by Cappadonna and Ghostface Killah, Oct. 26's "World Party" by Goodie Mob on LaFace/Arista, and "The Roots Come Alive" by the Roots on MCA Nov. 2. Also planned are a Nov. 23 Def Jam release by I.L. Cool J and simultaneous December Def Jam releases by Jay Z, DMX, and Red Man.

#### WHOLE LOTTA SOUL

R&B fans have plenty of surprises in store, especially the recently announced reunion of George Clinton's Funkadelic. The band, which hasn't recorded in 19 years, will deliver "The C Conspiracy...The Last Time Zone" in October on Mammoth. Smokey Robinson will also make a comeback with "Intimate" getting cozy Sept. 28 on Motown.

Montell Jordan (Oct. 26) and Dru Hill (Nov. 16) are scheduled to release albums on Def Soul. MCA is off the hook with new sets by Rashann Patterson ("Love In Stereo" will be heard Oct. 5), Jazzymastees (the female duo drops "The Once And Future" Oct. 12), IMx (formerly Immature, Oct. 26) and Guy (reunited on wax Nov. 2).

Arista and its imprints are responsible for new albums by Angie Stone ("Black Diamond" on Sept. 28) and Toni Braxton (Nov. 23).

Also, you can shake your groove thing to Youngstown (Sept. 14 on

*Continued on page 90*

# SALE of the CENTURY

4th Quarter Buyers' Forecast

## AMAZING ARRIVALS

# the fall-winter music forecast

BY CARRIE BELL

**LONDON**—Much attention will be focused, in the U.K. and beyond, on the return of the Eurythmics, whose "Peace" album is due Oct. 25 from RCA U.K. and BMG affiliates worldwide. This is the first new studio set by Annie Lennox and Dave Stewart since 1989's "We Too Are One." Other RCA priorities are Gary Barlow's second

album, which, like several upcoming projects, was still untitled at press time but due early this month, and new sets by



Eurythmics (top), Pet Shop Boys

boy bands 5ive and Westlife, slated for Nov. 1 and Nov. 8, respectively. Sony has two teen-oriented priorities in the fourth quarter: B\*Witched will aim to outdo the huge 1998 success of its debut with a sophomore set out on Oct. 25 on Glow Worm/Epic, and recent hitmaker A1 releases its

# SALE of the CENTURY

4th Quarter Buyers' Forecast

## international delivery

**A quick look at notable fourth-quarter releases expected from key international markets.**

first album for Byrne Blood/Columbia Nov. 1. A different kind of teen act, classical sensation Charlotte Church, is due to release her second album for Sony Classical on Nov. 15, the follow-up to "Voice Of An Angel," which has sold 2 million copies worldwide, according to the label. Modern-rock veterans James will have one of Mercury's key fourth-quarter releases in "Millionaires." Scheduled for Oct. 11, it's the follow-up to their career-reviving "Best Of" set of 1998, which has sold half a million copies in the

U.K., according to the label. Also coming from Mercury, via 1st Avenue, is Dina Carroll's eponymously titled third album and a solo debut set by former Eternal vocalist Kelle Bryan, also via 1st Avenue, on Nov. 29. Eternal itself returns on 1st Avenue/EMI with a new set on Oct. 11. The Pet Shop Boys' new album, "Night Life," is due Oct. 11 on Parlophone, which has a third volume of greatest hits from Queen set for Nov. 8. EastWest has a new Simply Red album, the sequel to 1998's "Blue," due this month, while

London soul chanteuse Shola Ama's sophomore release arrives Oct. 18 on WEA. Also for October, Virgin has Spice Girl Melanie C's solo album, provisionally titled "Northern Star," and a hits package from teen favorites 911 set for release on Oct. 11.

—PAUL SEXTON

**HAMBURG**—The German record companies traditionally wait until their annual conventions held this month to unveil top releases for the last quarter of 1999, but some are already known. Jupiter Records in Munich will have new titles from best-selling German-language artists Schlager Nicole and Angelika Milster, both of whom also charted in the past year. American country-music veterans the Bellamy Brothers will release their new album, "Life Goes By" on Jupiter. Sony's Epic label has as-of-yet untitled releases planned from top-10 artists Sabrina Setlur and

Juergen Drews with "Wieder Alles Im Griff." BMG Munich is promoting soap-opera star Christian Wunderlich with his album "Real Good Moments," while WEA Germany has signed A-ha to a new deal with a fourth-quarter album planned. WEA also has new albums on tap from Vicky Leandros, Heinz-Rudolf Kunze and Dieter Thomas Kuhn, who has capped his career with the "Live-Best-Album."

—WOLFGANG SPAHR

**STOCKHOLM**—Swedish labels are building on the demand for local-language repertoire in the last three months of the year, but the industry here has some treats in store for the international market. Among the notable new acts are pop debutante Selma (Universal), power-pop act Lambretta (Universal) and rock artist Andreas Johnson (Warner), while the ever-crowded release schedule for the pre-Christmas season also is highlighted by new efforts from such significant artists as the rock band Kent (RCA/BMG), hip-hop/rap act Petter (Ricochet/BMG), pop veteran Pugh Rogefeldt (Metronome/



Kent (top), Sophie Zelmani

Warner), singer/songwriter Sophie Zelmani (Columbia/Sony) and the Stockholm Folk Big Band with Ale Möller (Atrium/Warner). Meanwhile, Warner is also commemorating the 50th anniversary of its Metronome label, which formerly represented Atlantic Records and WEA in Sweden. One of Metronome's key acts, Pugh Rogefeldt, issues his first solo album in 10 years in October, while that label's catalog is being reissued in anniversary editions. Lambretta's debut album, "Breakfast," in October follows the release of two singles earlier this year, "Blow My Fuses" and "Absolutely Nothing." The band's labelmate, Selma, on the other hand, is an Icelandic act, releasing her eponymously titled album in October. She came in second in this year's EuroSong contest in Jerusalem. Her first single is "All Out Of Luck." One of the most anticipated recordings is from a new duo named Gloria, powered by the collaboration between the former EMI Svenska-artist Rebecka Törnqvist and current Universal Music Sweden-signed Sara Isaksson. Their debut single, "Party On My Own," was issued by Warner Music in August, and an as-yet-untitled album is expected in October or November. "It's very much Fleetwood Mac-inspired," says Warner Music Sweden director of artist development Lars Nylin. "I humbly predict it's going to be a sensation."

Continued on page 94

## Flipped-Top Boxes Light Up Vital Reissues Scene

BY CHRIS MORRIS

**What would the 1999 holiday season be without a millennium boxed set?** Leading the way among pre-2000 holiday sets is Sony Legacy's "Sony Music 100 Years: Soundtrack For A Century," a 26-disc retrospective of the company's achievements this century. The collection, which will contain 500 tracks in a 300-page book-style package, will include a broad selection of pop, folk, blues, gospel, rock, R&B, jazz, country, classical, film and Broadway show music. Priced at \$329, "Sony Music 100 Years" arrives Oct. 5.

Since Christmastime is also Elvis time, RCA has already dropped its seasonal delight for Elvis Presley fans: In August, the company issued "Elvis Presley—The Collection," a 30-CD bombshell featuring 29 previously released Presley albums (including studio sets, soundtracks, and live albums), plus a previously unreleased interview disc. The 500-song behemoth lists at \$425.98.

The Doors get limousine treatment from Elektra on Nov. 2, when the company issues the Doors' "Complete Studio Recordings," a seven-CD collec-

tion that will include all of the L.A. band's originally released tracks on six CDs, plus a seventh disc containing 15 "essential rarities."

Fans of Bob Marley who have bemoaned the disappearance of "Songs Of Freedom," Island Records' celebrated four-CD overview of the reggae master's work, should applaud a new four-CD collection from Universal Music's catalog division, schedule for Nov. 16. It will supersede "Songs Of Freedom," which was issued in 1993 in a limited edition of 1 million, now exhausted.

### SOME LEADING LADIES

Janis Joplin also gets the crushed-velvet treatment with "Box Of Pearls—The Janis Joplin Collection." The late-August Sony Legacy release includes the four studio albums released by the late blues-rock star during her lifetime, solo and as a member of Big Brother & The Holding Company, plus a bonus EP of unreleased tracks, which, unlike the previously released records, is not available separately.

A rock diva of a later epoch gets her due Oct. 5,

Continued on page 94

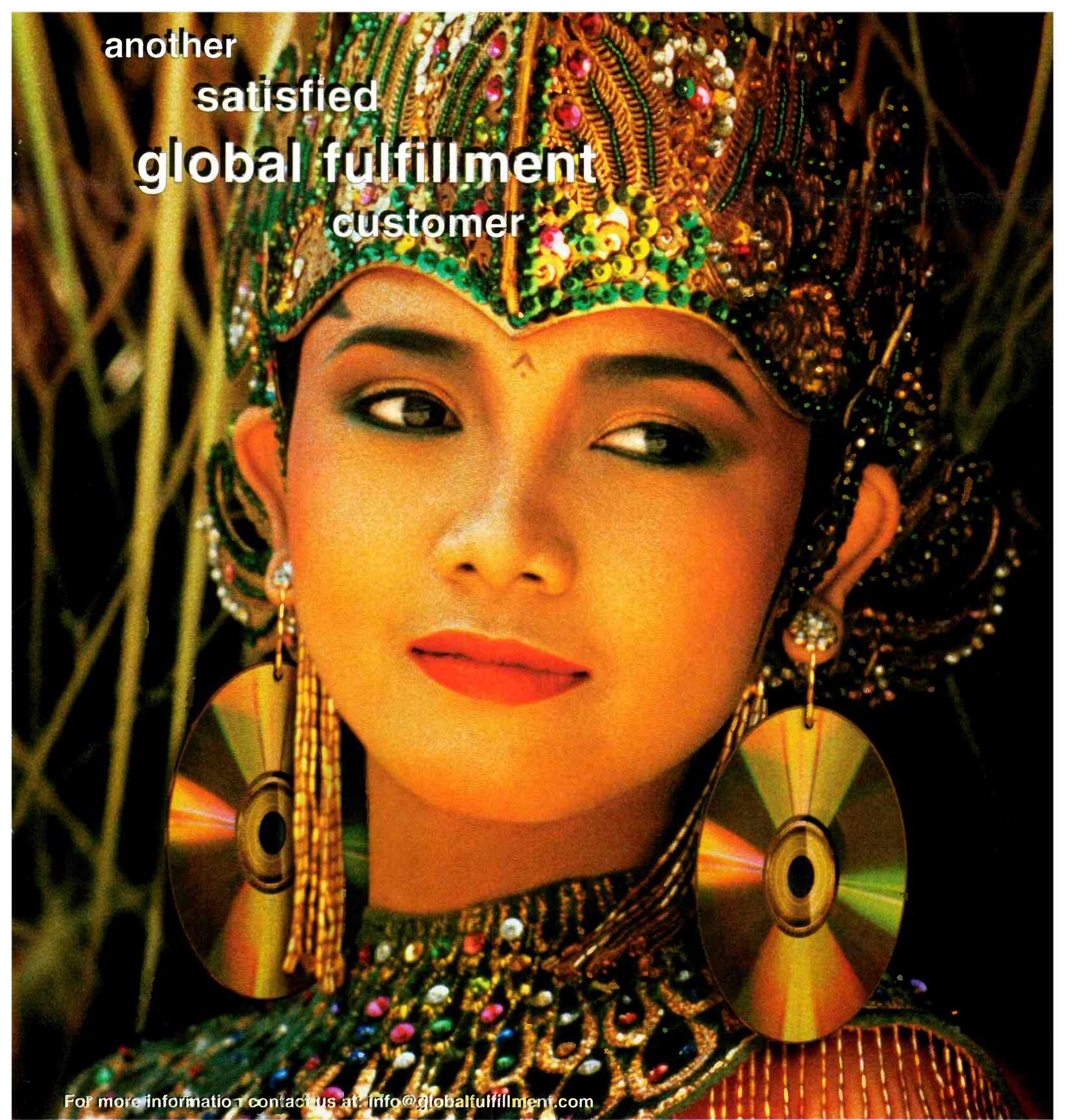


Janis Joplin



Sarah Brightman, Enigma

Xavier Naidoo, both previous Echo Award winners. From edel comes "Back To The Heavy Weight Jane" with the dance act Scooter. Edel's female pop star Bluemchen calls her new album "Jasmin Live." EastWest in Hamburg plans new albums from Sarah Brightman and Ricky, the former female singer of the top-10 act Tic Tac Toe. Virgin in November will release a new album from Enigma, the alter ego of producer Michael Cretu. "Das Jahrhundertfest" is the title of a new set from violinist Andre Rieu, who this year sold millions of albums of his waltz performances. From Polydor, look for the German-language best-seller Rosenstolz, with the album "Zucker-Schlampen-Live," and singer

A close-up portrait of a woman wearing an elaborate, multi-layered headdress made of gold, green, and red beads. She has large, circular earrings that look like CD-ROMs. The background is dark with some vertical lines, possibly reeds or bamboo.

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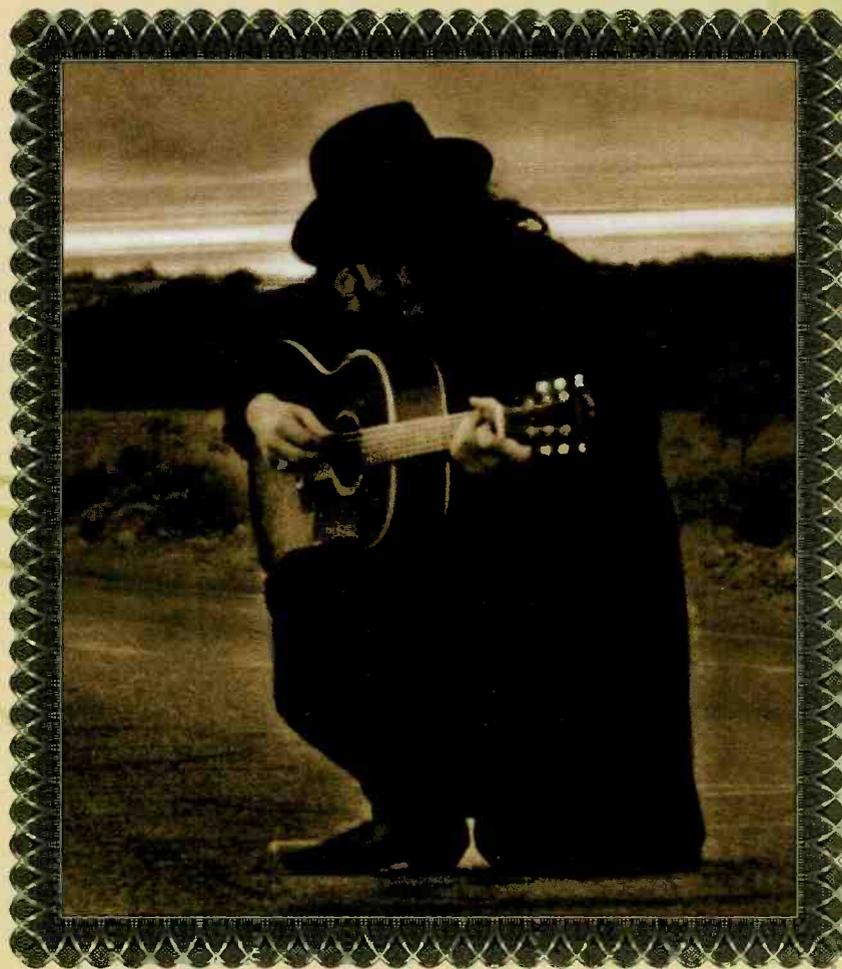


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10/16 Washington D.C. - The White House  
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- \* Feature website on: connect2music.com

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# CHRISTMAS PAST

## 1998's Top Holiday Albums

The recap of Top Christmas Albums reflects chart performance for the period of Nov. 21, 1998 through Jan. 23, 1999, during the time the chart was published in *Billboard*. The Christmas list is based on accumulated SoundScan information for each week a title appeared on the chart. The Top Christmas Albums charts of the 1998 holiday season were compiled before Universal Music Group's integration of PolyGram Holdings' labels had been finalized. The label credits in this recap have been altered to reflect how the affected titles would be listed on this year's Christmas charts.

### Top Christmas Albums

- Pos. TITLE—Artist—Imprint/Label
- THESE ARE SPECIAL TIMES**—Celine Dion—550 Music/Epic
  - HOME FOR CHRISTMAS**—N Sync—RCA
  - THE CHRISTMAS ANGEL**—Mannheim Steamroller—American Gramophone
  - BREATH OF HEAVEN — A CHRISTMAS COLLECTION**—Vince Gill With Patrick Williams And His Orchestra—MCA Nashville
  - CHICAGO 25**—Chicago—Chicago
  - MIRACLES — THE HOLIDAY ALBUM**—Kenny G—Arista
  - WHITE CHRISTMAS**—Martina McBride—RCA (Nashville)/RLG
  - CHRISTMAS IN THE AIRE**—Mannheim Steamroller—American Gramophone
  - CHRISTASTIME**—Michael W. Smith—Reunion/Jive
  - MERRY CHRISTMAS**—Mariah Carey—Columbia
  - ULTIMATE CHRISTMAS**—Various Artists—Arista
  - A VERY SPECIAL CHRISTMAS 3**—Various Artists—A&M/Interscope
  - DISNEY'S CHRISTMAS COLLECTION**—Various Artists—Walt Disney
  - A FRESH AIRE CHRISTMAS**—Mannheim Steamroller—American Gramophone
  - CHRISTMAS WITH BABYFACE**—Babyface—Epic
  - THE CHRISTMAS ATTIC**—Trans-Siberian Orchestra—Lava/Atlantic/AG
  - CHRISTMAS**—Mannheim Steamroller—American Gramophone
  - CHRISTMAS CARAVAN**—Squirrel Nut Zippers—Mammoth
  - BETHLEHEM**—Brian McKnight—Motown/Universal



Celine Dion

- CHRISTMAS EVE AND OTHER STORIES**—Trans-Siberian Orchestra—Lava/Atlantic/AG
- THE GIFT**—Jim Brickman—Windham Hill
- A CHARLIE BROWN CHRISTMAS**—Vince Guaraldi—Fantasy
- WHEN MY HEART FINDS CHRISTMAS**—Harry Connick Jr.—Columbia
- SNOWED IN**—Hanson—Mercury/IDJMG
- THE CHRISTMAS SONG**—Nat King Cole—Capitol
- DECEMBER**—Kenny Loggins—Columbia
- A VERY SPECIAL CHRISTMAS**—Various Artists—A&M/Interscope
- SUPERSTAR CHRISTMAS**—Various Artists—Epic
- HOME FOR CHRISTMAS**—Amy Grant—A&M/Interscope
- A JOLLY CHRISTMAS FROM FRANK SINATRA**—Frank Sinatra—Capitol
- BEYOND THE SEASON**—Garth Brooks—Capitol
- IF EVERY DAY WAS LIKE CHRISTMAS**—Elvis Presley—RCA
- CHRISTMAS FROM THE HEART**—Kenny Rogers—Dreamcatcher
- STAR BRIGHT**—Vanessa Williams—Mercury/IDJMG
- GIVE LOVE AT CHRISTMAS**—The Temptations—Motown/Universal
- A CHRISTMAS ALBUM**—Barbra Streisand—Columbia
- BILLBOARD'S GREATEST CHRISTMAS HITS (1955 - PRESENT)**—Various Artists—Rhino
- IT'S CHRISTMAS TIME**—Crosby/Sinatra/Armstrong—Lasertight
- HOLIDAY SONGS AND LULLABIES**—Shawn Colvin—Columbia
- A VERY SPECIAL CHRISTMAS 2**—Various Artists—A&M/Interscope

# SALE of the CENTURY

## 4th Quarter Buyers' Forecast

### BELLS & WHISTLES

# sounds of the season

BY STEVE TRAIMAN

It should be "jingle all the way" into the new millennium for holiday-music CDs and tapes, with a broad variety of Christmas, Chanukah, Kwanzaa and Year 2000 New Year's Eve titles available to retailers in the fourth quarter.

Here's the most extensive list available, as of press time, with some late confirmations expected to boost the final total. All information came direct from the distributors and labels. Listings include label, artist or V/A for various-artist compilations, and title (TBA) to be announced.

#### UNIVERSAL MUSIC DISTRIBUTION

**MCA:** "My Christmas Album," several R&B tracks, featuring various artists; **Decca:** Bing Crosby, "The Very Best Of Bing Crosby Christmas"; Burl Ives, "The Very Best Of Burl Ives Christmas"; Brenda Lee, "Rockin' Around The Christmas

Americas"; **RMM:** V/A, "Navidad Tropical De La Isla"; V/A, "RMM Presents Tropical Christmas"; **Hip-O:** V/A, "All Star Country Christmas"; V/A, "Santa's Greatest Hits"; V/A, "Silent Night, Soulful Night"; **Max Music/EverSound:** V/A, "An EverSound Holiday Celebration."



Tree"; King's College Choir, "Silent Night"; **MCA Nashville:** Reba McEntyre, TBA; George Strait, TBA; **Motown:** Smokey Robinson & The Miracles, "Our Very Best Christmas"; the Supremes, "Merry Christmas"; V/A, "A Motown Christmas"; **Deutsche Grammophon:** Bartoli/Pavarotti/Terfel, "Christmas A La Carte"; Anne Sofie Von Otter, "Home For Christmas"; **Archiv Produktion:** McCreech/Gabrieli Consort, "Bach: Epiphany Mass"; McCreech/Gabrieli Consort, "Schutz: Christmas Vespers"...

**Rounder:** V/A, featuring Theodore Bikel, "A Taste Of Chanukah"; Riders In The Sky, "Christmas The Cowboy Way"; **Varese Sarabande:** Gene Autry, "Here Comes Santa Claus"; **Surfdog:** Gary Hoey, "Ho! Ho! Hoey 3"; **Hollywood:** V/A, "Navidad En Las

#### BMG DISTRIBUTION

**Buddah:** V/A, T.J. Martell Foundation holiday sampler, TBA; **RCA:** Perry Como, "The Greatest Christmas Songs"; **RCA Victor:** Sergio Franchi, "The Heart Of Christmas"; Opera Treasury/Munich Radio Orchestra, "Hansel & Gretel"; Richard Westenburg/Musica Sacra, "Handel: Messiah"; V/A, "A Merry Jazzmas"; V/A, "The Most Fabulous Christmas Album Ever"; **Arista:** Kenny G, TBA; **Windham Hill:** V/A, "Winter Solstice On Ice" double-CD, A&E TV special; V/A, "Celtic Christmas"; V/A with Etta James, Spyro Gyra, "A Jazz Noel"; Yanni, "Winterlight" and boxed set, TBA; Peabo Bryson, "Peace On Earth"; Paul Winter, "Solstice Tree"; **Damian Music:**

Continued on page 96

# ALL MEW!



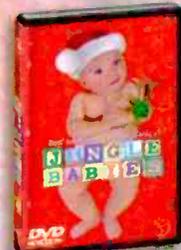
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**B**y no stretch of the imagination would anyone who works in the realm of children's music characterize it as hit-driven. That's both the market's strength and its weakness: weakness because kids' music is especially challenging to market without the hit-making engine of radio; strength because it means that most children's audio continues to sell at the same steady pace, year in and year out.

Not that kids' music is devoid of hits; far from it. Just ask Walt Disney Records, or Lyrick Studios, or Big Idea Productions, or Benson Music, or Sony Wonder, or Kid Rhino; all have hit No. 1 on Billboard's Top Kid Audio chart, and all have had children's albums reach gold or platinum relatively quickly. But the business itself doesn't depend on a steady succession of huge albums that sell like crazy for a bit, only to make way for the next blockbuster.

This is partly due to the unique attributes of the children's-music audience. It constantly renews itself as new kids are born, which it must; because children are active fans of the genre for a very short time—six to eight years at the most. As a result, great children's albums have a way of hanging on to their popularity through successive generations. The pop world doesn't often see a 10-year-old album finally going gold, but it's not at all an unusual occurrence in the kids-music arena. Those are the slow hits.

This holiday shopping season will see both kinds of hit audio for kids—fast and slow—along with worthy children's-audio titles that richly deserve hit status, whether or not they actually attain it.

#### TOY TITLES

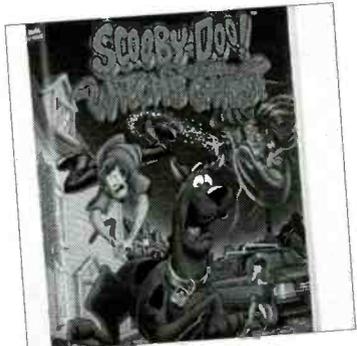
As is customary, Disney looks to have some of the hottest product during the fourth quarter, led by the one-two soundtrack punch of "Toy Story 2" and "Fantasia 2000." Randy Newman is back as composer of "Toy Story 2" (his genial score for the original "Toy Story" went gold), and the new soundtrack features a guest performer likely to increase sales in households that don't even have kids: Sarah McLachlan, singing Newman's ballad "When She Loved Me." Look for "Toy Story 2"'s Read-Along and Sing-Along components to make a strong showing on Billboard's Top Kid Audio chart, aided not only by the Thanksgiving-released film but also by a typically thorough promotional blitz on Disney's part.

Walt Disney Records VP of marketing Mike Bessolo says that, in addition to a month-targeted print-ad campaign, "Toy Story 2" will be featured on United Airlines in-flight programming during November and December. "There's a lot of families traveling in the air



during that time," he notes. General Mills and Johnson & Johnson products are also tied in to the movie, and thus the soundtrack; plus, \$2 rebate coupons good toward the purchase of Disney audio products will be distributed to more than 2 million consumers, via Disney Interactive Products and "Toy Story 2" toys.

As for "Fantasia 2000," the upcoming updated version of the 1940 Disney classical-music classic (due Nov. 30) features the



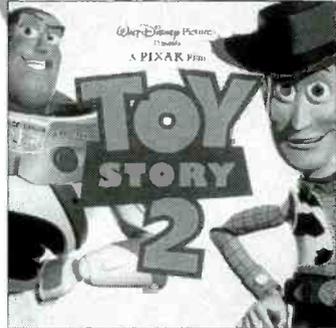
Chicago Symphony Orchestra and the Philharmonia Orchestra, both conducted by James Levine. Bessolo promises "months of excitement" preceding the album's release. On Dec. 31, the film premieres simultaneously in five world cities—New York, Los Angeles, London, Paris and Tokyo—backed by a live orchestra. Then, from January through April, IMAX theaters will host "Fantasia 2000," which Bessolo says is the first full-length film to have an IMAX debut.

Classical pieces included in "Fantasia 2000" comprise seven new pieces, as well as "two returning favorites," according to Bessolo. In the former category are Beethoven's Fifth Symphony, Gershwin's "Rhapsody In Blue," Saint-Saëns' "The Carnival Of The Animals," Stravinsky's "Firebird Suite," and more; in the latter are Dukas' "The Sorcerer's Apprentice" and Tchaikovsky's

"The Nutcracker Suite." As this is an ideal release to promote to the educational market, Disney is "working to place educational kits with music teachers in schools," Bessolo notes, adding that "radio ads and broadcast specials are also in the works, as is a making-of music video. Then, in the summer, the album will be released in the DVD-audio format."

#### WIGGLES ROOM

Lyrick Studios is featuring one

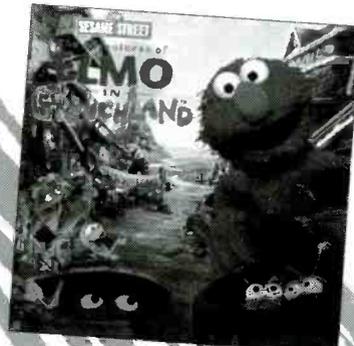


holiday-themed audio release, but it should be a big one: "Barney's Night Before Christmas Sing Along." This 16-page spiral-bound songbook and audiocassette is the companion to the purple dinosaur's first new holiday video in nine years. "Barney's Night Before Christmas." Its predecessor, "Barney; Waiting For Santa," has sold nearly 9 million units to date, according to Lyrick. "Barney's Night Before Christmas Sing Along" is due in October, along with two other audio releases. Both are by Australian kids' supergroup the Wiggles (Billboard, Aug. 7); the titles are "Let's Wiggle" and "Yummy Yummy," and both are especially engaging examples of pre-school pop.

Sony Wonder has one new fourth-quarter audio release, but it, too, promises to be popular. It's the motion-picture soundtrack to upcoming Columbia Pictures film "The Adventures Of Elmo In

Grouchland." As the first theatrical release in 13 years from the Sesame Street franchise, "Elmo In Grouchland" is expected to tickle the fancies of Muppet-mad moppets, aided by a marketing juggernaut for the film, audio and companion video. National TV and print ads are planned, as are cross promotions.

From October through December, more than 3,000 Arby's restaurants will spotlight "Elmo In Grouchland" via its Kids Adven-



ture Meals; each meal will include a \$1 coupon good toward purchase of soundtrack and/or video, and those products will also be supported via meal bags, tray liners and counter cards. "Elmo In Grouchland" coupon books, featuring over \$20 in savings on Sesame Street merchandise, are being impacked with the audio and video products.

Kid Rhino is pushing a number of new audio releases for the fourth quarter. The soundtrack from animated TV series "Batman Beyond" is expected to attract not only young kids, but older fans as well, due to its industrial sound, says VP Carol Lee. Then there's the soundtrack from Halloween-themed video "Scooby-Doo And The Witch's Ghost," which holds some appeal for '80s-music aficionados: the Hex Girls, a band featured on the soundtrack, includes former Go-Gos member Jane Wiedlin. Possibly the top-sell-

# SALE of the CENTURY

4th Quarter Buyers' Forecast

## CHILDREN'S MUSIC

a galaxy of kidstuff fills the season

BY MOIRA McCORMICK

ing fourth-quarter title for Kid Rhino will be new Blue's Clues release "Goodnight Blue," the latest audio release spun off of the hugely popular Nickelodeon preschool program "Blue's Clues." The premise of this one is that little dog Blue and her friends "are having a sleepover party," says Lee, "hosted by [the series' human host] Steve." Of course, it wouldn't be Blue's Clues without a preschool-level mystery, which the dog encourages listeners to solve via three audio clues. Lee says the album comes with a mini-activity book, the pages of which can be cut out and stapled together.

#### FAB FOUR TUNES

Music For Little People offers an always-eclectic assortment of holiday-season audio products, the standout among which is "All You Need Is Love." Conceived by MFLP founder and executive producer Leib Ostrow as an introduction to Beatles music for young kids, the album features child vocalists and acoustic arrangements of a dozen Fab Four tunes. They include many tunes you'd expect on such a project—the kid-friendly "Octopus' Garden" and "Yellow Submarine," for instance—as well as some you wouldn't automatically peg as having kid appeal. But they work, in particular a daisy-fresh version of the White Album's trippy "Dear Prudence." Guest appearances by Raffi and blues artist Eric Bibb sweeten the pot even further.

Bibb also performs on "Hippity Hop," a compilation of classic and original songs done hip-hop style. The bluesman is one of an impressive array of celebrity guests, including Sheila E., Shinehead, Taj Mahal, Maria Muldaur, Linda Tillery and the Cultural Heritage Choir. Selections range from "High Hopes" to "Everyday People," from "Brand New Key" to "Three Little Birds." MFLP also releases the 12th title in its "Celebration" series of themed compilations, "A Child's Celebration Of Silliest Songs," with an emphatically eclectic roster of performers, including the Persuasions, Buckwheat Zydeco, Julie Andrews, Cheech Marin, Little Richard and Shelley Duvall.

#### CELTIC FOR KIDS

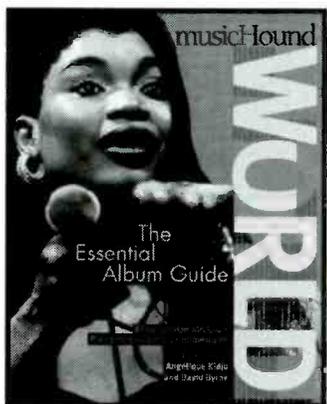
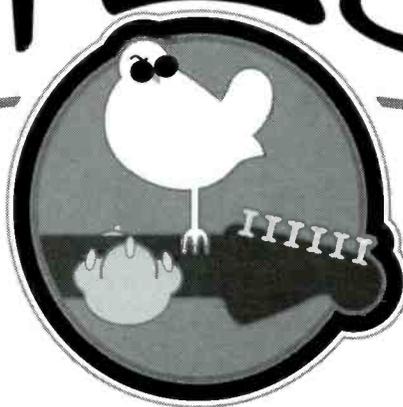
Toronto-based classical-music innovators The Children's Group (distributed in the U.S. by Atlantic/WEA) is releasing its first celebrity-performed title, "Song Of The Unicorn," ninth in its superb Classical Kids series. Narrated by actor Jeremy Irons, the album features over two dozen excerpts of pre-Baroque music, including traditional English folk songs like "Greensleeves," Gregorian chant, Celtic tunes and medieval dances. It's also the first Classical Kids Enhanced CD, which, among other features, allows kids to remix one of the compositions using authentic instruments from the period.

A mixture of folk and classical music, along with traditional holiday carols, is offered by Pleasant Company on its first audio release, "American Girls Christmas: Music Of Christmas Past." This 28-track compilation is, like the culturally iconic American Girls dolls, books and accessories created by

Continued on page 92

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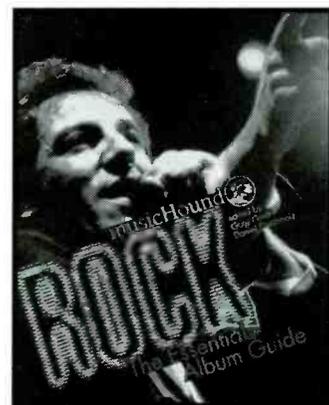
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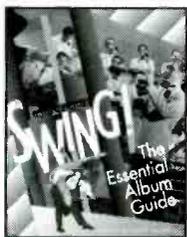
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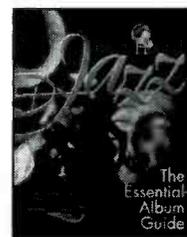
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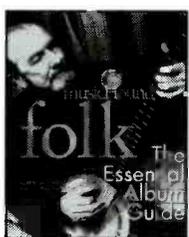
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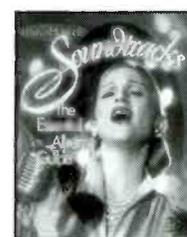
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# New Worship Label Launched

BY JENNIFER STONER AND CARL TUTTLE

As I was driving up to Hollywood...the famous Sunset Strip to be exact...The Roxy Theatre, to be more exact...I was filled with excitement. The excitement, I must admit, was mainly to be spending the evening at The Roxy, a club with a long and rich musical history. I was anticipating a night with good music, good sound, and good people. I was caught off guard as it turned into so much more....

Who would've thought that at a nightclub, in the heart of Hollywood, there would be a group of people completely surrendering themselves over to the Lord? And that I would be one of those people? Don't get me wrong...I am passionate about worship. I am passionate about freedom. But to freely worship Him-at the Roxy? This is not something that happens everyday!

Kate Miner led us in worship. She presented new songs of her own, as well as songs written by colleagues, such as Jason Wade and Matt Redman. Her style and the pace that she set for each song facilitated a powerful time with God. The songs, both musically and lyrically, made it easy to get completely lost in an intimate time with Him. We were led through internal reflections, remembrances of the past, and promises of the future.

Kate started the evening out with her song entitled "Dream Before You." A powerful call to the corporate church to lay everything before the almighty God. What an amazing way to begin the evening! This song just grabbed me. It pulled me in. Almost instantly, I found myself pouring out my dreams, hopes, and desires to the Lord. This was timely for me personally, as I've been working out how to trust Him with my soul, my heart, my everything. The song turns into a plea for God's hand of grace, guidance and wisdom. As Kate led the song, I followed by giving my heart over and bowing to His authority and love.

Kate transitioned into "Carry Me," another song that she wrote as a cry of total dependence on Him. Again, the music to this song enabled freedom to move and pour out expressions of love. The bass line and drum patterns carried the swell of this song. The lyrics led to a realization that it is only through God's incredible, beautiful love that we can move. That it is His strength that truly carries each of us. This is a song of dependence, of trust.

As the set moved on, Kate led us into songs of good, hard praise! Proclamation's of God's greatness. We were led to remembrances of the cross and of our sweet salvation. Joy and freedom swept over the room through singing, dancing, shouting, and whispering. Songs such as, "You Are Holy," "God Is My Refuge," and "Better Is One Day," brought the entire crowd to a time of thankfulness and gratitude.

At one point in the evening, Kate began her song titled "Hung the Moon." A purely sweet lullaby that a father would sing to his child. It's an expression of love that our Father has for us individually. The love that says that He knows you...He knows your heart...He knows the desires that you pour out to him...that He hears your cries...he hears your statements of trust. That he hung the moon and the stars for you!!!!

Our time of worshipping our Father turned into a time of receiving His love for us! The Lord truly brought His light into the darkness. His glory far outweighed any rock-n-roll glory to be found! While being at the Roxy was cool, the dichotomy of worshipping the Lord at the Roxy, created nothing less than a truly wonderful evening.

*Written by Jennifer Stoner*



*Sovereign's first album was recorded live from the Roxy Theater in the heart of Hollywood. (see above)*

*Recorded on two nights, the live recording drew over 800 people. (see below)*



*Kate Miner led a group of over 400 people closer to the heart of God through passionate worship. (see above)*

## New label seeks to strike chord with younger generation.....

'Where others have stopped, we seek to move forward' states Carl Tuttle, president of Sovereign Productions Inc. a new worship label, dedicated to strengthening the Church in the area of worship ministry. 'As 'contemporary worship' has become a more established part of the Church, worship styles and approaches have become more established in their characteristics.' Tuttle goes on to say, 'That which once stretched people and took a risk to do, has now become common place in many local congregations. Our goal is to continue to move forward and take risk. We desire to communicate eternal truths through truly contemporary means.'

Sovereign's first project reflects this desire, a live recording from the 'famous' Roxy Theatre, on the Strip. 'Recording live was a risk or course, we could have missed it, recording worship and inspirational music at a night club was a risk and allowing the artist and producer free reign was a risk, but we think it was a risk worth taking. What was captured that night was raw, passionate and powerful. More than that people connected with the message and walked away having connected with God.

Sovereign will distribute its music through the Internet as well as market directly to the worldwide worship community. Although no formal distribution deal has been struck, it appears to be only a matter of time. Until then Sovereign will take advantage of the network of worshippers and the burgeoning worldwide worship community to get it's music and message out. Nights like the one at the Roxy are already being planned in the U.S., Australia, England, South Africa and Canada. At these events people will be able to experience the passion and power of connecting with God.



**to order this album call  
1.888.999.0838**

**or order online at  
www.sovereignproductions.com**

**Sovereign Productions Inc.  
1057 E. Imperial Hwy. PMB # 426  
Placentia, CA 92870  
info@sovpro.com**

# SALE of the CENTURY

## 4th Quarter Buyers' Forecast

### ACCESSORIES

give the gift of footwear, lava lamps and grateful dead bean bears

BY STEVE TRAIMAN

**R**ecord retailers can look forward to a potent mix of creative accessories for the holidays, running the gamut from Poke'mon collectible trading cards and plush, a Dr. Martens gift-book promotion and blank-tape and CD-Recordable promotions to new T-shirt designs, cosmetics lines and even a colorful listening station and new Lava lights.

Hottest commodities this year have been Nintendo's Poke'mon merchandise, based on the 150 Color Game Boy characters that had sold more than \$400 million in merchandise in Japan before hitting the U.S. last fall. Wizards Of The Coast has sold more than 2 million of the two-player base Starter Set of the Poke'mon Trading Card Game at \$9.99 suggested retail price (SRP), according to marketing VP Charlotte Skeel,

marketing head Kay Kusumoto. The 112-page, four-color coffee-table book chronicles nearly 40 years of rock music and the fashion subculture that includes Dr. Martens, and kicks off a global marketing campaign leading up to the company's 40th anniversary next April. Newbury Comics and Virgin

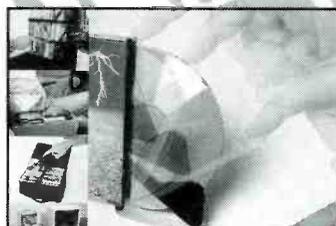
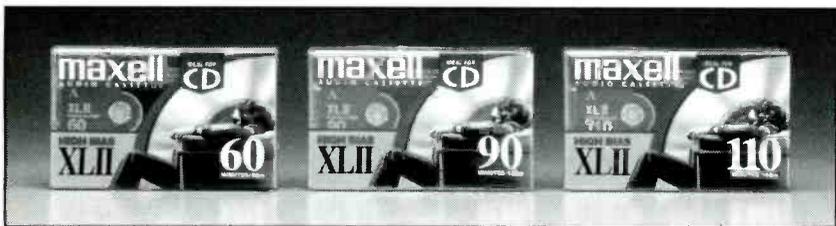
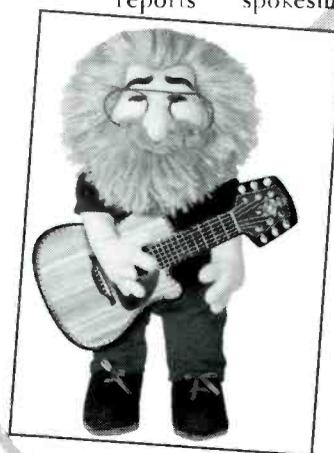
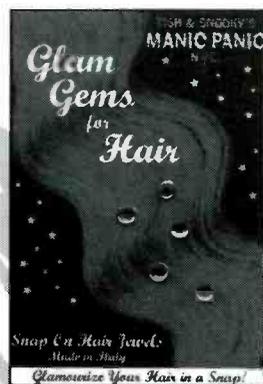
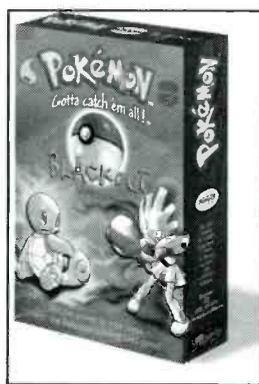
color-coded storage cases with a CD-R 5-pack, and with both the D-60 and D-90 blank-cassette multipacks, and the SA-60, SA-90 and SA-100 multi-packs, get one free tape with purchase. From Oct. 1 through next March 31, consumers get a \$5 Ticketmaster gift certificate with a mail-in coupon

five stones in six different color assortments at \$8 SRP. Tower Records, Uncle Sam's Music and Peaches are among retailers carrying the cosmetics.

Recoton is featuring its new Rolling Stone branded disc-storage case line for the holidays, with 20 models for six to 160 standard CDs, DVDs, CD-ROMs, and Mini-Discs available under a licensing agreement with Straight Arrow Publishing. Four colorful corrugated p.o.p. floor displays are available to retailers, notes president Robert Borchardt. Also new in the first Advent 900 MHz wireless product series are two stereo headphones, the AW 720 at \$119.95 SRP and the AW 770 at \$129.95 SRP.

#### LIFT FOR RETAILERS

Austrian-based Lift Display Inc. has two new lines for retailers, reports spokesman



Clockwise, from top left: Doc Martens, Poke'mon pack; Manic Panic kit; Jerry Garcia doll; CD Essentials EZ-CD Case; Maxell cassettes

and random 11-card booster packs at \$3.29 SRP. The first expansion Jungle series shipped in June, and the second expansion Fossil series is due in November, plus a \$24.99 SRP Poke'mon Gift Set for the holidays. A third expansion—Team Rocke—hits stores in January. Hasbro has both a mini-plush assortment of Poke'mon characters at \$4.99 suggested retail price (SRP) and a deluxe 8-inch assortment at \$9.99 SRP. According to spokesman Linda Baker, there are three new minis coming in October and seven more in December, along with three new deluxe figures. Colorful retail counter displays are available.

#### BOOTS TO BOOKS

More than 240,000 copies of the "Dr. Martens Band Book" will be distributed to participating retailers in the U.S. as free giveaways with the purchase of any pair of shoes or boots, according to mar-

Megastores are among record stores carrying the line.

Both Maxell and TDK will have a number of promotions for blank tape and CD-Rs through the holidays. At Maxell Consumer Products, marketing director Peter Brinkman notes that the CD-R Music line has really taken off and will be offering a 20-pack spindle with a bonus storage case for the holidays. Maxell's top-selling XLII high-bias blank cassette will offer buyers a bonus 10-minute phone card or a 10-tape storage case with a C-90 five-pack purchase through year-end, and consumers also will get a \$2 instant rebate off any CD at participating retailers. The company has a new noise-reduction headphone, the Noisebuster, co-branded with NCT Group at \$69.99 SRP.

TDK is extending two major promotions through year-end, according to spokesperson Sarah Ethridge. Consumers get five free,

on eligible TDK audiocassette and VHS multipacks—up to three per household for \$15 off any one ticket at any of 3,400 outlets.

#### WORKING MAN'S DOLL

Liquid Blue has 11 new Grateful Dead collectible bean bears for the holidays, reports spokesman Adam Cohen. Casey Jones and Touch Of Gray at \$9.99 SRP both sport backstage passes, and there's a special Jerry Garcia doll created by Gund. New T-shirt designs include Terrapin Station and Beached Bear, with the line now available at Trans-World, Coconuts, Strawberries, The Wall and Spencer Gifts, among other outlets.

