

Billboard

#BXNCCVR ***** 3-DIGIT 908
 #90807GEE374EM002# BLBD 701 A06 B0060
 001 MAR 00 2
 MONTY GREENLY
 3740 ELM AVE # A
 LONG BEACH CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT SEPTEMBER 25, 1999

Bhangra Beat Transforms Indipop Scene

BY JIM BESSMAN
 NEW YORK—On most evenings, S.O.B.'s in New York is an ideal impromptu choice for catching the hippest new music, but if you arrive after midnight on the first Thursday of the month, gaining entry could prove impossible. By then, the lower Manhattan club is already packed to capacity with some 600 young ethnic South Asians—and more than a few

non-Asians—reveling to the overpowering beat of *bhangra*, the intensely and infectious rhythmic folk music of the rural Punjab region of Northwestern India overlapping into Pakistan.

Born centuries ago as dance music for celebrating the harvest, *bhangra* has since been urbanized by young ethnic Punjabis in the U.K. and carried over to North America's South Asian communities—and has strongly rebounded

back home as well (see story, page 102).



MEHNDI



SAGOO

So compelling is today's *bhangra* beat, in fact, that it is transforming the entire Indipop music scene, thanks to the commanding vocal presence of Daler Mehndi, the first true Indian pop superstar, whose hits like "Dardi Rab Rab" ("God, I'm Afraid" in Punjabi) and "Na Na Na Nare" ("Don't You Dare" in Punjabi) have made the inclusion of *bhangra* songs a veritable must in

any new Bombay, India-produced "Bollywood" Hindi movie, the traditional means of introducing new pop music to the South Asian marketplace.

Indeed, TV commercials for the current film "Arjun Pandit" ("Priest Arjun" in Hindi) show more of the "Pasha of Pop's" performance of the movie's hit song "Kudiyar Shaher" (Continued on page 100)

Web Stocks Face Wild Ride On Street

BY BRIAN GARRITY
 NEW YORK—When digital download companies MP3.com Inc., Musicmaker.com Inc., and Liquid Audio Inc. all went public amid much fanfare back in July, Wall Street proclaimed the trio of initial stock offerings the dawn

of a new age in the recording industry, one that would ultimately change the way in which audio content is developed, distributed, and consumed.

While the vision sold to investors may yet come to fruition, two months later, the volatile post-initial public offering performance of the new stocks suggests it is still somewhere off in the distance.

That's the revised message Wall Street is sending the nascent market for download- (Continued on page 102)

The Gold Rush That Wasn't Indies Still Awaiting Big Gains From Uni/P'Gram Merger

BY CHRIS MORRIS
 LOS ANGELES—Like the forty-niners, who trekked by the thousands to California in search of gold, independent distributors and labels believed they were about to enter a new land of glittering opportunity when the merger of Universal Music Group and PolyGram N.V. was announced last year.

Following the merger's announce-

ment in mid-1998 (Billboard, May 30, 1998), there was a widely held belief among the indies that the melding of the two major music corporations into one mega-major would inevitably result in a great exodus of distributed imprints and 200 acts, as a now-over-

burdened Universal would be forced to pare its assets to a more man- (Continued on page 99)



Pro Biz Keen On Surround Sound

BY PAUL VERNA
 NEW YORK—Whatever impact DVD Audio will ultimately have on the music industry, the format has already indirectly—but significantly—altered the way musicians, producers, and engineers hear music.

In preparation for the launch of DVD Audio, which is expected in late 1999 or early 2000, studio professionals have been mixing material in surround sound and, along the way, have discovered that the addition of three speakers and a subwoofer to their standard stereo setup has greatly enhanced their creative possibilities.