Tish & Snooky's Manic Panic has a new Vampire's Veil SPF 45 tattoo and pallor protector at \$10 SRP for music fans who don the popular gothic, industrial, punk and glam styles, reports spokesman Ken West. Also new for the holidays are Glam Gems for Hair,

### MUSIC FORECAST

Continued from page 79

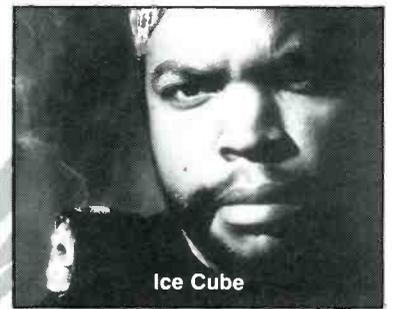
Hollywood), Mint Condition (Sept. 21 on Elektra), Jagged Edge ("J.E. Heartache" on Columbia Sept. 28) and Nu Flavor ("It's On" on Reprise Sept. 28).

#### DO A LITTLE DANCE

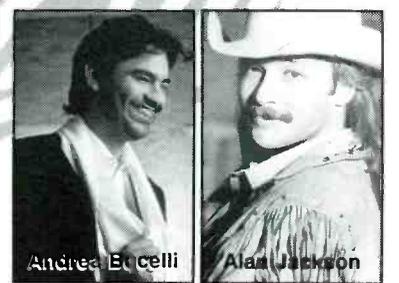
Several electronica releases pop up to turn people on and increase the wattage on the dance floors of the world, including must-haves by the Wiseguys (September's "The Antidote" on Hi-Ho/ Mammoth) and the Dust brothers (an original soundtrack to David Fincher's "Fight Club" on Restless Oct. 5).

Atlantic busts out with three groovy releases in the fourth quarter: Everything But The Girl's "Temperamental" on Sept. 28, and Pocketsize's "100 Percent Human" and Kid Loco in October.

French synth-pop fans should pick up "Darkdancer" by Les Rythmes Digitales on Astralwerks



Ice Cube



Andrea Bocelli

Alan Jackson

Oct. 5. "Ultraobscene" by Breakbeat Era hits racks Sept. 21 on 1500/A&M.

#### BIG COUNTRY

Vince Gill, Roy Orbison, Trisha Yearwood and Lyle Lovett contributed to MCA's Sept. 17 soundtrack to "For Love Of The Game." Virgin Nashville's Jerry Kilgore twangs it up Sept. 21.

On Arista Nashville, Brooks & Dunn walk the "Tight Rope" Sept. 21, and Alan Jackson falls "Under The Influence" Oct. 26. Reprise also tosses two acts into the mix: Paul Brandt (Oct. 5) and The Lynns (Oct. 12). Alt-country specialists Mount Pilot will release a new collection Sept. 28 on Doolittle. Funnyman Cledus T Judd yuks it up on his Sept. 28 Razor & Tie album.

#### AROUND THE WORLD

Hoping for another Ricky Martin success story, Columbia will release the Latin-influenced, eponymously titled English-language debut of Marc Anthony Sept. 28. Ravi Shankar will deliver three volumes of "West Meets East" on Angel Records.

Green Linnet has lined up two Celtic delights for October, including traditionalists Lunasa's "Other World" and Old Blind Dogs' "The World's Room," which blends reggae, afrobeat, folk and traditional ballads.

Continued on page 92

Matt Rogers'

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# SALE of the CENTURY

4th Quarter Buyers' Forecast

## MUSIC FORECAST

Continued from page 90

RCA Victor will issue the sounds of the flute (played by James Galway on Oct. 12's "Unbreak My Heart"), of New York (a Oct. 12 soundtrack to a PBS documentary about the Big Apple) and of the Cirque Du Soleil circus ("Dralion" hits shelves Nov. 9.).

Italy and opera are represented on new albums by Andrea Bocelli ("Ava Maria—Sacred Arias" on Phillips Nov. 16) and Luciano Pavarotti ("Pavarotti & Friends 1999," Sept. 21 on Decca).

Shanachie's offerings include "Wa" by Cameroon guitarist/vocalist Henri Dikongue (Sept. 21), "Salty Heaven" by Irish folk singer Luka Bloom and "As The Years Roll By" by Irish accordionist James Keane.

Appalachian fiddle and banjo sounds can be found Sept. 28 on Dirk Powell's Rounder set, "Hand Me Down." Cajun sounds are captured by Leftover Salmon on Hollywood's "Nashville Sessions" Sept. 14.

### ALL THAT JAZZ

Arista promises a new Kenny G album in November. The Dizzy Gillespie Alumni All-Stars, a

group made up of musicians who played with the jazz icon, toot their horns on "Dizzy's World" Sept. 21 on Shanachie. The label will also issue a collection of contemporary jazz sax by Kim Waters called "One Special Moment" (Oct. 19). Brad Mahldau explains "The Art Of The Trio" for the



Long Beach Dub All Stars

fourth time Sept. 21 on Warner Bros. Pat Metheny draws us "A Map Of The World" Oct. 5 on Warner Bros. Wynton Marsalis gives fans "Reel Time" on Sony Classical in October. Don Byron has a "Romance With The Unseen" Sept. 21 on Blue Note.

### FOLK THE BLUES

Wilson Pickett provides his first new recording in 12 years, "It's Harder Now," on Bullseye Blues

& Jazz Sept. 14. B.B. King's tribute to Louis Jordan, "Let The Good Times Roll: The Music Of Louis Jordan," includes keyboards and vocals by Dr. John. It drops Oct. 5 on MCA.

Shannon Curfman, 13, already has the blues, and she sings 'em Sept. 28 on her eponymously titled Arista debut. Also on that date, Marshall Crenshaw returns with "Number 447" on Razor & Tie.

Vanguard is pleased to release the first album by new signing Patty Larkin Sept. 28; "A Go-Go" is a live album. The label will also issue "These Blues Are All Mine" by Tab Benoit on Oct. 12.

Jay Ungar and Molly Mason pair for the Angel Records release "Harvest Home" Sept. 14. Bruce Cockburn waxes poetic on "Breakfast In New Orleans" (Rykodisc on Sept. 14). Elektra plans a new Nanci Griffith release in September.

Shanachie also has a few excellent blues offerings, including "Brooklyn Basement Blues" by Popa Chubby (Sept. 21) and a new album by blues-piano legend Pinetop Perkins (Oct. 19). Tarras churns out some good old folk Sept. 21 on the Rounder release "Rising." ■

## CHILDREN'S MUSIC

Continued from page 86

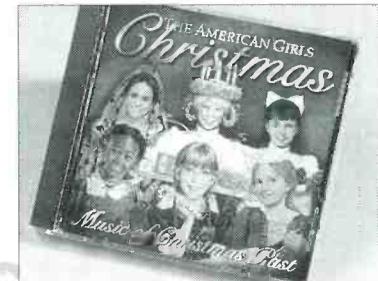
Pleasant Company, richly detailed and strikingly beautiful. And, American Girls products constituting the goldmine that they do, there's no reason not to expect this album to be a top kids-audio seller. "American Girls Christmas" is themed around the six historical American Girls dolls, each of whom is represented by a set of music pertaining to her time period and region. They include colonial Felicity ("God Rest Ye Merry Gentlemen"), New Mexican Josefina ("Las Posadas" [The Inns]), Swedish pioneer Kirsten ("Nu Ar Det Jul Igen" [Now Yule Has Come Again]), Civil War-era freed slave Addy ("Go Tell It On The Mountain!"), Victorian Samantha ("Skater's Waltz") and World War II-period Molly ("White Christmas").

Vintage songs of another sort mark soundtrack and cabaret specialists DRG Records' first foray into children's audio. Out Oct. 15 is "The Best Of Kukla, Fran & Ollie Vol. 1." DRG president Hugh Fordin, who remembers watching the classic children's-TV series in the '50s, found out about New Kid Home Video's five-volume video release of "Kukla, Fran & Ollie" (Billboard, July 20, 1996), and wound up putting out companion audio. "Each episode had a wonderful song in it; [human host] Fran Allison used to be a big-band singer," Fordin notes. "We went into the studio and lifted all the vocal selections, including the cues, and began assembling the first in a series of CDs; we're cater-

ing not just to kids, but to adult soundtrack-buyers." A seasonal compilation, "The Holiday Album" (due in November) is next, followed by a Valentine-themed release and two more CDs in 2000.

### SWEET AND WILD THING

Golden oldies are the hallmark of Sugar Beats, led by Sherry Goffin Kondor (daughter of Carole King and Gerry Goffin) and husband Robbie Kondor, along with other grownup and



small-fry singers. Their fifth album, "Wild Thing," on their Sugar Beats Entertainment label, contains a variety of child-friendly covers of AM-radio gold, including the Troggs' title track, the Motown classic "Ain't No Mountain High Enough," the Foundations' "Build Me Up Buttercup," Tommy James And The Shondells' "Draggin' The Line" and the Beach Boys' "Good Vibrations." As one of the more visible kid-rock acts, the Sugar Beats have been steadily selling a Razor & Tie compilation via TV commercials. "Wild Thing" should be one of the better-selling independent children's releases this

Continued on page 96

# MANNHEIM STEAMROLLER



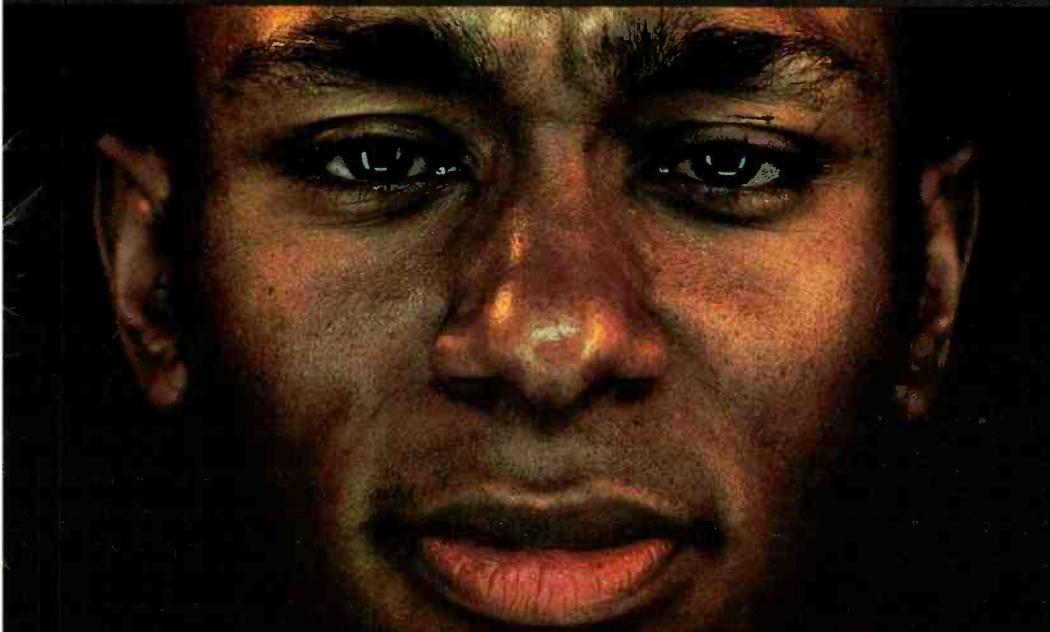
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# SALE of the CENTURY

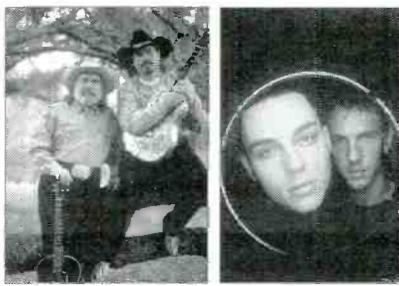
4th Quarter Buyers' Forecast

## INTERNATIONAL

Continued from page 80

**MELBOURNE**—The fourth quarter schedule in Australia brings out the big guns, with "John Farnham: Live At The Regents" (September, BMG), recorded during the singer's 50th-birthday tour, and expected to hit quadruple-platinum (over 300,000), and Savage Garden's sophomore "Affirmation" (Oct., Roadshow) leading the list. Also due: INXS singer Michael Hutchence's

posthumous experimental set (V2, Oct. 11) mega-platinum acts Regurgitator's "Art" (October, Warner), the Whitlams' "Tall Ships" (Oct. 18, Warner), Jebediah's "Of Someday Shambles" (Oct. 11, Murmur/ Sony), Mark Lizotte's return, the Jerry Harrison set "Soul Lost Companion" (Sept. 27, Festival) and possibly Grinspoon's sophomore album (Universal). From Sony: country singer Troy Cassar-Daley (September), guitar band Automatic (Sept. 20), trance-



Bellamy Bros., Savage Garden

dance act Endorphin (Oct. 5) and all-female pop band Cherry (Oct. 5), which already has stirred interest from Asia. From Universal: best-of sets from the Cruel Sea, Dave Graney (with Festival), the Clouds and Beasts Of Bourbon, all in October. From Warner: label debuts by Taxiride (mid-October),

Shihad (Oct. 25), and a Richard Clapton retro-set (mid-October)

And from EMI: singer songwriter Simone Hardy (Oct.) BMG: Ice Cream Hands (October) From Festival/Mushroom: Rebecca's Empire, Lavish, Loki, Deadstar, NZ act Garageland and new act Splendid, featuring former Frente singer Angie Hart and husband Jessie Tobias, former guitarist with Alanis Morissette. Compilations are also due from The Church, Cockroaches and Mental As Anything. From Shock: alternative acts Toe To Toe, Nancy Vandal, Superheist, Diana Ah Naid (through Origin), best-of sets from TISM and Bodyjar, and an expanded release of the Angels' excellent "Liveline" set.

—CHRISTIE ELIEZER

## VITAL REISSUES

Continued from page 80

when Chrysalis/Capitol issues "Synchronistic Wanderings: Recorded Anthology 1979-1999," a look back at Pat Benatar's best-known work. The three-CD set includes 53 remastered tracks and features chart hits, memorable soundtrack recordings, previously unreleased live sides and outtakes, B-sides and rare gems.

If these last two compilations are not enough to satisfy those who admire female entertainers, Rhino Records' "R-E-S-P-E-C-T: A Century Of Women In Music" should handsomely fill the bill. This five-CD, 104-song set, due Oct. 5, will leap across genres to salute women in all fields of music, offering performers as diverse as Sophie Tucker, Ethel Merman, Patsy Cline, Ella Fitzgerald, the Supremes, Grace Slick of Jefferson Airplane, Tina Turner, Dolly Parton, Joan Baez, Laurie Anderson,

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July '67

DATE RETRIEVED  
(where applicable)

August '99

In Store September 28

### MARVIN GAYE "LOVE STARVED HEART EXPANDED EDITION"

Passionate, unforgettable performances from marvelous Marvin in the '60s. 9 unreleased songs! (M2 153 863-2)

### THE TEMPTATIONS "YOU'VE GOT TO EARN IT (1952-1968)"

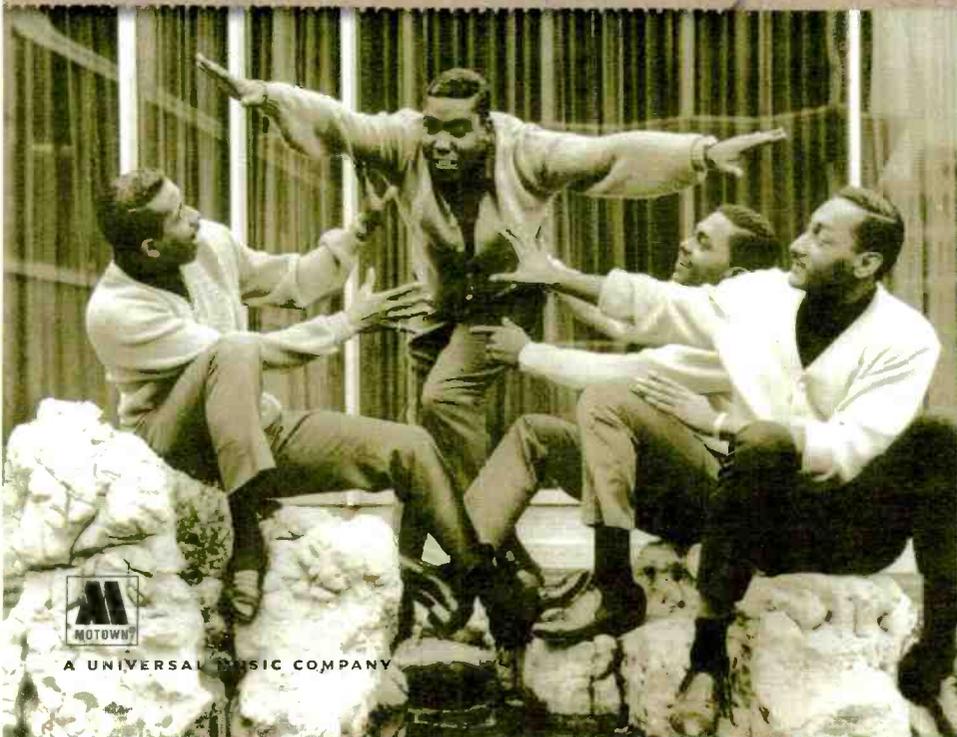
The classic sound of the Temps from their heyday. 18 unreleased songs! (M2 153 363-2)

### FOUR TOPS "BREAKING THROUGH"

Their unreleased debut album and more — the Tops swingin' and singin' show tunes, blues and standards. (M2 153 363-2)

### SMOKEY ROBINSON & THE MIRACLES

"ALONG CAME LOVE (1958-1964)" From hungry ballads to sweet soul — the young Smokey & Miracles at the birth of The Motown Sound. 13 unreleased songs! (M2 153 863-2)



the Go-Go's, Chrissie Hynde of the Pretenders and Yoko Ono. The set will be sprinkled with sound bites from such noted ladies as Amelia Earhart, Marilyn Monroe and Billie Jean King.

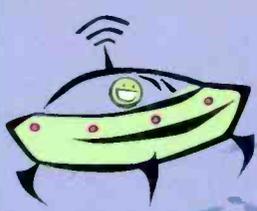
Nearly 30 years of hits will be covered in Warner Archives/Rhino Records' Sept. 14 salute "Long Train Runnin': The Doobie Brothers (1971-1999)." The four-CD retrospective covers the band's hits behind lead singers Tom Johnston and Michael McDonald and includes a disc of demos and rough versions, including a McDonald solo demo of "Takin' It To The Streets."

Rhino will also offer "Story Of A Life: The Harry Chapin Box," a 47-track, three-CD tribute to the late singer songwriter, on Oct. 19. The boxed set, covering Chapin's career from 1966 to 1981, will include such slice-of-life Chapin compositions as "Taxi," "W.O.L.D." and "Cat's In The Cradle," as well as live tracks and rarities.

A songwriter of a different stripe will be spotlighted on "You're Sensational," the second boxed set devoted to the works of the great Cole Porter. The October release, produced by Koch International Classics and the Indiana Historical Society, features renditions of classic Porter tunes by artists as diverse as Fred Astaire, Bing Crosby, the Nat King Cole Trio, Marlene Dietrich, Maurice Chevalier, Ethel Merman, Judy Garland, Mabel Mercer, Ben Webster and Coleman Hawkins, Benny Goodman, Gene

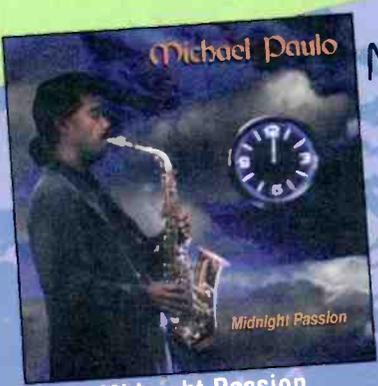
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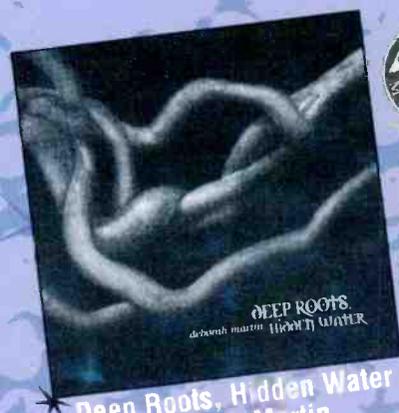


**Midnight Passion**  
Michael Paulo  
NWR 9902

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**Turning**  
Suzanne Ciani  
SWP 700E



**Deep Roots, Hidden Water**  
Deborah Martin  
SPM 502



**Not Just Another Pretty Bass**  
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CHR AL 73160



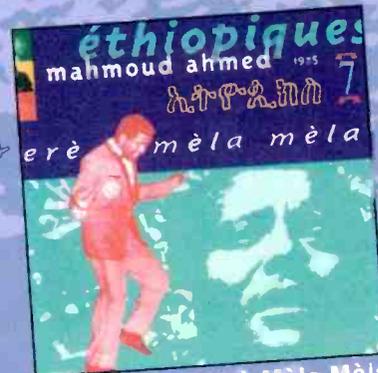
**Melody**  
The Lynne Arriale Trio  
TCB 99552

TCOB

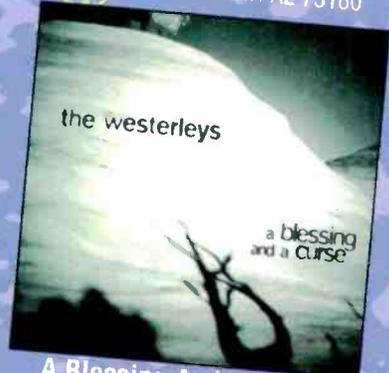


**Desafíos**  
Omara Portuondo & Chucho Valdés  
INU 3237

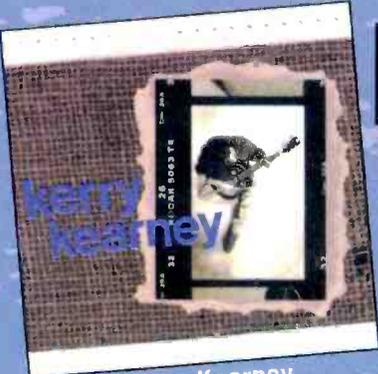
NUBENEGRA



**Éthiopiennes 7: Erè Mèla Mèla**  
Mahmoud Ahmed  
BUD 829802



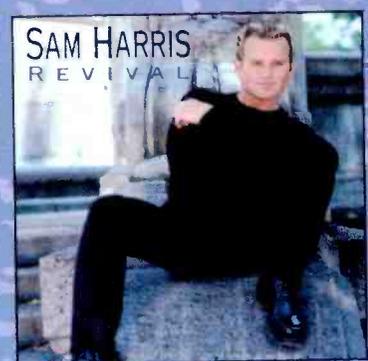
**A Blessing And A Curse**  
The Westerleys  
PCD 67



**Kerry Kearney**  
Kerry Kearney  
PMT 2060



**The Crossing**  
Tim O'Brien  
ALU 1014



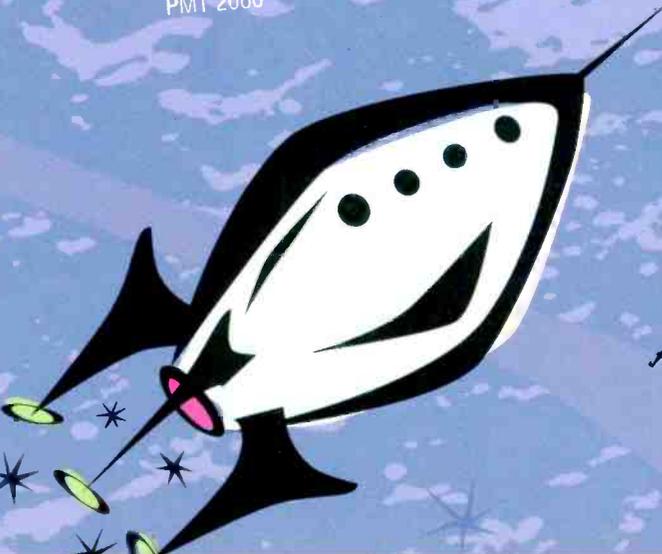
**Revival**  
Sam Harris  
FAR 2060



Spring Hill Music



**Chant**  
Robert Gass  
SHM 6021



**Nightingale**  
Sarah Brightman  
Original London Cast  
JAY 1327

for more data on these artists, zoom to [www.allegro-music.com/billboard](http://www.allegro-music.com/billboard)



# SALE of the CENTURY

4th Quarter Buyers' Forecast

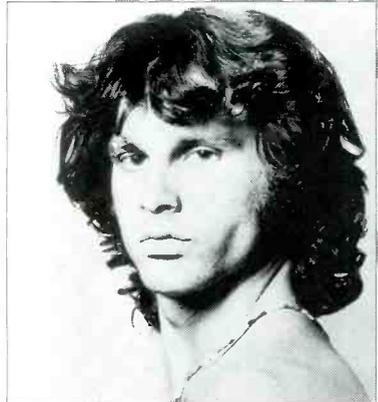
## VITAL REISSUES

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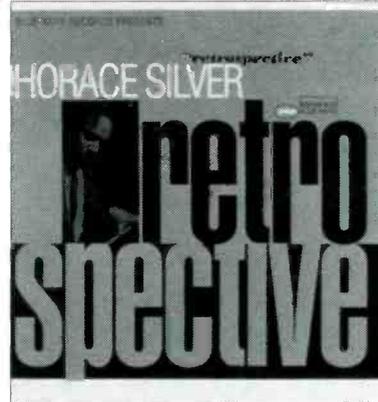
Kelly, Mel Tormé and Frank Sinatra.

## JAZZ-IN-THE-BOX

The Duke Ellington centenary celebration will wrap up with Columbia/Legacy's "The Duke," scheduled for arrival on Oct. 5.



On Oct. 19, the Verve Music Group will unveil "The Complete Lester Young Studio Sessions On Verve," a set that will likely rival Verve's opulent sets devoted to the works of Billie Holiday, Ella Fitzgerald and Bill Evans. The set dates from the period when Young was a featured player in label founder Norman Granz's touring Jazz At The Philharmonic, and



From left: Doors' Morrison, Big Bill Broonzy, Horace Silver

The three-CD collection will survey Ellington's early work with the Harlem Footwarmers, the Washingtonians and Ellington's "jungle band," through the big-band and post-war period and into the '50s and '60s, when the Duke cut some of his most ambitious long-playing albums for Columbia.

finds him in the company of such players as Oscar Peterson, Ray Brown, Barney Kessel, and Harry "Sweets" Edison.

The marvelous piano player Horace Silver, still cooking today, receives his kudos with Blue Note's "The Horace Silver Retrospective" on Sept. 14. The four-CD, 45-track

package covers Silver's 27-year tenure with the label, when Silver ran one of jazz's most illustrious finishing schools; sidemen include Hank Mobley, Junior Cook, Joe Henderson, Donald Byrd, Kenny Dorham, Art Farmer, Woody Shaw and Tom Harrell, among many others.

Fantasy's August release "The Prestige Records Story" celebrates the 50th anniversary of one of jazz's preeminent labels. The cream of founder Bob Weinstock's catalog is recaptured on four CDs; artists include Miles Davis, Sonny Rollins, Thelonious Monk, John Coltrane, the Modern Jazz Quartet, Gil Evans, Eric Dolphy, Jack McDuff,

Dexter Gordon, Gene Ammons and George Benson.

Finally, leave it to Rhino Records to sum up 35 years of jazz in a single city: The label's late-August release, "Central Avenue Sounds," surveys the Los Angeles scene from 1921 to 1956. The four-CD, 91-track collection, a companion to Steven Isoardi's book of the same title, contains work by such L.A. luminaries as Kid Ory, Art Tatum, Joe Turner, T-Bone Walker, the Nat King Cole Trio, Howard McGhee, Dexter Gordon & Wardell Gray, Buddy Collette, Charles Mingus, Big Jay McNeely and Frank Morgan. ■

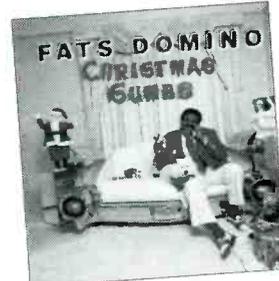
## BELLS & WHISTLES

Continued from page 84

Giovanni, "The Magic Of Christmas"; **Benson/Reunion/Verity:** Max Lucado, "Opening Windows"; Kathy Troccoli, "Christmas"; Daryl Coley and Beloved, "Christmas Is Here"; V/A, "The Real Meaning Of Christmas, Vol. 3"; **RLG:** Martina McBride, "White Christmas"; **Wicklow:** Paddy Moloney, "Silent Night"; **Jive:** Backstreet Boys, TBA.

## SONY DISTRIBUTION

**Columbia:** Rosie O'Donnell & Guests, "Christmas"; **Epic/550:** V/A, "Touched By An Angel/Christmas," music inspired by the



V/A, "A Real Irish Christmas"; Boney James, "Boney's Funky Christmas," reissue with new tracks; **Qwest:** Andrae Crouch, "The Gift Of Christmas"; **Elektra:** Natalie Cole, TBA; **Erato:** V/A, "Christmas With The Stars 2," with Natalie Cole, Jose Carreras, Loreena McKennitt; **Reprise:** Paul Brandt, "A Paul Brandt Christmas: Shall I Play for You?"; Take 6, "We Wish You A Merry Christmas"; **WEA Latina:** V/A, "Gruperá"; V/A, "Fuerte Navidad"; V/A, "Navidad Con La Banda"; **Rhino:** V/A, "Chicken Soup For The Soul"; "Dr. Seuss: How The Grinch Stole Christmas & Horton Hears A Who"; V/A, "Smooth Grooves, A Sensual Christmas"; The Olsen Twins, "Mary-Kate & Ashley's Cool Yule."

## MADACY ENTERTAINMENT

V/A, "The Spirit Of Christmas: An Inspirational Christmas," with Al Green, Amy Grant, Roberta Flack, St. John, "Christmas Moods," V/A with Julie Andrews, Tony Bennett, Robert Goulet, "All



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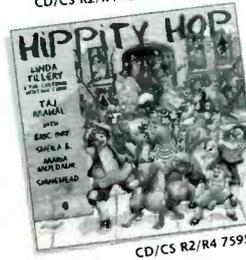
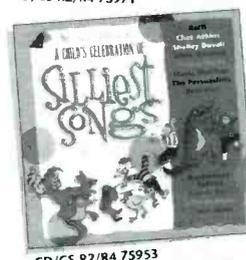


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## CHILDREN'S MUSIC

Continued from page 92

holiday season.

Gary Rosen, formerly one-half of pioneering kid-rock duo Rosenshontz, has himself uncovered a trove of priceless old songs; about Winnie the Pooh, six of which make an appearance on his new album, "Teddy Bears' Picnic." These ditties are really antique: A. A. Milne's beloved poems were set to music 70 years ago by English composer Harold Fraser-Simson, though the sheet music has been long out of print, and most recordings of the material have disappeared. "It's nice to rediscover something that was really well-known at one point," says Rosen. "This was lost stuff; the only Pooh music people know these days is Disney's." Bears being emblematic of both Rosenshontz's and Rosen's solo work, this was the proverbial match made in heaven. "Teddy Bears' Picnic," on Rosen's GMR Records label, also features a number of new original tunes and favorite covers; guest artists include NRBQ keyboardist Terry Adams and session multi-instrumentalist T-Bone Wolk. ■

TV series; **Sony Classical:** Domingo, Kaas, Fernandez, "Christmastime In Vienna"; **Sony Legacy:** Julie Andrews, "Christmas With Julie Andrews"; **Nice Price** reissue; Mitch Miller & The Gang, "Holiday Sing-Along With Mitch"; **Nice Price** reissue with CD-only bonus tracks; V/A, "First Christmas Record For Children," **Nice Price** reissue with bonus tracks; V/A, "Jingle Bell Swing"; V/A, "Kwanzaa Celebration" with bonus CD tracks.

## EMI MUSIC DISTRIBUTION

**Capitol:** Nat King Cole, "The Christmas Song"; Bing Crosby: "Bing Crosby's Christmas Classics"; Frank Sinatra, "A Jolly Christmas From Frank Sinatra"; **EMI:** The Chipmunks, "Chipmunks' Greatest Christmas Hits"; **The Right Stuff,** V/A, "Hot Rod Holiday"; Fats Domino, "Christmas Gumbo"; **Christian Music Group:** V/A, "A Gospel Family Christmas"; **Narada:** V/A, "Latino Christmas"; Paul Cardall's "The Christmas Box" and David Lanz's "The Christmas Album."

## WEA

**Warner Bros.:** Bill Engvall, "Here's Your Christmas Album"; Fourplay, "Snowbound"; **Atlantic:** Michael Crawford, "In The Moon of Wintertime: Christmas With Michael Crawford"; Jewel, TBA;

**Time Christmas Favorites** (lenticular card); Starlite Orchestra, "The Best Of Christmas"; The Mommy & Me Singers, "Mommy & Me Christmas Sing-A-Long"; The Wonder Kids, "Wonder Kids Christmas Sing-A-Long."

## ROUNDER

**Bullseye Blues:** Charles Brown, "Charles Brown's Christmas Blues."

## TURN UP THE MUSIC

V/A, "Drew's Famous Christmas Carol Sing-A-Long"; V/A, "Drew's Famous Times Square Party Music"; V/A, "Drew's Famous NYC Club"; V/A, "DJ's Choice Party 2000."

## K-TEL

V/A with Blondie, "Club Mix 2000."

## TVT

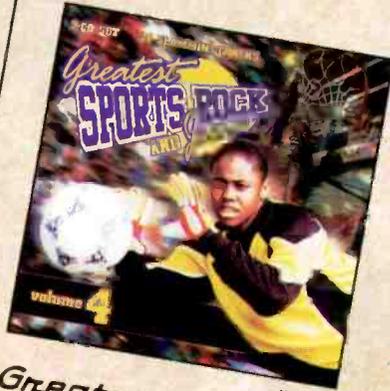
V/A, Anheuser-Busch holiday sampler, TBA. ■

# Today's Special: K-tel Combination Platter (Hold The Cheese)



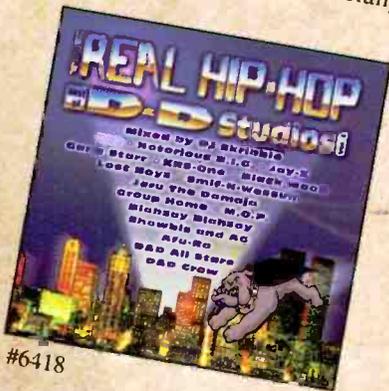
#6451

**Club Mix 2000**  
The platinum-selling series returns with 24 hits for the new millennium. Including Orgy, Vengaboys, Blondie, Backstreet Boys, Tyrese, Monica and a never commercially released track from 'N SYNC.



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**Greatest Sports Rock & Jams V. 4**  
24 arena anthems and stadium rockers including hits by The B-52's, Quad City DJs, Quiet Riot, Run D.M.C., The Kinks, Lynyrd Skynyrd, Bo Deans and many more. Includes an offer from Sports Illustrated.



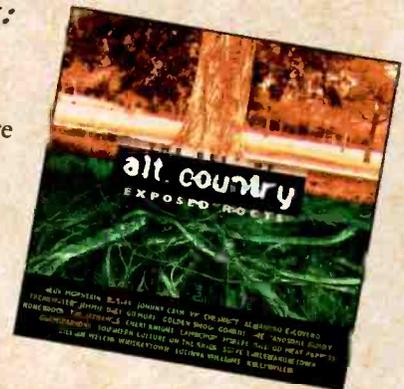
#6418

### The Real Hip-Hop: Best of D&D Studios V. 1

16 hip-hop classics from the legendary NYC recording studio. Includes hits from Nas, The Notorious B.I.G., Jay Z, The Lost Boyz and many more.

### Exposed Roots: Best of Alt. Country

A double CD serving notice that alternative country is here to stay. Includes Lucinda Williams, Steve Earle, and The Jayhawks. *Entertainment Weekly* calls it "the best collection of its kind."



#6428



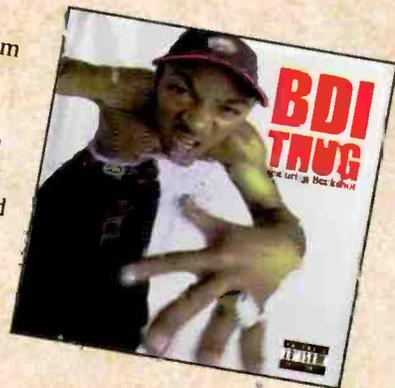
#2001

### Sounds of Blackness- Reconciliation

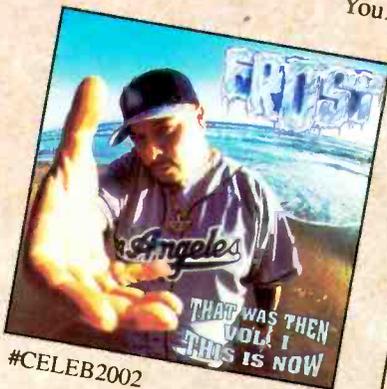
These three-time Grammy winners are back in a big way with a powerful, soulful release with their trademark harmonies and whip-tight arrangements. The 30-piece choir with a 10-piece band scores big with singles "Try," "U R The One" and "Thank You."

### BDI Thug

The latest solo release from the Black Moon head MC Buckshot, BDI Thug includes vicious production from the Beatminerz (Black Moon), Lord Jamar of Brand Nubians & DJ Akshun of Special Ed.



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Open your heart to the new sound of soul

# Terry Dexter

Her self-titled debut album featuring "Better Than Me" and "Strayed Away."

Experience the enticing sounds of soul's newest voice.

It's all the soul you need to know. On Terry's self-titled debut album, a variety of world-class producers have taken stock, including Sisqo, Darryl Pearson as well as Manuel Seal of Mariah Carey fame.

Coming Soon: New Releases by **AMYN** featuring the hit single "1, 2, 3" and **Phajja** with the new single "Checkin' For Me."



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# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Internet Offers Hope To Struggling Classical Music Labels

BY DON JEFFREY

NEW YORK—Classical-music executives believe that the Internet represents an opportunity to revitalize a business that, a few pop crossover hits notwithstanding, has been relatively weak in recent years.

The genre's ills are well-cataloged: problems in selling the standard repertoire and getting new releases played on the radio, cutbacks in space devoted to the music at retail, and the difficulty of reaching a younger generation that has not been exposed to classical music in the schools.

But those involved in the day-to-day development and sale of new and catalog classical albums are



KUEHN



GELB



hoping that the Internet will help to overcome those obstacles.

"We really consider the Web to be the most important marketing tool we have for classical music," says David Kuehn, VP of marketing and A&R for RCA Red Seal, a BMG Classics label. "It's the best way to reach a broader audience."

Label executives are enthusiastic about their ability to introduce

artists and releases to consumers and educators through sampling and such online content as biographical and historical information, interviews, and chats, and to sell albums through their own Web sites or links to Internet merchants.

It used to be that classical labels could depend on radio programming—often noncommercial—to

inform a sophisticated audience about what's coming out. But that avenue has decreased as many stations have gone out of business or shifted their programming to reflect more popular tastes.

"It's very rare that we have music that will get played on pop radio," says Peter Gelb, president of Sony Classical. "We're constantly looking for alternative ways music can be heard—NPR, alternative radio, interstitial TV,

soundtrack placement. The Internet seems to be an area of almost unlimited potential in this regard—to meet your audience on a personalized basis."

At retail, the problem is space. With the proliferation of new albums coming out each year, plus the expanding catalogs of labels, stores are struggling to find room to carry all the titles. Moreover, retailers are increasingly inclined

(Continued on page 101)

## Rounder To Expand Midline Market Series Next Year

BY JIM BESSMAN

NEW YORK—Rounder Records says its Y2K strategy includes the continuation of a recently instituted series of midline releases.

The label followed its May release of six Heartbeat label "Reggae Savers" midline titles with the July issue of four "Bullseye Blues Basics" sets from its Bullseye blues line. Now Rounder is looking ahead to next year's first quarter release of four more Bullseye midlines.

"Our 2000 strategy involves price reductions on existing catalog and new compilations in other genres," says Rounder marketing director Jeff Walker, citing bluegrass as a "sure bet."

"We're looking at our catalog by genre and considering which titles are appropriate for midline price."

The midlines have a \$9.98 suggested list and are all remastered at 24-bit resolution from original ana-

log tapes. They offer "added value," Walker notes, by including unreleased material and informative liner notes in addition to heightened sound quality.

The initial reggae midlines featured two volumes from Gregory Isaacs and single discs from Sugar

Minott, Roots R a d i c s , Leonard Dillon The Ethiopian, and Albert Griffiths. The first Bullseye Blues Basics titles starred John-

ny Copeland, Clarence Gatemouth Brown, Robert Jr. Lockwood, and J.B. Hutto & the New Hawks.

Coming next year are Bullseye midlines from the Persuasions, Walter Wolfman Washington, Sleepy LaBeef, and Cephas & Wiggins.

"It's a fairly long-range plan," says Rounder A&R VP Scott Billington. "It's a big catalog to look at, with

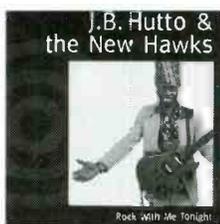
many things that haven't been in circulation for many years—and we're really digging deep in trying to find unissued tracks or making completely new records."

The forthcoming Persuasions set, Billington notes, will be all-new gospel repertoire. Brown's current "Okie Dokie Stomp," he says, includes a hard-to-find version of Brown's signature song, "The Drifter."

Future midline titles may gather early singles or long out-of-print music by artists not originally signed to Rounder labels, Billington adds. The forthcoming Cephas & Wiggins set is a partial case in point in that it compiles material culled from the blues duo's Flying Fish releases.

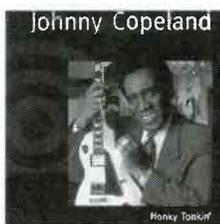
The new Rounder midline program "hopefully is a way of keeping great catalog by these artists in stores," says Billington. "One of the

(Continued on page 104)



J.B. Hutto & the New Hawks

Rock With Me Tonight



Johnny Copeland

Honky Tonkin

## Consumers Not About To Restrain Spending, Stats Show

RECENT statistics indicate that consumers are still in the mood to spend and will continue to do so for the foreseeable future.

That's good news for the music, new-media, and video industries, which are all beneficiaries of discretionary spending.

First, the federal Commerce Department reports that consumer spending rose 0.4% in July after an increase of 0.3% in June. These gains are keeping pace with the rise in incomes, a good sign for future spending. Personal income in July (after excluding one-time disaster relief payments to farmers) was up 0.5%, following a 0.7% jump in June.

Economists believe these figures indicate a healthily growing economy so long as more-or-less full employment is sustained.

Reports from research firms make the picture rosier. Two measures of consumer confidence in the economy, although slightly down

from the previous month, still indicate that consumers are not afraid of recession.

The University of Michigan's consumer sentiment index fell to 104.5 in August from 106 in July, which leaves it at a still fairly high level.

Economists attribute the decline to worries about the Federal Reserve Board's raising interest rates, which it did in fact last month. But the concern there is more about big-ticket purchases like homes than low-priced buys like CDs and tapes.

The Conference Board, a private agency, reports that its consumer confidence index slipped to 135.8 in August from 136.2 in

July, but it remains above the levels earlier this year. The index fell, the agency says, because of concerns about rising interest rates and gasoline prices. Not much reason there for music sellers to worry.

### BUYING TRENDS



by Don Jeffrey

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## newsline...

**MUSICLAND STORES** says that sales from stores open at least a year rose 3% in the four weeks that ended Aug. 28. Same-store sales from the superstore concepts On Cue and Media Play were up 3.5%; for the mall chains Sam Goody and Suncoast Motion Picture Company, they rose 2.8%. The company says that although there were "few major new releases in August," sales were up because of music titles that debuted earlier in the summer and the video release of "There's Something About Mary." For the year so far, Musicland's same-store sales were up 4.1%, while total sales increased 3.5% to \$1.03 billion. The company operated 1,325 stores as of June 30.



**SEAGRAM**, parent of the world's largest record company, Universal Music Group, has filed with the Securities and Exchange Commission to sell as much as \$1.3 billion worth of bonds. In addition to using the proceeds to pay down other debt and make capital expenditures, Montreal-based Seagram says in its filing that the funds could be used to make acquisitions. No date has been set for the sale of the securities. Last month London-based EMI sold \$500 million worth of bonds in the U.S.

**MP3.COM** says it has linked with the William Morris Agency for a U.S. college tour featuring the Goo Goo Dolls and Tonic that will visit about 28 schools starting Oct. 28 at the University of Iowa. At each location there will be an MP3.com Village, which will have new-media demonstrations.

**PLATINUM ENTERTAINMENT**, an independent music company, has opened a new distribution facility through which it will ship all releases, beginning in the current quarter. The new facility, operated under Platinum's PED Corp. subsidiary, is in Atlanta and will include three recording studios, an art department, and several of Platinum's labels. The company's releases had been distributed by PolyGram/Universal. Some of its third-quarter releases are "Pete Townshend Live From The House Of Blues: A Benefit For Maryville Academy" and "Whole Lotta Blues: Songs Of Led Zepplin."

**SFX ENTERTAINMENT** has sold its booking agency unit, QBQ, whose roster includes such acts as Metallica, Hole, and Billy Joel. Tour promoter and venue owner SFX says that its personal management business will focus on athletes and broadcasters.

**ARTEMIS RECORDS** has signed its first distribution deal, with R&B label ANTRA Music Group. The label's releases will be marketed and promoted by Artemis and distributed by RED Distribution in the U.S. The first album under the deal will be Kurupt's "Streetz Is A Mutha," out Nov. 2. There will be three to five albums out next year. ANTRA's former distribution deal was with A&M Records, which was closed in the Universal/PolyGram merger.

**DICK CLARK PRODUCTIONS** reports net income fell 66.5% to \$2.7 million in the fiscal year that ended June 30, from \$8.2 million the year before, as revenue dropped 16.1% to \$72.3 million from \$86.2 million. The company wrote down \$2.6 million of its investment in three restaurants in the fourth quarter. In the quarter, the company lost \$2.3 million on \$14 million in revenue. Dick Clark Productions produces music-related programming for television, including "Prime Time Country," a country music series for cable channel TNN.

**BEST BUY** reports that sales from stores open at least a year rose 11% in the second fiscal quarter, while overall sales were up 23%. The company's stock, however, fell 15% on the news because the retailer did not predict higher-than-expected earnings for the quarter.

**NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM)** says that an obstacle to full implementation of source-tagging—the application of electronic anti-theft tags to CDs by the manufacturers—has been "the lack of availability of the security tags." NARM anticipates that the shortage will be corrected by the first quarter of 2000.

**AMAZON.COM** has hired Jeffrey Wilke, an executive from Allied Signal, as its new VP/GM of operations. Wilke will take over many of the duties of Jimmy Wright, who resigned as VP of logistics the week before. Amazon has acknowledged that its haste in opening distribution centers has resulted in the process not going as smoothly as expected. Wilke will be in charge of the online retailer's physical distribution facilities.

**EMUSIC.COM**, an online retailer for downloadable music, is previewing the first single from Bush's forthcoming Trauma Records album, "The Science Of Things," which will be out Oct. 26. The track, "The Chemicals Between Us," is available for listening in the RealAudio and MP3 streaming formats.

## Telluride Music Co. Thrives In Rockies

### CD Store Caters To Rich And Famous In Small Mountain Retreat

BY PATRICIA BATES

TELLURIDE, Colo.—Seven hours west of Denver, Telluride is as far out as the hippies who communed with nature during the late 1960s here in the San Juan Mountains. Now, 30 years later, both the older and younger Woodstock generations have made this resort what the natives call the "festival capital of the Rockies."

"We get so many artists in Telluride each year for its size and the difficulty in getting here," says owner Neil Wilkie of Telluride Music Co., an independent store here that sells music and musical instruments. "This is the most intelligent town that I've ever lived in when it comes to music. My customers are so knowledgeable that I learn something from them every day."

Wilkie doesn't think of the distance as a sound barrier to getting the latest product. New CD releases and catalog are sent by overnight mail from Universal One-Stop and Valley Media. There are also 3,000 titles in the inventory. Wilkie says no fan waits more than three days for a much-anticipated CD.

"Our suppliers make it so we can do business," says manager Debbie Dion. "Because of them, we can be competitive price-wise with the nearest Wal-Mart that is an hour-and-a-half away in Montrose, Colo."

Telluride was called "to hell you ride" in the 1890s because miners galloped on horseback for days to get to this boxed-in narrow canyon. Today, vacationers fly into Telluride's cliffhanger airport—the second-tallest internationally with a 9,078-foot elevation—or



take a shuttle van for 67 miles from the Montrose airport.

Telluride is a family ski destination in the winter, and so annual income for merchants in this national historic district peaks and declines with the snowfall. "It was off everywhere in the West in 1999, and so our sales were about 10 percent below normal," says Dion. "It always changes with the weather."

The rich own second homes in the nearby alpine-like Mountain Village, and the famous, such as Oprah Winfrey, Tom Cruise and Nicole Kidman, and Ralph Lauren, jet to their estates on weekends. Actor Keith Carradine—who had a musical hit with "I'm Easy" in the 1970s—lives here year-round and is an investor in the Sheridan Opera House, a 250-seat venue built in 1913 that now books about 25 performances a year.

Telluride Music Co. is their audio resource. "Some of them buy their entire collection of CDs from us, which they already have at their other places," says Dion.

"Frederica von Stade—one of the top three opera divas—came in here once after her New Year's Eve performance at the Sheridan Opera House," says Wilkie. "And then, we see your average 20-year-old who wants to pay for an inexpensive banjo on [credit]."

In the summer, Telluride literally jams as the Rockies' unofficial festival capital. There's one special event nearly every weekend from Memorial Day to Labor Day. Despite a population of just 1,600, many Telluridians volunteer for the logistics.

The Telluride Bluegrass Festival has the highest attendance of them all: 40,000 attended the three-day 26th annual event in June in Town Park. Most spectators camped out, since there are only 4,500 area hotel rooms and condos.

Willie Nelson, Bela Fleck, Mary Chapin Carpenter, Ricky Skaggs, Shawn Colvin, The Del McCoury Band, and others were billed this year.

"Telluride is a string town, as opposed to horns or keyboards," says Wilkie. "We order at least a dozen Martin guitars just for the Telluride Bluegrass Festival, and we're the only Martin dealer in the Four Corners. Before I opened in 1992, you couldn't even find strings here." He keeps about 12 Martins—which range from \$450 to \$2,000—in the back humidified room, along with other used instruments.

Telluride Music Co. has about 40 percent of its inventory in pop-rock, 20 percent in world, 20 percent in folk, bluegrass, and country, 9 percent in electronica, rap, and hip-hop, 7 percent in traditional and modern jazz and blues, and 4 percent in new age to classical.

"Many of the kids hate the Grateful Dead and the folk and bluegrass artists that their parents listen to here," says Dion. "They like world beat and hip-hop and rap. We sell at least one Bob Marley and one Grateful Dead CD every day."

The band String Cheese Incident began its cult following here, with Telluride native and lead



Debbie Dion is manager of Telluride Music Co. She is pictured above in the store's electronica section, near an autographed photo of Bela Fleck, who often performs in town. (Photo: Patricia Bates)

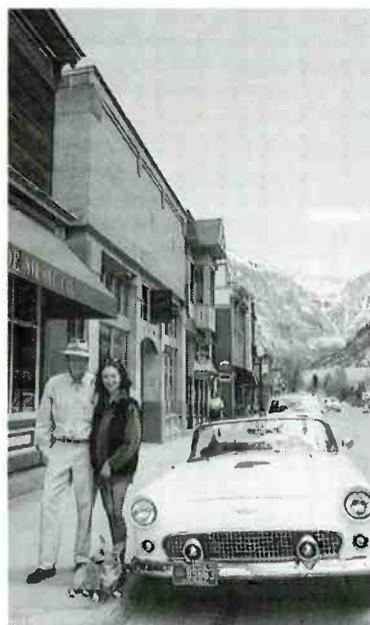
vocalist Billy Nerishi. "We're friends with their manager, and we buy their albums straight from them," says Dion. "Big Head Todd is from Boulder, Colo., and they are also popular here."

Bela Fleck, Shawn Colvin, Alison Krauss, and Mary Chapin Carpenter have loyal audiences in Telluride because of their past shows here.

The 1,200-square-foot store is in a former billiards hall and bar, near the nightclubs on Main Street. It doesn't have electronic security doors because Main Street is a national historic district. Instead, new CDs—selling from \$16 to \$18—are removed from their jewel cases and kept behind the counter. The 85-or-so used CDs are \$10 and under.

Telluridians "want to read the liner notes," says Wilkie. "They want to see if they know anybody who played on the album." As Dion

(Continued on page 104)



Neil and Eugenia Wilkie are the owners of Telluride Music Co. They are pictured above in front of their store, with the Rockies in the background and their dog Ella at their feet. (Photo: Patricia Bates)

## INTERNET OFFERS HOPE TO STRUGGLING CLASSICAL MUSIC LABELS

(Continued from page 99)

to stock only faster-moving recordings. "The core classical sections at stores have shrunk," says Kuehn.

The promise of the new technology is that catalog will always be available to the consumer. One way is through retail kiosks that allow customers to download CDs the store doesn't have room to stock. Another way is to list in the online stores all classical titles, which customers can order and have shipped via mail.

"We now have limitations on the number of titles in our catalog based on the number of units sold every year," says Gilbert Hetherwick, senior VP/GM of Angel Records U.S. "We probably only release one half of what [parent company] EMI manufactures around the world. I can see a future where really obscure titles will only be available on the Internet. The deepest part of the catalog is the hardest part to justify keeping in production."

"Amazon and CDnow are doing a lot of catalog business," says Joe Micallef, president of independent distributor Allegro. "In our opinion, the catalog business is bigger today than it was two years ago." He adds that returns are low online.

Labels are selling their own music from their Web sites, but they say they are not attempting to take business away from retailers. "Of all the Internet vendors for our product, we're more expensive," says Micallef. "We tried not to compete with our own major channels."

Classical executives say it's not easy to build a Web store for the genre because titles have to be categorized three ways—by performer, composition, and composer—rather than the two ways for pop.

But the Internet is the place where labels hope to attract all those potential music buyers who have lost the habit of going to record stores. Some observers look forward to the day when consumers using home computers will be able to download the album they want, along with the graphics, in secure digital formats.

But some executives are skeptical. Hetherwick says, "Downloading at home—creating your own CDs and packaging—I'm not sure will ever click with classical consumers, especially collectors. Classical collectors like to browse, see, and touch."

He adds, "I feel downloading at home may be a new disposable medium, like cassettes, for hits and kids."

Moreover, the development of this market depends upon the introduction of better broadband technology, which means a bigger, faster transmission system for more content.

*'The Internet seems to be an area of almost unlimited potential... to meet your audience on a personalized basis'*

- PETER GELB -

"The ability to use downloads to preview CDs is a terrific marketing tool for introducing artists and records," says Micallef. "The ability to manufacture CDs on demand is cumbersome now, but, as broadband access improves, it will be a



HETHERWICK



huge plus. No title will be deleted."

The downside of increased bandwidth and catalog availability for downloading, says Micallef, is that with a greater number of releases in circulation, labels—especially the majors, with their costly infrastructures—could face diminished volume and profits.

Providing information to consumers seems to be the best present use of the Internet. "It's the ability to get out information to the public when, say, a classical piece breaks through

on TV or in a movie," says Hetherwick. "There's a huge group of consumers who'll wonder what that piece is. We can get the information out faster."

Kuehn says, "We try to increase the flow of repeat traffic to our site by having something new and educational. A lot of teachers visit our site and use it in schools."

Many artists have embraced the new medium. For instance, conductor Michael Tilson Thomas, who records for BMG Classics, is "very much into technology and pushing envelopes," says Kuehn. Tilson Thomas' site includes online chats and videoclips. A BMG developing act, Triology, sends digital clips reporting on its tour through Europe.

The demographics of classical music seem to be in tune with the Internet world at present. The music appeals to an older, better-educated, higher-income consumer, and that is the kind of person who is most likely to be found shopping online.

"Many potential classical customers don't want to go to record stores," says Gelb.

One executive estimates that while classical and jazz account for only 5%-6% of total music sales, these genres account for 20%-30% of online music sales.

"The Internet represents another channel of distribution," says Micallef. "Experience indicates that it will cannibalize some sales. But overall it will increase sales. The biggest problem in the classical music industry is there's really no market for that core standard repertoire. That's a weak area, and other channels of distribution are not going to make much difference."



**All In The Family.** Provident Music Distribution honors Family Christian Stores with a plaque commemorating sales of 8 million units of top-selling Provident releases. Shown, from left, are Vince Wilcox, VP of sales, Provident; Les Dietzman, president, Family Christian Stores; Bob Rush, senior music buyer, Family Christian Stores; and Brian Mitchell, VP of marketing, Provident.

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	<b>BOB MARLEY AND THE WAILERS</b> ♦ <sup>10</sup> TUFF GONG 846210/DJMG (10.98/17.98)	<b>LEGEND</b> 73 weeks at No. 1	533
2	5	<b>BARRY WHITE</b> ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	21
3	2	<b>METALLICA</b> ♦ <sup>11</sup> ELEKTRA 611137/EEG (11.98/17.98)	METALLICA	421
4	4	<b>SARAH MCLACHLAN</b> ▲ <sup>7</sup> ARISTA 18970 (10.98/17.98)	SURFACING	112
5	3	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 5633* (6.98/11.98)	SONGS YOU KNOW BY HEART	446
6	—	<b>ANDREA BOCELLI</b> ▲ <sup>2</sup> PHILIPS 539207 (10.98/17.98) HS	ROMANZA	92
7	7	<b>MATCHBOX 20</b> ▲ <sup>8</sup> LAVA/ATLANTIC 92721*YAG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	131
8	6	<b>GUNS N' ROSES</b> ♦ <sup>15</sup> Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	431
9	9	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	284
10	8	<b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup> RCA 66904 (10.98/16.98)	CRASH	175
11	10	<b>DEF LEPPARD</b> ▲ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	150
12	12	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	254
13	13	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	160
14	14	<b>PINK FLOYD</b> ♦ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1172
15	15	<b>POISON</b> ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	25
16	22	<b>BARRY WHITE</b> ▲ CASABLANCA 822782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	29
17	16	<b>SHANIA TWAIN</b> ♦ <sup>11</sup> MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	236
18	11	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	95
19	23	<b>JAMES TAYLOR</b> ♦ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	462
20	18	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	118
21	19	<b>STEVE MILLER BAND</b> ▲ <sup>8</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	399
22	21	<b>PINK FLOYD</b> ▲ COLUMBIA 37680 (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	33
23	30	<b>STYX</b> ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	16
24	39	<b>VARIOUS ARTISTS</b> ● BIG IDEA/WORD 6936/LYRIC STUDIOS (6.98/10.98)	VEGGIE TUNES	22
25	24	<b>PINK FLOYD</b> ♦ <sup>23</sup> COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	543
26	26	<b>KORN</b> ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	130
27	28	<b>INSANE CLOWN POSSE</b> ▲ ISLAND 524442/DJMG (10.98/16.98)	THE GREAT MILENKO	92
28	25	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	316
29	17	<b>THE OFFSPRING</b> ▲ <sup>5</sup> EPITAPH 86432* (10.98/14.98) HS	SMASH	143
30	20	<b>MILES DAVIS</b> ▲ <sup>2</sup> COLUMBIA 64935/CORG (7.98 EQ/11.98)	KIND OF BLUE	44
31	29	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	491
32	34	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	443
33	32	<b>MADONNA</b> ▲ <sup>5</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	282
34	36	<b>QUEEN</b> ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	327
35	27	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/DJMG (10.98/16.98)	LICENSED TO ILL	414
36	40	<b>AC/DC</b> ♦ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	277
37	35	<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	199
38	43	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	65
39	33	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>4</sup> COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	72
40	37	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	365
41	38	<b>AC/DC</b> ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	92
42	44	<b>TOOL</b> ▲ <sup>2</sup> VOLCANO 31087* (10.98/16.98)	AENIMA	148
43	31	<b>DAVE MATTHEWS BAND</b> ▲ <sup>5</sup> RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	202
44	41	<b>JEWEL</b> ▲ <sup>3</sup> ATLANTIC 82700*/AG (10.98/17.98) HS	PIECES OF YOU	174
45	42	<b>KORN</b> ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	93
46	—	<b>GARTH BROOKS</b> ♦ <sup>10</sup> CAPITOL (NASHVILLE) 29689 (10.98/15.98)	THE HITS	199
47	—	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	188
48	49	<b>ALANIS MORISSETTE</b> ♦ <sup>16</sup> MAVERICK 45901/WARNER BROS. (10.98/17.98) HS	JAGGED LITTLE PILL	207
49	50	<b>SAVAGE GARDEN</b> ▲ <sup>5</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	122
50	—	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	448

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

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## 'Bliss' Sales Suggest Surfers Won't Pay For Downloads

ON AUG. 13, Atlantic Records blazed a path into selling digital downloads by making the **Tori Amos** single "Bliss" available at dozens of E-merchants. It was most interesting to see how the merchants differentiated themselves with the download.

EveryCD.com, which operates under the club concept, offered the track as a free download for members, while the Musisland Group's E-stores had the single available for \$1.99.

Wherehouse Entertainment and Virgin Megastores had the single available for 99 cents, or you could get it for free if you bought something else. Meanwhile, Tower Records/Video charged \$1.99, while Trans World Entertainment's twec.com site offered the download for \$1.88.

Also, not every merchant came on board on Aug. 13. J&R Music World, for instance, didn't begin offering the single, at a price of \$1.99, until Aug. 27.

Most of the above merchants made the single available through Liquid Audio technology and used that company's shopping cart, instead of their own, to collect credit card data and other information.

CDnow used Microsoft technology for the download and thus col-

lected the credit card information in its own shopping cart. CDnow's site said the single had a \$2.50 list price and charged \$1.75.

So with all the merchants pushing the download, one might wonder how it's doing. Unfortunately, sales results are not available, since Liquid Audio, which records the sale for most merchants offering "Bliss," is not a Sound-Scan reporter.

On the other hand, Atlantic initially said it would make sales results available to me. On Aug. 27, they said they would still make sales results available but felt it was too early to do so.

On Aug. 31, an Atlantic executive left a message on my voice mail (while I was at the National Record Mart Convention) saying that they would be able to discuss the download, but didn't specify if sales results would be included. Since I returned from the confab, phone calls to the label find that executive unavailable.

I suspect Atlantic's initial—and who knows, maybe even ongoing—reluctance to share sales results with me stems from the same reason Atomic Pop won't reveal sales results of the **Public Enemy** download (I invited them to spill the

**RETAIL TRACK**  
by Ed Christman



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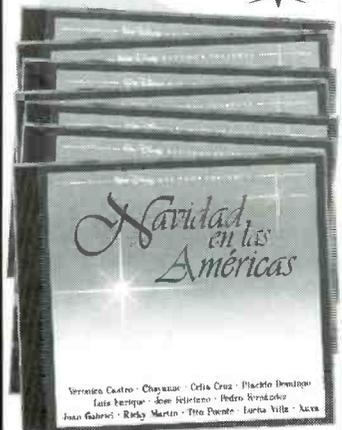
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# Jeff Bridges Gets Musical; Mavericks Axeman Steps Out

**BUILDING MUSICAL BRIDGES:** We knew from his performance as a lounge-act pianist in the 1989 film "The Fabulous Baker Boys" that actor **Jeff Bridges** could play a musician, but we had no idea, until now, that the talented thespian would step up to become a musician and label operator in real life.

Bridges is joining forces with singer **Michael McDonald** and engineer/musician **Chris Pelonis** to form a yet-to-be-named new indie imprint, which will be distributed by Beverly Hills, Calif.-based Chicago Records, the home of the like-named jazz/rock group, according to Chicago GM **Harold Sulman**.

Bridges and McDonald are close friends and have been contemplating the formation of a label for some time, according to Sulman. The company will kick off in October with a McDonald solo album; the former **Doobie Brothers** vocalist has also recorded some recent shows and will probably release a live set in the spring of 2000.

Most interestingly, Bridges has penned some songs of his own and cut his own album, which will feature supporting appearances by McDonald and **David Crosby**, among others. Sulman says the actor's musical bow should be available in January.

**KNITTING UP A TRIBUTE:** One of the unlikeliest groups to spring up during L.A. punk's '80s heyday was the **Knitters**. The band was founded essentially as an outlet for X members **Exene Cervenka's** and **John Doe's** affection for roots music. The band also featured X drummer **D.J. Bonebrake**, **Blasters** guitarist **Dave Alvin** (who would soon join X as its lead guitarist), and stand-up bassist **Jonny Ray Bartel** (then of the L.A. punk unit the **DI's** and later of the **Red Devils** and **Mike Ness'** band).

The Knitters' shows were infrequent but entertaining diversions on the punk scene; the group cut only one album, 1985's "Poor Little Critter On The Road," for **Slash Records**.

For years, we believed that the group was probably best remembered by L.A. punk- and roots-rockers. But the Knitters have evidently served as an influence on a whole crop of latter-day alt.country performers, for **Bloodshot Records** will release a tribute to the band, "Poor Little Knitter On The Road," Oct. 5.

The collection—which includes a liner-note encomium by **Bloodshot** co-founder **Rob Miller**—is essentially a track-by-track remake of the Knitters' **Slash** album, which included a handful of originals (including a version of X's "The New World") and covers of songs by **Merle Haggard**, **Lead Belly**, the **Delmore Brothers**, and others. The performers include such alt.country acts as **Kelly Hogan** (ex-**Jody Grind** vocalist and **Bloodshot's** former publicist) & the



by Chris Morris

**Rock\*A\*Teens**, **Whiskeytown**, the **Blacks**, **Trailer Bride**, the **Sadies & Catherine Irvin**, the **Old 97s** (with **Doe**), **Robbie Fulks**, and the **Handsome Family**.

The re-formed **Knitters** close the album with their rendition of **Doe's** "Why Don't We Try Anymore." Fans who just can't wait to hear the album have an opportunity to catch the group: On Monday and Tuesday (13-14), the **Knitters** will play a pair of shows at **Slim's** in San Francisco.

**QUICK HITS:** **Tone Casualties**, the L.A.-based electronic music label, has signed an exclusive U.S. distribution deal with **Proper Sales & Distribution** in New York. The agreement also covers releases on sister imprint **Casual Tonalities**. The first release under the deal will be ex-**Can** bassist **Holger Czukay's** album "Good Morning Story," which moves to a new date of Oct. 5 (the set was originally due in August). The soundtrack to the "Rugrats" movie by **Devo's Mark Mothersbaugh** follows on **Casual Tonalities** on Nov. 2. . . **Koch International** in Port Washington, N.Y., will now distribute dance label **Webster Hall Records**, effective Monday (13). The first release under the arrangement will be "Webster Hall's NYC Dance CD: Volume 3," a compilation featuring tracks by **Boy George**, **CJ Bolland**, and others. It streets Oct. 19.

**FLAG WAVING:** The **Mavericks'** guitarist **Nick Kane** makes some unexpected statements about his musical roots on his debut solo album "Songs In The Key Of E," released by Lancaster, Pa.-based **Llist Records**.

**Kane** has established himself as a hot-shot country-styled picker on the **Mavericks'**

albums, but he undertook a solo set to reflect a wealth of other musical styles that have flowed into his sound.

"I was really needing a creative outlet," he says. "It boils down to that. I'm a guy who's grown up playing the rough-and-ready side. The **Mavericks** has a much softer edge to it. It was driving me crazy. I'm a lead guitar player and used to speaking through my guitar. With the **Mavericks**, that isn't on the agenda."

So, in late 1998, after coming off

the road with the **Mavericks**, **Kane** decided to begin cutting an album of his own. The resultant disc includes seven songs either authored or co-written by **Kane**, plus a few surprising covers.

The hottest number on "Songs" is "Dogfight," on which **Kane** engages in a spirited duel with **Eddie Angel**, guitarist for the be-masked instrumental band **Los Straitjackets** and a fellow Nashville resident.

"Eddie is amazing," **Kane** enthuses. "He's the man, for my money. . . He's a national treasure. He's got so much on tap."

A cover of **James Brown's** "Joggin' Along" echoes **Kane's** history as a sideman in R&B bands. Ver-

sions of the **Fendermen's** "Beach Party" and the **Lee Hazlewood** number "Guitars, Guitars, Guitars," originally cut by axeman **Al Casey**, betrays his affection for surf and instro combos—he names the **Ventures** and **Shadows** guitarist **Hank Marvin** as primary influences. (The use of background vocalists **Kristi Rose** and **Kathy Hussey** on the **Casey** track is a tip of the hat to guitar ace **Lonnie Mack**, who frequently used female choruses on his **Fraternity Records** hits.)

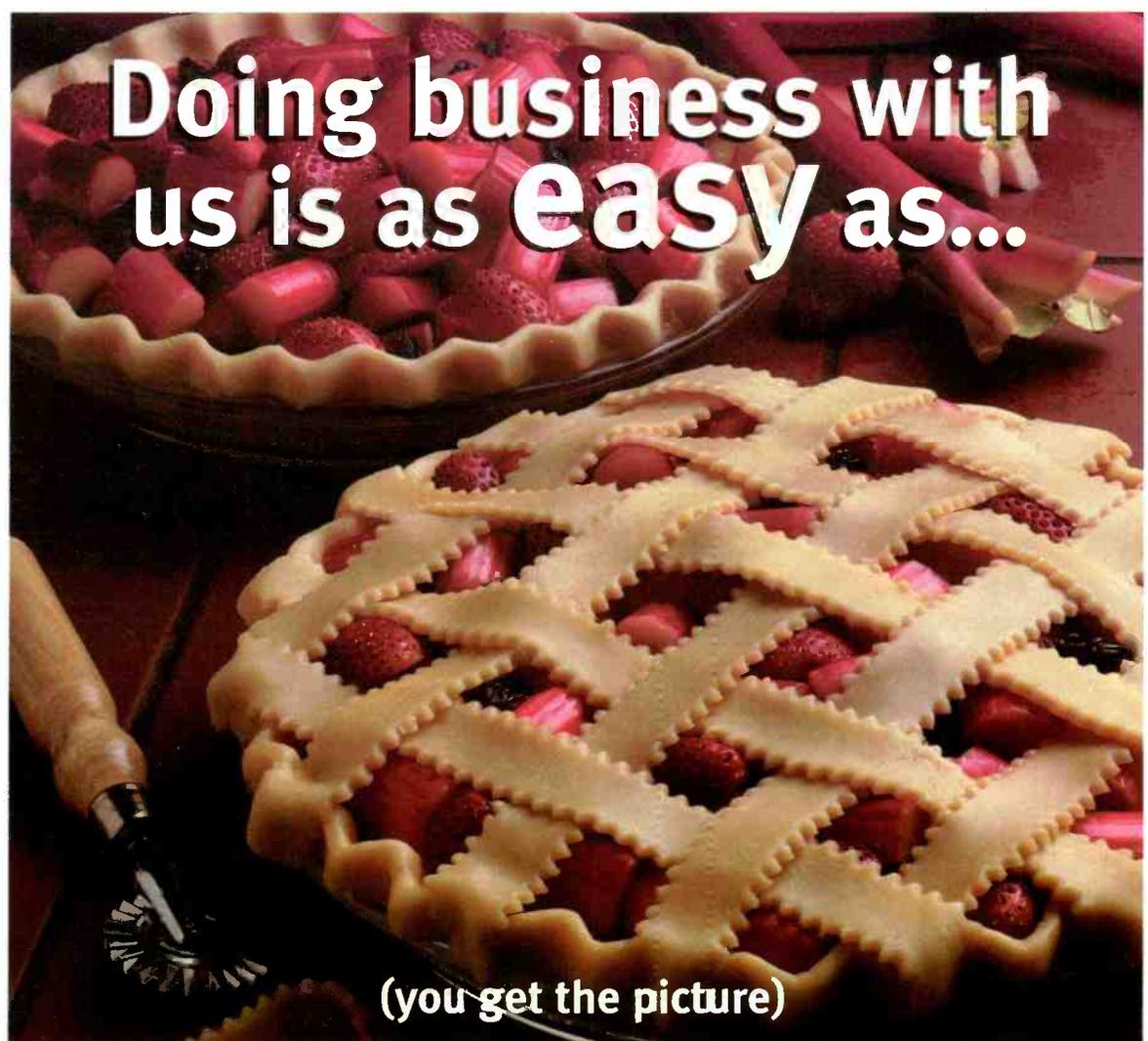
The true wild card on "Songs" is a totally unexpected cover of **Deep Purple's** "Into The Fire," which also features **Rose** and **Hussey**.

"I came of age during the '70s," **Kane** explains. "That rock music of

the late '60s to '74—that was my musical coming of age. . . I was a huge **Deep Purple** fan. [The band's 1970 album] 'In Rock' is still one of the greatest rock albums ever recorded."

**Kane** says he will use some down time from the **Mavericks** to do some touring of his own. He is signed to **Demon Records** in the U.K. and hopes to tour there and in continental Europe before the end of the year.

**Kane**, who was born in the U.S. but raised in Germany, says he prefers touring overseas. "It's easier. I love being in Europe—you don't have to travel so far. And I love the British musicians playing American R&B music."



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## RETAIL TRACK

(Continued from page 102)

beans in early July and yet again in late August). Or the reason the management of **They Might Be Giants** won't reveal sales results for the download of the band's album "Long Tall Weekend" (Billboard, Sept. 11).

All three efforts shared the ingredients of being offered first for sale exclusively through downloads.

It's only my opinion, but I would bet my last dollar all three are reluctant due to what I would benevolently characterize as "sluggish" sales results. Word on the street is that the "Bliss" track sold well under 1,000 units during the two-week window of exclusive download availability. Since absolute numbers on the download are not available to me, let us assume the "Bliss" two-week sales total in that format to be about 900 units.

In contrast, in the week ending Aug. 29, the first week "Bliss" was available at record stores, the CD and cassette format of the Amos single sold 16,642 units, according to SoundScan data—good enough to rank No. 16 on Billboard's Hot 100 Singles Sales chart.

Now that people can buy "Bliss" at record stores, it will be interesting to see if sales slow down or speed up for the download version.

Also, it would be interesting to see what happens for downloads if the song becomes a radio hit.

In any event, there are a number of ways to interpret the sales results so far. (First off, let's forget that the download number is a two-week total and the record store number is a one-week total.)

Internet proponents could point out that 900 downloads is about 5.1% of the total "Bliss" singles' sales and cite an auspicious beginning for a format that they claim will eventually dominate the marketplace.

And the up-with-the-Internet mob would look at that percentage and proclaim that the demise of record stores is coming even sooner than they suspected, and they would tell any business journalist who would listen (and there would be many) that every record store in the country should currently be conducting a "going out of business" sale.

But I see that number and think, Imagine that. For more than a year, free downloads have been a main topic of conversation in the music industry, and you hear numbers like 200,000-250,000 downloads whenever a superstar artist makes a track available for free. And yet, when people have to pay for the

download, Amos, an established star with a rabid fan base, can't even break the 1,000 mark.

So while the Internet proponents see that the Amos download achieved about 5% of singles sales, which they will likely use to bolster their proclamation that the Web's development as a commercial vehicle is going to happen much faster than anyone expects, I see that only about 0.4% of downloaders are willing to pay and wonder why, after a year of free downloads, more people aren't willing to pay for it.

However you view the results, Atlantic Records should not be embarrassed about the number of downloads "Bliss" generated. They did a great job of getting the word out on the track.

The Amos download sales results have nothing to do with her drawing power and/or the marketing ability of Atlantic and the online merchants and have everything to do with the size of the audience willing to pay for down-

loads. Indeed, one E-merchant says that despite consumers' familiarity with downloads, his company didn't want to get involved in the Amos campaign because they don't believe a paying market is there for it yet.

I realize of course that this column is going to annoy Internet proponents. But let me point out yet again that I am not doubting the potential of the Internet but the ambitious time line that its proponents claim for it.

Time will tell who is right.

I can also understand why Internet proponents want to keep quiet about how many people are willing to pay for downloads. Too many Internet-based companies have raised tens of millions of dollars from Wall Street, and many more are waiting in line for the chance to do so. The last thing they want is to let facts get in the way of perceptions about how soon downloading will become a dominant force.

**S**PEAKING OF free downloads, in its first week of availability, Creed's "Higher" single has generated 131,000 units moving across the Internet to the computers of fans, according to **Alan Melter**, CEO of Wind-Up Records. Wind-Up, you might remember, designed its Creed promotion to allow merchants to cross-promote their E-stores with their brick-and-mortar locations. Nine music chains with 3,200 brick-and-mortar outlets; three pure E-merchants; and 160 modern rock stations have participated. The breakout of downloads was 27,000 through radio sites and 104,000 through retail.

In addition, each merchant had an exclusive Creed track from the upcoming "Human Clay" album (Sept. 27) available for streaming to allow fans to hear the whole album for free before its release. That aspect of the promotion has enticed 300,000 people to stream new Creed songs.

Now that's what I call putting numbers up on the scoreboard.

## TELLURIDE MUSIC CO. THRIVES IN ROCKIES

(Continued from page 100)

notes, "We're also environmentally conscious, so we take off the shrink wrap and we don't use plastic holders."

Nearly 50 special orders are taken a week, of which 10 percent are from construction workers who like Hispanic albums. With a "locals' discount," they are given one free CD for every \$200 in transactions.

"We don't have much space for merchandise because real estate is so costly in Telluride whether you own or lease it," says Dion. "It's why we don't do promotions, and we don't really have to since we get so many tourists."

Wilkie, however, didn't know Telluride existed until he and his

wife of 35 years, Eugenia, visited their daughter, Allison, then a ski instructor, here in autumn 1990. "We fell in love with Telluride, and we instantly talked about moving here. But, how would I make a living?" said the former professional musician and son of a concert pianist. "I'd worked in finance for two decades, and I was general manager at J.P. Morgan for 10 years in Italy."

Telluride was notorious as the place where outlaw Butch Cassidy robbed his first bank on June 24, 1889. Cassidy was never apprehended, and the \$22,000 in gold and cash was never recovered. Telluride didn't have another financial institution until 1969.

Telluride's arts are also legendary, and the Wilkies were drawn by that. "I was the only international banker I knew who carried a valise in one hand and a Martin guitar in the other through airports," says Wilkie, who lived in Darien, Conn., before moving to Telluride. "I took an early retirement because I didn't want to become a consultant."

Wilkie began the Sheridan Music Co. in 1992, titling it after a silver mine discovered in 1875 in the San Juan Mountains. They leased a former 1890 brothel called the Silver Bell Building in the old red-light district, where 175 prostitutes took to the streets in the early 1900s. Until it closed in 1957, it was the last whorehouse in Telluride, and it had a madam known as "Big Billie."

Telluride Music Co. was adopted as the new name in 1995, when Wilkie relocated to 201 Colorado Avenue.

Other music-related festivals in Telluride include the 12th-annual "Steps To Awareness Festival" in June; the eighth-annual Wild West Fest, July 1-4; the 24th-annual Telluride Jazz Celebration in August; the Telluride Chamber Music Festival in August; and the Telluride Blues and Brews in September.

These days Wilkie performs during open-mike nights at events when he's in Telluride. To meet the costs of having two daughters in college, the Wilkies moved to Washington, D.C., last year, so Neil could take a higher-paying job in environmental work. (The Wilkies maintain an apartment in Telluride.) "If you were interested in it at all before you came to Telluride," he says, "you'd be even more so once you've lived here."

## ROUNDER TO EXPAND MIDLINE SERIES

(Continued from page 99)

problems is that you solicit records and get them in stores—and it's very easy for them to disappear without someone being very aggressive. But there are midline promotions that stores and chains and UMD [Universal Music Distribution] will do."

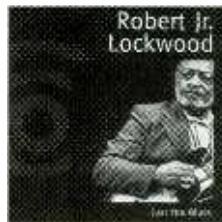
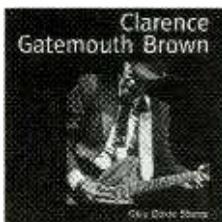
Walker also cites Rounder's new distribution deal with Universal in anticipating the benefits from the new midlines. He says that the label intends to market heavily at retail, with special solicitation sheets generating trade awareness of its entrance into the midline market and future retail programs geared to coincide with new releases. There's also a consumer awareness campaign in national blues publications and

regional blues society newsletters.

Rounder is specifically marketing the midline titles as a series, Walker notes, not as individual releases. Hence, series titles are packaged with special logos and stickered with "Real music, real value" tags to differentiate them from full-line product.

Future midline series releases in other music genres will bear appropriate "genre-specific" names, adds Walker.

Of the current Bullseye Blues Basics titles, Walker cites an additional "dual purpose" that is relevant to all genres: "They're great introductory releases for new fans or great collections for the most avid ones," he says.



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# NetAid Uses Internet To Fight Global Poverty

## Concerts, Webcasts, TV & Radio Shows To Raise Funds For Relief Efforts

This week's column was prepared by guest columnist Susan Nunziata.



**WE ARE THE WEB:** Move over, We Are the World. A global fundraising effort to end poverty, sponsored by the United Nations Development Programme (UNDP) and Cisco Systems, will make use of Webcasting, television, and radio to bring aid to countries worldwide. The NetAid Web site ([www.netaid.org](http://www.netaid.org)) was launched Sept. 8 in anticipation of a three-pronged live concert event slated to take place Oct. 9 at Giants Stadium in East Rutherford, N.J.; Wembley Stadium in London; and the Palais des Nations in Geneva, Switzerland.

Proceeds from the overlapping events will be donated to aid the refugees of Kosovo and African countries.

A fund-raiser single titled "New Day" was recorded by **Wyclef Jean** and **Bono** and will be released by Columbia Records Tuesday (14), with a portion of the proceeds going to the Kosovo relief efforts and to the Wyclef Jean Foundation (Billboard, Sept. 11). The single and its accompanying videoclip were made available for preview on the NetAid Web site Sept. 8.

The Giants Stadium lineup includes **Mary J. Blige**, **Bon Jovi**, **Busta Rhymes**, **Counting Crows**, **Jean** with **Bono**, **Jimmy Page**, **Puff Daddy**, **Sting** with **Cheb Mami**, and **Zucchero**.

The Wembley show will feature **Bryan Adams**, **David Bowie**, **Bush**, **Catania**, **the Corrs**, **the Eurythmics**, **George Michael**, **Stereophonics**, and **Robbie Williams**.

The Geneva concert will feature **Des'ree**, **Bryan Ferry**, **Michael Kamen & Orchestra**, and **Texas**. The organizers are awaiting confirmation on whether **Jewel** or **Sheryl Crow** will also perform.

The concerts are to be Webcast live on two channels, one carrying the concert and the second showing backstage scenes. For the un-wired, the events will also be broadcast on VH1 and MTV in the U.S. and the U.K.'s BBC radio and TV.

U.S.-based Radio Express will distribute a radio feed of the concerts worldwide; Westwood One will offer the program in the U.S., and Sound Source will offer it in Canada.

A total of 110,000 tickets are slated to be sold for the Wembley and Giants Stadium events. Tickets for the Wembley Arena event went on sale Aug. 24, and ticket sales were in the "tens of thousands" at press time, according to a NetAid spokesman; the Giants Stadium tickets went on sale Sept. 10. The Geneva concert is by invitation only.

The Web site, which is expected to continue indefinitely after the concerts, is designed to serve 125,000 simultaneous viewers, which the organizers claim is 10 times the scale of any other streaming site. Real Networks is supporting the Webcast

with its technology and expertise, including 300 RealVideo G2 splitters that will be used to carry the live Web streaming of the concerts.

Content for the site will be developed by the UNDP with information from U.N. agencies and nongovernmental organizations.

Akamai Technologies is serving the site content using its Internet-content delivery system. NetAid will employ a distributed network of more than 1,500 servers in more than 90 locations worldwide.

The Web site tie-in will be emphasized throughout the events, with artists encouraging viewers to go online. The Web site will provide information about certain efforts to address poverty and inform visitors how to take action or join with leading U.N. agencies and nongovernmental organizations.

The cost of NetAid is being underwritten by Cisco, which is managing the program along with the UNDP. Cisco is donating an initial \$10 million to cover the start-up and pro-

duction costs of the effort, with another \$10 million earmarked for the NetAid Foundation, which is being established to disburse net proceeds from the initiative on an ongoing basis to fight poverty worldwide. Tax-deductible contributions can be made to the foundation via the Web site. The UNDP has a network of offices in 134 countries and helps people in 174 countries.

Cisco VP of marketing **Larry Lang** says the company expects to continue donating to the effort on an ongoing basis. Lang says the NetAid Foundation's board will consist of U.N. representatives, as well as executives from the technology arena and members of the entertainment industry.

The lineup of producers for the events reads like a who's who of fund-raising veterans, including **David Goldberg**, **Harvey Goldsmith**, **Ken Kragen**, **Don Mischer**, and **Jeff Pollack**. The producers' collective experience includes such efforts as Live Aid, We Are the World, and Hands Across America.

"This is a real experimentation in how to integrate a TV and radio broadcast event with Internet media," says Lang. "One of the things we've enjoyed is hearing from some of the best producers of live events as far as what they'd like to see."

Many of the artists involved with NetAid will also contribute to seven documentary packages about successful anti-poverty programs.

In addition to building the site, consulting firm KPMG is developing the E-commerce capability that will be hosted on two secure servers and managed by Cisco at its San Jose, Calif., operations center. The site will be designed to handle 60 million hits per hour, according to NetAid organizers.

Initially designed to handle large volumes of traffic driven by the concerts, the site will evolve to include more diverse content, including chat rooms, classified ads that match resources and needs, and portal functions that will link people with anti-poverty organizations worldwide.

Both KPMG and Akamai are donating their technical expertise and technology to the NetAid effort, according to Lang. The services of Real Networks and Radio Express have been contracted by Cisco for a fee, he says.

**Tom Rounds**, owner and founder of Radio Express, which syndicates American radio programming to worldwide markets, says the company has 60 countries signed up to carry its syndicated live broadcast of the event. The goal, he says, is to sign up 160 countries to carry the broadcast.

The radio broadcast, which will be made available via satellite or ISDN lines, will also take full advantage of Internet capabilities, according to Rounds. "What we are going to do is deliver an unhosted feed of all three concerts that will run 12-14 hours on [Oct.] 9th starting at 5 p.m. London time. We're going to provide the sta-

(Continued on next page)

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1. mp3.com	1,928
2. mtv.com	1,864
3. ubl.com	1,157
4. launch.com	1,023
5. rollingstone.com	766
6. peeps.com	749
7. tunes.com	678
8. sonicnet.com	577
9. pollstar.com	560
10. imusic.com	501

##### AT-HOME VISITORS

1. mtv.com	1,617
2. mp3.com	1,385
3. ubl.com	942
4. launch.com	775
5. peeps.com	642
6. rollingstone.com	549
7. tunes.com	460
8. sonicnet.com	445
9. backstreetboys.com	442
10. imusic.com	419

##### AT-WORK VISITORS

1. mp3.com	685
2. mtv.com	345
3. ubl.com	313
4. rollingstone.com	276
5. launch.com	273
6. pollstar.com	235
7. bmg.com	221
8. tunes.com	219
9. sonicnet.com	190
10. vh1.com	164

Source: Media Metrix, July 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



### SITES + SOUNDS

(Continued from preceding page)

tions with an online active [English-language] text feed, where we'll have our writers banging out material on what's actually going on."

The text writers will be based in Giants Stadium but will see feeds from the Geneva and Wembley concerts. "Local [radio] presenters in their language and style will have access to that text information. It can be like a live chat room. It's very difficult to come up with a method of [radio] presentation that works everywhere, and we're leaving that up to the stations."

Lang notes that the NetAid effort will reflect a more sophisticated view of fund raising that allows for sustainable action. In addition to efforts to raise funds for direct outreach programs, NetAid will serve as an arena in which to address such political issues as the effort toward debt relief for developing nations, a cause actively supported by Bono through the Jubilee 2000 undertaking. That venture seeks to convince the leaders of industrialized nations to absolve the debt burdens of underdeveloped countries by the end of the century. "It's a tangible goal that before the end of the year we can absolutely change the world," said Bono in a Sept. 8 Webcast announcing the NetAid launch.

The educational elements of NetAid will also be beneficial, noted Jean, who also spoke during the Web-

cast. "Through the Internet we're not just coming to say, 'Here's a kid with no clothes on, give him a dollar for some clothes.' We can also teach people [in developing countries] how to make money and respect money, and if we teach one person how to make a dollar maybe that person will show someone else how to. The most important thing is education and how, through the Internet, we can give them the education."

Rounds notes that while many citizens in developing countries obviously cannot afford home computers, "There is a surprising degree of access to the Internet in these places, in business places and at schools, and in some communities you can access the Internet in local government offices."

**GETTING TO THE POINT:** London-based independent music marketing company Point Group Ltd. has created a new E-commerce division, to be headed by E-commerce director **Anthony Morgan** and E-commerce editorial director **Alex di Martino**. The division will spearhead the company's online entry, which will make approximately 15,000 of the company's catalog tracks available for digital download.

The company is planning to partner with several technology developers in the launch of its Web site, which will serve as an E-commerce

site for product from its two dance labels, New York-based Velocity Records and London-based Master Dance Tones. Point also plans to link with the Web sites of major brick-and-mortar retailers in the U.S. and Europe.

"The point is to create an opportunity to exploit our own material and to sell this concept to Internet service providers, online retailers, and other E-commerce companies looking to draw and get people to stick to their Web sites," says Point Group commercial director **Francesca d'Arcangeli**.

The company is also looking to draw in other independent record labels in the dance music community to serve as a central resource for the digital download of tracks. Velocity Records has undertaken a feasibility study of the idea via a survey of independent dance labels in the U.S.; the company expects to have the final results later this month. Preliminary results show enthusiasm on the part of other record labels, according to Velocity president **Bryan Tollin**, although he notes that in general respondents to the survey are taking a "wait and see" attitude in planning their Internet strategies.

Morgan and di Martino are charged with developing the E-commerce effort, which Morgan says is expected to be up and running later this year.

Prior to joining the Point Group, Morgan was repertoire information manager for Warner Music International in London, where he developed the company's digital asset management system. Di Martino was most recently editor in chief of MTV Online's Italian operation. He has also worked as an independent Internet consultant and as a Web site developer for the Italian telecommunications organization Telecom Italia. Both executives will be based in Point's London headquarters.

Di Martino notes that Point expects to take a back seat once the Web site is operational. "In the music business we forget that we are dealing with art and people and not dealing with salami or shoes," he says. "We don't want Point to take center stage in this effort; we want the focus to be on the artists and their music."