Some of these early surround-sound recordings—like Eric Clapton's "Unplugged," Fleetwood Mac's "The Dance," and James Taylor's "Live At The (Continued on page 109)



FILIPETTI

INSIDE THIS WEEK'S BILLBOARD

Radio Embraces Barry White's Private Music Set ... P96



Live Set Marks Larkin's Debut On Vanguard Label ... P13



ADVERTISEMENT

THE COMING OF THE KINGS

MOS DEF

BLACK ON BOTH SIDES
 ALBUM IN STORES OCT 12
 featuring the single "MS. FAT BOOTY"

PHAROAE MONCH

INTERNAL AFFAIRS
 ALBUM IN STORES OCT 19
 featuring the street anthem "SIMON SAYS"

distributed by PRIORITY RECORDS
 www.rawkus.com

THE BILLBOARD SPOTLIGHT
RECORDING STUDIOS AND AES
 BEGINS ON PAGE 49

\$5.95 US \$6.95 CANADA

39 >

0 74808 02552 7

COMING IN OCTOBER!

ROB ZOMBIE PRESENTS THE WORDS & THE MUSIC OF **FRANKENSTEIN**

FOR THE FIRST TIME EVER ON CD!

Featuring over 70 minutes of music and dialog from these Universal Studios classics

FRANKENSTEIN
Son of Frankenstein
SON OF FRANKENSTEIN

INCLUDES 28 PAGE BOOKLET WITH RARE BEHIND-THE-SCENES PHOTOS!

Also from ZOMBIE A GO-GO RECORDS

HALLOWEEN HOOTENANNY

Featuring 19 new tracks from ROB ZOMBIE, REV. HORTON HEAT, ROCKET FROM THE CRYPT, THE BOMBORAS & MANY MORE!

UNIVERSAL MUSIC COMPANY

MAXWELL

7 MILLION ALBUMS SOLD WORLDWIDE

"FORTUNATE" #1 FOR A RECORD-BREAKING 18 WEEKS @ URBAN ADULT

#1 HOT R&B SINGLE FOR 8 CONSECUTIVE WEEKS

CERTIFIED GOLD

MAXWELL '99 TOUR 36 DATES SOLD OUT

"LET'S NOT PLAY THE GAME" NEXT UP FROM THE BEST MAN-MUSIC FROM THE MOTION PICTURE SOUNDTRACK

THIRD FULL-LENGTH ALBUM COMING EARLY 2000

REPRESENTATION: HOFFMAN ENTERTAINMENT
WWW.MUSZE.COM WWW.MAXWELLLIVESL.COM
"COLUMBIA" AND "REG. U.S. PAT. & TM. OFF."
MUSIC REG. TRADE 1999 SONY MUSIC ENTERTAINMENT, INC.



Editor in Chief: TIMOTHY WHITE

EDITORIAL
Managing Editor: SUSAN NUNZIATA
Deputy Editor: Irv Lichtman
News Editor: Marilyn A. Gillen
Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director; Porter Hall, Assistant Editor; Katy Kroll, Special Issues Coordinator
Bureau Chiefs: Chet Flippo (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America), Melinda Newman (L.A.)
Art Director: Jeff Nisbet; **Assistant:** Raymond Carlson
Copy Chief: Bruce Janicke
Copy Editors: Andrew Boorstyn, Marlina Gray, Carl Rosen
Senior Editor: Ed Christman, Retail (N.Y.)
Senior Writers: Chris Morris (L.A.), Bradley Bambarger (N.Y.)
Talent Editor: Larry Flick (N.Y.)
R&B Music: Gail Mitchell, Editor (L.A.)
Country Music/Nashville: Deborah Evans Price, Associate Editor
Dance Music: Michael Paoletta, Editor (N.Y.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
Merchants & Marketing: Don Jeffrey, Editor (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Radio: Chuck Taylor, Editor (N.Y.)
Heatseekers Features Editor/Music Video: Carla Hay, Editor (N.Y.)
Financial Reporter: Brian Garrity
Editorial Assistants: Carrie Bell (L.A.), Rashaun Hall (N.Y.)
Special Correspondent: Jim Bessman
Contributors: Catherine Applefeld Olson, Fred Bronson, Lisa Collins, Larry LeBlanc, Moira McCormick, David Nathan, Dylan Siegler, Phyllis Stark, Steve Traiman
International Editor in Chief: ADAM WHITE
International Deputy Editor: Thom Duffy
International Music Editor: Dominic Pride
International Associate Editor: Tom Fergusson
International Associate Editor: Mark Solomons
German Bureau Chief: Wolfgang Spahr
Japan Bureau Chief: Steve McClure
Contributing Editor: Paul Sexton