In addition to its new E-commerce division, the Point Group, founded in 1995, comprises a rights division, a creation and services division, a sales division, and a manufacturing arm. Its 180 employees worldwide include staff at a CD production plant near Hamburg, a music production company in Holland, and subsidiaries in Minneapolis in the U.S. and near Lucerne in Switzerland.

The company claims to own or manage 100,000 tracks and has recently acquired the audio division of U.K.-based Carlton Communications and launched its Hallmark Entertainment subsidiary.

**Fleetwood Mac** drummer **Mick Fleetwood** purchased shares in the company and joined its main board of directors earlier this year (*Billboard* Bulletin, June 4).

Billboard

SEPTEMBER 18, 1999

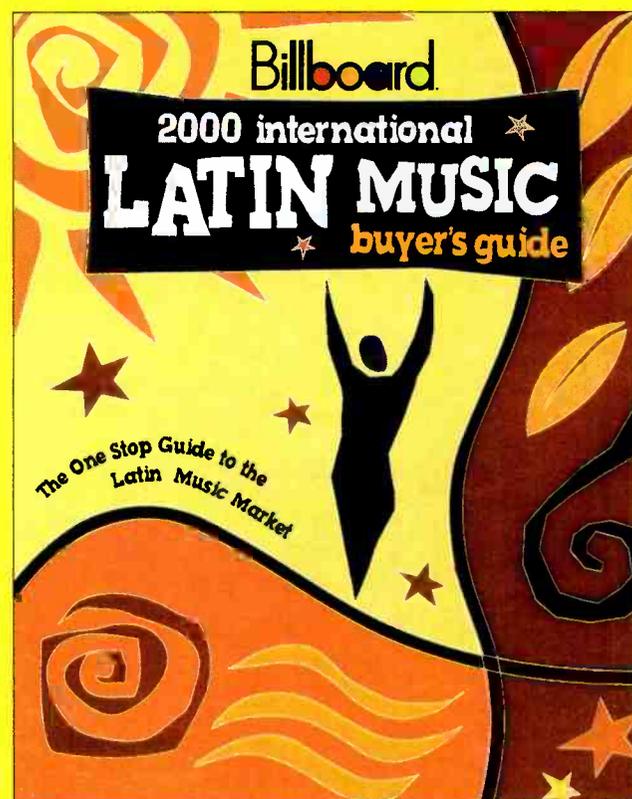
## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		<b>FLY</b> MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	1
2	2	2	<b>CHRISTINA AGUILERA</b> RCA 67690	CHRISTINA AGUILERA	2
3	1	12	<b>SUPERNATURAL</b> ▲ ARISTA 19080	SANTANA	4
4	3	16	<b>MILLENNIUM</b> ▲ <sup>7</sup> JIVE 41672	BACKSTREET BOYS	3
5	NEW		<b>J-TULL DOT COM</b> FUEL 2000/VARESE SARABANDE 61043/UNIVERSAL	JETHRO TULL	—
6	4	12	<b>MIRRORBALL</b> ▲ <sup>2</sup> ARISTA 19049	SARAH MCLACHLAN	25
7	NEW		<b>WESTERN WALL — THE TUCSON SESSIONS</b> ASYLUM 62408/EEG	LINDA RONSTADT & EMMYLOU HARRIS	77
8	NEW		<b>RISK</b> CAPITOL 99134	MEGADETH	16
9	7	13	<b>CALIFORNICATION</b> ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	17
10	8	12	<b>ASTRO LOUNGE</b> ● INTERSCOPE 90316	SMASH MOUTH	14
11	6	11	<b>SIGNIFICANT OTHER</b> ▲ <sup>3</sup> FLIP 90335*/INTERSCOPE	LIMP BIZKIT	5
12	14	4	<b>RUNAWAY BRIDE</b> ▲ COLUMBIA 69923/CRG	SOUNDTRACK	13
13	NEW		<b>BITTER</b> MAVERICK 47439/WARNER BROS.	MESHELL NDEGECELLO	122
14	NEW		<b>FOREVER</b> BAD BOY 73033*/ARISTA	PUFF DADDY	8
15	15	2	<b>MOCK TUDOR</b> CAPITOL 98860	RICHARD THOMPSON	—
16	NEW		<b>TITLE OF RECORD</b> REPRISE 47388/WARNER BROS.	FILTER	50
17	9	3	<b>MARY</b> MCA 11929*	MARY J. BLIGE	10
18	16	2	<b>HOME</b> TVT 5820	SEVENDUST	38
19	13	7	<b>DIZZY UP THE GIRL</b> ▲ <sup>2</sup> WARNER BROS. 47058	GOO GOO DOLLS	37
20	20	8	<b>...BABY ONE MORE TIME</b> ▲ <sup>6</sup> JIVE 41651	BRITNEY SPEARS	6

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

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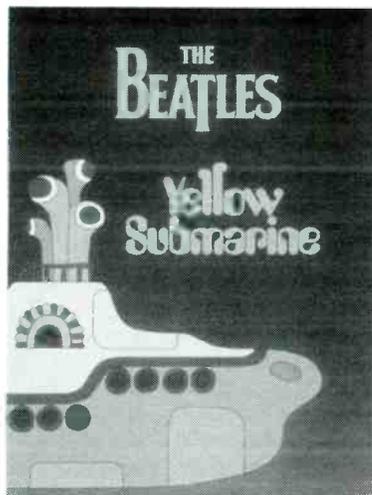
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The Beatles' "Yellow Submarine" makes its return to retail after an 11-year moratorium.

## 'Yellow Submarine' Resurfacing At Retail

BY JIM BESSMAN

NEW YORK—After an 11-year absence, video and DVD consumers will finally get a chance to dive back into the Beatles' "Yellow Submarine" when a newly restored of the 1968 animated classic arrives in stores.

The Sept. 14 worldwide release of the \$19.98 videocassette and \$29.98 DVD will be accompanied by a \$10 million marketing campaign from MGM Home Entertainment. Not surprisingly, MGM's campaign will focus on cross-promotions with the film's renowned soundtrack, which has been remastered and will be released on CD from Capitol/Apple Records. The album features such classic Beatles

tunes as "All You Need Is Love," "Lucy In The Sky With Diamonds," and "When I'm Sixty-Four."

MGM senior VP of marketing Blake Thomas says the supplier's activities include joint radio promotions with Capitol, which is home to the Beatles' Apple label, as well as links to Beatles Web sites and to news groups. An online sweepstakes is also planned.

At brick-and-mortar retail, consumers will find a wide variety of in-store "Yellow Submarine" point-of-purchase materials, including theatrical-sized posters, mobiles, standees, and merchandisers.

"We're really pouring it on for this title because it's the Beatles and it's

*'We're really pouring it on for this title because it's the Beatles'*

—BLAKE THOMAS—

such a fantastic program that hasn't been available for so long," says Thomas. "It's really a mind-blower when you see it, and then you have the CD, which sounds terrific."

To show off the film's remastered 5.1 Dolby Surround Sound, MGM is also doing promotional screenings in 20 major markets, linked with local radio as well as VH1.

"The version we're releasing is digitally renovated [and] was created with the guidance and assistance of the people at Abbey Road studios, where the Beatles recorded, so it looks and sounds better than it ever has," says Thomas. "And for the first time we can see the animation for the song 'Hey Bulldog'—for some reason neither the animation nor the song were available theatrically or on video before in the U.S."

The film will also receive a limited theatrical run, which Thomas says will build awareness for the video and DVD release.

"We think that people seeing it theatrically will help our word-of-mouth because it's so impressive on the big screen with 5.1 Dolby Surround Sound," he says.

Thomas notes that the "Yellow Submarine" special edition DVD

includes a "whole raft" of special material, including "The Mod Odyssey," a revealing behind-the-scenes featurette produced at the same time as the movie. The original theatrical trailer, an audio commentary, a music-only track, and behind-the-scenes photos are other extras on the disc.

In addition, the DVD contains interviews with key voice actors, writers, animators, and designers. A storyboard sequence consisting of sketches ultimately used for the film's "Sea Monsters" sequence is also present, as are storyboard stills for "Battle Of The Monsters" and "Pepperland" that were never used for the film.

"It's really an interesting package for those who are interested in the Beatles and animation," says Thomas. A collectible eight-page booklet is also packed with the DVD.

Meanwhile, McFarlane Toys, which has previously manufactured Kiss and Ozzy Osbourne action figures, is offering four configurations of Beatles "Yellow Submarine" action figures paired with other characters and props from the movie. These include the Yellow Submarine itself, which is packaged with a figure of George Harrison clad in bell-bottoms, Nehru jacket, and Beatle boots.

The sets are priced at between \$8 and \$10 at mass market and combo retailers, including Musicland, which has been conducting a large pre-sell campaign for the video and merchandise components.

Other merchandise, including watches, lunch boxes, trading cards, comic books, and clothing, is available from a variety of licensors.

## 'Austin Powers,' 'Blair Witch' To Test The Buying Power Of Teen Market

This week's column was prepared by associate home video editor Eileen Fitzpatrick.

**TEENS RULE:** In 1993, Paramount Home Video released "Wayne's World" direct to sell-through, aiming at the teen consumer. The results were disastrous, as Paramount discovered that teens may have gone to see the movie but weren't willing to shell out \$15 to buy the video. But times have changed, or at least that's what New Line Home Video and Artisan Entertainment think.

The entrance of New Line's "Austin Powers: The Spy Who Shagged Me" and Artisan's "The Blair Witch Project" into the fourth quarter lineup (Billboard, Sept. 11) will once again test the buying power of the youth market.

New Line intends to hit this audience hard from all sides with "Austin" advertising—on their computer and television screens; in magazines they read; the candy, snacks, and cereals they eat; and the Visa cards they carry in their wallets.

But New Line admits getting teens and college-age adults to buy a video isn't easy.

"It's a challenging demo to get to own something," says VP of publicity and promotions Matt Lasorsa. "But our research shows that they are broad consumers that buy Disney classics and other video products. 'Austin' is big with them, and they will buy it in the same way they would buy a hot CD."

Senior VP of marketing Sarah Olson-Graves says the company hasn't compiled research specifically examining the buying habits of teens and young adults but based its plan on who went to see the movie. "Clearly, we're going forward to appeal to the demographics [of the film]," she says.

But the company also isn't forgetting about parents. "Parents are still part of the equation, and oftentimes teens are not using their own money," she says. "But if a teen wants something bad enough, that makes a difference to what the parents will buy."

So the plan is to bombard kids with enough "Austin" messages that their parents will buy the video to silence their pleas.

On the other hand, Artisan president of sales and marketing Jeff Fink doesn't appear concerned that the teen audience, or parents, will need such a hard sell.

"The 16-28 demo is the primary group advertisers want to reach," says Fink. "They are buying entertainment products themselves and aren't relying on their parents to buy them things."

Artisan hasn't completed its marketing strategy for "Blair Witch," but considering the quick turnaround, the video/DVD release will just be an extension of its overwhelmingly successful theatrical campaign. And why fix something that's not broken?

**NATIONAL GEOGRAPHIC AND BBC GO DVD:** National Geographic Video is taking the lead on special-interest programming for DVD with an initial rollout of three titles Dec. 7.

The company will release "Secrets Of The Titanic," "Thirty Years Of National Geographic Specials," and "The Battle Of Midway," priced at \$24.98 each.

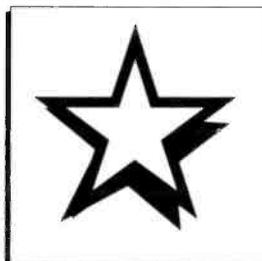
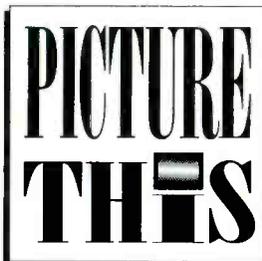
"Titanic" extras include the bonus program "Last Hours Of The Titanic," a biography of Titanic discoverer Robert Ballard, and a trivia quiz. A link to the National Geographic Web site is also included.

"Midway" has the never-before-released film "Combat Cameraman" and an interactive Midway map. The 30th-anniversary special has a 30-minute behind-the-scenes extra titled "Best Of Cameraman Who Dared."

Buena Vista Home Entertainment isn't the only company feeding the DVD family market. BBC Video will release the popular "Wallace & Gromit: The First Three Adventures" on DVD Sept. 28, priced at \$34.98.

The disc includes the Academy Award-winning shorts "The Wrong Trousers" and "A Close Shave" and the Oscar-nominated "A Grand Day Out."

Director Nick Park has dug up some of his early work, including "The Rat And The Beanstalk" and "Walter Goes Fishing," as well as screen tests for his film-school projects, to add to the disc. An "Inside The Wrong Trousers" making-of featurette and a "Wallace & Gromit" holiday filler round out the package.



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# AUSTIN POWERS



GET READY TO SHAG NOV. 16!

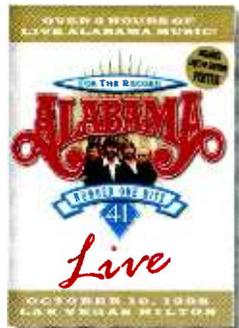
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# Top Video Sales™

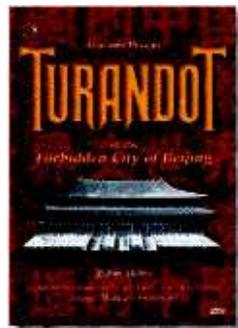
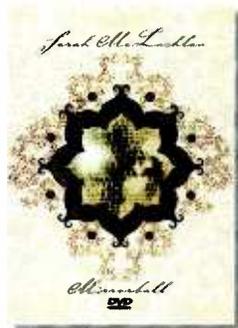
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	5	THERE'S SOMETHING ABOUT MARY	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
2	3	7	PLAYBOY'S CELEBRITIES	Playboy Home Video Universal Music Video Dist. PBV0846	Pamela Lee Dian Parkinson	1999	NR	19.98
3	2	79	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
4	4	13	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
5	9	2	AMERICA'S FUNNIEST HOME VIDEOS UNCENSORED	Real Entertainment 2595	Various Artists	1999	NR	19.95
6	5	3	WHAT DREAMS MAY COME	USA Home Entertainment 4400582753	Robin Williams Cuba Gooding, Jr.	1998	R	19.95
7	34	2	SPAWN 3: THE ULTIMATE BATTLE	HBO Home Video Warner Home Video 91589	Animated	1999	NR	22.97
8	7	18	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲ <sup>3</sup>	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
9	14	11	RUSH HOUR	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	1998	R	14.98
10	6	4	RONIN	MGM/UA Home Video Warner Home Video M907439	Robert De Niro	1998	R	19.98
11	18	2	BELLY	Artisan Entertainment 10207	NAS DMX	1998	R	14.98
12	19	3	PLAYBOY'S STRIP SEARCH	Playboy Home Video Universal Music Video Dist. PBV0848	Various Artists	1999	NR	19.98
13	10	8	THE KING AND I	Warner Home Video 17468	Animated	1998	G	22.95
14	16	4	U2: BEST OF 1980-1990	Island Video 84761	U2	1999	NR	19.95
15	35	21	THE SILENCE OF THE LAMBS	MGM/UA Home Video M207746	Jodie Foster Anthony Hopkins	1991	R	19.95
16	11	4	BULWORTH	FoxVideo 0511	Warren Beatty Halle Berry	1998	R	19.98
17	26	40	'N THE MIX WITH 'N SYNC ▲ <sup>5</sup>	BMG Video 65000	'N Sync	1998	NR	19.95
18	12	18	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
19	27	9	THE TRUMAN SHOW	Universal Studios Home Video 33597	Jim Carrey Laura Linney	1998	PG	19.98
20	13	9	A CLOCKWORK ORANGE	Warner Home Video 1031	Malcolm McDowell	1971	R	19.98
21	33	2	54	Miramax Home Entertainment Buena Vista Home Entertainment 1595803	Mike Myers	1998	R	19.99
22	8	17	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
23	20	18	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
24	22	4	MARILYN MANSON: DEMYSTIFYING THE DEVIL	Roc Doc Films Ventura Distribution 1111	Marilyn Manson	1999	NR	19.95
25	15	20	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
26	30	21	FAMILY VALUES TOUR '98 ▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
27	36	3	PLAYBOY'S PLAYMATES OF THE YEAR-THE '90S	Playboy Home Video Universal Music Video Dist. PBV0847	Anna Nicole Smith Jenny McCarthy	1999	NR	19.98
28	<b>NEW ▶</b>		AMERICAN HISTORY X	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	1998	R	19.98
29	17	17	PLAYBOY'S HOT CITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.98
30	21	34	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
31	24	35	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
32	25	5	BABY GENIUSES	Columbia TriStar Home Video 21723	Kathleen Turner Christopher Lloyd	1998	PG	23.95
33	<b>RE-ENTRY</b>		FEAR AND LOATHING IN LAS VEGAS	Universal Studios Home Video 83657	Johnny Depp	1998	R	14.98
34	31	2	HERCULES: ZERO TO HERO	Walt Disney Home Video Buena Vista Home Entertainment 17757	Animated	1999	NR	19.99
35	39	14	HOW STELLA GOT HER GROOVE BACK	FoxVideo 2767	Angela Bassett Whoopi Goldberg	1998	R	19.98
36	38	15	SHANIA TWAIN: LIVE ▲ <sup>3</sup>	USA Home Entertainment 45059935	Shania Twain	1999	NR	19.95
37	23	19	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
38	<b>NEW ▶</b>		BEAVIS & BUTT-HEAD: BUTT-O-WEEN	MTV Music Television Sony Music Video 51723	Animated	1999	NR	9.98
39	<b>NEW ▶</b>		SPECIES II	MGM/UA Home Video Warner Home Video M906836	Natasha Henstridge Michael Madsen	1998	R	14.95
40	37	38	BACKSTREET BOYS: ALL ACCESS VIDEO ▲ <sup>5</sup>	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.



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"Statistic: The Movie" and "Dollar" have been successful hits for Beast Video, a direct-to-video line formed by indie video label Simitar Entertainment. Simitar created the line to take advantage of the growing market for movies starring rap and hip-hop artists.

# Market Grows For Gritty Videos Starring Rappers

**BY CATHERINE APPLEFELD OLSON**  
WASHINGTON, D.C.—Plots revolving around drugs, money, cars, and street life may not suit everyone's taste, but the niche audience for gritty urban films appears to keep growing.

Menacing stories of harsh inner-city life that once only found a voice in rap lyrics are now beginning to find their way to film. And if the subject matter is deemed too racy for theatrical distribution, the films can still reach their target audience as direct-to-video releases.

The undisputed pioneer of the category is No Limit/Priority Records, whose recording artists Ice Cube and

Master P got the ball rolling with a series of titles like 1995's semi-humorous "Friday," which was co-written by and stars Ice Cube and has sold more than 250,000 units, according to the label.

Those early films have led to a string of movies across several genres touting higher budgets, soundtracks, and, often, theatrical distribution.

"The rap game a while back was a situation where a lot of the bigger labels didn't know what it was all about and how to handle it, and people making movies didn't understand this audience," says Andrew Shack, Priority senior VP of A&R. "Then you have visionaries like Ice Cube and Master P who live this life and see it every day—and see that it is not reflected onscreen. They just said, 'We have the money. We have the power to do it on our own.'"

Aside from bringing a slice of street life to the screen, movies starring rappers have also proved a bona fide marketing tool for the artists themselves. Priority's release of Snoop Dogg's direct-to-video movie "Top Dogg," for instance, corre-

sponded with the release of Dogg's album of the same name.

"The films are a great outlet. For almost the same amount of money you can spend on a music video that might or might not get played on MTV, you can make a regular video and take it right to the street," Shack says.

*'There's a massive buzz in the hip-hop and rap communities that artists want to do films'*

— GREG GLASS —

While Priority continues to release direct-to-video titles, such films as "I'm 'Bout It," "I Got The Hookup," and "Foolish" are being picked up for theatrical distribution by companies like New Line Cinema and Artisan Entertainment. New Line is slated to release a sequel to "Friday" in

December, and Priority are Artisan Entertainment, which released "Belly," starring Nas and DMX, on video on Aug. 17 after a theatrical run, and Simitar Entertainment.

In 1998 Simitar launched the Beast Video urban line to complement its Beast Records label. To date, Simitar has released four direct-to-video titles, each of which stars one or more prominent rap acts.

"There's a massive buzz in the hip-hop and rap communities that artists want to do films," says Simitar sales director Greg Glass. "Every artist we come into contact with is either working on a film, wants to be working on a film, or has done one and wants to do another."

While many niche titles tend to sell less than 20,000 units, Glass says each Beast tape has sold about 50,000 units. As a result, the company has actively pursued co-production arrangements as well as licensing deals. It also did a straight distribution deal with Big Ballers Records and Films for the first Beast title, "Big Ballers: The Movie."

Other Simitar titles include "Dollar," starring Atlanta rapper MC Breed, and "Statistic," which features New York rappers Redman, Loft Boyz, and Mobb Deep. In the works is "XS," featuring Los Angeles-based recording artists King T and Domino. Glass describes "XS," the story of a violent street gang, as "an urban version of 'Natural Born Killers.'"

Not surprisingly, Glass says, videos with rap-stars-turned-actors who have the strongest following sell best. "The films are going to follow the same demographics as the artist," he says. "Big Ballers is a Florida-based label, so the Southeast is by far the strongest market for that title."

Yet no matter how strong a rapper's fan base may be, there's no question that distribution avenues for the darkest urban films are limited by subject matter.

Thus far, all of the mass merchants, including Kmart and Wal-Mart, have steered clear of the product. But both Priority and Simitar say sales are strong at such music and combo stores as Musicland and Trans World.

"We support urban programming and will continue to do so in the future," says Peter Busch, VP of video merchandising for Musicland.

Blockbuster Entertainment, which has shied away from controversial tapes in the past, has been an unlikely supporter of the genre.

"Blockbuster is one the largest customers for this kind of product, and the reason is they have the largest concentration of video rental stores throughout the South, where a lot of these rappers are from," Glass says. "They have done a great job of focusing attention on urban filmmaking."

Simitar suggests a retail price of either \$19.95 for sell-through outlets or \$24.95 for rental stores. "That way the retailer can sell it below \$20 and rental outlets can turn a good profit," he says. "Surprisingly, rental represents a larger profit on this than sell-

(Continued on page 114)

Billboard® SEPTEMBER 18, 1999

Top Kid Video™				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Suggested List Price
<b>No. 1</b>				
1	1	7	<b>THE KING AND I</b> Warner Home Video 17468	1998 22.95
2	<b>NEW</b>		<b>HERCULES: ZERO TO HERO</b> Walt Disney Home Video/Buena Vista Home Entertainment 17757	1999 19.99
3	11	7	<b>RUGRATS: PHIL &amp; LIL-DOUBLE TROUBLE</b> Nickelodeon Video/Paramount Home Video 836833	1998 12.95
4	3	9	<b>POKEMON: POKEY FRIENDS</b> Viz Video/Pioneer Entertainment 0004D	1999 14.98
5	2	31	<b>MULAN</b> Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998 26.99
6	15	165	<b>101 DALMATIANS</b> Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961 26.99
7	7	15	<b>TELETUBBIES FAVORITE THINGS</b> PBS Home Video/Warner Home Video B3884	1999 14.95
8	4	23	<b>THE RUGRATS MOVIE</b> Nickelodeon Video/Paramount Home Video 33399	1998 26.95
9	6	13	<b>BATMAN BEYOND</b> Warner Family Entertainment/Warner Home Video 17252	1999 14.95
10	<b>RE-ENTRY</b>		<b>BLUE'S CLUES: BLUE'S BIRTHDAY</b> Nickelodeon Video/Paramount Home Video 838873	1998 9.95
11	20	3	<b>ALICE IN WONDERLAND</b> Hallmark Home Entertainment/Family Home Entertainment 91015	1998 19.98
12	22	3	<b>POKEMON: PSYCHIC SURPRISE</b> Viz Video/Pioneer Entertainment 0006D	1999 14.98
13	<b>RE-ENTRY</b>		<b>THE SIMPSONS: TREEHOUSE OF HORRORS II/LISA'S PONY</b> FoxVideo 0295	1999 9.98
14	<b>NEW</b>		<b>BELLE'S TALES OF FRIENDSHIP</b> Walt Disney Home Video/Buena Vista Home Entertainment 17481	1999 19.99
15	9	17	<b>CATDOG: TOGETHER FOREVER</b> Paramount Home Video 83580	1998 12.95
16	5	43	<b>LION KING II: SIMBA'S PRIDE</b> Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998 26.99
17	<b>RE-ENTRY</b>		<b>THE RESCUERS</b> Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977 26.99
18	10	196	<b>LADY AND THE TRAMP</b> Walt Disney Home Video/Buena Vista Home Entertainment 582	1955 26.99
19	<b>NEW</b>		<b>POKEMON: SEASIDE PIKACHU</b> Viz Video/Pioneer Entertainment 0008D	1999 14.98
20	16	23	<b>BLUE'S CLUES: RHYTHM AND BLUE</b> Nickelodeon Video/Paramount Home Video 835753	1998 9.95
21	23	39	<b>POKEMON: I CHOOSE YOU, PICKACHU</b> Viz Video/Pioneer Entertainment 0001D	1998 14.98
22	8	3	<b>MADLINE: LOST IN PARIS</b> Walt Disney Home Video/Buena Vista Home Entertainment 16661	1999 22.99
23	21	19	<b>THE BEST OF THE SIMPSONS: VOL. 4</b> FoxVideo 0296	1999 24.98
24	14	21	<b>MARY-KATE &amp; ASHLEY: YOU'RE INVITED TO A COSTUME PARTY</b> Dualstar Video/WarnerVision Entertainment 454305	1999 12.95
25	<b>NEW</b>		<b>BARNEY: LET'S PLAY SCHOOL</b> Barney Home Video/The Lyons Group 2005	1999 19.99

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

## Home Video For The Holidays

### Barney, Fox Movies, Muppets, Scooby-Doo Released

**SEASON'S GREETINGS:** While you're sweltering away in the late-summer sultriness, it's encouraging to remember that Christmas is only a short distance away, and video companies have got the imminent holiday-video promotions to prove it.

The last video installment of Child's Play detailed Warner Home Video's seasonal schedules. Now Lyrick Studios and 20th Century Fox Home Entertainment have firmed up their holiday release plans.

Lyrick will release the all-new "Barney's Night Before Christmas" on Sept. 28, priced at \$14.95 VHS and \$24.99 DVD-ROM. It's the first holiday-video title for Lyrick since the nine-year old "Waiting For Santa," which, according to the supplier, is the best-selling "Barney" video ever at nearly 5 million units.

For the new title, the VHS version is encoded to interact with the Microsoft ActiMates Barney toy, and the DVD is loaded with extras. The disc contains eight new games, including "Paint A Holiday Picture" and "Christmas

Puzzles"; a 10-song sing-along; a song sampler with still pictures from the audio title "Happy Holidays, Love, Barney"; the 24-page electronic read-along book "Barney's Christmas Surprise"; and the 32-page read-along "Barney's Wonderful Winter Day."

The DVD is packaged with a 16-page coloring and activity book, and Lyrick is offering a \$5 instant rebate with purchase of "Barney's Night Before Christmas" or any other Barney home video title.

In-store point-of-purchase (P-O-P) materials, TV spots and national cable ads, and extensive print advertising round out the marketing campaign.

Meanwhile, Fox is relaunching nine Christmas favorites on Oct. 5, each priced at \$14.98. Titles include "Home Alone"; "Home Alone 2"; "Home Alone 3," which has been price-reduced; both the 1947 and 1994 versions of "Miracle On 34th Street"; "Story Of Santa Claus"; "Jingle All The Way"; and both the 1938 live-action version and the modern ani-

(Continued on next page)



by Moira McCormick

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	4	3	SHAKESPEARE IN LOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
2	1	5	PAYBACK (R)	Paramount Home Video 336323	Mel Gibson
3	3	6	8MM (R)	Columbia TriStar Home Video 02709	Nicolas Cage
4	6	11	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman
5	7	2	ANALYZE THIS (R)	Warner Home Video 16988	Robert De Niro Billy Crystal
6	8	9	RUSHMORE (R)	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray
7	5	7	A CIVIL ACTION (PG-13)	Touchstone Home Video Buena Vista Home Entertainment	John Travolta Robert Duvall
8	2	4	CRUEL INTENTIONS (R)	Columbia TriStar Home Video 02712	Reese Witherspoon Ryan Phillippe
9	9	3	TRUE CRIME (R)	Warner Home Video 16989	Clint Eastwood
10	10	9	THE THIN RED LINE (R)	FoxVideo 142550	Sean Penn
11	13	2	EDTV (PG-13)	Universal Studios Home Video 84435	Matthew McConaughey Jenna Elfman
12	16	4	BLAST FROM THE PAST (PG-13)	New Line Home Video Warner Home Video N4751	Brendan Fraser Alicia Silverstone
13	12	10	PATCH ADAMS (PG-13)	Universal Studios Home Video 83660	Robin Williams
14	11	4	MESSAGE IN A BOTTLE (PG-13)	Warner Home Video 16989	Kevin Costner Robin Wright Penn
15	15	10	A SIMPLE PLAN (R)	Paramount Home Video 333763	Bill Paxton Billy Bob Thornton
16	14	9	VARSITY BLUES (R)	Paramount Home Video 336433	James Van Der Beek Jon Voight
17	NEW ▶		GO (R)	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes
18	17	5	OCTOBER SKY (PG)	Universal Studios Home Video 83750	Jake Gyllenhaal Chris Cooper
19	18	7	SHE'S ALL THAT (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment	Freddie Prinze, Jr. Rachael Leigh Cook
20	19	14	SAVING PRIVATE RYAN (R)	DreamWorks Home Entertainment 83735	Tom Hanks Matt Damon

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

## CHILD'S PLAY

(Continued from preceding page)

mated version of "A Christmas Carol."

In addition, the 1947 "Miracle," the first two "Home Alone" films, and the 1938 version of "A Christmas Carol," are being released on DVD for the first time. They join "Jingle All The Way" and "Home Alone 3," which were released earlier. All DVDs are priced at \$29.98. A DVD gift pack of all three "Home Alone" movies is also available for \$79.98 U.S. and \$89.98 Canada.

**OUTTA SPACE:** "Muppets From Space," the latest Muppet theatrical release from Jim Henson Productions, blasts off at retail Oct. 26.

Priced at \$21.95 VHS and \$24.95 DVD, the Columbia TriStar Home Video title stars Jeffrey Tambor ("The Larry Sanders Show") and features cameos from David Arquette, Josh Charles, Kathy Griffin, F. Murray Abraham, Ray Liotta, Andie McDowell, and Rob

*Sony Wonder has just released 'The Adventures Of Elmo In Grouchland: Sing And Play'*

Schneider.

Each video will be packaged with a \$4 mail-in rebate, redeemable with purchase of the video and four six-packs of Mondo Fruit Squeezers, which will announce the video's availability on more than 2 million specially marked packages of the beverage product.

A national promotion will take place in over 700 Sbarro's restaurants involving kids' meal toy premiums and in-store P-O-P.

The title will be trailered on a number of Columbia TriStar Home Video upcoming fall releases, including numerous Muppet titles.

In other Muppet-related news, Sony Wonder has just released "The Adventures Of Elmo In Grouchland: Sing And Play," priced at \$12.98.

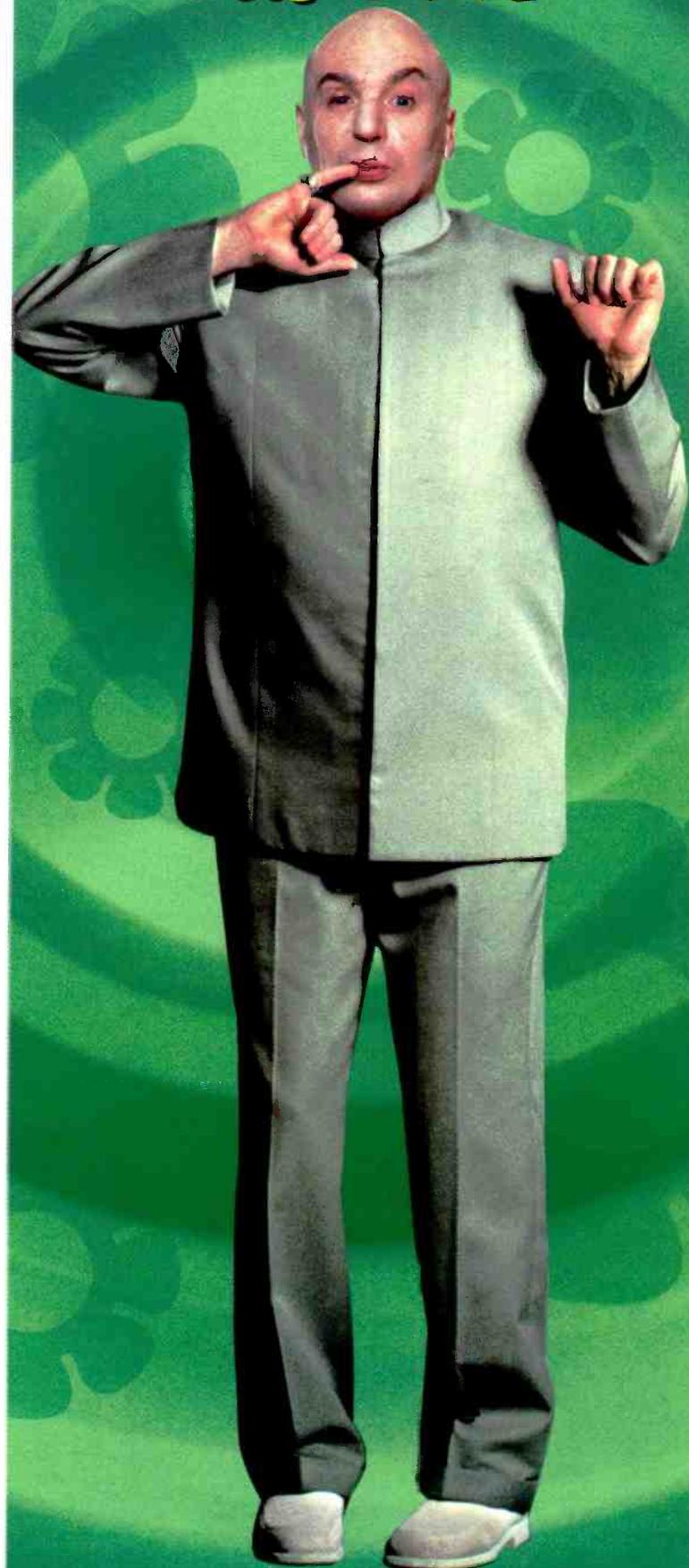
It features three songs from the upcoming Oct. 1 theatrical release of "The Adventures Of Elmo In Grouchland" plus six other "Sesame Street" songs, as well as a 15-minute bonus segment of the new "Sesame Street" installment "Elmo's World," which will be available for the first time on home video.

From October through December, Arby's will tie in to the video and theatrical release with five different "Elmo In Grouchland" premium items. The premiums will be given away in 1.5 million Arby's Kids' Adventure Meals.

In addition, a \$1 coupon good toward the purchase of the video and/or companion Sony Wonder soundtrack will be included in the Arby's kids' meal promotion. The coupons will also be packaged with Fisher-Price "Sesame Street" products, Drypers "Sesame Street" diapers, and Minnetonka "Sesame Street" bath products.

# EXECUTIVE. SINGLE PARENT. DIABOLICAL GENIUS.

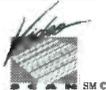
## DR. EVIL



GET READY TO SHAG NOV. 16!

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# Top DVD Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  SM ©

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	NEW ▶		TITANIC (PG-13) (29.99)	Paramount Home Video 155227	Leonardo DiCaprio Kate Winslet
2	3	4	SHAKESPEARE IN LOVE (R) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
3	1	3	ANALYZE THIS (R) (24.98)	Warner Home Video 16988	Robert De Niro Billy Crystal
4	2	5	THERE'S SOMETHING ABOUT MARY (R) (34.95)	FoxVideo 4112263	Ben Stiller Cameron Diaz
5	5	6	PAYBACK (R) (22.99)	Paramount Home Video 336323	Mel Gibson
6	6	12	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman
7	7	7	8MM (R) (24.95)	Columbia TriStar Home Video 02854	Nicolas Cage
8	4	2	GO (R) (24.95)	Columbia TriStar Home Video 03826	Sarah Polley Katie Holmes
9	10	5	CRUEL INTENTIONS (R) (24.95)	Columbia TriStar Home Video 03827	Reese Witherspoon Ryan Phillippe
10	9	6	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
11	19	10	GHOSTBUSTERS (PG) (NL)	Columbia TriStar Home Video 4139	Bill Murray Sigourney Weaver
12	NEW ▶		AMERICAN PRESIDENT (PG-13) (24.95)	Columbia TriStar Home Video 02550	Michael Douglas Annette Bening
13	12	36	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
14	8	2	MOD SQUAD (R) (24.98)	MGM/UA Home Video/Warner Home Video 907450	Claire Danes Omar Epps
15	14	35	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
16	13	5	MESSAGE IN A BOTTLE (PG-13) (24.98)	Warner Home Video 16989	Kevin Costner Robin Wright Penn
17	NEW ▶		IDLE HANDS (R) (24.95)	Columbia TriStar Home Video 03931	Devon Sawa Seth Green
18	11	3	EDTV (PG-13) (34.98)	Universal Studios Home Video 20560	Matthew McConaughey Jenna Elfman
19	RE-ENTRY		RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Tucker
20	NEW ▶		LOCK STOCK AND TWO SMOKING BARRELS (R) (39.95)	USA Home Entertainment 4004510593	Nick Moran Jason Flemyng

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# THE \$200+ MIL RECORD-SMASHING

THE BIGGEST COMEDY OPENING EVER IS NOW THE BIGGEST BOX OFFICE RELEASE FOR 4TH QUARTER 1999!

## FABULOUS STARS!

**Mike Myers** (*Austin Powers: International Man of Mystery, Wayne's World 1 and 2*)  
**Heather Graham** (*Bowfinger, Boogie Nights, Lost In Space*)

**\$20 MILLION** CONSUMER ADVERTISING AND CROSS-PROMOTIONAL BLITZ\* WILL GENERATE **1 BILLION** CONSUMER IMPRESSIONS!

LOOK FOR AUSTIN'S FLOAT IN THE MACY'S THANKSGIVING DAY PARADE!

	NETWORKS	NOVEMBER 1999	DECEMBER 1999	JANUARY 2000
TV ADVERTISING	NBC, CBS, abc, FOX, WB, UPN	██████████	██████████	██████████
	TBS, TNT, USA NETWORK (WCW, WWF, NBA)	██████████	██████████	██████████
	VH1, MTV	██████████	██████████	██████████
	COMEDY CENTRAL, CARTOON NETWORK, TV LAND	██████████	██████████	██████████
	ESPN, espn2	██████████	██████████	██████████
	CROSS-TRAILERING ON <i>The Matrix</i> and <i>Wild, Wild West!</i>	██████████	██████████	██████████

## PRINT AND INTERNET ADVERTISING

Austin will be the talk of the town with promotions in the following magazines and on web sites in November and December 1999 and January 2000.



**Crikey, that's major exposure, baby!**

**"You can hardly turn on the radio or watch TV—and certainly not enter a schoolyard—without encountering someone making a reference to Austin Powers!"** —Los Angeles Times

\*Actual media schedule subject to change.

# LION BOX OFFICE ING GROOVEFEST!

**CROSS-PROMOTIONAL TIE-INS WILL GENERATE MILLIONS OF CONSUMER IMPRESSIONS!**



Soundtracks



Operation: Trivia CD-ROM game



Coupon book inserted in the video and DVD is loaded with over **\$300 in savings!**



## RANDY P.O.P.!

Featuring 24, 48 and 96-count prepacks, banners, posters, buttons and more!

Merchandisers



Banner

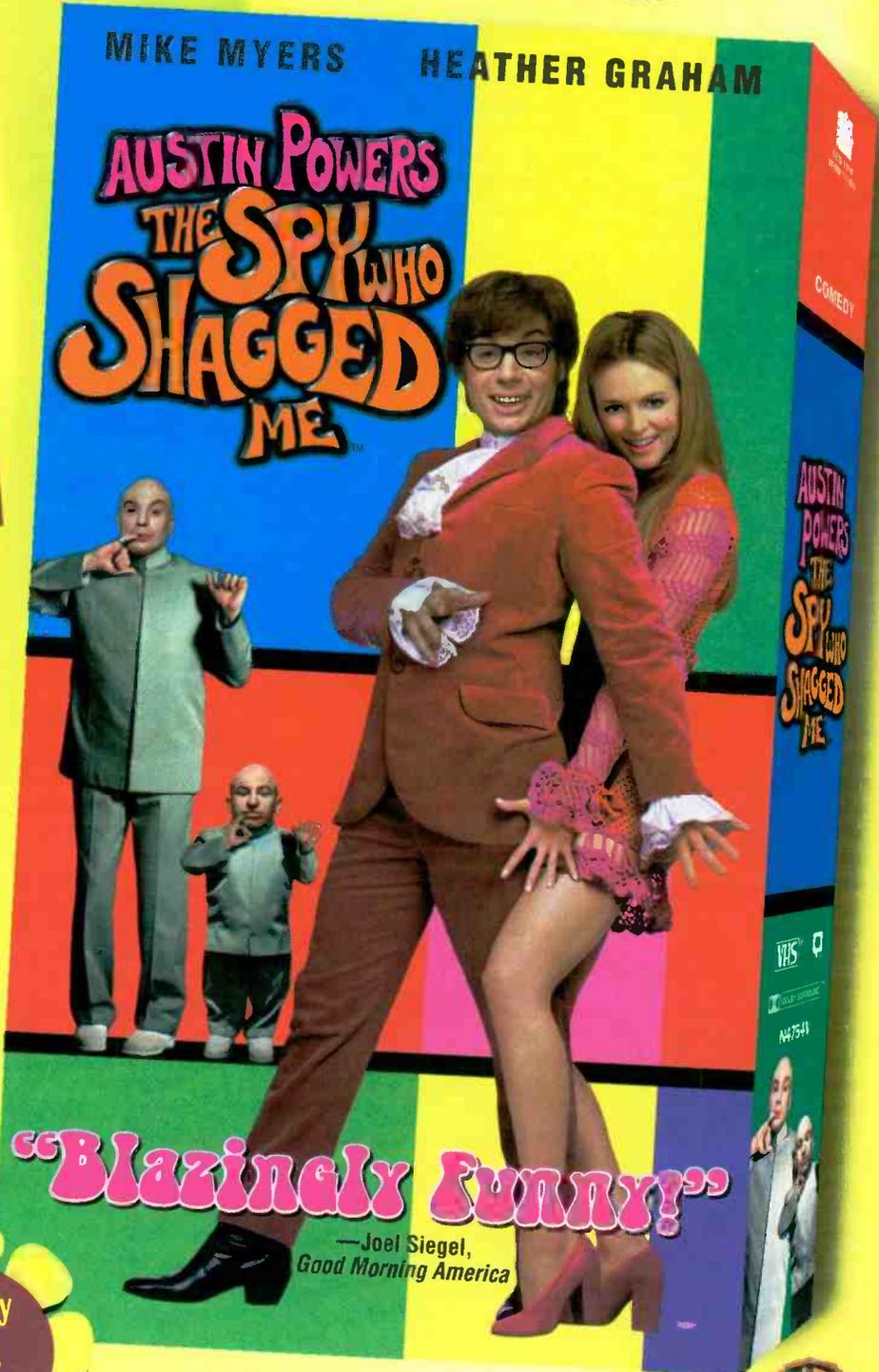
## RENTAL PROFIT PACKS

contain P.O.P. and promo items to increase rental turns. Ask your sales representative for details.

**PREPACK ORDER DATE: 10/5/99**  
**SINGLES ORDER DATE: 10/12/99**  
**GET READY TO SHAG NOV. 16!**

ALSO AVAILABLE ON DAY & DATE PLATINUM SERIES

Color/Approx. 95 Min.  
N4754V ISBN# 0-7806-2655-9 UPC# 7-94043-47543-6  
Widescreen N4883V ISBN# 0-7806-2838-1 UPC# 7-94043-48833-7  
DVD# N4891 ISBN# 0-7806-2840-3 UPC# 7-94043-48912-9



**"Blazingly Funny!"**

—Joel Siegel, Good Morning America

## CALENDAR

### SEPTEMBER

Sept. 13, **The Inside Connection Presents Music Publishing Panel**, Bulldog Grille, Amityville, N.Y. 516-981-8231.  
 Sept. 14, **Negotiating With Live Performance Presenters Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.  
 Sept. 15, **Starting And Operating An Independent Record Label Workshop**, California Lawyers for the Arts Office, San Francisco. 415-775-7200.  
 Sept. 15-17, **National Assn. of Recording Merchandisers Fall Conference 1999**, Coronado Island Marriott Resort, Coronado, Calif. 609-596-2221. www.narm.com.

## GOOD WORKS

**HEALING POWER OF MUSIC:** BMI, Warner Music Group, the National Academy of Recording Arts and Sciences, and the MusiCares Foundation have lent financial support to the Littleton Project, which is being run by the American Music Therapy Assn. to provide music therapy (rehabilitation, individual sessions, and community programs) to locals recovering from the Columbine High School tragedy. Panasonic/Technics Musical Instruments and the Martin Guitar Co. have pledged musical equipment. Contact: **Jerry Bailey** at 615-401-2825.