CHARTS & RESEARCH
Director of Charts: GEOFF MAYFIELD
Chart Managers: Anthony Colombo (Mainstream Rock/New Age) Ricardo Companioni (Dance, Latin), Datu Faison (Hot R&B Singles/Top R&B Albums/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/Adult Top 40/Jazz/Blues), Wade Jessen (Country/Contemporary Christian), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200/Heatseekers/Catalog), Silvio Pietrolungo (Hot 100/Top 40 Tracks), Marc Zubatkin (Video/Classical/Kid Audio, World Music)
Chart Production Manager: Michael Cusson
Manager: Archive Research and Retail Charts: Alex Vitoulis
Assistant Chart Production Manager: Gordon Murray
Administrative Assistants: Keith Caulfield (L.A.), Mary DeCrose (Nashville), Gisle Stokland (N.Y.)

SALES
Associate Publisher/Worldwide: IRWIN KORNFELD
Advertising Directors: Pat Jennings (East), Jodie Francisco (West)
New York: Michael Lewis, Virginia Lujano, Adam Waldman
L.A.: Andy Anderson, Diana Blackwell
Nashville: Phil Hart
Advertising Coordinators: Hollie Adams, Evelyn Aszodi, Erica Bengtson
Advertising Assistant: Stacy Ricucci
Classified: Tracy Walker
Directories: Jeff Serrette

Associate Publisher/International: GENE SMITH
U.K./Europe: Christine Chinetti, Ian Remmer 44-171-323-6686
Asia-Pacific/Australia: Linda Matich 612-9440-7777
Fax: 612-9440-7788
Japan: Aki Kaneko, 323-525-2299
Italy: Lidia Bonguaro, 031-570056, Fax: 031-570485
France: Francois Millet, 33-1-4549-2933
Latin America/Miami: Marcia Olival 305-864-7578, Fax: 305-864-3227
Mexico/West Coast Latin: Daisy Ducret 323-782-6250
Jamaica/Caribbean: Betty Ward Reid, Phone/Fax 954-929-5120

MARKETING & LICENSING
Associate Publisher: HOWARD APPELBAUM
Promotion Director: Peggy Altenpohl
Promotion Coordinator: Amy Heller
Senior Designer: Melissa Subatch
Assistant Marketing Manager: Corey Kronengold
Special Events Director: Michele Jacangelo Quigley
Special Events Coordinator: Phyllis Demo
Circulation Director: JEANNE JAMIN
Group Sales Manager: Katia DuCheine
Circulation Promotion Manager: Lori Donohue
Circulation Assistant: Mike Fouratt

PRODUCTION
Director of Production & Manufacturing: MARIE R. GOMBERT
Advertising Production Manager: Johnny Wallace
Advertising Manufacturing Manager: Lydia Mikulko
Advertising Production Coordinator: Christine Paz
Editorial Production Director: Terrence C. Sanders
Editorial Production Supervisor: Anthony T. Stallings
Specials Production Editor: Marcia Repinski
Associate Specials Production Editor: Marc Giaquinto
Systems/Technology Supervisor: Barry Bishin
Senior Composition Technician: Susan Chicola
Composition Technicians: Maria Manlicic, David Tay
Directories Production Manager: Len Durham
Classified Production Assistant: Gene Williams

NEW MEDIA
Editorial Director: KEN SCHLAGER
Billboard Bulletin: Michael Amicone (Managing Editor), Carolyn Horwitz (News Ed.), Mark Solomons (International Ed.)
Billboard Online: Julie Taraska (News Editor), David Wertheimer (Web Site Designer), Sam D. Bell (Sales Manager), Rachel Vilson (Product Manager)

ADMINISTRATION
Distribution Director: Edward Skiba
Billing: Brigitte Wallace
Credit: Shawn Norton
Assistant to the Publisher: Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

| | | |
|---|---|--|
| New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055 | Washington, D.C. 733 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833 | London 50-51 Bedford Row London WC1R 4LR 44-20-7822-8300 fax: 44-20-7242-9136 |
|---|---|--|

| | |
|---|---|
| Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 323-525-2300 fax 323-525-2394/2395 | Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454 |
|---|---|

To Subscribe call USA: 800-745-8922, Europe: +44 (0) 1858435326
 International: 740-382-3322

BILLBOARD ONLINE: <http://www.billboard.com>
 212-536-1402, sbell@billboard.com

PRESIDENT: Howard Lander
Vice Presidents: Howard Appelbaum, Marie Gombert, Irwin Kornfeld, Karen Oertley, Ken Schlager, Joellen Sommer, Adam White

Song Offer To Test Download Waters

BY MARILYN A. GILLEN

NEW YORK—While the theoretically lucrative market for paid digital downloads remains an unproven proposition, a charitable initiative being undertaken by RCA Records act Dave Matthews Band, BMG, and Liquid Audio in conjunction with PBS promises to test the willingness of consumers to actually put their money where their musical passions are.

The campaign—which is being backed by a big marketing push—also marks the first foray into the commercial download space by BMG, although the record company has long been among the most aggressive in using the Internet for marketing and promotion.

On Sept. 29, four live Dave Matthews Band songs will be made available for sale exclusively via download at www.liquidaudio.com/dmb, as well as at a wide variety of online retail sites.

The songs are from a Sept. 11 concert that the band recorded for a PBS special that will air at 10:30 p.m. Eastern time Sept. 29, but which are not being included in the broadcast.

While each of the four songs—which were still being decided upon at press time—will carry a suggested retail price of \$3.49, they will be bundled as two separate “buy one, get one free” offers, according to Dick Wingate, senior VP of content development and label relations at Liquid Audio, the Redwood City, Calif.-based digital software and distribution company. One of the songs also will be made available as a free promotional download that will “time out” (expire) after seven days. All tracks will be delivered in Liquid’s secure format.

A \$1 million advertising campaign underwritten by BMG, Liquid Audio, and PBS—which kicks off with “bumpers” before and after that first PBS broadcast—aims to drive awareness of the offering and will direct consumers to the Liquid site to buy the tracks; participating retailers also can be expected to kick in with some of their own advertising, sending traffic to their own sites for purchase, according to Liquid and BMG.

‘Now we need to see if we can convert people from downloading free music to paying for it’

— DICK WINGATE —

“To have this platformed from a network TV special really gives us an opportunity to get the word out in a big way,” says Wingate.

The sales and advertising campaigns, which will also encompass print and possibly radio spots, will run through the end of December.

Dave Matthews Band and BMG/RCA will donate all proceeds from the accumulated download sales to VH1’s Save the Music

campaign, a charity aimed at improving music education by donating musical instruments for public school children.

“We are thrilled that they thought of us,” says Bob Morrison, VP of public affairs for VH1. “We have long been talking with Dave Matthews and his folks about the Save the Music program and ways that they could get involved. A lot of them have children and are very aware of the need for programs like this.”

“We are looking forward to taking part in what is such a unique idea and a great way to get songs out to the band’s fans that they can’t get anywhere else,” he adds, “and to having 100% of the proceeds go to help Save the Music.”