**HEAL THE BAY: The Nuclear Whales Saxophone Orchestra** will donate a portion of the proceeds from its self-released "Fathom This: A Retrospective" to the American Oceans Campaign, founded by **Ted Danson** to conserve the health and vitality of oceans and marine life. Contact: **Creative Service Co.** at 719-548-9872.

**B.I.G. CARNIVAL:** The Think B.I.G. Atlanta Weekend will raise funds for the Christopher Wallace Foundation, which empowers kids through books instead of guns. The street carnival takes place Sept. 25. **Lil' Cease** will read stories to children, while other celebs, like **WVEE Atlanta** on-air personality **Griff**, have pledged time in the dunk tank or running booths. On Sept. 26, **Sean "Puffy" Combs** will host a black-tie gala with a performance by **Coko** in Atlanta. Contact: **Tracy Peluso** at 212-714-3564.

**LOVE FOR LES:** **Les Brown**, a founding father of the National Academy of Recording Arts and Sciences (NARAS) and bandleader, will be honored by the MusiCares Foundation at a special tribute concert and dinner Sept. 28 at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif. **Big Bad Voodoo Daddy**, **Diana Krall**, **Manhattan Transfer**, **Melissa Manchester**, and **Jack Jones** will perform, and **Steve Allen** will host the event. MusiCares was established by NARAS in 1989 to focus the attention of the industry on health and human service issues that directly impact the health and welfare of music people. Contact: **Monica Alexander** at 310-201-8816.

Sept. 16-17, **EntertainNet Marketing Convention**, Empire Hotel, New York. 888-670-8200. www.iir-ny.com.

Sept. 18, **Miracles Benefit**, for Childrens Hospital Los Angeles and 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, **Boys & Girls Clubs Of America Heroes And High Hopes Awards Dinner**, honoring Shaquille O'Neal, Beverly Hilton Hotel, Beverly Hills, Calif. 310-550-7776.

Sept. 21, **Music Industry Networking Night**, presented by Hollywood East Music Group, One Night Star'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. 310-998-5590.

Sept. 22, **The 33rd Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Sept. 23, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Life Nightclub, New York. 212-957-9230.

Sept. 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, **Fifth Annual Andre Agassi's Grand Slam For Children**, MGM Grand Garden Arena, Las Vegas. 520-296-6725.

Sept. 25, **Society Of Professional Audio Recording Services 20th Anniversary Gala**, Statue of Liberty, New York. 800-771-7727. spars@spars.com.

Sept. 25-26, **10th Anniversary HAL Pre-Millennium Reunion And Awards**, honoring Universal Records' Jean Riggins, Universal Sheraton Hotel, Universal City, Calif. 310-274-1609.

Sept. 27, **New York City Gala For Project A.L.S.**, Hammerstein Ballroom, New York. 212-969-0329.

Sept. 27, **Consumer Kids: Discover, Invent, And Apply Marketing Strategies For Today's Kids Conference**, W Hotel, San Francisco. 888-670-8200.

Sept. 28, **DTV Summit: Building The Business Of DTV**, Beverly Hilton Hotel, Los Angeles. 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.

### OCTOBER

Sept. 30-Oct. 10, **Mammoth Music Mart For Lou Gehrig's Disease**, Old Orchard Center, Skokie, Ill. 312-751-5520.

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, **The Inside Connection Presents A&R Panel**, Spiral Lounge, New York. 516-981-8231.

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, Warner Bros. Studios, Burbank, Calif. 213-892-7268.

Oct. 7-9, **Amsterdam Dance Event '99**, Felix Meritis, Amsterdam. 31-35-621-87-48.

Oct. 7-9, **Billboard/Airplay Monitor Radio Seminar & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

Oct. 14-15, **Entertainment Online '99**, Grand Hyatt, New York. 800-647-7600. www.worldtrg.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, **The Blues Foundation's Fifth Annual Lifetime Achievement Awards Saluting Women In Blues**, House of Blues, Los Angeles. 323-653-4987.

Oct. 18, **How To Get A Job In The Music Biz Panel**, sponsored by Los Angeles Music Network, Hotel Sofitel, Los Angeles. 323-904-4600.

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 Amphitheatre, 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, Puerto Vallarta, Mexico. 323-938-2364.

## HITCO MUSIC

(Continued from page 42)

I feel that if we develop a new Atlanta in those cities it might merit some sort of representation there."

Hitco also wants to find success in Nashville, where it is now working closely with Steve Markland, who is Windswept's Nashville chief.

Regarding the sale of Windswept's past catalog to EMI Music Publishing—one of Sutton's previous employers—she says the partnership remains intact, with Reid in strong support of Windswept's creative team.

Besides Reid and Sutton, Hitco's staffers include Rudy Brammer, who heads audio production; Cardellia Johnson, senior administrator of copyrights; Nicole Wilson, executive assistant; and Dolly Turner, the newest staffer, who is a consultant on film and TV music.

As she has in the past, Sutton continues to express some concern about the label A&R scene. "It is the publisher who must bring professional productions in order to interest many label A&R staffers today. While I understand the A&R process, more risk would definitely be welcome so that they would have a vision beyond knowing that they're hearing [material] based on the name of the producer who did it."

Thus, she feels the quality of songs and the integrity of music can suffer, and she has more than nostalgic sentimentality for the days when label A&R departments were willing to hear a simple demo of a great song and find the right artist for it.

On a positive note, Sutton is pleased with the "sweetness" of much of today's songs, as represented by material recorded by the likes of Britney Spears and Backstreet Boys. "I'm tired of hearing how to kill each other. Music is the soul and mind."

## GRITTY VIDEOS

(Continued from page 110)

through." Additional retail doors may be opening soon when Simitar begins attaching ratings from the Motion Picture Assn. of America (MPAA) to the product. The company had been placing a parental advisory sticker on the title, but more accounts were requiring MPAA ratings for all direct-to-video product. Glass says the company is going to make sure the titles each get an R rating and has been willing to alter some recent releases.

For example, Simitar re-edited a Tupac Shakur documentary littered with foul language and nudity. "We edited out some of the language, and now Kmart and Wal-Mart are considering it," Glass says. "We want to get them into the mass market, but we can't compromise the credibility."

Glass says Simitar is now evaluating whether to release any of its Beast product on DVD. "At this point the retailers are telling us the demographic for that product is video-oriented, and it's not quite ready yet for DVD," he says. "We want to put it out when people are really asking for it."

## 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. Boy, Coltrane Barnett, to **Leslie Goldman and Chris Nadler**, Sept. 1 in New York. Father is senior divisional advertising coordinator for the Musicland Group.

### DEATHS

**Brewer Phillips**, probably 68, of natural causes, Aug. 30 in Chicago. Born in Coila, Miss., blues guitarist Phillips learned to play from Memphis Minnie and backed Roosevelt Sykes, Joe Hill Louis, and Memphis Slim in the Memphis area. He moved to Chicago in 1952 and began working with slide guitarist Hound Dog Taylor in 1957. He was featured as a member of Taylor's raucous trio the House-rockers on four Alligator Records albums and performed with Taylor's group until the guitarist's death in 1975. Phillips later performed with J.B. Hutto and Cub Koda and released his lone solo album, "Home Brew," on Delmark Records in 1996.

**Dorothy Spier**, 71, of ovarian cancer Sept. 6 at her home in Rego Park, N.Y.

Spier was VP and director of New York-based Memory Lane Music, the BMI-cleared publishing unit of her husband Larry Spier's ASCAP firm, Larry Spier Inc. Besides her husband, she is survived by her son, Mark Spier, and daughter, Roberta Kaderman, who are directors of Larry Spier Inc. Funeral services were held Sept. 8 at Schwartz Bros. Funeral Home in Key Gardens, N.Y.

**Joseph F. Voynow**, 80, of natural causes, Aug. 23 in Charlotte, N.C. Voynow started his music business career in 1948 as a salesman in the Pittsburgh area for Decca Records. He and his wife, Carol, eventually started his own distribution company, Bib Distributing, in 1961 in Charlotte. Bib shut down in 1991, but during Voynow's tenure it handled distribution for Decca and a large number of independent labels.

**Robert (Bob) Musel**, 90, Sept. 8 at his home in London. Musel was a songwriter, journalist, and a longtime BMI European consultant. He started his career covering the Broadway scene for UPI and rose to senior editor following his assignment in Europe to cover World War II. As a songwriter, he joined BMI in 1953 and became a representative for the performance right group in London after writing the hit "Band Of Gold"; according to BMI, the song has had more than 1 million performances to date. As BMI's key representative in Europe in the '60s, Musel signed a number of acts, including the Beatles, for U.S. representation. He is survived by his wife, Jill.



**What A Hit!** At a recent Secure Digital Music Initiative (SDMI) party in New York, Recording Industry Assn. of America senior executive VP/general counsel Cary H. Sherman, left, presents Jack Lacy, chairman of the SDMI's Portable Device Working Group, with an honorary gold record to thank him for his work on behalf of the organization.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## newsline...

**WEBRADIO.COM ADDS DIGITAL DOWNLOADING.** WebRadio.com has signed a deal with Liquid Audio to add a digital download feature to WebRadio's 125 affiliate sites. As part of the deal, radio stations will get a percentage of CDs that are sold as a result of the download. WebRadio has signed content deals with LightSpeed Group and Lead Interactive Network, adding city sites and additional E-commerce to radio sites.

**XM, CD RADIO MAY BE SHUT OUT BY RAB.** XM Satellite Radio and CD Radio may be denied access to the Radio Advertising Bureau (RAB), says RAB president Gary Fries. "Under current guidelines, they're not qualified," said Fries at the National Assn. of Broadcasters Radio Show. While Fries has a lot of influence on the issue, the decision lies with the RAB's board of directors.

**ABC'S CALLAHAN ON THE MOVE.** ABC Broadcasting president Robert Callahan is among the top ABC executives relocating to Los Angeles. About 200 spots, including 110 execs, are being shifted to the West Coast by next fall. Several staffers have chosen to quit rather than move. Insiders say Disney CEO Michael Eisner wants the network's key players more involved with the parent company's operation.

**SUNBURST LOOKING TO MERGE, ISSUE IPO.** Sunburst Media is in discussions with two other midsize radio groups to roll into one group and go public. Sunburst president John Borders says the merger could come as soon as the fourth quarter. He would not name other groups involved but said the merged company would be ranked 15th by revenue.

## FCC Head Defends Low-Power FM

*This story was prepared by Frank Saxe, reporter for Airplay Monitor.*

ORLANDO, Fla.—Federal Communications Commission (FCC) Chairman Bill Kennard is defending his proposal to license hundreds, if not thousands, of low-power FM radio stations (LPFM), saying the FCC needs "cooperation not confrontation" from broadcasters.

Kennard, speaking at the National Assn. of Broadcasters (NAB) Radio Show here, tried to put to rest fears that LPFM will clutter the FM band and hurt stations' signals, while at the same time slowing the conversion from analog to digital radio. "These objectives are not inconsistent with having a low-power radio service," he said.

Kennard noted that FCC engineers have tested several different types of radios, including both new and used portable, car, and clock radios, and found that even they were unaffected by the micro-signals. Yet a separate study, conducted by the NAB, determined just the opposite. A third study, commissioned by the North Carolina Assn. of Broadcasters and the Virginia Assn. of Broadcasters, had results sim-



FCC Chairman William Kennard speaking at the radio show.

ilar to the NAB research.

Engineering consultants, including those who conducted the NAB study, say second and third adjacent channels would be more severely affected by LPFM, although Kennard says that is not the case. "We don't need to create a whole new set of interference standards, especially not just for the purpose of thwarting low-power radio."

In a separate session, FCC Commissioner Gloria Tristani also defended LPFM and told broadcasters to address the need for a greater diversity of voices over the airwaves. Commissioner Harold Furchtgott-Roth, who frequently sides with broadcasters, told the industry to play its strongest hand, saying, "Interference is the central issue."

While cordial, few broadcasters were convinced by the arguments presented by Kennard and Tristani.

"It's financial interference of the highest degree," worried one. Many say LPFM will flood the airwaves not only with new competition but also with pirates. Kennard downplayed the possibility, reminding the crowd of several hundred that his tenure at the FCC has been marked by a sharp increase in the shutting down of pirate radio operations.

"This would destroy the heartland of small markets. It's a further divi-

sion of the pie, and the pie is only so big," said Don Spencer, president of Ad-Venture Media, which owns country WVEG, country WBIV, and album rock WQRK Bloomington, Ind.

Added Bruce Reece of Bonneville, who is also chairman of the NAB Spectrum Integrity Task Force, "Low-power FM is the most galvanizing event in my history in radio. What a truly rotten idea this is. The FCC must drop this silly proposal."

The impetus behind Kennard's quest to license LPFM is a desire to expand the number of owners. Recent FCC statistics indicate that the number of station owners has declined 12% since the 1996 Telecom Act was passed, while at the same time the number of stations on the air has increased by 4%.

Kennard also renewed his backing of a tax certificate program, which allows companies to defer the capital gains taxes when a station is sold to a minority or female owner. The focus of the effort is now in Congress, which outlawed the certificate program in 1995 amid allegations that large corporations were using the program in a clandestine manner.

*Assistance in preparing this story was provided by Chuck Taylor in New York.*

CHUCK TAYLOR

## Progress On Digital Radio Discussed

ORLANDO, Fla.—Optimistic discussion of digital radio made its return to the 1999 National Assn. of Broadcasters Radio Show show held Aug. 31-Sept. 2 here, marking the 10th year that the industry has been working to make the future technology a reality for the U.S.

USA Digital Radio (USADR), perceived by many as the leader among two other companies vying to first come up with a working AM/FM system—with Digital Radio Express and Lucent Technologies—hosted a live on-air demonstration of its technology dur-

ing the show. It linked with Cox-owned Orlando outlet WMMO-FM for an exhibit-floor demo, as well as for field tests, which attendees could hear on the road.

Lucent Digital Radio announced at the show agreements to test its system with receiver manufacturers Harman Kardon and Recoton. Additionally, Lucent has entered discussions with Pioneer Electronics regarding system tests.



USADR filed a petition for rule-making with the Federal Communications Commission (FCC) in October 1998 to approve its in-band, on-channel system, which would allow digital audio broadcast signals to overlap current AM and FM dial positions. Broadcasters have supported this platform for years.

In a breakfast meeting, FCC Chairman William Kennard promised that the commission would move ahead with a formal proceeding this fall, in hopes of coming up with a standard for the technology.

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# Adult Contemporary

T. WK	L. WK	2	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	22	<b>No. 1</b> YOU'LL BE IN MY HEART WALT DISNEY 50025/HOLLYWOOD ♯	PHIL COLLINS 15 weeks at No. 1
2	2	2	19	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
3	3	3	20	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
4	5	5	13	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
5	4	4	20	THE HARDEST THING UNIVERSAL 56246 †	98 DEGREES
6	9	15	5	BLUE EYES BLUE COLUMBIA SOUNDTRACK CUT/REPRISE	ERIC CLAPTON
7	6	8	8	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	SHANIA TWAIN
8	7	6	26	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
9	10	11	6	LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
10	12	17	5	MUSIC OF MY HEART MIRAMAX SOUNDTRACK CUT/EPIC †	'N SYNC & GLORIA ESTEFAN
11	8	7	38	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
12	14	13	11	NO MATTER WHAT RAVENOUS/MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	BOYZONE
13	11	9	44	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
14	16	10	88	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
15	17	20	7	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
16	15	18	30	BELIEVE WARNER BROS. 17119 †	CHER
17	13	12	11	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
18	19	16	54	FROM THIS MOMENT ON MERCURY 566450/IDJMG †	SHANIA TWAIN
19	18	14	17	DESTINY JIM BRICKMAN WITH JORDAN HILL & BILLY PORTER WINDHAM HILL ALBUM CUT	
<b>AIRPOWER</b>					
20	22	25	4	BAILAMOS OVERBROOK 97122/INTERSCOPE †	ENRIQUE IGLESIAS
21	21	21	23	THAT DON'T IMPRESS ME MUCH MERCURY 17211/IDJMG †	SHANIA TWAIN
22	23	23	5	WHAT A WONDERFUL WORLD ARISTA 13710	KENNY G WITH LOUIS ARMSTRONG
23	29	30	3	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
24	25	—	2	I LOVE YOU COLUMBIA SOUNDTRACK CUT †	MARTINA MCBRIDE
25	24	22	25	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL

# Adult Top 40

T. WK	L. WK	2	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	18	<b>No. 1</b> ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH 5 weeks at No. 1
2	2	2	20	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
3	3	3	23	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
4	4	4	13	SOMEDAY LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
5	7	12	11	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
6	5	6	14	LAST KISS EPIC 79197	PEARL JAM
7	6	7	15	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
8	10	11	13	BLACK BALLOON WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
9	8	5	19	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
10	9	8	51	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
11	12	10	20	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
12	17	25	4	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
13	13	14	18	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
14	11	9	46	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
<b>AIRPOWER</b>					
15	16	19	6	THERE SHE GOES SQUINT/ELKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
16	15	15	49	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
17	20	20	8	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/ERG †	LEN
18	21	18	12	SCAR TISSUE WARNER BROS. ALBUM CUT †	RED HOT CHILI PEPPERS
19	18	16	17	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT † 2	BLESSID UNION OF SOULS
20	14	13	15	BEAUTIFUL STRANGER WAVERRICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
21	22	21	18	YOU'LL BE IN MY HEART WALT DISNEY 50025/HOLLYWOOD †	PHIL COLLINS
<b>HOT SHOT DEBUT</b>					
22	NEW	▶	1	ANGELS WOULD FALL ISLAND 562345/IDJMG †	MELISSA ETHERIDGE
23	25	23	19	CALL AND ANSWER REPRISE ALBUM CUT †	BARENAKED LADIES
24	26	26	7	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA	TRAIN
25	23	22	25	THAT DON'T IMPRESS ME MUCH MERCURY 17211/IDJMG †	SHANIA TWAIN

Compiled from a national sample of airplay supplied by broadcast data systems' radio track service. All adult contemporary stations and 72 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available © 1999, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### BROADCASTERS FACE NEW-MEDIA FUTURE

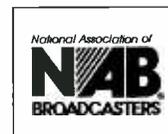
(Continued from page 12)

"New technologies are opening growth opportunities not even dreamed of a decade ago," Fritts continued. "With radio's ability to serve local audiences and to package and sell at the local level, I believe radio is ready to expand exponentially."

#### THE BULL WEB MARKET

The bull Web market was represented by a disproportionate number of sessions. The topic came up in almost every other panel as well, and the number of Internet-based exhibitors was up about 55% over last year alone.

Moderating two "Radio Under Siege" panels, Nassau Broadcasting senior VP of operations/programming Michelle Stevens pointed out that "as technology mainstreams, computers will become the entertainment systems" of the future. At that juncture, radio will be defined as any listening experience, and people will seek out forms of listening that are customizable.



Jacobs Media's Dave Beasing, moderating the modern rock forum, noted that as the modern rock format has evolved, the station Web site is no longer a mere extension of the station but part of its base. He noted the importance of refreshing content daily and using the site as a database and research builder.

#### DESKTOP COMPETITION IS 'FIERCE'

While one panelist suggested that the cost of streaming audio is only justified if there are a few tenths of a point between you and the competition, KEZK/KYKY St. Louis PD Smokey Rivers told the audience at the AC panel that "competition for the desktop appliance is fierce. You have to ante up now and get in there to get a piece of that pie."

At the group heads panel, Cox's Dick Ferguson cited album WBAB Long Island, N.Y., whose commuter audience can finally hear the station in Manhattan.

At the R&B panel, programmers and station managers agreed that the format is far behind others when it comes to utilizing the Internet, with many stations only now setting up Web sites. Adult R&B WLVH Savannah, Ga., PD Vern Catron suggested that "you still have some GMs who are older, who just don't understand the Internet, and you're fighting them as a programmer. They look at it simply as added value and nothing more."

Veteran programmer Quincy McCoy added, "We have a lot more competition coming via the Internet. Companies like the all-urban-music site Completebeat.com and IAmJamming.com, which has a connection with basketball. You're going to have stars like Kobe Bryant pushing. That's stiff competition. Maybe radio stations who are streaming on the Web should consider this and keep their focus local."

Carter Broadcasting's (KPRS Kansas City, Mo.) Michael Carter added that whatever the problem in radio today—be it a dwindling talent



NAB president/CEO Eddie Fritts.

pool or a need to ready itself for more competition from the Internet, satellite, and digital radio—black radio always feels it worse. "If general radio has a cold, then black radio has the flu, so prepare," said Carter.

With satellite and digital radio technology in the offing, KOIT San Francisco PD Bill Conway cited the double-edged sword of stations maintaining their "less talk/more music" position yet using more non-music elements to differentiate themselves from the new technology.

In turn, KYSR (Star 98.7) Los Angeles PD Angela Perelli urged PDs to "rise above everything and cut through the clutter by branding."

#### SATELLITE RADIO

Each of the two proponents geared to launch separate satellite radio services next year—CD Radio and XM Satellite—have spent much of 1999 signing deals with various content providers, from NPR to BET. In addition, each has drawn deals with automobile receiver manufacturers to develop in-car satellite radio units, which would combine the new service with current AM/FM receivers.

Both services will provide 100 channels of programming, including 50 commercial-free music stations and 50 news/talk/entertainment outlets. Subscribers will pay \$9.95 a month for either.

XM Satellite was unable to participate in the Radio Show this year, due to a quiet period mandated by its upcoming IPO. CD Radio executive VP of content Joe Capobianco predicted that the company would have 42 million listeners within its fifth year, "making it the fastest-penetrating electronic medium in history."

The company will launch its first of three satellites in mid-January, followed by the second in March and the third in May. The three should allow listeners nationwide to receive uninterrupted service, he said.

CD Radio will complement its satellite service with a series of repeater transmitters in nearly 50 metropolitan markets, where the terrain or architecture presents particular challenges, such as in San Francisco or New York.

"This will not be radio as usual," Capobianco said, adding that the big difference between his and other new-media launches is that his will have national reach from day one. FM succeeded through a slow organic growth, but cable radio never hit critical mass because there was no unifying push.

Picking up on this theme, Cox's Ferguson, in the group heads panel, cited the lack of attention radio has given young demos and pointed out that FM

succeeded because it was targeting a younger demo. "If XM and CD radio can connect and brand with them," that could be key to their success, he said.

First Union Capital VP Bishop Cheen sized up the new technologies, saying there will always be erosion and "it's always been this way in media. One medium never kills another medium. Yes, there will be fragmentation and erosion, but it's all about shelf space. I don't think radio should be scared. You need to figure out how to super-serve, to find your best niche."

#### CLUTTER CLUB

At "Spotloads: How Much Is Too Much," research was presented showing that 21% of the audience says it either hates or dislikes commercials. That prompted a CD Radio representative to note "that 21% that hate commercials make a nice business proposition for CD Radio."

Jerry Lee, co-owner of AC WBEB (B101) Philadelphia, said complaints about spot loads on Philadelphia stations came up "without prompting" for the first time at a recent series of focus groups. "If you kick people in the shins long enough, they will look for alternatives," he said.

At the modern rock forum, WDXD Pittsburgh PD John Moschitta and WRZX Indianapolis PD Scott Jameson each said they're running 14-16 spots an hour. But Moschitta noted, "Our TSL [time spent listening] continues to grow, so there's no platform to argue" against spot load. He added, "Our audience is noticing it, but it's not a problem yet." Jameson thinks today's listener is conditioned for long spot breaks.

But Entercom president/COO David Field said, "In the long run, it's going to make us more vulnerable." He noted that radio has become too obsessed with raising its revenue by increasing spot loads rather than improving the way the industry markets itself to advertisers.

#### YOUNG LISTENING IS DOWN

Recent research has indicated radio's young-end listening is down, and many programmers blame increased spot loads. Yet Radio Advertising Bureau president Gary Fries said it is too soon to tell, noting that downturns in formats and market-by-market competition can be just as devastating to a programmer. However, Fries conceded that the youngest-skewing formats, such as top 40 and modern rock, are far more likely to be crunched by the quest for dollars.

Official attendance at the show was down slightly to 6,000, though a representative for the convention center put the number closer to 4,000. NAB's Fritts blamed hurricane threats and the scheduling of the convention for the attendance figures. Next year's show will be Sept. 20-23 in San Francisco.

Additional reporting was provided by R&B Airplay Monitor managing editor Dana Hall, Top 40 Airplay Monitor managing editor Jeff Silberman, Country Airplay Monitor managing editor Phyllis Stark, and Airplay Monitor reporter Frank Saxe.

The Verve Pipe's Brian Vander Ark isn't afraid to admit he hates festivals. "There is just no dynamic to them because you get put on a bill with a lot of bands that don't have the same appeal as you. Plus, your sets are short. Once you get going, it's time to get off," he says, hours before taking the stage at a Columbus, Ohio, radio show. "I'd like to avoid them altogether, but they're a necessary evil for a band who owes a lot to radio stations and fans. We have a lot coming up, so I'll just have to pull up my bootstraps and remember people paid to see a good show."

He also has a fight to pick with the day-to-day business of the music industry. "There is an adrenaline rush when you first get signed, and you sort

of lose your way. When 'Villains' took off, everything was a big lovefest, and everyone wants a piece of you. You start to become a bit of an actor instead of a human with a cool job. When we sat



"We don't need to create by committee. We already have five people to please."  
—Brian Vander Ark, The Verve Pipe

down to make this album, we had a meeting to say straight up that we need to do what we want and ignore the popularity and the label folks and the consultants. We don't need to create by commit-

tee. We already have five people to please."

His earnest nature and willingness to speak his mind are commendable, but Vander Ark discards any notions of being heroic. Which is what "Hero," this issue's Modern Rock Tracks No. 35, is about.

"'Hero' is written from my perspective onstage and speaks to the audience. There's a strange separation between crowd and artist that I'm not comfortable with. I don't want to be a hero or a role model, but this job turns you into that. There is pressure from parents and community groups. I smoke, cuss, and drink too much. That's personal business, but it's difficult to separate. Yet I'm thrilled if I can inspire someone to pick up a guitar and write a song."

Billboard® SEPTEMBER 18, 1999

# Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				<b>No. 1</b>	
1	1	1	16	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	3	—	2	HIGHER HUMAN CLAY	CREED WIND-UP †
3	2	2	7	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE
4	7	34	3	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA
5	4	3	12	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
6	6	12	4	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
7	5	5	20	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
8	8	6	14	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
9	11	8	11	ROLLIN' STONED CAN'T GET THERE FROM HERE	GREAT WHITE PORTRAIT/COLUMBIA
10	12	14	11	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
11	10	13	8	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE †
12	9	7	15	GET BORN AGAIN NOTHING SAFE	ALICE IN CHAINS COLUMBIA †
13	14	11	15	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
14	16	16	26	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
15	18	18	8	WORKIN' EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
16	17	15	31	WHY I'M HERE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL
17	20	21	8	SWINGIN' ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
				<b>AIRPOWER</b>	
18	22	32	4	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
19	15	9	18	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN †
20	21	25	11	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
21	13	4	16	PROMISES EUPHORIA	DEF LEPPARD MERCURY/IDJMG †
22	24	29	6	DENIAL HOME	SEVENDUST TVT †
23	26	28	7	MUDSHOVEL DYSFUNCTION	STAINED FLIP/ELEKTRA/VEEG †
24	23	19	25	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
25	27	26	26	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
26	28	30	7	SUPERBEAST HELLBILLY DELUXE	ROB ZOMBIE Geffen/INTERSCOPE
27	29	31	5	FOR THE MOVIES BUCKCHERRY	BUCKCHERRY DREAMWORKS †
28	25	24	17	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
29	39	—	2	PAPER SUN EUPHORIA	DEF LEPPARD MERCURY/IDJMG
30	33	37	4	ATTENTION PLEASE ATTENTION PLEASE	CAROLINE'S SPINE HOLLYWOOD
31	38	—	2	BREAKDOWN Q2K	QUEENSRYCHE ATLANTIC
32	19	10	11	CRUSH 'EM "UNIVERSAL SOLDIER: THE RETURN" SOUNDTRACK & RISK	MEGADETH TRAUMA/CAPITOL †
33	30	23	17	LAST KISS NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES	PEARL JAM EPIC
34	NEW ▶	1	1	ONE MAN ARMY HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
35	34	39	3	TATTOOED BRUISE (HERE AND THERE) 1000 YARD STARE	DOUBLEDRIE MCA
36	31	27	11	MYSTERIOUS EYE II EYE	SCORPIONS KOCH
37	NEW ▶	1	1	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE
38	40	—	2	I WALK ALONE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL †
39	32	22	14	NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL ATLANTIC
40	NEW ▶	1	1	CAT SCRATCH FEVER "DETROIT ROCK CITY" SOUNDTRACK	PANTERA MERCURY/IDJMG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard® SEPTEMBER 18, 1999

# Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				<b>No. 1</b>	
1	1	1	16	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	2	2	20	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
3	3	3	15	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
4	5	25	3	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA
5	9	14	4	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
6	14	—	2	HIGHER HUMAN CLAY	CREED WIND-UP †
7	4	4	20	ALL STAR "ASTRO LOUNGE & MYSTERY MEN" SOUNDTRACK	SMASH MOUTH INTERSCOPE †
8	13	15	4	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
9	7	6	17	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
10	8	7	32	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
11	6	5	17	STEAL MY SUNSHINE "GO" SOUNDTRACK & YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG †
				<b>AIRPOWER</b>	
12	25	—	2	COME ORIGINAL SOUNDSYSTEM	311 CAPRICORN/IDJMG
13	11	10	12	YOU WANTED MORE AMERICAN PIE SOUNDTRACK	TONIC UNIVERSAL †
14	15	16	6	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE
15	12	9	14	SOMEDAY 14.59	SUGAR RAY LAVA/ATLANTIC †
16	10	8	23	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS FEAT. PIGEONHED SKINT/SUB POP/COLUMBIA †
17	16	19	6	ZIP-LOCK A PLACE IN THE SUN	LIT RCA †
18	17	17	8	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE †
19	22	30	4	ONE MAN ARMY HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
20	21	24	10	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
21	20	13	17	WHY I'M HERE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL
22	NEW ▶	1	1	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE
23	18	11	17	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN †
24	23	20	9	BEAUTIFUL METASEXUAL	JOYDROP TOMMY BOY †
25	24	27	7	FOR THE MOVIES BUCKCHERRY	BUCKCHERRY DREAMWORKS †
26	19	12	12	ANA'S SONG (OPEN FIRE) NEON BALLROOM	SILVERCHAIR EPIC †
27	26	23	13	BLACK BALLOON DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
28	31	33	4	CAILIN UNWRITTEN LAW	UNWRITTEN LAW INTERSCOPE
29	29	29	15	YEAH, WHATEVER HALFWAY DOWN THE SKY	SPLENDER C2
30	28	18	21	LAST KISS NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES	PEARL JAM EPIC
31	30	21	24	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
32	33	31	9	BODYROCK PLAY	MOBY V2 †
33	32	28	24	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
34	35	35	5	BUMP ROYAL HIGHNESS	KOTTONMOUTH KINGS CAPITOL †
35	27	22	11	HERO THE VERVE PIPE	THE VERVE PIPE RCA †
36	38	38	3	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/IDJMG †
37	34	26	12	STITCHES CANDYASS	ORGY ELEMENTREE/REPRISE †
38	36	34	10	LET ME GO PROLONGING THE MAGIC	CAKE CAPRICORN/IDJMG
39	37	37	3	MUDSHOVEL DYSFUNCTION	STAINED FLIP/ELEKTRA/VEEG †
40	40	36	16	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †

## Indie Promoter Panel Brings Up Pay-For-Play

ORLANDO, Fla.—With stations turning to pay-for-play to meet the ever-escalating quest for dollars, independent promotion, once barely mentioned even at programming conventions, got its own panel at the National Assn. of Broadcasters Radio Seminar here. The title: "Independent Promoter: Friend Or Foe."

At that panel, M. Scott Johnson of the law firm of Gardner, Carton & Douglas said the on-air sponsorship announcements required in pay-for-play have "become more prevalent."

Island/Def Jam Music Group's Steve Ellis, also on the panel, noted that people shouldn't expect nationwide pay-for-play pushes, because "the sales don't add up." For now, he said, "it's more like McDonald's doing test marketing," citing the decision to try a marketing program for San Diego artist Steve Poltz only at that city's KFMB-FM.

Album WJRR Orlando PD Dick Sheetz has tapped that desire to test-market with a Friday night show. "Judgment Day" is a one-hour program that his sales staff sets up with labels. The station gathers a group of listeners in the studio and gets feedback from them, as well as from listeners who phone in or log on, allowing a label to gauge reaction to its track.

*'It's more like McDonald's doing test marketing'*

— STEVE ELLIS —

Sheetz has to sign off on the music, but for \$300 the record company gets a spin, a 60-second promotional spot, and a sponsorship mention for the program. He said roughly 33% of the songs that air in the segment end up in regular rotation. He does five clients per show, grossing \$1,500 for the hour.

Johnson said that the Federal Communications Commission is still in the process of determining if there's an actual problem. He urges stations to pursue reasonable diligence on the issue, including having all employees sign affidavits supporting their understanding of the station's policy on pay-for-play.



Wright Night. Artist Jack Night, best known for his appearance on Monifah's hit "Touch It," hangs with Kweli Wright of MJI Broadcasting's "Inside Word!"

# Bega's Inspired Remake Of 'Mambo No. 5' Brings Global Allure To Classic Cuban Beat

**A**FRO-CUBAN LOU BEGA has two passions in life: the seductive allure of the long-lived mambo beat, and the equally mystical magnetism of women.

Courting both of them, the 24-year-old has created nothing short of a phenomenon with his "Mambo No. 5 (A Little Bit Of...)," a sprightly brass-splashed debut that has already topped the charts in more than a dozen countries, including Spain, Italy, Austria, Switzerland, the Netherlands, and Germany—Bega's home nation—where it spent 10 weeks at No. 1 and sold 1.3 million copies.

A remake of a 1949 instrumental recorded by the late Cuban "King Of Mambo" Pérez "Prez" Prado, the song has now begun its assault on the U.S., racing to No. 11 on this issue's Hot 100 in just four weeks.

"Literally, it has been our most talked-about, most requested, and best call-out record since the day we added it," says Tracy Johnson, PD of adult top 40 KFMB San Diego. "I haven't seen a reaction to any song like this since 'Macarena,'"—Los Del Rio's No. 1 hit from 1996.

"Mambo No. 5" has already become one of those rare records that is crossing all pop-format boundaries simultaneously, with major play at top 40, adult top 40, and modern adult stations—where it scored the Most New Stations and Greatest Gainer designations two weeks out in Top 40 Airplay Monitor.

In addition, it is the first song to gain more than 1,000 mainstream top 40 detections in a single week since Backstreet Boys' "I Want It That Way" and Ricky Martin's "Livin' La Vida Loca" back in early May, which were both No. 1 Hot 100 Airplay hits.

Bega's debut album, "A Little Bit Of Mambo," meanwhile, popped on The Billboard 200 in the last issue at No. 42.

So what's the magic all about? "I guess I would be mighty intelligent if I knew," Bega confesses. "I suppose people just feel it's something different. I really feel that the song is all about joy and just being natural. If you're open-minded to music, then it just keeps you moving."

KFMB's Johnson suggests, "It's happy, it's fun, it's clever, and it doesn't take anything too seriously. It's just a good time with a good feel."

Even the folks at RCA, who signed Bega in the U.S. and U.K. after observing the song's international fanfare on BMG Berlin, were caught off-guard by its instantaneous appeal.

RCA senior VP of international A&R Dave Novik "played it for me over the phone, and it kept going through my head over and over," says RCA VP of promotion Eric Murphy. "Finally, I had to ask him for a cassette of the song, and I kept playing it in my car over and over again. It was completely addictive."

Murphy then sent a copy to top 40/dance WKTU New York PD Frankie Blue for an opinion. "We had advance copies of the song rushed over

to us, and I sent one over to WKTU," Murphy says. "Just about the time we'd finished reading Lou Bega's bio, trying to figure out who he was, the song was the No. 1 requested there. Since then, every station that's put it in has experienced the same kind of success."



by Chuck Taylor

"When I first listened to the song, I thought, 'This sounds like something my father would like,'" says a bemused Blue, "but never using my personal tastes in entertaining New York, I figured records like this either hit or miss. We took a gamble and featured it on the morning show and on a 5 p.m. Friday happy hour and sprinkled some more spins throughout the rest of the week," he says. "Then, the audience decided." Boom, it was No. 1 in requests.



BEGA

"The bottom line is, sing along, snap your fingers, and clap your hands. People want to feel good, and this song does that," says Blue. "It's a party song, and it came out at the perfect time: in the summer."

"This is insanity, I tell you. You play it once, and the song just explodes," says Erik Bradley, music director of rhythmic top 40 WBBM (B96) Chicago. "This kind of thing doesn't happen very often, and it's fun to get a reaction like this from our audience. The song is just a quirky little freak. I wish they were more readily available."

"All of my jocks are coming to me, I'm getting E-mails, the record stores are calling to ask about the song with the women," even my traffic manager wants a copy," says Jim Lawson, PD of KALC (Alice) Denver. "This is the kind of stuff you hear driving down the road, and you pull off as fast as you can to the nearest Tower Records."

The birth of the remake harks back

to Bega's childhood in the '70s—two decades after the original song's release—when his mom used to play Prado's "Mambo No. 5."

"My mom is Sicilian, and she loved Latin music: Pérez Prado and Tito Puente," he says. "My dad is Ugandan, and he exposed me to a lot of reggae and Motown."

Jump ahead to Bega's teen years, when he spent time in Miami. "I'd hear 'Mambo No. 5' all the time again, out in bars, in cars, at the beach. The atmosphere there gives you a heart for that kind of music, and it refreshed the song for me."

The only thing he didn't like about "Mambo No. 5" was that it had no lyric, so as an adult songwriter and producer living in Germany, Bega decided somewhat randomly one day to write words for it.

"Last year, I was sitting outside in the summer sun in Munich with a friend of mine, and all of these beautiful women were passing by," he says. "No one had ever made a love song for more than one woman—they're always about a name or they're nameless. So we decided to be the first."

Bega, with co-lyricist Zippy, matched the zany bounce of the mambo beat with an infectious lyric that attaches the line, "A little bit of..." to a list of names, including Monica, Erica, Rita, Tina, and Sandra, and all the places they've had fun, resulting in a little lovefest that would likely draw a wink from Prado.

"We took it to the next millennium," says Bega, whose image complements the style, with a white pin-stripe suit, polka-dot handkerchief, spats, and Borsalino hat. "Mambo music has all but been forgotten, which is a shame because it has such cool vibrations. In Europe, people have never even heard of Pérez Prado."

It also serves as tribute to Bega's sweeping adoration for all things female. "It starts with your mama, then your grandmama, then your girl. Whenever I used to get into trouble, it seems like it was always women helping me out."

The theme is present throughout Bega's debut album, "A Little Bit Of Mambo," whose 13 tracks all lean toward the idyllic, with girl-happy titles like "I Got A Girl," "Can I Tico Tico You," "Beauty On The TV Screen," and "Baby Keep Smiling." Before its release in the U.S. Aug. 24, it had already taken its place among the top 10 on Music & Media's Eurochart album list.

Which prompts the natural question: Is there someone special in Bega's eyes now? "One woman, no," he laments. "Things have been so wild for the past six months, there's been no time for relationships."

But that doesn't mean he's not open to possibilities. "My perfect idea of a woman? She should be an angel and a devil in one person," he says. "She doesn't have to be blonde or black or whatever. I just like to fall in love with a woman who's beautiful in my eyes."