As to the extent of those proceeds, “it’s a wildcard,” allows Morrison, noting the untested nature of the promotion and early stage of the download marketplace. But, he

(Continued on page 108)



Gilda’s Gathering. Preparations are in full swing for the fifth annual Comedy Gala to benefit Gilda’s Club, which provides free social and emotional support for people with cancer, as well as their families and friends. The event will be held Nov. 8 at the Plaza Hotel in New York. Among this year’s honorees will be songwriter and philanthropist Denise Rich and country recording artist Kevin Sharp—giving a musical flavor to the celebration’s traditional comedy theme. Shown at Gilda’s Club in New York, from left, are Rich; Sharp; Joanna Bull, founder and president of Gilda’s Club; Ron Shapiro, executive VP/GM of Atlantic Records and dinner co-chair; and Linda Moran, senior VP of group and external relations for Warner Music Group and dinner committee member.

BMI, EMusic Plan Downloads & Writer Sites

BY IRV LICHTMAN

NEW YORK—Performance right group BMI and Internet music downloader EMusic.com have struck a broad licensing and E-commerce agreement; the pact also covers the Internet Underground Music Archive (IUMA), EMusic’s site for independent, unsigned artists.

In essence, EMusic and IUMA, which merged with EMusic in June, have agreed to a blanket music performance license that will cover streamed as well as downloaded performances.

EMusic and IUMA also have separately agreed on other initiatives, including:

- **Digital download E-commerce:** BMI will offer a referral link from its repertoire-search database to EMusic’s commerce site to help stimulate potential sales of digital downloads for its songwriters. The companies say they are planning a direct link between their databases enabling Web surfers to directly view writer information on the BMI site and the digital download availability on EMusic.

- **Banner advertising exchange:** BMI and EMusic will participate in a banner advertising exchange to promote traffic

on their sites. The companies will trade hotlinked banner advertising between their sites.

- **“E-lectric” Web listeners:** EMusic and BMI will conduct a Web listening poll enabling visitors to the EMusic site to download select musical works that are chosen as the most popular.

- **Artist uplink for BMI writers:** IUMA will offer BMI writers the opportunity to use Artist Uplink, IUMA’s Web site creation tool. BMI writers will be able to create free, fully customizable, multi-page Web sites with their own Web addresses. BMI and IUMA will highlight the most popular BMI writers’ pages and allow consumers to search the IUMA site for BMI music in a special part of that site. BMI will promote the Artist Uplink service to its 200,000 writers and publishers.

- **Most popular BMI song list on EMusic:** EMusic will create a special area on its Web site to showcase BMI writers, provide links to bmi.com, and list the most popular BMI titles in terms of total listens (downloads and browsing) on its site.

According to Phil Crosland, VP of mar-

keting at ASCAP, BMI’s chief rival, the performance society has had a blanket license with EMusic since last spring, which does not include other links made by BMI and EMusic.

“This agreement brings the next level of digital services to our writers and publishers and creates another source of potential income,” said BMI president/CEO Frances Preston. She adds that BMI had the first performing right license on the Web five years ago and that BMI has been distributing royalties derived from this area since January 1998.

According to Richard Conlon, BMI VP of marketing, BMI has tripled its Internet income in the past year, though he did not cite specific figures.

BMI senior VP of licensing John Shaker terms the development part of the “top priority” in which BMI regards Web agreements.

“EMusic.com is completely committed to making sure that songwriters [and] publishers receive fair and accurate compensation for their work,” added EMusic chairman Bob Kohn in a prepared statement.

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

| | |
|---|-----|
| • THE BILLBOARD 200 • ★ FLY • DIXIE CHICKS • MONUMENT | 106 |
| BLUES ★ BLUES • ERIC CLAPTON • POLYDOR | 65 |
| CONTEMPORARY CHRISTIAN ★ (SPEECHLESS) • STEVEN CURTIS CHAPMAN • SPARROW | 66 |
| COUNTRY ★ FLY • DIXIE CHICKS • MONUMENT | 44 |
| GOSPEL ★ WE GOT NEXT • WINANS PHASE 2 • MYRRH / WORD | 67 |
| HEATSEEKERS ★ TRAIN • TRAIN • AWARE / COLUMBIA | 22 |
| INTERNET ★ FLY • DIXIE CHICKS • MONUMENT | 86 |
| KID AUDIO ★ Z.B.A. MASTER - MUSIC FROM THE HIT TV SERIES POKEMON • KOCH | 84 |
| THE BILLBOARD LATIN 50 ★ BAILAMOS • ENRIQUE IGLESIAS • FONOVISA | 69 |
| POP CATALOG ★ THREE DOLLAR BILL, Y'ALL • LIMP BIZKIT • FUP | 81 |
| R&B ★ MARY • MARY J. BLIGE • MCA | 30 |
| REGGAE ★ REGGAE GOLD 1999 • VARIOUS ARTISTS • VP | 65 |
| WORLD MUSIC ★ BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB • WORLD CIRCUIT / NONESUCH | 65 |
| • THE HOT 100 • ★ UNPRETTY • TLC • LAFACE | 104 |
| ADULT CONTEMPORARY ★ YOU'LL BE IN MY HEART • PHIL COLLINS • WALT DISNEY | 95 |
| ADULT TOP 40 ★ SHE'S SO HIGH • TAL BACHMAN • COLUMBIA | 95 |
| COUNTRY ★ SOMETHING LIKE THAT • TIM MCGRAW • CURB | 42 |
| DANCE / CLUB PLAY ★ WALKING • POCKET SIZE • ATLANTIC | 32 |
| DANCE / MAXI-SINGLES SALES ★ MY LOVE IS YOUR LOVE • WHITNEY HOUSTON • ARISTA | 32 |
| HOT LATIN TRACKS ★ DE HOY EN ADELANTE • MILLIE • EMI LATIN | 68 |
| R&B ★ SPEND MY LIFE WITH YOU ERIC BENET FEATURING TAMIA • WARNER BROS. | 28 |
| RAP ★ I WANT IT ALL • WARREN G FEATURING MACK 10 • G-FUNK | 27 |
| ROCK / MAINSTREAM ROCK TRACKS ★ HIGHER • CREED • WIND-UP | 97 |
| ROCK / MODERN ROCK TRACKS ★ SCAR TISSUE • RED HOT CHILI PEPPERS • WARNER BROS. | 97 |
| TOP 40 TRACKS ★ GENIE IN A BOTTLE • CHRISTINA AGUILERA • RCA | 96 |
| • TOP VIDEO SALES • ★ THERE'S SOMETHING ABOUT MARY • FOXVIDEO | 88 |
| DVD SALES ★ TITANIC • PARAMOUNT HOME VIDEO | 88 |
| HEALTH & FITNESS ★ BILLY BLANKS: TAE-BO WORKOUT • VENTURA DISTRIBUTION | 90 |
| MUSIC VIDEO SALES ★ HEAT IT UP • 98 DEGREES • MCA MUSIC VIDEO | 85 |
| RECREATIONAL SPORTS ★ WWF: THE ROCK - KNOW YOUR ROLE WORLD WRESTLING FEDERATION HOME VIDEO | 90 |
| RENTALS ★ ANALYZE THIS • WARNER HOME VIDEO | 88 |

| | |
|--|--|
| CLASSICAL ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS | |
| CLASSICAL CROSSOVER ★ VOICE OF AN ANGEL CHARLOTTE CHURCH • SONY CLASSICAL | |
| JAZZ ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE | |
| JAZZ / CONTEMPORARY ★ CLASSICS IN THE KEY OF G • KENNY G • ARISTA | |
| NEW AGE ★ PAINT THE SKY WITH STARS - THE BEST OF ENYA • ENYA • REPRISE | |