## Top 40 Tracks™

T. WK	L. WK	WKS. ON CH.	WKS. ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	13	<b>GENIE IN A BOTTLE</b> <small>4 weeks at No. 1</small> RCA	CHRISTINA AGUILERA*
2	5	12	5	<b>MAMBO NO. 5 (A LITTLE BIT OF...)</b> RCA	LOU BEGA
3	2	2	17	<b>ALL STAR</b> INTERSCOPE	SMASH MOUTH
4	3	5	12	<b>SOMEDAY</b> LAVA / ATLANTIC	SUGAR RAY
5	4	3	12	<b>BAILAMOS</b> OVERBROOK / INTERSCOPE	ENRIQUE IGLESIAS
6	6	8	16	<b>WHERE MY GIRLS AT?</b> MOTOWN	702
7	8	9	15	<b>SHE'S SO HIGH</b> COLUMBIA	TAL BACHMAN
8	13	13	8	<b>SHE'S ALL I EVER HAD</b> C2	RICKY MARTIN
9	7	6	11	<b>LAST KISS</b> EPIC	PEARL JAM
10	14	16	13	<b>UNPRETTY</b> LAFACE / ARISTA	TLC
11	9	4	18	<b>IF YOU HAD MY LOVE</b> WORK / ERG	JENNIFER LOPEZ
12	11	11	8	<b>I DO (CHERISH YOU)</b> UNIVERSAL	98 DEGREES
13	10	7	22	<b>I WANT IT THAT WAY</b> JIVE	BACKSTREET BOYS
14	12	10	15	<b>OUT OF MY HEAD</b> HOLLYWOOD	FASTBALL
15	16	21	8	<b>SMOOTH</b> ARISTA	SANTANA FEATURING ROB THOMAS
16	17	17	11	<b>BLACK BALLOON</b> WARNER BROS.	GOO GOO DOLLS
17	19	23	6	<b>STEAL MY SUNSHINE</b> WORK / ERG	LEN
18	15	15	10	<b>BILLS, BILLS, BILLS</b> COLUMBIA	DESTINY'S CHILD
19	18	14	17	<b>HEY LEONARDO (SHE LIKES ME FOR ME)</b> PUSH / V2	BLESSID UNION OF SOULS
20	23	26	6	<b>SCAR TISSUE</b> WARNER BROS.	RED HOT CHILI PEPPERS
21	21	20	15	<b>BETTER DAYS (AND THE BOTTOM DROPS OUT)</b> WARNER BROS.	CITIZEN KING
22	20	18	17	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA	SARAH MCLACHLAN
23	25	34	4	<b>THERE SHE GOES</b> SQUINT/ELEKTRA / EGG	SIXPENCE NONE THE RICHER
24	22	19	17	<b>IT'S NOT RIGHT BUT IT'S OKAY</b> ARISTA	WHITNEY HOUSTON
25	33	—	2	<b>(YOU DRIVE ME) CRAZY</b> JIVE	BRITNEY SPEARS
26	27	39	3	<b>HEARTBREAKER</b> COLUMBIA	MARIAH CAREY FEATURING JAY-Z
27	34	37	3	<b>LARGER THAN LIFE</b> JIVE	BACKSTREET BOYS
28	30	36	5	<b>I NEED TO KNOW</b> COLUMBIA	MARC ANTHONY
29	28	32	4	<b>MUSIC OF MY HEART</b> MIRAMAX / EPIC	'N SYNC & GLORIA ESTEFAN
30	24	22	15	<b>BEAUTIFUL STRANGER</b> MAVERICK / WARNER BROS.	MADONNA
31	26	24	14	<b>I COULD NOT ASK FOR MORE</b> LAVA / ATLANTIC	EDWIN MCCAIN
32	32	25	14	<b>THE CUP OF LIFE</b> COLUMBIA	RICKY MARTIN
33	31	29	10	<b>SUMMER GIRLS</b> LOGIC / ARISTA	LFO
34	29	28	15	<b>TELL ME IT'S REAL</b> MCA	K-CI & JOJO
35	40	—	2	<b>BACK AT ONE</b> MOTOWN	BRIAN MCKNIGHT
36	36	27	19	<b>SOMETIMES</b> JIVE	BRITNEY SPEARS
37	39	30	24	<b>LIVIN' LA VIDA LOCA</b> C2	RICKY MARTIN
38	37	33	12	<b>808</b> TRACK MASTERS / COLUMBIA	BLAQUE
39	35	31	20	<b>ANYWHERE</b> BAD BOY / ARISTA	112 FEATURING LIL'Z
40	RE-ENTRY	2	—	<b>WANNA BE A BALLER</b> SHORT STOP / REPUBLIC / UNIVERSAL	LIL' TROY FEAT. YUNGSTA, FAT PAT, LIL' WILL, HAWK, BIG T

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 receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Street NE,  
 Washington, D.C. 20018

- 1 Q-Tip, Vivrant Thing
- 2 Juvenile, Back That Thang Up
- 3 Eve & Nokie, What Ya Want
- 4 Faith Evans, Never Gonna Let You Go
- 5 TLC, Unpretty
- 6 Ginuwine, So Anxious
- 7 Puff Daddy, P.E. 2000
- 8 Silk, Meeting In My Bedroom
- 9 Mary J. Blige, All That I Can Say
- 10 Missy "Misdemeanor" Elliott, All N My Grill
- 11 K-Ci & JoJo, Tell Me It's Real
- 12 Jay-Z, Girls' Best Friend
- 13 Coco, Sunshine
- 14 Tracie Spencer, It's All About You
- 15 Naughty By Nature, Jamboree
- 16 Eric Benet, Spend My Life With You
- 17 Macy Gray, Do Something
- 18 Whitney Houston, My Love Is Your Love
- 19 Destiny's Child, Bills, Bills, Bills
- 20 B.G., Bling Bling
- 21 Lauryn Hill, Everything Is Everything
- 22 Brian McKnight, Back At One
- 23 Hot Boys, We On Fire
- 24 Noreaga, Oh No
- 25 Backstreet, Think About You
- 26 R. Kelly, If I Could Turn Back The Hands
- 27 Beatnuts, Watch Out Now
- 28 Lil' Troy, Wanna Be A Baller
- 29 Youngbloodz, U-Way
- 30 Aaron Skyy, The One

NEW ONS

- Puff Daddy Feat. R. Kelly, Satisfy You  
 Gerald Levert, Nothin' To Somethin'  
 Kevon Edmonds, 24/7  
 Chante Moore, I See You In A Different Light  
 Warren G, I Want It All  
 Kane And Abel, Straight Thuggin'  
 Project Pat, Ballers  
 OGC, Bounce To The Ounce



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Kenny Rogers, The Greatest
- 2 Sherrie Austin, Never Been Kissed
- 3 Mark Wills, She's In Love
- 4 Lonestar, Amazed
- 5 Tim McGraw, Little Man
- 6 Tim McGraw, Something Like That
- 7 Martina McBride, I Love You
- 8 Chely Wright, It Was
- 9 Faith Hill, The Secret Of Life
- 10 Shania Twain, You've Got A Way
- 11 Trisha Yearwood, I'll Still Love You More
- 12 Dixie Chicks, Ready To Run
- 13 Randy Travis, A Man Ain't Made Of Stone
- 14 Jessica Andrews, You Go First \*
- 15 Brad Paisley, He Didn't Have To Be
- 16 Alabama, God Must Have Spent A Little More...
- 17 Montgomery Gentry, Lonely & Gone
- 18 Jason Sellers, A Matter Of Time \*
- 19 Shedaais, Little Good-Byes
- 20 Clay Walker, Live, Laugh, Love \*
- 21 Mandy Barnett, The Whispering Wind \*
- 22 Lee Roy Parnell, She Won't Be Lonely Long \*
- 23 Redmon & Vale, Squeezin' The Love Outta You \*
- 24 Jack Ingram, How Many Days
- 25 Keith Urban, It's A Love Thing \*
- 26 Brooks & Dunn, Missing You \*
- 27 Chely Wright, Single White Female
- 28 Dwight Yoakam, Thinking About Leaving \*
- 29 George Strait, Write This Down
- 30 John Michael Montgomery, Home To You
- 31 Bruce Robison, The Good Life \*
- 32 Gary Allan, Smoke Rings In The Dark \*
- 33 Lacey, I Want A Man \*
- 34 Lila McCann, Crush \*
- 35 Mary Chapin Carpenter, Almost Home
- 36 Anita Cocoran, For Crying Out Loud
- 37 Bryan White, You're Still Beautiful To Me
- 38 James Dean, Everybody's Talking
- 39 Allison Krauss, Forget About It
- 40 Michael Peterson, Sure Feels Real Good
- 41 Shane Minor, Ordinary Love
- 42 Jerry Kilgore, Love Trip
- 43 Chad Brock, Lightning Does The Work
- 44 Alecia Elliott, I'm Diggin' It
- 45 Sammy Kershaw, When You Love Someone
- 46 Kelly Wil is, Not Forgotten You
- 47 Yankee Grey, All Things Considered
- 48 Bellamy Brothers, The Ex-Files
- 49 Dwight Yoakam, Crazy Little Thing Called
- 50 Lisa Angelle, I Wear Your Love \*

\* Indicates Hot Shots

NEW ONS

- Marty Stuart, Red, Red Wine & Cheatin' Songs  
 Suzy Bogguss, Goodnight  
 Tara Lyn Hart, Stuff That Matters  
 Toby Keith, When Love Fades  
 Ty Herndon, Steam



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 TLC, Unpretty
- 2 Kid Rock, Cowboy
- 3 Ricky Martin, She's All I Ever Had
- 4 Mariah Carey, Heartbreaker
- 5 Britney Spears, (You Drive Me) Crazy
- 6 Christina Aguilera, Genie In A Bottle
- 7 98 Degrees, I Do
- 8 Jennifer Lopez, Waiting For Tonight
- 9 Eminem, Guilty Conscience
- 10 Destiny's Child, Bills, Bills, Bills
- 11 Chris Rock, No Sex
- 12 Marc Anthony, I Need To Know
- 13 Jay-Z, Girls' Best Friend
- 14 Lil' Troy, Summer Girls
- 15 Sugar Ray, Someday
- 16 Len, Steal My Sunshine
- 17 Bif Naked, Moment Of Weakness
- 18 Lit, Zip-Lock
- 19 Santana Feat. Rob Thomas, Smooth
- 20 Jimmie's Chicken Shack, Do Right
- 21 Lou Bega, Mambo No. 5
- 22 Buckcherry, For The Movies
- 23 Limp Bizkit, Nookie
- 24 Enrique Iglesias, Bailamos
- 25 Red Hot Chili Peppers, Scar Tissue
- 26 Snoop Dogg, B-Please
- 27 Juvenile, Back That Thang Up
- 28 Lauryn Hill, Everything Is Everything
- 29 Powerman 5000, When Worlds Collide
- 30 Goo Goo Dolls, Black Balloon
- 31 Silverchair, Ana's Song
- 32 Backstreet Boys, I Want It That Way
- 33 Hot Boys, We On Fire
- 34 Puff Daddy, P.E. 2000
- 35 Tal Bachman, She's So High
- 36 Filter, Welcome To The Fold
- 37 Weird Al Yankovic, It's All About The Petunias
- 38 Whitney Houston, My Love Is Your Love
- 39 Redman & Method Man, Tear It Off
- 40 Ginuwine, So Anxious
- 41 Macy Gray, Do Something
- 42 N Sync & Gloria Estefan, Music Of My Heart
- 43 Missy "Misdemeanor" Elliott, All N My Grill
- 44 Lil' Troy, Wanna Be A Baller
- 45 Eve 6, Tongue Tied
- 46 Orgy, Stitches
- 47 Jewel, Jupiter
- 48 Staind, Mudshovel
- 49 Show Off, Falling Star
- 50 Moby, Bodyrock

\*\* Indicates MTV Exclusive

NEW ONS

No New Ons This Week



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Smash Mouth, All Star
- 2 Red Hot Chili Peppers, Scar Tissue
- 3 Jennifer Lopez, If You Had My Love
- 4 Lenny Kravitz, American Woman
- 5 Lenny Kravitz, Fly Away
- 6 Madonna, Beautiful Stranger
- 7 Enrique Iglesias, Bailamos
- 8 Mariah Carey, Heartbreaker
- 9 Sugar Ray, Someday
- 10 Lou Bega, Mambo No. 5
- 11 Santana Feat. Rob Thomas, Smooth
- 12 Tal Bachman, She's So High
- 13 Goo Goo Dolls, Black Balloon
- 14 Mariah Carey, Waiting For Tonight
- 15 Train, Meet Virginia
- 16 Jewel, Jupiter
- 17 Marc Anthony, I Need To Know
- 18 Backstreet Boys, I Want It That Way
- 19 Ricky Martin, Livin' La Vida Loca
- 20 Melissa Etheridge, Angels Would Fall
- 21 Len, Steal My Sunshine
- 22 Fastball, Out Of My Head
- 23 Shania Twain, Man! I Feel Like A Woman!
- 24 Ricky Martin, She's All I Ever Had
- 25 Eric Clapton, Blue Eyes Blue
- 26 Synchronic, None The Richer, She Goes
- 27 Lit, My Own Worst Enemy
- 28 TLC, Unpretty
- 29 Garth Brooks As Chris Gaines, Lost In You
- 30 Buckcherry, I Want It That Way
- 31 Tom Petty & The Heartbreakers, Swingin'
- 32 Alanis Morissette, So Pure
- 33 Shaggy, Hope
- 34 Ricky Martin, The Cup Of Life
- 35 Sheryl Crow, The Difficult Kind
- 36 Weird Al Yankovic, It's All About The Pentiums
- 37 Whitney Houston, My Love Is Your Love
- 38 Kid Rock, Cowboy
- 39 Donna Summer, I Will Go With You
- 40 Meredith Brooks, Lay Down
- 41 Sugar Ray, Every Morning
- 42 Brian McKnight, Back At One
- 43 Mariah Carey, Honey
- 44 Goo Goo Dolls, Slide
- 45 Sarah McLachlan, I Will Remember You
- 46 Sugar Ray, Fly
- 47 Barenaked Ladies, One Week
- 48 Natalie Imbruglia, Identify
- 49 Dido, Here With Me
- 50 Luscious Jackson, Ladyfingers

NEW ONS

- David Bowie, Thursday's Child  
 Blink 182, What's My Age Again?  
 Wyclef Jean Featuring Bono, New Day  
 Smash Mouth, Then The Morning Comes

# Music Video

PROGRAMMING

## BET Bows 'Uncut Uncensored'; MuchMusic Is High On Sky

**BET CONCERTS:** BET is planning a new concert series called "Uncut Uncensored" for its pay-per-view division, BET Action Pay-Per-View (*Billboard Bulletin*, Sept. 3). The series is expected to launch this fall.

Former BET music director Paul Porter is a consultant for "Uncut Uncensored," and he tells *Billboard*, "This series will be reaching over 10 million homes in key cities. We hope to have one concert per month, with a price of less than \$10 per viewing. The concerts will be uncensored, and BET may air edited repeats of the concert. Some of the acts we're looking to book right now are Ruff Ryders and Guy." Porter, who

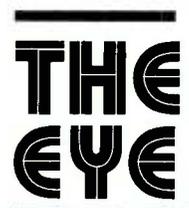
HBO's rock concert series "Reverb," now in its third year. The season premiere airs at 11:30 p.m. EST Sept. 21. Acts to be featured this season include Alanis Morissette, Everlast, Hole, Imperial Teen, Moby, Kid Rock, Beck, Wilco, Flaming Lips, Collective Soul, and Sugar Ray.

Arvada, Colo.-based program "Jazz Alley TV" has been picked up by BET on Jazz. The show will begin airing on the network this fall, and producer Kenneth Burgmaier will also be producing other programming for BET on Jazz.

Internet music network BroadcastMusic.com is launching a new online music video channel called SuperV, which is set to debut

later this year or early next year. According to BroadcastMusic.com, SuperV will have a target audience of 18- to 24-year-olds and will "cover all popular musical genres."

Sean Fernald, former senior director of film and video at Relativity Records, has been named executive producer/rep at Los Angeles-based production company DOOM Films. DOOM—which was founded by music video director Thomas



by Carla Hay

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 18, 1999.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

BOX TOPS

- Deborah Cox, We Can't Be Friends  
 LFO, Summer Girls  
 Juvenile, Back That Thang Up  
 Puff Daddy, P.E. 2000  
 Whitney Houston, My Love Is Your Love  
 Lil' Troy, Wanna Be A Baller  
 Snoop Dogg, B-Please  
 Mariah Carey, Heartbreaker  
 Eve, Gotta Man  
 Missy "Misdemeanor" Elliott, All N My Grill  
 IMX, Stay The Night  
 Santana Feat. Rob Thomas, Smooth  
 Backstreet Boys, I Want It That Way  
 B.G., Bling Bling  
 Christine Aguilera, Genie In A Bottle  
 Toy Box, Tarzan & Jane  
 R. Kelly, If I Could Turn Back The Hands...  
 Faith Evans, Never Gonna Let You Go  
 Limp Bizkit, Nookie  
 Enrique Iglesias, Bailamos  
 TLC, Unpretty  
 Ginuwine, So Anxious  
 'N Sync & Gloria Estefan, Music Of My Heart

NEW

- Big Hutch, Boombonic Plague  
 Buckethead, Ballad Of Buckethead  
 Case, Think Of You  
 Limp Bizkit, Rearrange  
 Marc Nelson, 15 Minutes  
 Master P, Light It Up  
 Natalie Imbruglia, Identify  
 Night & Day, Dante's Girl  
 No Question, I Don't Care  
 Refused, New Noise  
 Ruff Ryders, Down Bottom  
 Sevendust, Denial  
 Slick Rick, Frozen  
 Sole, 4, 5, 6  
 UGK, Wood Wheel



Continuous programming  
 1515 Broadway  
 New York, NY 10036

- Staind, Mudshovel  
 Super Furry Animals, Fire In My Heart  
 Moist, Breathe  
 Natalie Imbruglia, Identify  
 Pocket Size, Walking



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Manic Street Preachers, You Stole The Sun From... (new)  
 Melanie C, Goin' Down (new)  
 Buckcherry, For The Movies (new)  
 Distinct Nature, Human (new)  
 Natalie Imbruglia, Identify (new)  
 Our Lady Peace, One Man's Army  
 Christine Aguilera, Genie In A Bottle  
 Lauryn Hill, Everything Is Everything  
 Moist, Breathe  
 Destiny's Child, Bills, Bills, Bills  
 I Mother Earth, Summertime In The Void  
 Prozzak, Strange Disease  
 TLC, Unpretty  
 The Offspring, The Kids Aren't Alright  
 Limp Bizkit, Nookie  
 Edwin, Hang Ten  
 Ricky Martin, She's All I Ever Had  
 Red Hot Chili Peppers, Scar Tissue  
 The Boomtang Boys, Pictures  
 Puff Daddy, P.E. 2000



Continuous programming  
 Hawley Crescent  
 London NW18TT

- Christine Aguilera, Genie In A Bottle  
 TLC, Unpretty  
 Jennifer Lopez, If You Had My Love  
 Lauryn Hill, Everything Is Everything  
 Sixpence None The Richer, Kiss Me  
 Texas, Summer Son  
 Moloko, Sing It Back  
 Whitney Houston, My Love Is Your Love  
 Wambdud Project, King Of My Castle  
 Red Hot Chili Peppers, Scar Tissue  
 Lou Bega, Mambo No. 5  
 Destiny's Child, Bills, Bills, Bills  
 Will Smith, Wild Wild West  
 Ronan Keating, When You Say Nothing At All  
 Lene Marlin, Sitting Down Here  
 Freundskreis, Mit Dir  
 Travis, Why Does It Always Rain On Me  
 Ocean Colour Scene, Profit In Peace  
 Stereophonics, I Wouldn't Believe Your Radio  
 702, Where My Girls At



24 hours daily  
 32 E 57th Street  
 New York, NY 10022

NEW

- Lit, Ziplock  
 Blaque, I Do  
 Buckcherry, For The Movies  
 Snoop Dogg, B-Please  
 Oteander, I Walk Alone  
 Audio Adrenaline, Get Down  
 Melanie C, Goin' Down On  
 Marc Nelson, 15 Minutes  
 112, Love You Like I Did  
 Ja Rule, 4 Life  
 Natalie Imbruglia, Identify  
 Bjork, All Is Full Of Love



Three hours weekly  
 216 W Ohio  
 Chicago, IL 60610

- Bjork, All Is Full Of Love  
 Manic Street Preachers, You Stole The Sun  
 Show Off, Falling Star  
 Buckethead, Ballad Of Buckethead  
 Stretch Princess, Sorry  
 Moby, Bodyrock  
 Lit, Ziplock  
 Tori Amos, Bliss  
 The Verve Pipe, Hero  
 Guano Apes, Open Your Eyes



1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

- The London Suede, Electricity  
 The Verve Pipe, Hero  
 Cycle Fly, Violet High  
 Powerman 5000, When Worlds Collide  
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 Smash Mouth, All Star  
 Alice In Chains, Born Again  
 Chevelle, Mia  
 Cirrus, Stop & Panic

**MUCH MUSIC VIDEO AWARDS:** Canadian pop duo Sky leads the list of nominees for the 1999 MuchMusic Video Awards. Sky, which scored seven nominations, received nods for the video "Love Song" in such categories as best video and best pop video (*Billboard Bulletin*, Sept. 1).

Other multiple nominees are Len's "Steal My Sunshine," Prozzak's "Sucks To Be You," Infinite's "Take A Look," and Edwin's "Hang Ten."

The MuchMusic Video Awards will take place Sept. 23 at the network's Toronto headquarters and will be televised on MuchMusic and MuchMusic USA. Artists scheduled to perform at the awards show include David Bowie, Red Hot Chili Peppers, Britney Spears, Infinite, Len, Our Lady Peace, the Moffatts, Sky, and the Tea Party. A complete list of nominees can be found at MuchMusic's Web site: www.muchmusic.com.

**THIS & THAT:** Syndicated R&B/hip-hop series "Russell Simmons' Oneworld Music Beat" kicks off its second season the week of Sept. 20. Upcoming episodes in the new season will feature Snoop Dogg, Mary J. Blige, Master P., Seal, Sean "Puffy" Combs, LL Cool J, and Lil' Kim. Also back for another season is

Mignone—has been working on a number of recent projects, including Slipknot's first longform home video, "Welcome To Our Neighborhood" (tentatively scheduled for a Nov. 2 release), and Kool Keith's "Livin' Astro" videoclip.

Chris Wagoner has exited as executive producer of Black Dog Films, and his duties are temporarily being handled by Jim Czarnicki... Ellen Jacobson, former Black Dog Films executive producer, is now head of music video and commercial production for production company Public Works.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on the Brookfield, Ill.-based rock show "Rail 3."

TV affiliates: Various cable affiliates in the Chicago and Milwaukee metropolitan areas.

Time slot: various.  
 Key staffers: Tom Sullivan, executive producer; Ricky Cozzolino, producer; Chris Rose, producer.

Following are the show's top five videos for the week of Aug. 30.

1. Fear Factory, "Cars" (Roadrunner).
2. Guitar Wolf, "Jed Generation" (Matador).
3. Black Sheep, "Similak Child" (Mercury).
4. Sonic Youth, "One" (Geffen).
5. H-Blockx, "Jupiter" (Risk).

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# Antitrust Suit Surprises Oz Biz

BY CHRISTIE ELIEZER

MELBOURNE, Australia—The Australian music industry has reacted with surprise and exasperation to the government's filing of a Federal Court antitrust suit against three of the majors, the local labels' trade body and its anti-piracy unit, and seven music executives during the week ending Sept. 3 here.

The suit—which legal sources say could take two to four years to resolve—alleges that the companies acted in breach of Australian trade legislation by preventing retailers from stocking imported CDs, claiming that they cut off local supplies to some accounts.

There are also charges that the labels colluded with sister companies in Asia to block the imports (*Billboard Bulletin*, Sept. 7).

Australian law in this case provides for penalties of up to \$10 million Australian (\$6.4 million) per offense for companies and \$500,000 Australian (\$320,000) per offense for individuals. A preliminary hearing was due in the Federal Court Monday (13) in Sydney.

Brought by the Australian Competition and Consumer Commission (ACCC), the action names the local affiliates of Sony Music, Universal Music, and Warner Music; the Australian Record Industry Assn. (ARIA); and Music Industry Piracy Investigation Ltd. (MIPI), a joint venture between ARIA and local rights body the Australasian Mechanical Copyright Owners' Society.

Billboard has been told by sources that among the individuals named are Warner Music finance director Gary Smerdon, Sony Music business affairs director Adrian Fitz-Alan, former PolyGram/Universal business affairs director Sue Cohen, and Paul Dickson, former group managing director of PolyGram's music operations in Australia.

Also among those said to be named are Craig Handley, former GM of sales at PolyGram, and Greg Maksimovic, New South Wales state manager for Warner Music.

In a statement issued Sept. 3, the ACCC, citing the country's 1974 Trade Practices Act, claims that the companies "have taken unlawful action in order to discourage or prevent Australian businesses from selling competitively priced 'parallel

imports' of compact discs."

The body adds in the statement: "PolyGram, Sony, and Warner each colluded with Asian record companies to try to prevent Asian wholesalers from supplying compact discs to Australian businesses. It is alleged that ARIA and MIPI assisted Sony Music to cut off these trading opportunities."

The ACCC is seeking "penalties against the companies and seven senior executives, findings of fact, declarations, injunctions, and orders for each company to introduce a trade practices compliance program."

Universal, Sony, and ARIA immediately issued statements denying the allegations.

Universal, claiming that "it does not believe it has breached [the act]," says that "issues relating to this matter were first raised last year, at which time the company provided certain information to the ACCC. It comes as a surprise, therefore, that almost a year later the ACCC has commenced legal proceedings."

In a similar statement, Sony says it also has cooperated with the ACCC, that it is "amazed" by the body's course of action, and "in our view the proceedings are misconceived."

"We have no difficulty defending the management of our international distribution network," Sony says, "and will defend vigorously the allegations made against the company and its executives."

Warner referred media inquiries to ARIA.

The action is the latest and most dramatic move in a 10-year struggle between the industry and the country's consumer and competition watchdog organizations over the price of CDs.

In July '98, following pressure from the Prices Surveillance Authority (PSA), the government reformed its 1968 Copyright Act to relax restrictions on parallel imports of music. The industry reacted with concerns over the risk of encouraging piracy in neighboring countries and of losing sales domestically.

Prices have fallen some \$3-\$5 Australian since the change in the law; industry sources say that the next set of official market data is expected to show sales volume growing around twice as fast as revenue.

Australian labels have tried to add

value to locally manufactured product by releasing it earlier and adding incentives such as bonus tracks and CD-ROM components.

However, last November the Woolworth chain started selling Indonesian-made discs for less than \$20 Australian (\$10 less than full price). In February, HMV Australia sourced discs by the Offspring, U2, and Mariah Carey from Asia, priced them at \$19.95 Australian, and positioned them alongside the full-priced \$31 Australian (\$19.50) local equivalent.

HMV managing director John Hazell says that consumers preferred the cheaper Asian product and that most were not aware of the controversy over parallel imports. HMV has no immediate plans to import further, according to Hazell, but, he says, "we certainly reserve the right to do so if we so desire."

The retail sector expressed surprise at the ACCC's move.

Jeff Harrison, chairman of the Australian Music Retailers Assn. (AMRA), which represents the major chains and 250 independent outlets, says, "We're somewhat amazed and confused, because AMRA has had no complaints from any music retailers about 'bullying' by record companies. And we represent 70% of the music retail market."

Morgan Williams, GM of the Central Station Records chain, calls the ACCC move "a surprising development." He adds, "We've been importing [from Europe and the U.S.], but we've had no pressure at all from the majors. I haven't heard of any retailer who's had that pressure."

Sources say that traditional discounters have come under particular scrutiny by anti-piracy agencies since the import restrictions were lifted.

Others suggest that the ACCC and its chairman, Alan Fels, have come under increasing public pressure because the expected drop in CD prices has yet to be delivered.

Says AMRA's Harrison, "The 10 years of fighting about parallel imports left the public with the perception that the music industry was greedy, grasping, and selfish. In the last 14 months, we have slowly redressed that situation."

"The public still isn't convinced that \$31 [Australian] is the real value of the CD. Yet another court case is no help to anyone."

## EDEL PLOTTING FURTHER EXPANSION

(Continued from page 72)

major," Haentjes observes. "Jive is a more artistic organization."

While Zomba is pressing ahead with opening companies in Australasia and Asia, "we are ahead of them in some European territories" he notes.

What is driving the growth of edel, says Haentjes, is the push from investors. "We're using the market capitalization to grow faster than we would normally. Our development is quick because the stock market likes what we are doing."

"We have found a few institutional investors who like what we are doing. We have people who support us. It's a nice way to get rich quick," Haentjes quips. But he adds that "we're not getting money to keep in the bank

account."

Eventually, he says, the company might look to embark on a globalization scheme akin to Zomba's. "At some time, we would have to go worldwide."

At that point, possibly two to three years hence, the company could start to compete for established acts, Haentjes says. "At the moment, we are not able to compete. By that time, we need to have broken some of our own artists."

At the moment, however, he is sticking to Europe and the U.S. Asia and Australasia are not on the short-term list, he says.

In Asia, edel recently struck its second three-year license deal with SWAT Marketing, which oversees a

network of licensees there. In Australia, the company has a deal with Shock Records.

If the first set of Haentjes' cash went toward building the Lego bricks that made up the substance of the edel expansion, the second seems likely to be spent on bringing the carefully constructed model to life. In this case, it is the top-line repertoire that will animate the solid structures already laid down.

As the master builder notes, "We know how to operate a record company without large costs. If we come up with the success like others have, our profits would be enormous. If we had 30% of the Backstreet Boys' success or Britney's, our profits would explode."

# Carlos Ponce Keeps To Mother Tongue

## EMI Latin Artist's Spanish Sophomore Set Bucks Anglo Trend

BY MICHAEL PAOLETTA

NEW YORK—In what has proved to be a bonanza year for Latin recording artists in the U.S., a number of them—including Ricky Martin, Elvis Crespo, and Enrique Iglesias—have decided to build upon their strong Latin foundations and release English-language recordings for the crossover Anglo marketplace. Next up among this group is Marc Anthony, whose eponymous English-language album arrives Sept. 28 (see story, page 124).

Bucking this trend, however, is EMI Latin artist Carlos Ponce. His sophomore album, "Todo Lo Que Soy," scheduled for a worldwide release Sept. 21, is steeped in all things Latin—just like the singer's 1998 self-titled debut.

"We're definitely going against the grain with Carlos' Spanish-language album," says EMI Latin president/CEO Jose Behar. "Today, the term 'crossover' is used and abused. To cross over, an artist must have a core fan base. You don't want to dilute your resources without first securing your core audience. For an artist like Carlos, that means first securing his Latin core." According to that commitment, the new project will not actively be worked to a mainstream marketplace.

That said, Behar is laying the foundation for a possible English-language album by Ponce. "If we pursue this," he says, "[Capitol Records' president] Roy Lott will play a critical role."

According to Behar, Ponce's debut album has sold 450,000 units worldwide; 90,000 sales have been racked up in the U.S., according to SoundScan. Peaking at No. 3 on the Billboard Latin 50, the album spawned such hit singles as "Rezo" and "Decir Adiós," both of which reached the summit of Billboard's Hot Latin Tracks chart.

It was important, says Behar, to establish Ponce as a serious artist

on his debut. "We wanted everyone to know who Carlos is," Behar says. "Artist development was, and remains, very important to an artist like Carlos."

Grammy-winning Emilio Estefan Jr., who executive-produced both albums and manages Ponce, concurs. "It's important to continually develop the artist," he says. "In retrospect, Carlos' debut was like a



Pictured, from left, are Jose Behar, Emilio Estefan Jr., and Carlos Ponce.

demo project. We didn't always know what his sound should be, so we experimented a bit. In the end, we learned what worked from the first album, and continued in that direction" on the pop-splashed "Todo Lo Que Soy."

Similarly, Ponce, a former Spanish-language soap-opera star, likens his debut to market research. "I didn't want to be put in one category my first time out," the Puerto Rican singer says. "I wanted to cover all types of music. But after months of touring and living with the album, I realized that songs I like to listen to aren't necessarily the same songs I want to sing as an artist."

Because he wrote or co-wrote the bulk of the songs on "Todo Lo Que Soy," Ponce (whose songs are published by F.I.P.P. International, BMI) says he can identify with them that much better. "I know where to take my voice and where to take risks," Ponce says. "I wanted the songs on this album to be

very acoustic, very organic—that's my taste."

On Aug. 16, EMI Latin delivered the set's first (noncommercial) single, the flamenco-infused "Escuchame," to Spanish-language radio. Behar says the immediate response has been "great." Several stations have already added the song, notes Behar, including WLAX Orlando, Fla.; KBNA El Paso, Texas; WOJO Chicago; and WBPS Boston.

"He's done very well for us in the past, especially with teens," says Pio Ferro, PD at KLVE Los Angeles. "His music has a definite hip element to it. And when you couple in his good looks and great stage presence, you've got a complete package." Ferro confirms that as soon as one of the five spots in the station's new music category opens, "Escuchame" will be added.

On the retail front, Behar will price and position the album in key markets like New York, Miami, El Paso, Houston, and Los Angeles. Additionally, stand-ups will be an important marketing tool at national chains and mom-and-pop retailers.

"For us, his first album didn't do as well as we expected it to," says David Massry, president of Neptune, N.J.-based, 28-store specialty retailer Ritmo Latino. "I'm just not sure the exposure was there. It seemed like radio wasn't totally behind the first album. We're hoping it's a different story this time around."

Coinciding with the album's release will be a "major promotional tour," says Behar. "Every major market will be hit, including Washington, D.C., New York, Miami, Los Angeles, and several cities in Texas. Basically, there are no unimportant cities."

Behar says Ponce, who is booked by Jorge Pino of the Los Angeles-based William Morris Agency, should be touring by the album's third single. In the planning stages, the tour will likely cover the U.S., Europe, and Latin America.

# Anthony's Columbia Debut A Departure For Latin Star

BY LARRY FLICK

NEW YORK—Although Latin music superstar Marc Anthony takes pride in the current rush of media attention thrust upon the genre and its crop of rising mainstream stars, he doesn't view his eponymous Columbia pop debut as a calculated climb aboard the crossover bandwagon.

Rather, he describes the collection—due at worldwide retail Sept. 28—as the latest chapter in a 10-year career that has included a relatively wide range of styles, as well as English- and Spanish-language recordings.

"I started out writing and performing freestyle and house music," he says, noting his 1991 club hit "Ride On The Rhythm." "I've always thrived on being a diverse artist."

Still, he admits that his Columbia debut is a departure from the tropical/salsa sound that has earned him a string of Latin hits over the past five years, as well as a 1999 Grammy Award for best tropical Latin performance. "But it's not a complete or radical change," says the artist, who remains signed to Sony Discos for his Spanish-language recordings. "There's a very strong Latin influence throughout this album. It's not like I've gone and made a heavy metal record."

Executive-produced by Corey Rooney with individual cuts helmed by such heavyweights as Walter Afanasieff, Ric Wake, and Rodney Jerkins, the album's blend of power ballads and uptempo funk shufflers is spiked with ample salsa flavor.

"Simply stated, this is an album with universal appeal," says Don Ienner, president of Columbia Records and chairman of the Columbia Records Group. "Beyond the style and quality of the material, which is incredible, you have a singer who delivers a lyric unlike anyone in pop music right now. Marc is a remarkably sincere, believable performer."

Equally lavish in his praise of Anthony is Thomas D. Mottola, chairman/CEO of Sony Music Entertainment, who says he "is among the best singers I've ever worked with. He pours immeasurable passion into every song he performs."

With the music in place, Columbia has begun to bring the project to pop audiences. "Actually, we started setting the album up several months ago," says Marcia Edelstein, VP of creative marketing at the label, indicating an intensive press outreach and a street-level awareness campaign that started at New York's Puerto Rican Day Parade in June. "Our first objective was to let his core Latin fans know that this record was coming."

Anthony's longtime followers were also key to a pair of preview showcases Columbia hosted at the Mayan in Los Angeles and Roseland in New York.

"It helped create phenomenal word-of-mouth on every possible level," Edelstein says of the gigs, which had the dual purpose of intro-

ducing the new material to diehard fans, as well as retail and radio.

The shows were also a supplement to the label's early press outreach, which generated a high-profile piece in The New York Times Magazine, as well as the cover of People en Español. Clips were serviced to top 40, AC, and rhythm-crossover radio programmers with the first single, "I Need To Know," Aug. 17.

"It was a smart idea," says Sharon Moss, assistant PD at top 40 WZOK Rockford, Ill. "It presented him as an artist with an impressive background. It also set him apart from the rest, and it made you curious about the single."

Moss adds that the single is a natural top 40 tune, with appeal that is "similar to [Ricky Martin's] 'Livin' La Vida Loca.'" It has a unique sound and a great chorus. Our phones are ringing for it big-time."

Due in stores Tuesday (14), the commercial pressing of "I Need To Know" will be supported by remixes by Pablo Flores, Bobby D'Ambrosio, and the Trackmasters. The single also offers a Spanish-language version of the tune.

A videoclip, directed by Paula Walker, has recently been added to both MTV and VH1.

As the Sept. 28 worldwide release of "Marc Anthony" draws closer, the label aims to further increase the artist's visibility. A string of major TV appearances are near confirmation, as are a series of in-stores. Already locked up is

a CD signing at Tower Records in New York.

"There's little doubt that this will be a successful record," says Tim Devin, GM of Tower. "His Latin fans will go the distance with him, too. At the Roseland show, they responded as well to the English-language songs as they did the Spanish stuff."

New York fans will get another chance to experience Anthony in concert Oct. 3, when he plays the Hammerstein Ballroom. Although the special one-off gig is intended to further fuel the interest of Sony's managing directors worldwide, it will also be open to the public. A full-scale concert tour is being eyed for later in the fall.

In marketing the project internationally, Anthony is planning an extensive round of TV, radio, and press in early October in the U.K., Continental Europe, and Latin America. A promotional trip to Asia is on the agenda for early 2000.

Columbia will also utilize Anthony's appearance in Martin Scorsese's new film, "Bringing Out The Dead," which opens Oct. 22, as a vehicle for promoting the album.

Anthony says he welcomes the heavy workload. "I've been building toward this moment for many years," he says. "I'm not about to complain because people are interested in what I'm doing."

(Continued on page 126)



ANTHONY

## MAJORS TO ADD FUEL TO LATIN FIRE

(Continued from page 5)

Coming soon, and sure to add fuel to the Latin-music fire, are an English-language set from Columbia Records' Marc Anthony and a Spanish-language disc from EMI Latin's Carlos Ponce (see stories, this page). More can be counted on to follow, as labels eye strong sales in this market segment.

But will the current infatuation grow into a long-term affair or prove to be only a passing fancy?

Big, out-of-the-box sales numbers by Martin and Lopez have certainly helped sway many U.S. radio PDs who previously may have shied away from playing Latino acts, particularly in those markets with few Hispanic listeners. The paths blazed by those same acts can be expected to open doors at retail, as well.

And while some Anglo radio PDs question whether they can support an open-ended amount of Latin-leaning music, music retailers report a positive trend already developing: Consumers

exposed to "mainstream" Latin fare are beginning to dig deeper into the "pure" Latin bins. And strict boundaries, observers add, are blurring, with a growing number of fans buying or tuning in to Latin music.

So while few doubt the big media buzz will move on to swarm around some other "hot" genre in the not-too-distant future, there is also a strong belief that interest in the music will continue among consumers.

### THE 'FUSE'

Thomas D. Mottola, chairman/CEO of Sony Music Entertainment, reckons that the emergence of Latin artists on the English-language music scene was bound to happen sooner or later because Latin rhythms "always have been part of popular music."

"But without question, Ricky was the fuse that lit the dynamite, and that Grammy performance sort of set

the world on fire," he says. "And for people who never knew who he was or who any [Latin artist] was, all of a sudden there was this sudden attention and everybody saying there is a Latin explosion."

To be sure, artists of Latino parentage have found intermittent prosperity as recording artists in the English-language general market for the past 70 years, usually as acts that scored one or two hit singles.

A parade of Latino recording artists have sported short-lived Anglo recording careers, including Pérez Prado; Richie Valens (whose promising career was cut short in a plane crash); Vikki Carr; Rudy "?" Martinez; lead singer of ? & the Mysterians; Cannibal & the Headhunters; Domingo "Sam" Samudio of Sam The Sham & the Pharaohs; Tierra; Malo; El Chicano; José Feliciano; Sheila E.; The Triplets; Lisette Melendez;

(Continued on page 126)

Hot 100 Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'GENIE IN A BOTTLE' and 'ALL STAR'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'HEY LEONARDO (SHE LIKES ME FOR ME)' and 'ALL THAT I CAN SAY'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'SLIDE' and 'ANYWHERE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'WHAT IT'S LIKE' and 'TORN'.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'ALL MY GRILL' and 'ALL STAR'.

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

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'SUMMER GIRLS' and 'LOST IN YOU'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NO PIGEONS' and 'NEVER BEEN KISSED'.

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

## LATIN MUSIC BOOM LOOKS TO BE NO MERE PASSING FANCY

(Continued from page 124)

Angelica; Sa-Fire; Lina Santiago; Foxy and its spinoff, Oxo; Brenda K. Starr; Mellow Man Ace; Gerardo; and Toby Beau, a '70s pop group whose lead singer was Latino.

In the past 15 years, the lone Latin stars who have enjoyed enduring recording careers on the English side are Gloria Estefan, Carlos Santana, and Mariah Carey, who is half Venezuelan.

Career longevity seems likely for the current crop of Latino recording notables, if only for the fact that they are paving the way for other Hispanic artists whose ethnic background will be of less importance than their music.

The immediate radio hits by Martin and Lopez initially opened the door for Iglesias. Now, Columbia's emotive song stylist Anthony appears poised to score a pop hit with his Latin-tinged leadoff single, "I Need To Know."

Jay Michaels, music director of mainstream top 40 station KRBE-FM Houston, says Martin and Lopez "brought back a unique sound to radio," especially, he adds, Martin's "Livin' La Vida Loca" and "The Cup Of Life."

And, adds Michaels, if Martin "can work every market, so can Marc Anthony."

But for all the success of these emerging Latin stars, Michaels cautions that there is a limit to the number of tunes by Hispanic artists that will be added to KRBE's rotation.

"We don't want to go overboard on [Latino music] to alter the sound of the radio station," he says. "Enrique and Marc Anthony have a little bit of a Latin sound, which is great; it makes them unique. But if we have three more artists from other labels coming out with that sound, we're not going to be able to play them all, just like we wouldn't play all of the different Sarah McLachlan or Paula Cole records. We just want to balance the radio station."

Martin's eponymous label bow on C2 has sold 4.1 million units, according to SoundScan. Lopez's label premiere on Work, "On The Six," has rung up 993,000 units. In July, Iglesias was signed by Interscope. His label bow is due in November.

### BLURRING OF BORDERS

Retailers active in the Latino market have repeatedly noted that Latino and non-Latino buyers of Spanish-language product often buy English-language titles, as well.

Isabelle Salazar, Latin merchant of Torrance, Calif.-based Warehouse Music, observes that the majority of her youth-oriented buyers typically buy not only CDs by English megastars such as Madonna and Celine Dion during their visits to her stores but also product by Latino stars from Mexican *banda*, tropical, and Latin pop genres, depending on their ethnic background.

"Those who are buying Madonna, Backstreet Boys, and LFO," says Salazar, "are first- and second-generation teenagers that still are attached to their Latino culture, and they listen to that music. You can see very fashionable kids riding in a car listening to Banda El Recodo at full blast, but they are buying music that is happening in the Anglo pop and rap markets."

Even recording artists with Latino surnames appear to have benefited from the overflow of attention being dealt to Hispanic acts. Christina Aguilera, a "Mickey Mouse Club" alumna with no reputation preceding her from Spanish-language markets, reached the apex of The Billboard Hot 100 with the R&B/pop hit "Genie In A Bottle."

Moreover, Aguilera's record label, BMG, made no effort to position her as a Latin artist in the pop market. Aguilera now says she wants to cut a Spanish disc.

And Lou Bega, who is not of Latino heritage, looks poised to climb to No. 1 on The Hot 100 with "Mambo No. 5 (A Little Bit Of...)," a novelty rap tune framed by horn arrangements lifted from a '50s mambo hit by Prado (see *Airwaves*, page 118).

Only Santana, which is lodged in the top 10 with a Latin soul tune titled "Smooth" nearly 30 years after hitting the top 20 with "Oye Como Va," offers a hint that Latino acts once melded comfortably in the musical mainstream without much media fanfare.

Carlos Santana and his blues band were playing gigs around San Francisco in 1967 during the Summer of Love. In 1999, Santana is enjoying a career resurgence with a Latin-rooted CD, "Supernatural," in what could be described as the Summer of Latino Love.

### EYES NOW OPENED

But as summer gives way to autumn in the U.S., will the current passion for Latino artists be ultimately deemed a summer fling?

Not a chance, says Mottola, who in the past 25 years has worked with several Latin-oriented acts, including Gloria Estefan, Dr. Buzzard's Original Savannah Band, and Kid Creole & the Coconuts.

For Latino acts in the English sector, notes Mottola, "the sky is the limit, because the eyes and ears of the public are much more open to yet another great, great form of music. You are going to find lots of Latin-flavored records in all genres of music, and it will become part of the fabric."

But Mottola acknowledges that so far, Latin acts are breaking through in English-language markets with music that does not feature sounds from the Hispanic-African Caribbean, Mexico, or South America.

"It's about artists of Latin descent who will open the door for more real Latin music," explains Mottola, whose label is home to eight Hispanic artists, by far the most for any U.S. major. "Ricky's album and Jennifer's album have [Spanish] flavoring and songs in Spanish, but in reality they're not complete Latin albums. It isn't like listening to Café Tacuba."

Café Tacuba, WEA Latina's critically extolled act from Mexico whose sound has been often dubbed "Mestizo rock," is not a likely candidate for English-language success.

And Mottola points out that Shakira, a singer/songwriter from Colombia who has scored two Spanish-language gold albums in the U.S., is being developed in deliberate fashion for the English-language market.

Mottola says that Shakira's English-language bow, due out in the second or third quarter of 2000, will be a disc "for the Anglo market that everyone

feels is the right statement for her, and that can take time. There is no rush to do it, because she's sold millions and millions of records in the Latin market. At the same time you don't want to lose the credibility and base that she's continuing to build in the Latin market with her last album ["Pies Descalzados"] and her current album ["Dónde Están Los Ladrones?"]"

Moreover, Shakira continues to learn English and become more acclimated to the stateside culture, two important keys for a Latino artist to successfully enter the U.S. English market.

In fact, bicultural, bilingual Latino recording artists with a strong track record in the Spanish-language market stand the best chances of attaining stardom in the English-language sector.

Estefan, Jon Secada—another Sony artist—and EMI Latin's late Tejano idol Selena hit pay dirt in the English market after successfully establishing themselves in the Hispanic arena.

Likewise, Martin and Iglesias have scored big English hits recently after becoming stars in the Latino arena.

Given his success in the Hispanic realm as an emotive salsa singer, Marc Anthony, a native New Yorker of Puerto Rican heritage, seems poised to be the next big-name Hispanic artist to find English-language glory.

And it is not like Anthony has not tasted some Anglo success already. Before securing fame in salsa music, Anthony was a mainstay in the English-language dance scene. His self-titled label debut on Columbia, which contains the Latin-flavored shaker "I

Need To Know," is due Sept. 28.

Hailing Anthony as "one of the next biggest stars in the whole world," Mottola observes that Anthony will appeal to the same audience as Martin and Lopez. "And," he adds, "I know his Latin audience will come along, as well, for the ride and enjoy him, because they are such diehard fans of his."

Sales of CDs by Martin and Lopez are not broken down by the ethnicity of the consumer. However, Martin's two Spanish tracks from his English CD have scaled Hot Latin Tracks, including his current chart-topper, "Bella," the Spanish counterpart to his English hit "She's All I Ever Had."

Similarly, Lopez climbed to the top of Hot Latin Tracks with a Spanish-language track from "On The 6."

Curiously, Anthony's single "I Need To Know" leaped 31-10 on Hot Latin Tracks this issue, without significant airplay from its Spanish counterpart, "Dímelo." Indeed, more and more English-language singles are making their way onto Hot Latin Tracks—an indication that once an English-language single by a Latino artist becomes a big enough hit, some Spanish-language stations feel obliged to play the song.

No other label is nearly as active with Latino acts in the English-language market as Sony. Then again, no other labels boasts the talent roster of Sony Discos, the U.S. Latin division of Sony Music International. Martin and Shakira are Discos signees, along with pop vocal group MDO and rap/salsa trio DLG, two popular acts being considered for the

English-language sector.

Few other Latino artists are seriously mulling careers in the English market, save EMI Latin's rising star Ponce, who has gained general-market exposure on Anglo TV shows. WEA Latina superstar Luis Miguel has been pitched numerous times by his label and friends to embark on an English-language career, but he has preferred to stick to the Latin market.

One artist signed to Epic who surprisingly has not garnered much notice for his Oct. 19 label debut, "Under My Eyes," is Julio Iglesias Jr., son of Julio Iglesias, the global singing idol who also records for Sony and is the father of Julio Jr.'s brother Enrique.

"Julio has got some great songs on the album, and we also have two or three tracks in Spanish, as well," says Mottola. "The disc is being set up to pursue the pop market in a strong way."

Unfortunately, "Under My Eyes" has been released in several territories in Latin America, where, thus far, it has received a chilly commercial and critical response.

With so many artists on its roster of labels, is there a ceiling on the quantity of Latino artists that Sony can effectively market and promote?

"Is there a ceiling on white pop acts?" Mottola replies. "Is there a ceiling on black hip-hop acts? There should not be a ceiling on any talent, whether it's Latin, hip-hop, pop, or rock. I look at [Latin music] the same way as I look at any genre of music. If it is great talent, then keep it coming."

## MTV AWARDS SHOULD BOOST HILL, SLIM

(Continued from page 12)

phase, with about 750 sent to music industry professionals and about 650 sent to select MTV viewers.

The 1999 MTV Video Music Awards were hosted by comedian Chris Rock. Other performers at the awards show included Martin, Nine Inch Nails, TLC, Backstreet Boys, 'N Sync, Britney Spears, Eminem, DMX, Moby, Jay-Z, and Kid Rock.

Following is the list of winners for the 1999 MTV Video Music Awards:

**Best video of the year:** Lauryn Hill, "Doo Wop (That Thing)" (Ruffhouse/Columbia).

**Best male video:** Will Smith, "Miami" (Columbia).

**Best female video:** Lauryn Hill, "Doo Wop (That Thing)" (Ruffhouse/Columbia).

**Best group video:** TLC, "No Scrubs" (LaFace/Arista).

**Best R&B video:** Lauryn Hill, "Doo Wop (That Thing)" (Ruffhouse/Columbia).

**Best rap video:** Jay-Z Featuring Amil (of Major Coinz) & Ja Rule, "Can I Get A..." (Def Jam).

**Best hip-hop video:** Beastie Boys, "Intergalactic" (Grand Royal/Capitol).

**Best dance video:** Ricky Martin, "Livin' La Vida Loca" (C2/Columbia).

**Best rock video:** Korn, "Freak On A Leash" (Immortal/Epic).

**Best pop video:** Ricky Martin,

"Livin' La Vida Loca" (C2/Columbia).