TOP OF THE NEWS

3 Liquid Audio teams with RCA's Dave Matthews Band for exclusive download benefiting Save the Music.

ARTISTS & MUSIC

10 Executive Turntable: Sara Silver is named VP of European marketing for BMG International.

15 Grass-roots support helps the Smithereens re-emerge.

15 The Beat: 'N Sync stirs up controversy with jump from RCA to Jive.

18 Boxscore: Bruce Springsteen grosses more than \$19 million in his home state of New Jersey.

20 Continental Drift: Die Symphony celebrates its "Co-Dependence Day."

SONGWRITERS & PUBLISHERS



HOAGY CARMICHAEL: P. 33

heavy set.

27 The Rhythm Section: Indie labels begin to get major play on R&B charts.

31 Dance Trax: Techno DJ WestBam keeps the party going with his newest release.

33 Songwriters & Publishers: The music world celebrates the 100th anniversary of Hoagy Carmichael's birth.

34 Country: Dolly Parton's first bluegrass album is highly anticipated.

46 Pro Audio: The best and brightest of music production in 1999.

65 Jazz/Blue Notes: Lalo Schifrin explores the rhythms of Latin jazz on his new release.

66 In the Spirit: The Wilmington Chester Mass Choir makes a strong comeback with "Hosanna!"

67 Higher Ground: The Gospel Music Assn.'s 2000 Dove Awards will be held at the Grand Ole Opry.

68 Latin Notas: Cuba's Los Van Van is prevented from performing in Miami.

70 Classical/Keeping Score: Isaac Stern pens his musical autobiography.

REVIEWS & PREVIEWS



KARLA BONOFF: P. 23

22 Popular Uprisings: Rap duo V & Legacy defy West Coast hip-hop traditions.

23 Reviews & Previews: Music from "Balkans Without Borders," Karla Bonoff, and the Beatles share the spotlight this issue.

26 R&B: Montell Jordan gets serious with his latest ballad-

INTERNATIONAL

71 Major labels consolidate their distribution efforts in Sweden and Norway.

74 Hits of the World: Eiffel 65's "Blue (Da Ba Dee)" is No. 1 on five international charts.

75 Global Music Pulse: Rammstein's live release debuts of No. 1 in Germany.

MERCHANTS & MARKETING

79 The National Record Mart convention tackles the issue of downloads.

82 Retail Track: David Schlang returns to One Way Records.

83 Declarations of Independents: M.S. Distributing faces fallout from executive turnover.

84 Child's Play: Drive Entertainment kicks into high gear with its newly acquired children's audio library.

86 Sites + Sounds: European retailers plan their online futures.

87 Home Video: Warner Home Video has two giant releases scheduled for November.

PROGRAMMING

94 Pufumayo takes world music national with a syndicated radio show.

96 AirWaves: Barry White proves he has "Staying Power" in the music industry.



THE ARTIST: P. 110

97 The Modern Age: Vertical Horizon's Matt Scannell notes the importance of personal contact in the modern world.

98 Music Video: The 1999 MTV Video Music Awards show breaks ratings records.

FEATURES

45 Update/Lifelines: Jam Night II to benefit United Jewish Fund.

91 Classifieds

105 Hot 100 Singles Spotlight: TLC holds off Ricky Martin for No. 1 spot on Hot 100 chart.

108 Between the Bullets: Dixie Chicks' "Fly" is perched at No. 1 for a second week.

109 This Week's Billboard Online.

110 Chart Beat: Whitney Houston's "Love" takes flight.

110 Market Watch

110 Homefront: The Artist Formerly Known As Prince will appear at the Billboard/Airplay Monitor Radio Awards Show.



DOLLY PARTON: P. 34

IFPI Sweden Learns From Piracy Case

BY MARK SOLOMONS

LONDON—The Swedish affiliate of the International Federation of the Phonographic Industry (IFPI Sweden) is looking on the bright side after a local judge ruled on Sept. 15 that an Internet piracy prosecution the body brought against a student—seen as a test case—should be thrown out of court (*Billboard Bulletin*, Sept. 16).