**Best new artist in a video:** Eminem, "My Name Is" (Web/Aftermath/Interscope).

**Best video from a film:** Madonna, "Beautiful Stranger" from "Austin Powers: The Spy Who Shagged Me" (Maverick).

**Viewers choice:** Backstreet Boys, "I Want It That Way" (Jive).

**Breakthrough video:** Fatboy Slim, "Praise You" (Skint/Astralwerks).

**Best direction in a video:** Fatboy Slim, "Praise You" (Skint/Astralwerks). Director: Torrance Community Dance Group.

**Best choreography in a video:** Fatboy Slim, "Praise You"

(Skint/Astralwerks). Choreographers: Richard Koufey and Michael Rooney.

**Best special effects in a video:** Garbage, "Special" (Almo Sounds/Interscope). Special effects: Shawn Broughton.

**Best art direction in a video:** Lauryn Hill, "Doo Wop (That Thing)" (Ruffhouse/Columbia). Art director: Gideon Ponte.

**Best editing in a video:** Korn, "Freak On A Leash" (Immortal/Epic). Editors: Haines Hall and Michael Sachs.

**Best cinematography in a video:** Marilyn Manson, "The Dope Show" (Nothing/Interscope). Director of photography: Martin Coppen.

## MARC ANTHONY'S COLUMBIA DEBUT

(Continued from page 124)

The artist, who is managed and booked by Bigram Zayas, comes to his Columbia debut after three hugely successful Spanish-language sets. His third salsa album, "Contra La Corriente," released in November 1997, was the first salsa album in history to debut on The Billboard 200 and reach the No. 1 position on both Hot Latin Tracks and The Billboard Latin 50 at the same time. To date, it's sold 1.2 million copies in the U.S., according to SoundScan.

During the tour for that project,

Anthony became the first Latin artist to sell out New York's famed Madison Square Garden.

In addition to his musical career, the artist has appeared in several films: "Hackers" (1995), "Big Night" (1996), and "The Substitute" (1996).

On Broadway, he melded his singing and acting skills in Paul Simon's "The Capeman." Upon the closing of "The Capeman," Anthony recorded the theme song to "The Mask Of Zorro" with Epic artist Tina Arena.

## STING'S FRENCH SOJOURN YIELDS 'BRAND NEW DAY'

(Continued from page 5)

seat overlooking a blossom-filled outdoor birdbath as the hired cook strides in carrying bowls of steamy seafood chowder on a lacquer tray.

"Let's eat!" the host urges, plopping down and unfurling his bright orange napkin. "Let's take our time but start right now. We've got to get to the studio so I can finish mixing my damned record!"

His blue eyes flicker with impish fire as he takes a gulp of *potage*, and the smiling, sun-bronzed face comes into focus in the natural light of the large, high-ceiling room.

Gordon Matthew Sumner is in his 47th summer, and the skin remains taunt on the lightly whiskered jaws of his lean, diamond-shaped head. If the slight hollows of his high cheek lines have become slightly more pronounced, it's because his longtime dedication to yoga has brought a marked definition to every angle of his aspect, from his full shoulders to the thick staves of his forearms.

His dark blond hair is cut close to his broad brow in a boyish post-modern Caesar style, and his overall mien is of a man-child who's had his fun but paced himself well.

Paris is a sentimental sojourn for the artist; it's where he wrote "Roxanne," the Police's first international smash, and where he first unveiled his solo music in a mid-'80s concert at the Theater Mogador, the renowned operetta venue designed in 1919 by an Englishman. Paris is also the place his son Jake was born.

Over soup, salad, oven-toasted slices of baguette, and Evian, Sting eagerly shares the ages and activities of his six offspring ("Joe is the oldest; he's 22, writes songs, is an interesting man and a very good singer in many bands, while Giacomo is the youngest at 3. Coco is 8, and Jake, who's given up music, is 14; next is Mickey, 15; Kate is 17") and then recounts the questions he constantly fields from them, the topics ranging from social mores to mortality.

An hour onward, after the meal is finished, the Sumner kids' father bounds up a winding staircase to fetch a satchel of notes and work tapes, moving with an easy dispatch that seems to shed half his years.

On the ride across Paris to Mega Studio, situated on Rue Merlen de Theonville in the suburb of Suresnes, the car bisects the Bois de Boulogne (the vast and beautiful inner-city woods culled from the remnants of the ancient Forêt de Rouvray), whose mixed reputation began as far back as the great park's opening in the 18th century—when the quip of the period was that "unions cemented in the Bois de Boulogne do not take place in the presence of a priest."

Sting gazes at the dense green expanse, now peopled with children, nannies, tourists, and ambling pairs of *amour*-struck Parisians, and explains that after nightfall portions of the park will teem with "prostitutes, many of them Brazilian transsexuals" as well as *échangistes* (curb-crawlers interested in partner-swapping).

The singer notes that this subculture was chronicled in an acclaimed BBC documentary, "The Boys From Brazil," by his wife, actress/filmmaker Trudie Styler. Such after-dark public *mises en scène* have also inspired a track on "Brand New Day" called "Tomorrow We'll See," in which Sting provides an empathetic glimpse at some transsexuals as they mull "the small transaction we must make."

Other lovelorn characters studied on the forthcoming album—perhaps the best-crafted and most consistently satisfying music of his distinguished solo career—include the principals of a reincarnation-based love story ("A Thousand Years"), a fairytale thief and princess ("After The Rain Has Fallen"), a broken-hearted fool trapped in a "twisted bossa nova" ("Big Lie, Small World"), a dog—played by Sting—distracted by his impossible ardor for his female owner ("Perfect Love Gone Wrong"), and a true romantic believer whose anthem of renewal ("Brand New Day") finds him pleading, "Stand up all you lovers in the world/Stand up and be counted every boy and girl!"

Co-helmed in the studio by Sting and noted producer/programmer Kipper, "Brand New Day" was executed by Sting with his core band (guitarist Dominic Miller, drummer Vinnie Colaiuta, and percussionist Manu Katché, while boasting such guest artists as Stevie Wonder, Branford Marsalis, Chris Botti, French rapper Sté Strausz (aka Stéphanie Quinol), and Billboard Century Award winner James Taylor.

But the record's most impressive, pathfinding track is the exhilarating "Desert Rose," on which Sting duets with famed French-Algerian vocalist Cheb Mami. One of the few songs in contemporary rock that deserves the much-abused adjective "soaring," this stratospheric epiphany also became a behind-the-scenes *cause célèbre*, with admiring associates as diverse as Madonna and Mike D of the Beastie Boys urging Sting to make the musically audacious and aurally intoxicating track the new album's first single.

The chief obstacle to this strategy was today's multi-formatted, research-ensnared radio climate, which often discourages established artists from bringing any new music to the airwaves that defies instant recognizability. Consumers might be surprised to learn that programmers and independent promo "consultants" increasingly seek to arbitrate what even a veteran superstar's music is supposed to sound like for radio purposes—but they do, diluting the medium's entertainment magnetism en route.

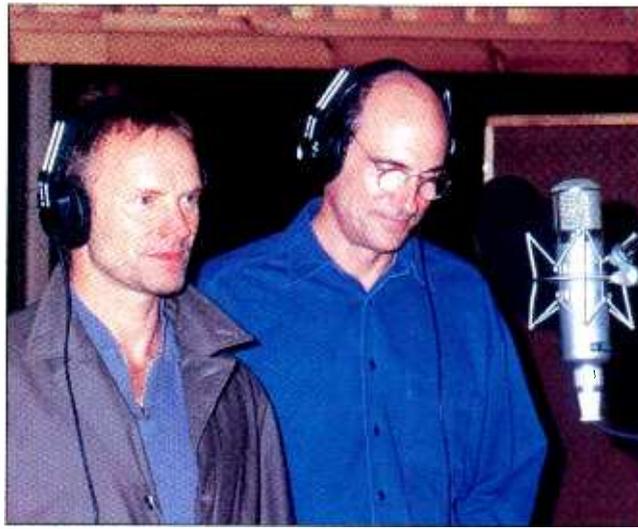
Confronted by such challenges

but intent on satisfying all parties, Sting decided to tender the title cut of "Brand New Day" (featuring Stevie Wonder) as the initial emphasis track in Europe and the U.S. It will be followed in the States by "Desert Rose," but only after the latter song's thorough domestic-market setup, which will include joint TV appearances by Sting and Cheb Mami, plus a series of October-January concert dates

noon in Paris.

"All Would Envy," detailed in its lyrics as the bittersweet "high society" saga of an "older man and his beautiful young wife," was dropped. And the arresting "The End Of The Game" will appear only as an 18-second "bonus" on the U.S. edition of the album, but shall surface in all its 6½-minute glory on the Japanese release. "Game" also awaits placement as a B-side in assorted territories. (In the States, no commercial singles from "Brand New Day" are yet planned.)

And so, like all love affairs, the making of Sting's new album was not without its heart-tugging trials. Thus the talk that ensues, conducted over hot tea in a sunny upstairs lounge at Mega Studio, unfolded just prior to the first public announcement of a Sting project called "Brand New Day," and just after the rain had fallen.



STING, LEFT, AND JAMES TAYLOR IN MEGA STUDIO, PARIS.

**Not counting EPs, a "best of" set, the 1997 "Sting At The Movies" compilation for PolyGram Japan, and foreign-language renditions of prior projects, this is your seventh album-length solo release. When did you start working on the new record?**

I started last summer, but I pretended I wasn't working on a record. I pretended I was just gonna get some musicians together and have fun in the house and jam a little, and then pick the bones out of the jams in the mornings, and then adapt them a little bit. This was in Italy, in Tuscany. I converted a *granaio*, a big barn, into a playing space with a little desk in it. So I just jammed around for a month or two, and picked bits out and started to loosely structure songs without any lyrics. I finished and sequenced an hour of music without *any* idea of what it was about lyrically!

This is not the normal way I work, which is to write lyrics first or second but always in the same period of time as the music. This was different.

So I would take an hour of music away with me on my walks around the woods in Tuscany, and try and allow characters or stories to emerge, rather like the way I imagine sculptors work—they find a piece of rock and see a bit of a nose here, and a bit of an arm or leg there and end up with a body. Some days nothing would emerge out of the mist, and other days whole characters would emerge. So the music was telling me the stories.

I had no plan that the songs would be connected in any way, because the music was quite disparate, but I ended up with 12 songs that were really love stories in the very traditional sense—but with "lover" always as a metaphor for something larger, some larger philosophical thought or religious

view of the world. They're all connected in that sense, and I think it's quite a romantic record.

**On "Fill Her Up," which sounds like some surrealistic form of country/rock, this poor young guy, played by James Taylor, has all sorts of larcenous, hot-blooded scenarios in his head, and his whole interior life gets played out as he goes down this angry path—until he suddenly sees the light. Meanwhile, the listener is sympathetic, because when you're young and love is new, you can exhaust the very idea of love—or lust—in your own head before a single real thing ever occurs!**

[Laughs] I don't know what's intentional or what isn't in that song, but I don't think the listener is ever wrong. To my mind, a big shot pulls into this gas station with a beautiful redhead in the front seat of his car and says, "Fill her up!" And the guy pumping gas gets jealous.

What listeners get next is what's real to them because I don't have to explain the joke; I just told it, or I've acted it out.

See, it began on a lark, this whole record, whereas all the previous records had been done very professionally, where we'd start at day one, we'd clock on at 9 o'clock, the songs were already written, and the producer was on board.

That's the professional way to do it. But this was done for a gag, to have some fun with my friends. I only admitted very late—fairly recently, in fact—that it was an actual record.

**You did all the primary recording at your house in Italy?**

Yeah! And we recorded and built on that; the demos *are* the record. You have to dig fairly deep to find the original core, but it's still there, the bedrock still exists.

**The vocals are very strong on the new record. Were you thinking about your singing or simply not worrying about it?**

My intention always when I come to a new record is to have done enough work on my craft for there to have been a noticeable improvement in the technique, if you like. It can be as cold as that. I practice the guitar, I practice the bass, I practice singing, so that when I put a record out people hopefully say, "Oh, that guy's gotten better."

I absolutely put the hours in; I do scales, the whole thing. I think you have to explore your instrument, so I work hard at vocals. 'Cause this is what I want to do for the rest of my life. I'm not the kind of guy who just wants to sit back and say, "I'm Sting, I can do what I want, and I can just moan for a while and people will like it."

**You've got a sizable body of work at this point, but you still travel a lot, integrating those**  
(Continued on next page)



CHEB MAMI CUTTING "DESERT ROSE."

music to keep or exclude from the new album itself—and what to title the final lineup, the alternative choice being "The Lovers." He made the toughest calls during that changeable summer after-

## STING'S FRENCH SOJOURN YIELDS 'BRAND NEW DAY'

(Continued from preceding page)

experiences into your music, and you haven't let your career make your life claustrophobic.

I'm still the eternal student. I think leading an extracurricular world outside of music feeds that well. I'm fed outside of music, and I try to interact with different kinds of people who aren't musicians or celebrities, and that feeds my work. I like to watch and observe people, and do a lot of different stuff.

This year, I went to India again, after visiting there in the early '80s and then going there with the Amnesty tour in the late '80s. The magic of that country stayed with me, and I always longed to go back but never quite found the time.

So last year, I spent a long time in Rajasthan and the Himalayas, just going on pilgrim routes with ordinary Indians, and living in pilgrim huts, like little concrete bunkers, or sleeping out, and seeing a side of India you couldn't see as a tourist.

It was part of my yoga study, and other yogis were my guides, in that sense, and I went with a very good Sanskrit scholar who had access to a level of understanding in India that you wouldn't normally get. He was a devotee of Krishna, and I'm not a devotee of anything, but if you suspend your Western disbelief for a month or two and realize that God is everywhere, then he is everywhere [smiles].

I believe that God exists in the creative imagination, so I just go with the flow, and I was rewarded with that suspension of my rational education. Again, I'm not a Hindu, but I can appreciate what they do, and that journey was a very fulfilling one for me, climbing up mountains.

Most religion—in fact, all religion, I think—is based on ideas that were germinated in the Himalayas and the Indus Plain, because in your primary nature you're dwarfed by these god-like structures, these huge, massive mountains, and therefore you're forced in that hierarchal way to realize that there's something bigger than us. When you're exposed to that kind of thing, even as a modern person, you have to think that way.

**Hinduism is based on the Vedas, hymns and benedictions that predate organized religion and express humanity's longing for proximity to God.**

I think "longing" is a very good word. In fact, one of these songs, the "Desert Rose" song, is a song about longing. Essentially the metaphor ["I dream of rain/I dream of gardens in the desert sand"] is romantic longing or lustful longing—or a longing, as you say, for some Other, a higher presence.

I gave the song to Cheb Mami, a very big Algerian singing star here in Paris, and he doesn't read or understand English. He listened to the song and liked it and recognized it was based on his milieu, and I said, "I'd like you to improvise some Arabic words over

this melody, and you can sing what you want."

**So that spiraling rai descant on the track is his own contribution?**

[Nodding] Absolutely. So he goes away and comes back with lyrics written out in Arabic script, and I have no idea what he's singing but it sounds right to me. [Grinning] So I say to him, "What's this about?" And he says, "It's about *longing*." It's exactly the same as my subject, although not line for line, but the intention is the same as mine!

So my feeling is that the music

is full of self-love. If anything, it's the opposite; that's why he's got the gun in his hand.

**And the bigger the gun, the smaller the self-image.**

Yes, and we're addicted to sensation, and our children are addicted to sensation—the roller-coaster ride. The bigger and more dangerous, the more exciting we think it is. The good films are supposedly the films where the most people are killed and the most spectacular cars are blown up. But I don't find that exciting, particularly. I really don't.

**Police days, is very writerly and playerly, with a joy to it. What was it in your personal history that fired your public aims?**

The engine that drives me, perhaps, is the frustration that my parents must have felt. My parents were very smart people and yet had no opportunity to use that ability to be mental. My father delivered the milk, my mother cleaned the house, washed the dishes, cooked. Their wish for me was that I be educated so that I could lead a better life, a different life to theirs. That is the engine that has driven me and still drives me.

albums of shows: "My Fair Lady" and all those Rodgers and Hammerstein musicals—"South Pacific," "Oklahoma!"—which I love. I wore them out, these records.

But I remember hearing "All Shook Up" as a very young child of 5 or 6 and falling around the room with this excitement—it was the most exciting thing I had ever heard, and "Great Balls Of Fire," too. So I owe this to my mother, Audrey, who was a good singer too.

She was the one who appreciated it when I picked up a guitar that my uncle John Sumner had left in the house when he emigrated to Canada—it was a very basic Spanish guitar with five rusty strings. I'd pick out tunes on it; I eventually got to buy another one. But she was the one who suddenly realized I was making music on this thing and not just a noise, and she encouraged me to play.

My father aspired to playing it, but I took it off him, so he always resented that I stole it [chuckles]. But he had a very sweet, emotional voice. He and my mother would sing at parties.

Growing up, there was my brother and two sisters and me. When we'd get to be too much, my mother used to say, "I will swing for you!" meaning "I'll be hung for you," which meant that she would murder us and then be executed [laughter]. It took me a while to work out what that meant, but that was the time of hangings in England; we were hanging a lot of people then. She was a pretty excitable woman, and she swore like a trooper.

These days, my brother, Philip, is a milkman like my dad. My sister Angela is one of the top people in British Airways in the north of England; she has a very high-powered job. My little sister Anita is the one with the brains; she's got an M.A., and she works in my wife's film production company.

**I remember spending a week in Paris in late spring of 1985, watching as you shot the video for "If You Love Somebody Set Them Free" and did rehearsals for the live, pre-release debut of your first solo record at the Theater Mogador. The young French fans loved the music, but no one knew how your solo career would turn out. How would you judge the distance between then and now?**

In terms of history, the number of singers who've left big bands to launch solo careers—only to run aground on some desert island somewhere—are legion. Those who managed to succeed and eke out a career are rather small. Offhand, outside, say, the solo Beatles, I can think of Don Henley and myself, and then I start to struggle for names. People don't really want you to succeed outside the big group; there's this constant nostalgia, this constant pull towards what was great, asking, "How could you have broken that up?" I think you succeed against the odds, which I'm very happy about.

(Continued on next page)



### Sting solo, clockwise from top-center:

The Dream Of The Blue Turtles, 1985  
Bring On The Night, 1986  
... Nothing Like The Sun, 1987  
The Soul Cages, 1991  
Ten Summoner's Tales, 1993  
Fields Of Gold: The Best Of Sting, 1994  
Mercury Falling, 1996  
Brand New Day, 1999

has told him what to write, just as the music had told me what to write. So it was an interesting experiment, and without telling each other what we were writing, we ended up writing the same thing. And it dovetails, too, almost as if he sings something and then I translate it!

**There's always tenderness, quiet spaces, and elements of surprise in your music. But these days people don't seem to trust in emotions unless they're big, bombastic, or violent; they don't have faith in subtlety anymore.**

Well, I have faith in myself. You said during lunch that, in a way, the creative act demands self-love, it demands that you like yourself. I agree.

I don't think that a man brandishing a gun in a song or a movie

**The biggest revelations can come so quietly. Historians posit that the original Hebrew word for God, lost in modern culture but now usually written out as "Yahweh," likely sounded like one's breath leaving the mouth, since that's how life starts and ends. Thus, there once was a sacred, symbolic word that could both electrify people and make them humble—yet the room had to be quiet to even hear it said.**

We have a vestige of that sacred symbolism in our language in the word "inspiration," which means "to breathe in," as in "to breathe in God." In the Hindu, the word "om" is just the sound of breath coming out. Like so many things, it's all still there in our society, but we have to seek it out.

**Your music, even back to the**

**I never met your mom. What was she like?**

My mother was quite a good musician; she was a piano player, she had this passion for playing tango. We had an upright piano, and I remember as a child watching her feet going on the piano pedals when she played her tango rhythms.

She was also the one who brought rock'n'roll into our home; she brought Jerry Lee Lewis, Little Richard, and "All Shook Up" by Elvis Presley into the house. She was about 18 or 19 years older than me; she was almost my contemporary.

My father was four years older than her. He liked Gene Kelly; I remember a big MGM 78 rpm record he had of "Singin' In The Rain," and I remember Sinatra songs being played by him, and

## STING'S FRENCH SOJOURN YIELDS 'BRAND NEW DAY'

(Continued from page 129)

more mature you get, the more you know and therefore the less sure you are. That's a good paradox. I was very certain about things when I was 25—absolutely, rigidly certain about politics, who I liked, who I didn't like, and what I didn't like.

Now I know more, I'm wiser and smarter, and yet I'm not so sure. I can't be as dogmatic about my beliefs as I once was. I'm more open to the other side.

Some of the things I've been reading lately say that a cool revolution is sometimes better than a hot one, and I think that may be right. Such revolutions can take a longer time and be slower but more certain.

**When I first met you in 1980 you were a very different sort of personality, ultra-confident, very directed, with a "Lead, follow, or get out of the way!" outlook.**

Oh, I know [*sad laugh*], and I wasn't always a nice person to be around. But that was the engine we were talking about, the engine of frustration that drove me into the Police, through the Police, then out of the Police, and still drove me onward.

But now I'm slowing down. I'm still as ambitious creatively but not in every other career sense.

**Your new album seems quite confident, yet you're not certain what to name it!**

My point exactly! [*Huge laugh*]. Should it be "Brand New Day" or "The Lovers"? I'm leaning toward the former.

**One sounds like a personal statement, the other sounds like a novel. The record sounds like both.**

My confidence in anything is really reaffirmed in the people I love, and the people I cherish and who cherish me. That's where my wealth lies. It's not in the bank; it's in that woman over there [*pointing through a window to Trudie, visible in another room, reading*]. And it's in taking another mental path, into more meaningful things. As you get older, you move toward certain things with greater intensity, but away from the silly, surface extremes.

Bono came to visit us at our house in Italy this summer, and he's from a working class background, too, and as we sat there in this beautiful place with our children around us, he said, "This isn't supposed to happen to us. We're supposed to die in the streets with a needle in our arm!"

**Making peace with what you've earned is a process. Are you moved by your own music. Does it touch you?**

Yes. "Ghost Story" on the new album is an example. I was choked up by it recently because I thought of my parents, and talking to my 8-year-old daughter Coco when she asks about death, and if she'll ever die.

It was probably because I'd really heard the song and interpreted it for *myself* for the first time, because you're writing these songs generally from a fairly unconscious place. But when you touch that place again and you recognize that, then it does move you. Because in my case, I'll remember the original emotions that brought the song on—and my own history. It hasn't all been wonderful; some of it has been very painful. But I don't regret it. If anything, I value all of my experiences and maybe particularly the sad experiences because they've fed my muse.

The songs are written to move people, and the greatest compliment anyone can pay one of my songs is that it made them cry. And I've done that for myself on a number of occasions. It's lovely feeling; it's good to cry, it does you a world of good.

**Has your own spiritual outlook shifted over the years?**

I'm very aware of mortality, more and more. If I'm lucky, I'm already in the second half of my life. When



"STING AT THE MOVIES." 1997

my dad died, he was in his 50s, very young, and my mother died very young, too. So I'm very aware of that. I don't have an immortality gene [*nervous laughter*].

My grandmother Agnes, my father's mother and my only existing grandparent, died last year. She was 95. While she was still alive I thought there was just the chance I might be immortal, [*wistful smile*], but I know I'm not, now that she's gone.

I think being spiritual is an internal thing. It's very hard to express it in words because it sounds so lame. But, as I've said, I think spirituality exists in the creative imagination, and that's where it's safest.

As soon as religious or spiritual thought become concrete or dogmatic, then they become dangerous. I think they need to reside or be kept in the imaginative realm. That's where they're most powerful.

So I don't belong to any organized, brick-and-mortar church or don't have any ritual analog for that experience.

**Many people find comfort in religion and ritual, locating an emotional answer that softens the absence of more concrete ones about life and death.**

I think it's important to discuss mortality with children as soon as the issue comes up, and of course it will come up with intelligent children. We shouldn't shy away from

it. I think part of the problem in our society is that we shun death, the idea of death, particular in popular art forms. [*In harsh, nasal, American accent:*] "Why you wanna sing about death? People won't buy it! They'll hate it!"

But it's the shadow that informs you all the time; it gives you substance, as does the fact that everything is transient and the fact that you will exist and then you won't exist. That's what's beautiful.

When you look at a flower of a beautiful child or a beautiful person, most of their beauty is about the fact that it's transient. It's a terribly sad beauty.

But if something's permanently beautiful, then how beautiful is it? It's artificial, it's wrong, it's a monstrous mistake. Beauty is something that's very fleeting and impossible to hold on to; that's why it's so beautiful.

**The theory of a personal God [i.e., Isvara, in Hinduism] and a meaningful role in one's own destiny are important ideas in religious history. We all want to know or feel our larger purpose in life. What role does a creative person have these days in our cultural destiny?**

As a canary in a coal mine.

**Caged birds used to be lowered down into mines like those in Newcastle after miners hit a deadly gas seam, in order to tell if the lethal fumes had dissipated. If the bird came back up dead, the danger hadn't yet passed.**

Right, so I'm speaking in terms of guinea pigs.

But what, seriously, is the function of an artist in modern society? In its debased sense, it's to make money, because it's fairly easy for any artist to just be exactly like what goes on in the rest of daily society—to be loud, raucous, noisy, shallow. But it's quite another thing to try and turn the ship around and say, "OK, I'm gonna do something that will make people think differently, or stop and have a different emotion." I think that, if anything, an artist actually should try to interpret but also try to *change* a society. That's really what my intention would be.

But all culture has an effect. Music is essentially benign to most people, but it can be used to dark purposes. Hitler understood that. He used perverted theater to make people think and act in a totally atavistic and primitive, reprehensible way. He was [*sarcastic snigger*] a frustrated artist.

We think of the theater and music as something good, but, yes, music can be used to bad effect. I get very thoughtful letters from people who say my music almost seems to be the soundtrack of their lives, with them hearing me from their young teenage years through adolescence, getting married, divorced, remarried, having children.

I'm always very touched by these letters. So I believe that I do have some kind of effect, and that people are understanding what I'm singing about

and that it means something to them.

**As you know, a new song that choked me up upon first hearing it in the studio here in Paris was "The End Of The Game." It can be taken on several levels, as the arc of a fox hunt—from the fox's viewpoint—or the arc of a love affair.**

[*Nodding*] Or the arc of a life. It's about all of those things: the fox hunt, the love affair. It's about death and dying, too, and giving yourself over to that process. And it's nice when someone understands that; I mean, the song is not an apology for fox hunting [*chuckles*—or an argument against it.

**Over the next 25 years one hopes other artists will be allowed to assemble the same sort**

**of singular, substantial career you've forged, with the same degree of originality. It's getting harder these days; things are pretty commodified.**

They are. The ditch is very deep, and it's hard to get out of it.

My strategy in life is to be optimistic, and that's always been the case. By experience, I've learned to trust that optimism, that gambler's risk.

It usually works for me. Because I think I'm blessed in that sense by not destiny but rather a certain amount of trust in Providence—that it will look after me no matter what.

I believe that so long as your intention is to explore rather than exploit, you will be protected. But if you seek to exploit, *that* will be the engine of your destruction. ■

## HOT 100 SPOTLIGHT™

**P**RETTY IMPRESSIVE: TLC's "Unpretty" (LaFace/Arista) rises to the top of The Billboard Hot 100 this issue, becoming the act's second consecutive chart-topper. Its prior hit, "No Scrubs," spent four weeks at No. 1 from April 10-May 1 of this year. Even though sales decline by 8%, "Unpretty" makes its move to the summit on the strength of strong radio play, with a gain of 17 stations and 14 million listeners, an increase that pushes "Unpretty" 12-6 on the Hot 100 Airplay chart.

It is a relatively soft week atop the Hot 100 as TLC's point total of 15,000 is the lowest for a No. 1 song during the current chart year. The average point total for a No. 1 record in 1999 is 22,300.

**I**N THE BINS: Ricky Martin debuts at No. 5 on Hot 100 Singles Sales and leaps 18-4 on the Hot 100 as "She's All I Ever Had" (C2) moves 54,000 units in its first week of release. Martin's jump pushes "Smooth" by Santana Featuring Rob Thomas (Arista) down 6-7 on the Hot 100, although it gains points and retains its bullet.

Whitney Houston jumps 68-44 on the Hot 100 with "My Love Is Your Love" (Arista) as she moves 17,000 pieces of the CD-maxi and 12-inch vinyl configurations, which hit retail Aug. 31. The regular-length cassette and CD versions were released Sept. 7 and will help push "Love" further up the chart in our next issue.

First-week sales help propel Warren G Featuring Mack 10's "I Want It All" (G-Funk/Restless) and Melissa Etheridge's "Angels Would Fall" (Island/IDJMG) onto the Hot 100. "Want" debuts at No. 17 on the sales chart and No. 76 on the Hot 100, scanning 20,000 units. "Angels" moves 6,500 pieces of its CD-maxi release, debuting at No. 36 on the sales chart and No. 87 on the Hot 100. "Angels" is the first single from Etheridge's highly anticipated album "Breakdown," which is scheduled to be released on Oct. 5.

**J**UST PLAIN CRAZY: The Hot 100's Hot Shot Debut at No. 62 belongs to Britney Spears with "(You Drive Me) Crazy" (Jive). "Crazy" is featured in the Melissa Joan Hart/Adrian Grenier motion picture "Drive Me Crazy," which hits screens Oct. 1. "Crazy" is a remixed version of the song from Spears' album, "...Baby One More Time." A 12-inch vinyl configuration of "Crazy" is due at retail Sept. 28; otherwise, this version can only be found on the "Drive Me Crazy" soundtrack, which will be released that same day.

**C**ANDY GIRL: The Greatest Gainer/Sales award goes to Mandy Moore, whose "Candy" (550 Music/ERG) is at No. 74. Moore follows last issue's 76% sales increase with a jump of 25% this issue. "Candy's" total of 22,500 units scanned places it at No. 15 on the sales chart. The 15-year-old Moore has just completed a successful stint opening for 'N Sync on its summer tour and is also receiving exposure as the exclusive face on national print ads for Sony's P'syc CD Diseman. The No. 74 ranking is the second-lowest for a Greatest Gainer/Sales title since we began awarding this designation in December 1985. "Whutcha Want" by Nine (Profile) was only No. 76 when it earned Greatest Gainer/Sales in the Jan. 14, 1995, issue.

# THE Billboard 200

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

SEPTEMBER 18, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>◀ No. 1/Hot Shot Debut ▶</b>						
1	NEW	1	1	<b>DIXIE CHICKS</b> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	1 week at No. 1 <b>FLY</b>	1
2	1	—	2	<b>CHRISTINA AGUILERA</b> RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1
3	3	1	16	<b>BACKSTREET BOYS</b> ▲ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
4	7	10	12	<b>SANTANA</b> ▲ ARISTA 19080 (11.98/17.98)	SUPERNATURAL	4
5	4	4	11	<b>LIMP BIZKIT</b> ▲ FLIP 90335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
6	6	5	34	<b>BRITNEY SPEARS</b> ▲ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
7	8	9	36	<b>KID ROCK</b> ▲ LAVA/ATLANTIC 83119*/AG (10.98/16.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	6
8	2	—	2	<b>PUFF DADDY</b> BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
9	10	7	17	<b>RICKY MARTIN</b> ▲ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
10	5	2	3	<b>MARY J. BLIGE</b> MCA 11929* (11.98/17.98)	MARY	2
11	11	6	6	<b>VARIOUS ARTISTS</b> ▲ UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
12	15	14	44	<b>JUVENILE</b> ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	12
13	12	8	6	<b>SOUNDTRACK</b> ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
14	13	11	13	<b>SMASH MOUTH</b> ● INTERSCOPE 90316 (11.98/17.98)	ASTRO LOUNGE	6
15	16	16	96	<b>SHANIA TWAIN</b> ◆ <sup>13</sup> MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
16	NEW	1	1	<b>MEGADETH</b> CAPITOL 99134 (10.98/16.98)	RISK	16
17	17	12	13	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
18	9	—	2	<b>NOREAGA</b> PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLUNT — DA HUSTLER	9
19	22	18	45	<b>98 DEGREES</b> ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
20	24	20	21	<b>LIL' TROY</b> ● SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) <b>HS</b>	SITTIN' FAT DOWN SOUTH	20
21	14	3	3	<b>MOBB DEEP</b> LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	3
22	18	15	6	<b>DESTINY'S CHILD</b> ● COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
<b>▶ GREATEST GAINER ▶</b>						
23	42	—	2	<b>LOU BEGA</b> RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	23
24	23	23	14	<b>JENNIFER LOPEZ</b> ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
25	20	17	12	<b>SARAH MCLACHLAN</b> ▲ ARISTA 19049 (11.98/17.98)	MIRROBALL	3
26	26	19	6	<b>HOT BOYS</b> CASH MONEY 53264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	5
27	21	—	2	<b>LFO</b> ARISTA 14605 (10.98/16.98)	LFO	21
28	27	24	84	<b>DIXIE CHICKS</b> ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	4
29	25	13	4	<b>VARIOUS ARTISTS</b> VIOLATOR/DEF JAM 558941*/DJMG (10.98/16.98)	VIOLATOR THE ALBUM	8
30	29	21	28	<b>TLC</b> ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
31	34	34	7	<b>POWERMAN 5000</b> DREAMWORKS 50107/INTERSCOPE (8.98/12.98)	TONIGHT THE STARS REVOLT!	31
32	28	22	14	<b>BLINK 182</b> ● MCA 11950 (10.98/16.98)	ENEMA OF THE STATE	9
33	NEW	1	1	<b>SOUNDTRACK</b> EPIC 63615* (11.98 EQ/17.98)	BLUE STREAK — THE ALBUM	33
34	47	45	43	<b>CHER</b> ▲ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
35	NEW	1	1	<b>THE BEATNUTS</b> VIOLATOR 1722*/LOUD (10.98/16.98)	A MUSICAL MASSACRE	35
36	31	26	76	<b>'N SYNC</b> ▲ RCA 67613 (11.98/17.98)	'N SYNC	2
37	33	31	50	<b>GOO GOO DOLLS</b> ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
38	19	—	2	<b>SEVENDUST</b> TVT 5820 (10.98/16.98)	HOME	19
39	32	30	34	<b>SUGAR RAY</b> ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
40	NEW	1	1	<b>DAYS OF THE NEW</b> OUTPOST 30037/INTERSCOPE (11.98/17.98)	DAYS OF THE NEW	40
41	37	32	25	<b>GINUWINE</b> ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
42	41	36	35	<b>GODSMACK</b> ▲ REPUBLIC 53190/UNIVERSAL (10.98/16.98) <b>HS</b>	GODSMACK	22
43	39	35	10	<b>VARIOUS ARTISTS</b> ● RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
44	45	41	69	<b>LENNY KRAVITZ</b> ▲ VIRGIN 47758 (12.98/17.98)		5
45	44	37	108	<b>BACKSTREET BOYS</b> ◆ <sup>11</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
46	46	47	18	<b>TIM MCGRAW</b> ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
47	35	25	12	<b>VARIOUS ARTISTS</b> ● EPIC 63653 (11.98 EQ/17.98)	NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES	18
48	36	33	19	<b>VARIOUS ARTISTS</b> ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
49	40	27	11	<b>K-CI &amp; JOJO</b> ▲ MCA 11937* (10.98/17.98)	IT'S REAL	8
50	30	—	2	<b>FILTER</b> REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
51	43	40	14	<b>LONESTAR</b> ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
52	38	29	16	<b>SOUNDTRACK</b> ▲ WALT DISNEY 60645 (11.98/17.98)	TARZAN	5
53	NEW	1	1	<b>MAGIC</b> NO LIMIT 50110*/PRIORITY (11.98/17.98)	THUGGIN'	53
54	51	—	2	<b>VARIOUS ARTISTS</b> TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5	51

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	48	28	3	<b>SOUNDTRACK</b> COLUMBIA 69934*/CRG (11.98 EQ/17.98)	IN TOO DEEP	28
56	57	50	11	<b>MISSY "MISDEMEANOR" ELLIOTT</b> THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
57	49	38	10	<b>WEIRD AL YANKOVIC</b> ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
58	50	46	12	<b>LEN</b> WORK 69528/EPIC (11.98 EQ/16.98) <b>HS</b>	YOU CAN'T STOP THE BUM RUSH	46
59	66	64	20	<b>B.G.</b> ● CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
60	53	48	28	<b>EMINEM</b> ▲ WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
61	58	52	42	<b>THE OFFSPRING</b> ▲ COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
62	65	56	28	<b>LIT</b> ● RCA 67775 (10.98/16.98) <b>HS</b>	A PLACE IN THE SUN	31
63	64	55	42	<b>WHITNEY HOUSTON</b> ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
64	60	54	10	<b>KENNY G</b> ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
65	54	44	14	<b>JA RULE</b> ▲ MURDER INC./DEF JAM 538920*/DJMG (10.98/16.98) <b>HS</b>	VENNI VETTI VECCI	3
66	52	42	14	<b>SOUNDTRACK</b> ▲ MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
67	56	51	16	<b>SOUNDTRACK</b> ● ISLAND 546196/DJMG (11.98/17.98)	NOTTING HILL	19
68	71	61	24	<b>SILK</b> ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
69	59	43	12	<b>SOUNDTRACK</b> ▲ OVERBROOK 60344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
70	69	60	55	<b>KORN</b> ▲ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
71	63	—	2	<b>THIRD DAY</b> ESSENTIAL/SILVERTONE 10528/JIVE (10.98/16.98)	TIME	63
72	62	53	3	<b>VARIOUS ARTISTS</b> UTY 564891/DJMG (10.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM	53
73	86	84	12	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
74	67	39	5	<b>MEMPHIS BLEEK</b> ROC-A-FELLA 538991*/DJMG (10.98/16.98)	COMING OF AGE	7
75	72	66	101	<b>CREED</b> ▲ WIND-UP 13049 (11.98/17.98) <b>HS</b>	MY OWN PRISON	22
76	68	49	8	<b>TOO SHORT</b> ● SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	5
77	73	—	2	<b>LINDA RONSTADT &amp; EMMYLOU HARRIS</b> ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	73
78	94	85	12	<b>VARIOUS ARTISTS</b> INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
79	77	57	6	<b>BARRY WHITE</b> PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	43
80	70	65	14	<b>ENRIQUE IGLESIAS</b> ● FONOVISA 0517 (10.98/16.98)	BAILAMOS	65
81	79	76	22	<b>BUCKCHERRY</b> ● DREAMWORKS 50044/INTERSCOPE (8.98/12.98) <b>HS</b>	BUCKCHERRY	74
82	87	83	17	<b>SNOOP DOGG</b> NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
83	75	59	54	<b>LAURYN HILL</b> ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
84	83	68	8	<b>CHRIS ROCK</b> DREAMWORKS 50055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	44
85	74	58	14	<b>TRU</b> NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
86	55	—	2	<b>CLAY WALKER</b> GIANT (NASHVILLE) 24717/WARNER BROS. (NASHVILLE) (10.98/16.98)	LIVE, LAUGH, LOVE	55
87	78	63	12	<b>EDWIN MCCAIN</b> LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER	59
88	76	62	12	<b>702</b> MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34
89	61	—	2	<b>MADE MEN</b> RESTLESS 72981 (10.98/16.98)	CLASSIC LIMITED EDITION	61
90	80	70	23	<b>ANDREA BOCELLI</b> ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
91	82	80	16	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) <b>HS</b>	BUENA VISTA SOCIAL CLUB	80
92	89	78	77	<b>JO DEE MESSINA</b> ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
93	106	94	43	<b>R. KELLY</b> ▲ JIVE 61625* (19.98/24.98)	R.	2
94	90	74	43	<b>112</b> ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
95	84	69	33	<b>DAVE MATTHEWS/TIM REYNOLDS</b> ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
96	95	105	10	<b>SOUNDTRACK</b> KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES	92
97	92	95	49	<b>JAY-Z</b> ▲ ROC-A-FELLA 558902*/DJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
98	112	100	7	<b>VARIOUS ARTISTS</b> WORD 69975/EPIC (19.98 EQ/19.98)	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	84
99	88	67	10	<b>ALICE IN CHAINS</b> ● COLUMBIA 63649/CRG (11.98 EQ/17.98)	NOTHING SAFE	20
100	100	79	77	<b>LIMP BIZKIT</b> ▲ FLIP 90124*/INTERSCOPE (10.98/16.98) <b>HS</b>	THREE DOLLAR BILL, Y'ALL	22
101	91	86	22	<b>VENGABOYS</b> GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) <b>HS</b>	THE PARTY ALBUM!	86
102	93	112	42	<b>JEWEL</b> ▲ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
103	103	90	17	<b>SHEDAISSY</b> LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	77
104	RE-ENTRY	10	10	<b>AVALON</b> SPARROW 51687 (10.98/15.98)	IN A DIFFERENT LIGHT	81
105	115	89	25	<b>SILVERCHAIR</b> EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
106	99	77	20	<b>CASE</b> ● DEF SOUL 538871*/DJMG (8.98/12.98)	PERSONAL CONVERSATION	33
107	98	72	25	<b>CHARLOTTE CHURCH</b> ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
108	111	101	36	<b>ORGY</b> ▲ ELEMENTREE 46923/WARNER BROS. (10.98/16.98) <b>HS</b>	CANDYASS	32

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

# Billboard 200 continued

SEPTEMBER 18, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
109	96	73	18	VARIOUS ARTISTS	MILLENNIUM HIP-HOP PARTY	63
110	97	98	38	FATBOY SLIM	YOU'VE COME A LONG WAY, BABY	34
111	108	110	27	KENNY CHESNEY	EVERYWHERE WE GO	51
112	102	87	71	DAVE MATTHEWS BAND	BEFORE THESE CROWDED STREETS	1
113	109	108	72	FAITH HILL	FAITH	7
114	116	109	19	ERIC BENET	A DAY IN THE LIFE	25
<b>PACESETTER</b>						
115	196	193	20	CHER	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
116	113	107	68	DMX	IT'S DARK AND HELL IS HOT	1
117	107	92	25	B*WITCHED	B*WITCHED	12
118	119	111	54	ROB ZOMBIE	HELLBILLY DELUXE	5
119	101	91	5	ALISON KRAUSS	FORGET ABOUT IT	60
120	127	131	8	TRAIN	TRAIN	120
121	123	118	37	DMX	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
122	105	—	2	MESHELL NDEGEOCELLO	BITTER	105
123	117	103	11	THE CHEMICAL BROTHERS	SURRENDER	32
124	114	97	6	MACY GRAY	ON HOW LIFE IS	97
125	NEW	—	1	5TH WARD BOYZ	P.W.A. THE ALBUM... KEEP IT POPPIN'	125
126	104	75	10	SOUNDTRACK	AMERICAN PIE	50
127	120	106	49	EVERLAST	WHITEY FORD SINGS THE BLUES	9
128	85	—	2	PRINCE	THE VAULT... OLD FRIENDS 4 SALE	85
129	125	125	22	NAS	I AM...	1
130	126	113	4	VARIOUS ARTISTS	PURE 80'S	113
131	81	—	2	BRYAN WHITE	HOW LUCKY I AM	81
132	RE-ENTRY	—	6	STAIN D	DYSFUNCTION	132
133	133	120	13	SARAH BRIGHTMAN	THE ANDREW LLOYD WEBBER COLLECTION	110
134	139	141	27	GEORGE STRAIT	ALWAYS NEVER THE SAME	6
135	124	114	30	COLLECTIVE SOUL	DOSAGE	21
136	168	—	15	SOUNDTRACK	GO	67
137	110	96	11	DONNA SUMMER	VH1 PRESENTS LIVE & MORE ENCORE!	43
138	118	81	8	SOUNDTRACK	THE WOOD	16
139	138	121	11	GEORGE JONES	COLD HARD TRUTH	53
140	132	102	6	ERIC CLAPTON	BLUES	52
141	129	124	7	TAL BACHMAN	TAL BACHMAN	124
142	130	130	16	JIMMY BUFFETT	BEACH HOUSE ON THE MOON	8
143	140	88	4	COKO	HOT COKO	68
144	131	115	15	INSANE CLOWN POSSE	THE AMAZING JECKEL BROTHERS	4
145	142	140	48	PHIL COLLINS	...HITS	18
146	152	154	10	SLIPKNOT	SLIPKNOT	112
147	155	119	9	FIEND	STREET LIFE	15
148	150	134	11	MANA	MTV UNPLUGGED	83
149	143	138	41	2PAC	GREATEST HITS	3
150	173	186	27	SIXPENCE NONE THE RICHER	SIXPENCE NONE THE RICHER	89
151	146	133	15	OLEANDER	FEBRUARY SON	115
152	135	116	20	SARAH BRIGHTMAN	EDEN	65
153	147	137	42	GARTH BROOKS	DOUBLE LIVE	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
154	122	71	4	RAHZEL	MAKE THE MUSIC 2000	51
155	141	129	12	MOBY	PLAY	129
156	154	135	65	BRANDY	NEVER S-A-Y NEVER	2
157	144	127	34	TRICK DADDY	WWW.THUG.COM	30
158	172	164	6	VARIOUS ARTISTS	LATIN MIX USA 2	158
159	RE-ENTRY	—	14	RICH MULLINS AND A RAGAMUFFIN BAND	THE JESUS RECORD	113
160	148	93	3	THE MOODY BLUES	STRANGE TIMES	93
161	145	143	13	DIANA KRALL	WHEN I LOOK IN YOUR EYES	68
162	164	148	45	DRU HILL	ENTER THE DRU	2
163	121	104	7	EPMD	OUT OF BUSINESS	13
164	134	122	13	DEF LEPPARD	EUPHORIA	11
165	163	151	14	BLAQUE	BLAQUE	79
166	149	132	49	SHERYL CROW	THE GLOBE SESSIONS	5
167	137	117	15	SLICK RICK	THE ART OF STORYTELLING	8
168	179	169	42	DEBORAH COX	ONE WISH	72
169	160	128	15	JORDAN KNIGHT	JORDAN KNIGHT	29
170	NEW	—	1	O.G.C.	THE M-PIRE SHRIKEZ BACK	170
171	NEW	—	1	VITAMIN C	VITAMIN C	171
172	162	136	69	GARBAGE	VERSION 2.0	13
173	167	144	23	SOUNDTRACK	THE MATRIX	7
174	159	149	13	IBRAHIM FERRER	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	137
175	156	139	17	KENNY ROGERS	SHE RIDES WILD HORSES	60
176	176	159	41	METALLICA	GARAGE INC.	2
177	169	152	93	WILL SMITH	BIG WILLIE STYLE	8
178	157	147	41	BEE GEES	ONE NIGHT ONLY	72
179	NEW	—	1	RAMMSTEIN	LIVE AUS BERLIN	179
180	182	180	41	ELVIS CRESPO	SUAVEMENTE	106
181	158	—	2	P.O.D.	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	158
182	151	99	3	JOHN MELLENCAMP	ROUGH HARVEST	99
183	181	181	51	FASTBALL	ALL THE PAIN MUSIC CAN BUY	29
184	174	157	61	BARENAKED LADIES	STUNT	3
185	194	171	21	TOM PETTY AND THE HEARTBREAKERS	ECHO	10
186	184	175	42	MARIAH CAREY	# 1'S	4
187	136	82	5	SOUNDTRACK	DETROIT ROCK CITY	68
188	165	142	10	GZA/GENIUS	BENEATH THE SURFACE	9
189	183	166	15	MARY CHAPIN CARPENTER	PARTY DOLL AND OTHER FAVORITES	43
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191	153	—	2	JIMMIE'S CHICKEN SHACK	BRING YOUR OWN STEREO	153
192	NEW	—	1	BOYZONE	WHERE WE BELONG	192
193	RE-ENTRY	—	2	STATIC-X	WISCONSIN DEATH TRIP	183
194	185	170	16	DWIGHT YOAKAM	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	80
195	175	156	5	G. LOVE & SPECIAL SAUCE	PHILADELPHONIC	113
196	193	—	2	THE HIGH & MIGHTY	HOME FIELD ADVANTAGE	193
197	192	184	15	LYNYRD SKYNYRD	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
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112 94 2Pac 149 5th Ward Boyz 125 702 88 98 Degrees 19 Christina Aguilera 2 Alice In Chains 99 Avalon 104 Tal Bachman 141 Backstreet Boys 3, 45 Barenaked Ladies 184 The Beatnuts 35 Bee Gees 178 Lou Bega 23 Eric Benet 114 B.G. 59 Blaque 165 Memphis Bleek 74 Mary J. Blige 10 Blink 182 32 Andrea Bocelli 90 Boyzone 192 Brandy 156 Sarah Brightman 133, 152 Garth Brooks 153 Buckcherry 81	Buena Vista Social Club 91 Jimmy Buffett 142 B*Witched 117 Mariah Carey 186 Mary Chapin Carpenter 189 Case 106 Steven Curtis Chapman 73 The Chemical Brothers 123 Cher 34, 115 Kenny Chesney 111 Charlotte Church 107 Eric Clapton 140 Coko 143 Collective Soul 135 Phil Collins 145 Deborah Cox 168 Creed 75 Elvis Crespo 180 Sheryl Crow 166 Days Of The New 40 Def Leppard 164 Destiny's Child 22 Dixie Chicks 1, 28 DMX 116, 121 Dru Hill 162 Missy "Misdemeanor" Elliott 56	Eminem 60 EPMD 163 Faith Evans 198 Everlast 127 Fastball 183 Ibrahim Ferrer 174 Fiend 147 Filter 50 Kirk Franklin 190 Korn 70 Diana Krall 161 Allison Krauss 119 Lenny Kravitz 44 Len 58 LFO 27 Li'l Troy 20 Limp Bizkit 5, 100 Lit 62 Lonestar 51 Jennifer Lopez 24 G. Love & Special Sauce 195 Lynyrd Skynyrd 197 Made Men 89 Madonna 200 Magic 53 Mana 148 Ricky Martin 9	Jewel 102 Jimmie's Chicken Shack 191 George Jones 139 Juvenile 12 K-Ci & JoJo 49 R. Kelly 93 Kid Rock 7 Jordan Knight 169 Korn 70 Diana Krall 161 Allison Krauss 119 Lenny Kravitz 44 Len 58 LFO 27 Li'l Troy 20 Limp Bizkit 5, 100 Lit 62 Lonestar 51 Jennifer Lopez 24 G. Love & Special Sauce 195 Lynyrd Skynyrd 197 Made Men 89 Madonna 200 Magic 53 Mana 148 Ricky Martin 9	Dave Matthews Band 112 Edwin McCain 87 Tim McGraw 46 Sarah McLachlan 25 Megadeth 16 John Mellencamp 182 Jo Dee Messina 92 Metallica 176 Mobb Deep 21 Moby 155 The Moody Blues 160 Rich Mullins And A Ragamuffin Band 159 NAS 129 Messhell Ndegocello 122 Noreaga 18 'N Sync 36 The Offspring 61 O.G.C. 170 Oleander 151 Orgy 108 Tom Petty And The Heartbreakers 185 P.O.D. 181 Powerman 5000 31	Prince 128 Puff Daddy 8 Rahzel 154 Rammstein 179 Red Hot Chili Peppers 17 Chris Rock 84 Kenny Rogers 175 Linda Ronstadt & Emmylou Harris 77 Ja Rule 65 Santana 4 Sevendust 38 Shedaisy 103 Silk 68 Silverchair 105 Sixpence None The Richer 150 Slick Rick 167 Fatboy Slim 110 Slipknot 146 Smash Mouth 14 Will Smith 177 Snoop Dogg 82 SOUNDTRACK American Pie 126 Austin Powers: The Spy Who Shagged Me 66	Blue Streak — The Album 33 Detroit Rock City 187 Go 136 In Too Deep 55 The Matrix 173 Notting Hill 67 Pokemon: 2.B.A. Master — Music From The Hit TV Series 96 Runaway Bride 13 Tarzan 52 Wild Wild West 69 The Wood 138 Britney Spears 6 Staind 132 Static-X 193 George Strait 134 Sugar Ray 39 Donna Summer 137 Third Day 71 TLC 30 Too Short 76 Train 120 Trick Daddy 157 Tru 85 Shania Twain 15 VARIOUS ARTISTS	Jock Jams Volume 5 54 Latin Mix USA 2 158 Millennium Hip-Hop Party 109 Monster Ballads 43 No Boundaries — A Benefit For The Kosovar Refugees 47 Now 2 11 Pure 80's 130 Ruff Ryders: Ryde Or Die Vol. 1 48 The Source Hip-Hop Music Awards 1999 — The Album 72 Violator The Album 29 WoW-The 90s: 30 Top Christian Songs Of The Decade 98 WoW Worship: Today's 30 Most Powerful Worship Songs 78 Vengaboys 101 Vitamin C 171 Clay Walker 86 Barry White 79 Bryan White 131 Weird Al Yankovic 57 Dwight Yoakam 194 Rob Zombie 118
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## WEB A KEY AREA FOR NEW VIACOM

(Continued from page 5)

brands outside the radius of their signals.

Yet the CBS/Viacom partnership should help the combined entity overcome this hurdle by giving it access to a strong slate of national brand names to exploit, according to Jupiter Communications analyst Mark Mooradian. He says, "With MTV, they have a national brand that they can cross-promote across the broadcast networks, the radio networks, and the outdoor assets that is going to be a singular pitch."

If that pitch is a hit with consumers drawn online to the company's sites, a prime opportunity to tack music sales onto the experience is expected to present itself. While these sales will initially center on physical goods moved via mail-order, analysts are bullish on the long-term potential of digital delivery.

"I think it's a tremendous boon to the digital download, because you have an entrenched player in the promotion of music that is going to invest heavily in the development of its online assets," says Jordan Rohan, online media analyst for Wit Capital, an online investment bank.

That doesn't mean the new Viacom will get into the retailing business itself. Analysts say more likely it will pursue an alliance with specialist companies. Ultimately, though, the combined entity Viacom should be what Rohan calls "a one-stop shop for music companies looking to promote, market, and sell music online."

Viacom CEO Sumner Redstone was equally bullish on those prospects in announcing the deal. "The Internet is not an add-on," he said.

"It's a giant new growth business."

Despite its attractiveness to record labels and other advertisers, the combined Viacom's role should not be overstated, experts say.

"This company will be very important to the music industry given MTV, VH1, and the radio [assets]," says Jessica Reif Cohen, a media analyst with Merrill Lynch. "They may even be an important player in terms of digital downloading through the MTV Web site. But I don't see them as a gatekeeper to music. They will be more important to the industry in terms of exposure and promotion."

Indeed, while a much-rumored spinoff of MTV Interactive in a public offering was kept alive by CBS chief executive Mel Karmazin in the Sept. 7 merger announcement, the revenue model for an online business receiving so much analyst praise doesn't yet exist.

"Infinity radio hasn't done anything—their radio stations are not to be found online, and that's kind of a glaring omission right now," says Mooradian. MTV has shown better progress, but analysts say that the company has hardly been aggressive in its build-out efforts.

That's not to say it won't come. Nicholas Butterworth, newly named president/chairman of MTV Interactive, is hailed in the investment and online communities as someone who understands the Internet and its potential. Analysts hope he will be able to translate his entrepreneurial vision into profits with the help of substantial resources behind it.

Merrill's Reif Cohen describes the online venture as the next leg of the

business: "That's the value of this company that is very hard to capture at this moment: the ability to create businesses because of their brands, which are music-driven because of MTV and VH1, and then the ability to promote the new-media businesses in a way that no one else can across their breadth of assets."

When taken together, the new Viacom—which has an estimated enterprise value, combined equity and debt, of more than \$80 billion—truly is an overwhelming collection: cable networks including Nickelodeon, VH1, TNN, CMT, MTV2, TV Land, Home Team Sports, and Midwest Sports Channel; pay channels Showtime, the Movie Channel, and FLIX; interests in Comedy Central, Noggin, and Sundance Channel; significant cable programming operations worldwide; and a majority interest in Infinity Broadcasting.

Viacom also now commands the largest television group in the nation, including the CBS Television Network and stations in all top 10 markets; Paramount Pictures; production and syndication operations; consumer book publisher Simon & Schuster; Blockbuster Video; five theme parks; and an Internet group that includes cbs.sportslines.com, cbs.marketwatch.com, mtv.com, SonicNet.com, vh1.com, and Nick.com.

"Our union will be king not just in content, but in its distribution, marketing, and packaging," said Redstone. "We will be global leaders in every facet of the media and entertainment industry, financially strong from day one, with an enviable stable of global brands."

Investors clearly approved of the new alliance. Viacom shares jumped more than 5% on word of the deal, while CBS shares rallied more than 3%. CBS closed down slightly Sept. 8 at 50 3/16 from the previous day's close of 50 13/16, while Viacom was off by a similar margin, closing at 47 5/16, down from 47 15/16.

The new Viacom will be led by Redstone as chairman/CEO. Mel Karmazin will be president/COO. All operations of the combined company will report to Karmazin.

The transaction is subject to certain closing conditions, including FCC approval, expiration of the Hart-Scott-Rodino waiting period, and the approval of CBS shareholders. The deal is expected to close in the first half of 2000.

### FOR THE RECORD

An error in sales data provided to SoundScan by a chain, which was not detected until the charts production deadline for this issue had passed, shorted Made Men's "Classic Edition" on its actual sales tallies. On Top R&B Albums, the title should appear at No. 19 rather than No. 22. On The Billboard 200, it should be No. 76 rather than No. 89.

The "last week" rankings for this title on next issue's charts will reflect the correct numbers, rather than the rankings published in this issue's charts.

## BETWEEN THE BULLETS



by Geoff Mayfield

**P**RETTY FLY FOR SOME WHITE GALS: The darlings of the awards show circuit, Dixie Chicks, are now the queens of The Billboard 200, stirring up one of the biggest sales weeks a country act has seen this decade. The vocal trio's second Monument album, "Fly," takes off with 341,000 copies; the only country act in the SoundScan era to enjoy a larger opening week is **Garth Brooks**, who will be remembered as this decade's biggest-selling album artist of any genre.

Aside from Brooks' albums, the only country act that has ever had bigger weeks is **LeAnn Rimes**, who, buoyed by the holiday traffic of 1997, saw her contemporary Christian set, "You Light Up My Life—Inspirational Songs," ring up frames of 408,500 units and 368,000 copies. In its first week, however, that Rimes album rang up 175,000 units.

The loud start is a sweet reward for Dixie Chicks, who charmed viewers with their unpretentious trips to the podium at this year's American Music Awards, Grammys, and Academy of Country Music Awards telecasts. The ensemble lifted its profile with "Ready To Run," a track from "Runaway Bride" that also appears on "Fly," and has endeared country radio with the album track "Goodbye Earl" (see Country Corner, page 37).

While TV has been kind to this threesome, providing sales spikes after each of their awards show appearances, the timing of this opening salvo pays the medium back, as it draws a spotlight to Nashville on the eve of the Country Music Assn. Awards, which air Sept. 22 on CBS.

Music Row insiders say "Fly's" songs are more closely aligned with traditional country fare than those of Dixie Chicks' previous album, which spent 16 weeks in The Billboard 200's top 10 and seven weeks at No. 1 on Top Country Albums. Thus, for Nashville labels, which—Brooks' accomplishments notwithstanding—have run into tough sledding the last couple of years after racking up big numbers in the early- to mid-'90s, the Chicks' triumph provides a much-needed shot in the arm.

**B**ATTING .500: This column noted last week that BMG Distribution owned half of The Billboard 200's top 10 albums for the first time in its history (the company took the name BMG in 1987 after Bertelsmann AG bought out the U.S. music holdings of its former partner General Electric). With RCA's **Christina Aguilera** (No. 2), Jive's **Backstreet Boys** (No. 3) and **Britney Spears** (No. 6), and Arista-marketed **Santana** (No. 4) and **Puff Daddy** (No. 8) remaining near the top of the page, this becomes, obviously, the first time BMG Distribution has owned half of the top 10 two weeks in a row.

Such domination remains a rare feat. The only other wholesaler to hold five of the top 10 this year was Universal Music & Video Distribution, which beefed up its catalog earlier this year with the absorption of PolyGram's labels and its pact with Walt Disney Records. In the July 17 issue, Universal's winning hand came from **GZA/Genius, Shania Twain**, the soundtracks from "Wild Wild West" and "Tarzan," and chart-topper **Limp Bizkit**.

Prior to Universal's acquisition of PolyGram, the last to hold five of the top 10 was Sony Music Distribution, in last year's Feb. 21 Billboard, with the winning hand provided by **Pearl Jam, Celine Dion, Savage Garden, Will Smith**, and the mega-selling "Titanic" soundtrack. The last to have five top 10 albums in two consecutive weeks was WEA Distribution, which had that streak in the Nov. 11 and Nov. 19 issues in 1994.

**S**EEING IS BELIEVING: In the wake of **Cher's** Las Vegas concert special, which premiered Aug. 29 on HBO, both of her charting albums soar on The Billboard 200. "Believe" advances 47-34 with a 31% gain. Even more conspicuous is her greatest-hits set (196-115), which wins the Pacesetter cup with a 77% gain.

Cher's moves prove that percentages can tell deceiving tales, as "Believe's" unit gain is double that of the retrospective title. The former has an increase of 10,000 copies, while the latter has a 5,000-unit gain.

**D**ETAILS, DETAILS: Remember the confusion that ensued when **Jewel's** "Spirit" was instantly certified platinum when it debuted in the Dec. 5 issue, trailing non-certified albums by **Garth Brooks** and **Method Man**? Such an episode will not be repeated, as the Recording Industry Assn. of America has made good on its promise to revise certification requirements (Between the Bullets, Billboard, March 6). Following the change, a title that moves 500,000 copies (gold) or a million units (platinum) into the pipeline will not be certified until 30 days after its retail street date, rather than 30 days after the album began to ship (**Billboard Bulletin**, Sept. 7) . . . Speaking of confusion, the same **Tanto Metro & Devonte** album appeared twice on last week's Top Reggae Albums. The VP title was picked up by Epic but cannot be merged by SoundScan because Sony is not processing returns of VP's original stock. Thus, even though the original version spent three weeks on Heat-seekers, Epic's edition appears at No. 48 on that chart as a new entry.

## newsline...

**THE EMI GROUP** has promoted Rupert Perry, president of EMI Europe, to senior VP of EMI Recorded Music, reporting to Ken Berry. Taking Perry's place as the head of EMI Europe will be Charlie Dimont, who takes the title of CEO. Dimont is currently senior VP of EMI International, with key responsibilities for Latin America and Southeast Asia; he will not take these responsibilities to the European post. Only EMI labels will report to Dimont, not Virgin Records companies. Ian Hanson, executive VP of EMI Records Group U.K. and Ireland, is given responsibility for EMI's global infrastructure project, which will look at the group's long-term operations and investments. **DOMINIC PRIDE**

**SOME HIGH-PROFILE LABELS** have either removed or requested the return of their product from M.S. Distributing, following the sudden Aug. 31 exit of president Tony Dalesandro and executive VP John Salstone, on what has been termed a "paid vacation" (Billboard, Sept. 11). According to sources, Berkeley, Calif.-based Fantasy Records informed M.S. it was changing distributors and requested the return of its product in a letter faxed Sept. 7 to VP/GM Rick Chrzan. Fantasy Inc. president Ralph Kaffel and Chrzan did not return calls seeking comment. Additionally, Chicago-based Alligator Records physically removed its product from M.S.'s Hanover Park, Ill., warehouse on Sept. 3. Label owner Bruce Iglauer says M.S. personnel were "extremely cooperative and professional," but he adds, "At this time it does not appear we will be returning" to the distributor. Chicago Records, the Beverly Hills, Calif.-based label that handles new and catalog releases by the band Chicago, has also pulled its line and asked for its product back. **CHRIS MORRIS**

**BAD BOY ENTERTAINMENT** mogul Sean "Puffy" Combs pleaded guilty to reduced assault charges Sept. 8 in New York Criminal Court and was sentenced to a one-day anger management class. Combs had faced up to seven years in prison for assaulting Interscope Records executive Steve Stoute. The New York district attorney's office subsequently reduced the charges from a felony status to a violation. In a statement, Combs said, "I am glad to get this whole incident behind me." **CARLA HAY**

## MERCHANTS AWAIT BIG 4TH QUARTER

(Continued from page 5)

pop and rap," says Len Cosimano, VP of merchandising at Ann Arbor, Mich.-based Borders Books & Music. "This year, I am confident of the strength and diversity. In fact, it could be that there are almost too many good releases coming out."

In contrast to past years, hard-rock pickings are especially plentiful, with albums expected from Metallica, Rage Against The Machine, Korn, Nine Inch Nails, Creed, Live, AC/DC, the Foo Fighters, the Stone Temple Pilots, and possibly Guns N' Roses as well as a two-CD anthology from the Beastie Boys.

Jim Freeman, director of purchasing at the U.S. music operation of the HMV Media Group, notes that the Rage Against The Machine album is "very much anticipated; the kids are screaming for it. It's been almost three years since the last album, and the timing is right, what with Limp Bizkit doing so well." And a double Beastie Boys album will be "gargantuan," he adds, "which would provide a huge money shot."

"Anything that kids can take off their shirts to and bang their heads against each other is going to be good," says Rusty Wilkes, GM of the independent Magic Platter CD store in Birmingham, Ala.

In rap, there are titles from Will Smith, Lil' Kim, Bone Thugs-N-Harmony, Ol' Dirty Bastard, and Ice Cube. And in what some are calling "Def Jam December," the label is expected to release albums then from such high-profile acts as Method Man, Red Man, DMZ, and

Jay-Z. Earlier, Red Man and Method Man will team up for an album.

Rock, pop, and R&B fans have a plethora of titles to choose from. Among the acts who will issue albums over the next four months are Sting, Melissa Etheridge, Indigo Girls, Paul McCartney, David Bowie, Barbra Streisand, Mariah Carey, Savage Garden, Celine Dion, Toni Braxton, Fiona Apple, Tori Amos, The Artist Formerly Known As Prince, Eric Clapton, Meredith Brooks, Paula Cole, Eurythmics, and Crosby, Stills, Nash & Young, as well as Jewel, with a Christmas album.

"The one I am personally waiting for is Prince on Arista," says HMV's Freeman. "I can't image [Arista label president] Clive Davis getting behind anything that is not superior. Look what he did with Santana."

For the classical crowd, there are albums by Gil Shaham, Charlotte Church, Andrea Bocelli, and Pavarotti & Friends, while new age fans can look forward to a new George Winston set, and Latin fans to titles from Marc Anthony and Enrique Iglesias. And for the kids, there is the soundtrack from the "Pokémon" movie, which comes out in November.

The only genre that retailers are not raving about is country. Although Dixie Chicks' "Fly," which debuts at No. 1 this issue on The Billboard 200, is off to a strong start that should continue through the fall and new titles from Brooks & Dunn, Faith Hill, and Garth Brooks are expected to do well, country lacks the depth of releases compared with that of the other genres, some retailers say.

But other merchants are more optimistic, citing albums expected from LeAnn Rimes, Alison Krauss, and Clint Black and Christmas titles from Reba McEntire and George Strait.

The new Garth Brooks album "is an interesting question mark," says Dick Odette, senior VP of music merchandising for 1,325-store Musicland Group. The album is con-

ceived in the name of Chris Gaines, a fictitious character Brooks is portraying in an upcoming film. "But even if half of his fans buy it, it'll still be huge."

### SPREADING IT OUT

With all the product coming, retailers say they are happy that some titles fell out of the fourth-quarter schedule and have been moved back to next year's first quarter. Among them are albums from the Smashing Pumpkins, Enya, the Wallflowers, No Doubt, U2, Peter Dinklage, and possibly 'N Sync, according to merchants.

David Fitch, senior VP of sales

## 'I like the fact that December and January aren't being overlooked'

- STORM GLOOR -

for RCA Records, 'N Sync's label, says, "The boys are still in the studio. We were hoping to get this record out as soon as possible. I did have it in for a November release date, but I don't think I'm going to make that date." He adds that November "still is a possibility" but that a December or January release is more likely.

A spokeswoman for the Smashing Pumpkins' label, Virgin Records, says the band's album will be released in February.

Storm Gloor, director of music purchasing for 125-unit Hastings Entertainment, says that whether by accident or design, "I like the fact that December and January aren't being overlooked. Everything is more spread out, and we like that too."

Christos Garkinos, senior VP and chief marketing officer at the 18-unit Virgin Megastore chain, points out that he is happy that Def Jam is duplicating its strategy of releasing product in December. Last year, the label issued three

albums in that month, and initially merchants thought it was a bad idea. "We learned last year, with the Def Jam releases, that December street dates work," he says. "It worked last year; it will work this year."

But although Def Jam "ruled" last year with its December releases, "I am a little paranoid with that because rap records seem to be softer now than they were a year ago," says Ron Phillips, senior VP of purchasing at Woodland, Calif.-based wholesaler Valley Media.

And HMV's Freeman says, "With all of the big releases this year, some of them aren't going to sell, but you can't second-guess which ones that will be. You just have to hope the labels have their plans down tight, with video and radio covered."

John Grandoni, VP of purchasing for National Record Mart, agrees that the industry shouldn't load up on releases for the fourth quarter.

"If anything, Ricky Martin, the Backstreet Boys, and Limp Bizkit showed you don't have to release records in the fourth quarter to get unbelievable SoundScan numbers," he states.

### WHEN IS SUPER TUESDAY?

Meanwhile, merchants are waiting for street dates to stop moving so they can look for the emergence of Super Tuesday, the Tuesday that seems to occur every year when five or more major releases come out on the same date. At the end of this month, they expect dates to solidify, allowing them to see when Super Tuesday will be.

Another area of uncertainty remains pricing: Merchants expect higher list prices, with selected superstar titles at \$18.98. Already, the Island Def Jam Group has announced that the Method Man/Red Man set will come out at that price point.

Although merchants generally hate to see a price increase, they are not concerned about the current price movement. "I thought they'd balk at \$17.98, and they didn't," says Harmony House's Adams.

"On a hit record, I have trouble believing there will be [resistance]," says Musicland's Odette. "It's still very cheap when you look at other forms of software entertainment."

The Internet also does not seem to be troubling brick-and-mortar retailers. They realize that online music sales will be higher this holiday season than last year, but they think those sales will be incremental. "Hopefully we'll cannibalize ourselves," says Odette. Musicland debuted its online store this year.

But Valley Media's Phillips anticipates that "online catalog sales will be through the roof. If [conventional] retail wants to compete with it, their in-stock positions will have to be good right up through Christmas."

If, despite high expectations, the fourth-quarter schedule proves not to be strong enough, there is always DVD, points out Virgin Megastores' Garkinos. "DVD is exploding for us, and that will be a big focus for us this year."

As in previous years, too, the registers won't stop ringing the night before Christmas, retailers say. They expect to sell a lot of gift certificates during the holiday season that will be redeemed in the weeks after Christmas.

"With the kind of rap and rock titles there are," Odette says, "the after-Christmas thing could be wild."

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## FTC SEEKS EXEC TESTIMONY IN MAP PROBE

(Continued from page 7)

plained that the agency went on a "fishing expedition" in the first go-around. In the current inquiry, the majors complained that they had to expend considerable time and money to cover the same area the agency had already covered in the earlier inquiry.

But some industry executives point out that the majors' MAP policies were changing as the first investigation was nearing its end and have since continued to evolve.

In the case of the new WEA policy, the new MAP price for titles currently covered by the default boxlot price is approximately 10% higher, says one executive familiar with the change in policy. A number of higher price points, which previously didn't have MAP prices, now have them; for example, the \$29.98 list price now carries a MAP price of \$21.11. However,

product in the \$19.98 price line had its MAP price dropped from \$14.85 to \$14.09.

All MAP prices are effective in advertising that appears on or after Oct. 4, according to a company letter obtained by Billboard.

Another way that MAP policies could evolve has to do with the growing popularity of online stores. Currently, most of the majors say they are still wrestling with what constitutes advertising on the Web so that they can see what advertising falls under their MAP policies.

While the majors refuse to discuss the Virgin Megastore promotion as it concerns MAP, Christos Garkinos, Virgin senior VP and chief marketing officer, says that MAP is not an issue in its promotion. "There are no cooperative advertising funds being sent to virgin.com people, so there is no MAP viola-

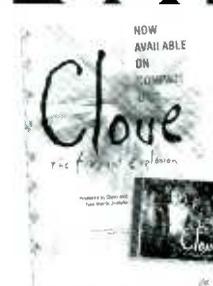
tion," he says. As for the store promotion, "nothing was sale-priced with 50% off, and nothing was advertised," he says. "It was a competition. The first 50 people in the door got 50% off, and the rest got 20% off. And it was a very successful promotion."

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## Dee Snider, Doug Banks To Host Radio Awards Show

Dee Snider, morning-show host at modern rock WMRQ Hartford, Conn., and infamous Twisted Sister front man, and ABC Radio's Doug Banks will lead the Billboard/Airplay Monitor Radio Awards Show on Saturday evening, Oct. 9. The awards show will conclude the annual Radio Seminar scheduled for Oct. 7-9 at the Fontainebleau Hilton in Miami Beach. The awards recognize the nation's top programmers, air personalities, and syndicated programs.



SNIDER



BANKS



In other seminar developments, on Oct. 8, Arbitron manager of radio programming services Bob Michaels will present a "Mini PD Fly-In," a fast-paced session touching on Arbitron's latest developments, including the people meter, the latest findings on Internet listening, and the new PDA Advantage software. There will also be an exclusive "Ask The Boss" Q&A with Arbitron's newly appointed senior VP/GM Scott Musgrave.

Also on tap for Oct. 8 is the annual artist panel, which has added Brian McKnight as one of its star attractions.

AM/FM VP of country programming Tim Closson will moderate the Oct. 9 panel "The True Cost Of Airplay." That session, geared toward country labels and stations, will focus on the "cost per station" labels pay to set up each new single and where and how the money is spent.

Registration for the 1999 Billboard/Airplay Monitor Radio Seminar & Awards is \$99 and is complimentary for those nominated for a radio award. To register, send check to Michele Quigley, Billboard/Airplay Monitor Radio Seminar, 1515 Broadway, NY, NY 10036, or fax your registration to 212-536-1400, or register online at [www.billboard.com](http://www.billboard.com).

For more information contact Quigley at 212-536-5002.

A full schedule of events appears in this week's issue and at [www.billboard.com/events/radio](http://www.billboard.com/events/radio).

## PERSONNEL DIRECTIONS

Brian Garrity has joined the Music Group in New York as a financial reporter for Billboard and Amusement Business. The emphasis of Garrity's reporting will be on analysis of publicly traded companies and the sectors in which they operate. Additionally, he will provide news stories and contribute financial reporting to team-written stories for both publications. On a daily basis, he also will contribute news stories to Billboard Bulletin and Billboard Online.



GARRITY

Garrity reports to Ken Schlager, Billboard Music Group VP/Billboard Online editorial director, and takes assignments

from senior editors at each of the Group publications.

Prior to joining Billboard, Garrity worked for the trade magazine Investment Dealers' Digest, where he has spent the last three years covering investment banking and capital markets. He also worked as a staff writer for IDD Newsletters, a group of financial weeklies operated by Dow Jones and served as a reporter for the Springfield, (Mass.) Union-News.

Garrity received a B.A. in communications from Fordham University in 1995; he is completing work on an M.S. in journalism at Columbia University.

### Billboard Music Awards

MGM Grand Hotel • Las Vegas • December 8, 1999

For more information, contact Sylvia 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](http://www.billboard.com)

Contact Sam Bell at 212-536-1402/1-800-449-1402.

E-mail: [sbell@billboard.com](mailto:sbell@billboard.com)

## If Chicks Were Expecting To 'Fly,' They Did

I BELIEVE THEY can "Fly." And enough people believed it for Dixie Chicks to enter The Billboard 200 at No. 1 with their sophomore set, making chart history in the process. The Monument/Sony Nashville album is the first chart-topping disc by a country group in the history of the Billboard album chart. That sounds impossible, but obvious contenders like Alabama, the Judds, and the Oak Ridge Boys never even came close.

Dixie Chicks peaked at No. 4 in March with their first album, "Wide Open Spaces." That release spent seven weeks in pole position on Top Country Albums, where "Fly" also opens at No. 1.

That ends, for now, the (nonconsecutive) 46-week reign of Shania Twain's "Come On Over" (Mercury) on the Top Country Albums chart. Still, Twain is three weeks past the previous longest-running No. 1 album on that chart, Randy Travis' "Always And Forever."

But Twain reaches a new height in the U.K. this week, where the international edition of "Come On Over" finally reaches the top in its 59th chart week. Twain is not the first country artist to dominate the British list, but it's still a rare occurrence. In the land where Garth Brooks, Johnny Cash, and Don Williams had albums that peaked at No. 2, the country artists who did have No. 1 albums include Jim Reeves ("According To My Heart" in 1969 and "40 Golden Greats" in 1975) and Glen Campbell ("20 Golden Greats" in 1976).

HOLLYWOOD AND VINE: He's been in a seesaw battle with Backstreet Boys for weeks, but Phil Collins still manages to rack up his 15th week at No. 1 on the Adult Contemporary chart with "You'll Be In My Heart"

(Walt Disney/Hollywood) from the "Tarzan" soundtrack. That breaks a tie with Toni Braxton's "Un-Break My Heart," which had a 14-week AC reign. Collins now has the second-longest-running AC chart-topper of all time. He'll have to last four more weeks to match Celine Dion's record-setting 19-week run with "Because You Loved Me" from the "Up Close And Personal" soundtrack.

THE NATURAL: By moving 7-4 on The Billboard 200, "Supernatural" (Arista) goes into a tie with Santana's first album in 1969 as the act's second-most-successful chart album. "Abraxas" in 1970 and "Santana III" in 1971 were both No. 1.

Meanwhile, "Smooth" glides to No. 10 on Mainstream Rock Tracks. It's the first top 10 hit for the Arista

label on this chart since the Jeff Healey Band peaked at No. 2 in 1992 with "Cruel Little Number."

OH SO UNPRETTY: By unseating Enrique Iglesias' "Bailamos" (Overbrook/Interscope), TLC's "Unpretty" makes the group the only act in 1999 to have two No. 1 hits on The Billboard Hot 100. "Unpretty" is the fourth TLC single to achieve pole position, following "Creep," "Waterfalls," and "No Scrubs." That breaks the Atlanta trio away from another trio, Wilson Phillips, which had three No. 1 hits. TLC is now No. 2 on the list of girl groups with the most chart-toppers, second only to Diana Ross & the Supremes, with 12.

"Unpretty" returns the top of the chart to female hands. Ricky Martin, Will Smith, and Iglesias are the only male artists to hit No. 1 in '99. Britney Spears, Monica, Cher, TLC, Jennifer Lopez, Destiny's Child, and Christina Aguilera have been the distaff champs.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	503,347,000	509,059,000 (UP 1.1%)	CD	338,111,000 380,065,000 (UP 12.4%)
ALBUMS	421,887,000	450,079,000 (UP 6.7%)	CASSETTE	82,734,000 68,996,000 (DN 16.6%)
SINGLES	81,460,000	58,980,000 (DN 27.6%)	OTHER	1,042,000 1,018,000 (DN 2.3%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,627,000	13,155,000	1,472,000
LAST WEEK	LAST WEEK	LAST WEEK
14,295,000	12,810,000	1,485,000
CHANGE	CHANGE	CHANGE
UP 2.3%	UP 2.7%	DOWN 0.9%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
13,568,000	11,872,000	1,696,000
CHANGE	CHANGE	CHANGE
UP 7.8%	UP 10.8%	DOWN 13.2%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION				
	1998	1999	1998	1999
NORTHEAST	27,152,000	27,906,000 (UP 2.8%)	SOUTH ATLANTIC	94,471,000 95,846,000 (UP 1.5%)
MIDDLE ATLANTIC	71,968,000	72,070,000 (UP 0.1%)	SOUTH CENTRAL	78,487,000 79,220,000 (UP 0.9%)
E. NORTH CENTRAL	83,306,000	83,126,000 (DN 0.2%)	MOUNTAIN	32,652,000 33,692,000 (UP 3.2%)
W. NORTH CENTRAL	33,313,000	34,080,000 (UP 2.3%)	PACIFIC	81,997,000 83,118,000 (UP 1.4%)

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

**Rive  
droite**  
MUSIC

**Brian Rawling and Laurent Dreux Leblanc,  
their song writers, producers, remixers and staff  
would like to congratulate and thank**

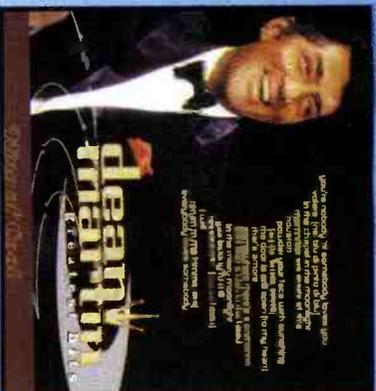
**CHER,  
Enrique IGLESIAS,  
Andréa Bocelli  
and Donna SUMMER**

**who have already obtained Triple platinum,  
Double platinum and gold status this year  
in the USA and obtained so far,  
two number one singles.**

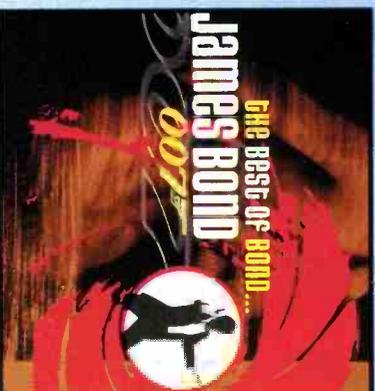
**XIII bis**  
MUSIC

**Great Songs!  
Great Production!  
Big Hits!**

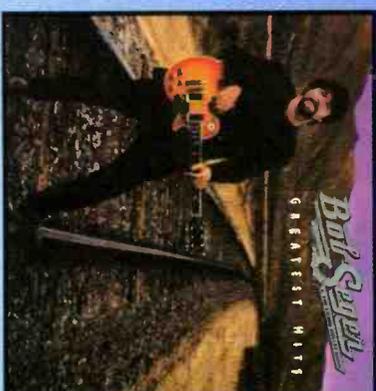
**BLONDIE**  
*The Best Of...*



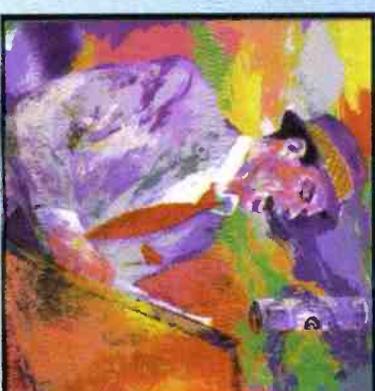
**DEAN MARTIN**  
*Greatest Hits*



**PINK FLOYD**  
*Dark Side Of The Moon*



**BOB SEGER**  
*Greatest Hits*



**JAMES BOND**  
*The Best Of Bond...*



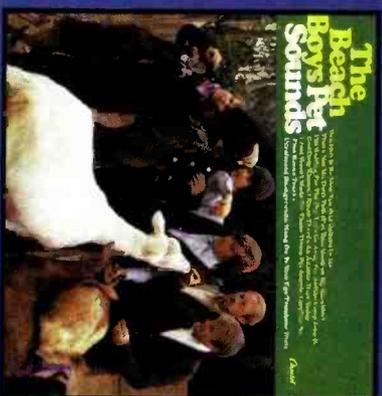
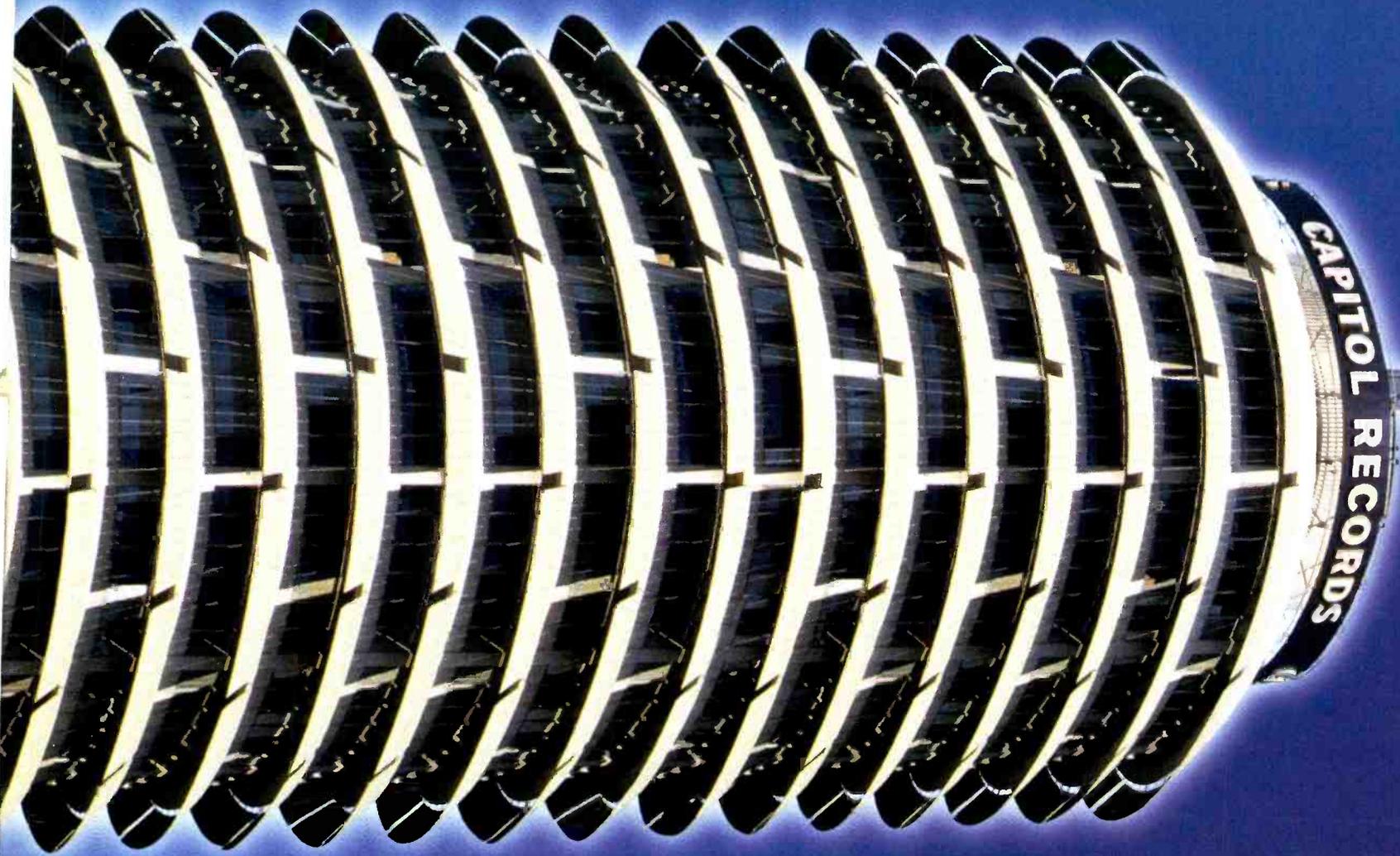
**FRANK SINATRA**  
*Frank Sinatra*



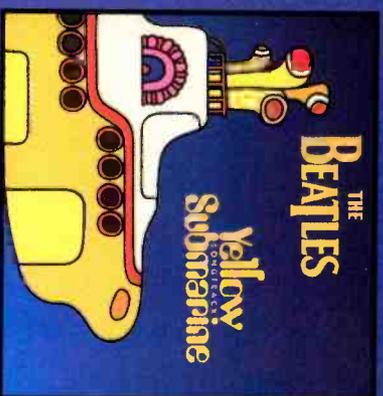
...wait until the next century.



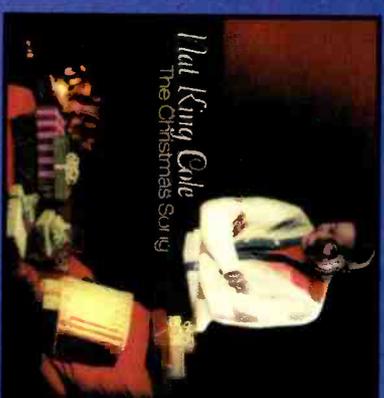
*If you think our music over the last 100 years has been legendary...*



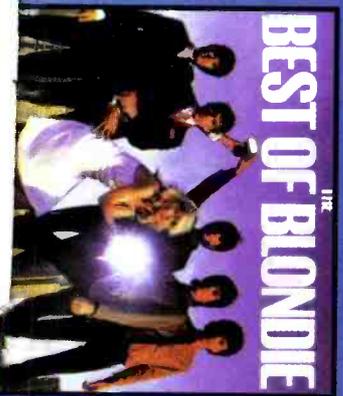
**THE BEACH BOYS**  
*Pet Sounds*



**THE BEATLES**  
*Yellow Submarine Songtrack*



**NAT KING COLE**  
*The Christmas Song*



Quit worrying about the petty concerns of summer: sunscreen, those last 5 pounds, your ill-fitting bathing suit.

# GET REAL AND CHECK OUT WHAT THIS SUMMER HAS REALLY BEEN ABOUT...



- In just 12 short weeks, Californication has begun its album sales attack with an impressive 3 million-plus copies sold worldwide.
- Approaching double platinum in the US. Double platinum in Canada and Italy. And it's reached platinum or gold in 14 other countries including: Australia (platinum), Japan (platinum), New Zealand (platinum), Denmark (platinum), Ireland (platinum), Norway (gold), Switzerland (gold), Sweden (gold), UK (gold), France (gold), Indonesia (gold) and Spain (gold).
- The first single "Scar Tissue" recently broke Billboard Monitor's Modern Rock and Mainstream Rock Charts record for most concurrent weeks at #1 (10 weeks to be exact!). Not to mention also being firmly planted at #1 for ten weeks on the Billboard Active Rock Charts.
- "Scar Tissue" has achieved multi-format success with heavy spins on Alternative, Rock, Top 40, AAA, and Adult Radio as well as great rotation on MTV, VH1 and The Box.

**and... we're just getting started.**

- Single in stores now.
- MTV's Fanatic this fall
- Much Music Awards September 23
- MTV Special - Making the video "Around The World" debuts October 4th along with the new video.
- On Tour Abroad: October-South America, November-Europe, January-Japan & Australia
- U.S. Tour in Spring 2000!

## RED HOT CHILI PEPPERS CALIFORNICATION

(4/2-47386)

Featuring "Scar Tissue" and "Around The World."  
Produced by Rick Rubin  
Engineered and mixed by Jim Scott  
Management: Q Prime Inc.