"Even [though] we lost, it gives us good guidance for the next one," Lars Gustafsson, IFPI Sweden managing director, tells *Billboard*.

While stressing the organization "doesn't want to jump on all the kids in Sweden"—a country said to have the highest percentage of Internet penetration in the world—Gustafsson says IFPI Sweden will continue to work with police and prosecution authorities to combat the problem.

IFPI Sweden claims to have closed down around 1,000 locally operated sites providing various types of access to illegal music

files in the last 18 months and has sent 10 files on persistent offenders to police.

In the case of 17-year-old Tommy Olsson, IFPI Sweden noticed his music site six months ago during routine checks on the Internet and sent an E-mail message to warn the operator—whose identity was unknown at the time—to stop. There was no response, and the site's address then changed, prompting the body to inform the police.

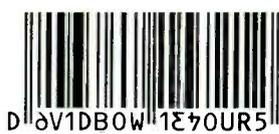
At the District Court in Skövde in southern Sweden, the judge ruled that Olsson's operation of a Web site providing links to illegal music files stored on computers in the U.S. did not constitute the "primary infringement" of which he had been charged. The court found that the case failed to prove that Olsson (who denied all the charges) had copied or transferred files to MP3 format, and it was not proven—or even suggested—that he kept any such files on the server where his home page is located. It thus

only remained to be determined whether he had distributed the files.

The prosecution had claimed that Olsson's site provided so-called "deep-link," or direct, rather than just "reference" access to the 300 or so files in question and thus constituted infringement of the rights of some 53 record companies represented by IFPI. The judge ruled that this did not constitute distribution. Because Olsson had not actually copied or distributed any files, said the court, the case should be dismissed.

Gustafsson says the body might have been able to prove a charge of "assisting infringement" by others. The court's ruling states that because the prosecution made no claim of complicity, the court could not judge whether Olsson was guilty of this.

IFPI Sweden was due to meet with the public prosecutor and legal advisers the week of Sept. 20 to decide whether or not to lodge an appeal. It has two weeks from the verdict to do so.



'hours...'

the new album from

D0V1D B0W1E

featuring
The Pretty Things Are Going To Hell
and Thursday's Child

With this album, David Bowie becomes the first major recording artist to team with a major record label and retail to make available an entire album via download at over fifty retail sites, with a bonus track, for two weeks starting September 21.

Album in stores October 5.

Featured in massive MTV Video Music Awards print campaign

September 23
performance on the **Much Music Awards**

October 2
performance on **Saturday Night Live**
season opener

October 3
Modern Rock Live

October 9
NetAid Wembley performance,
broadcast on MTV, VH-1, BBC television
and radio, Radio Express, on the internet
through Real Networks

November 1
Rockline

Late November:
live performance on **Musique Plus**



- **October Artist Of The Month**
- **Storytellers** begins airing mid-October
- **Legends** re-airs mid-October

Produced by David Bowie and Reeves Gabrels

Hear the album at
www.davidbowie.com
and www.virginrecords.com



AOL Keyword: **Virgin Records**
©1999 David Bowie under exclusive license to Virgin Records America, Inc.

Web Deal On Album

Townshend Set Free For A Week

BY EILEEN FITZPATRICK

LOS ANGELES—In another effort to test the Internet's power to drive retail sales, Platinum Entertainment is offering the new Pete Townshend album for free on Musicmaker.com for one week.

Free tracks from "Pete Townshend Live: A Benefit For Maryville Academy" will go up exclusively on Musicmaker.com beginning on Monday (20). The following day the album will be available in retail stores (*Billboard Bulletin*, Sept. 15).

"We think having the download promotion will fuel retail sales," says Platinum Entertainment president/CEO Steve Devick. "It certainly helped sales of Tom Petty's album when he did it."

Last March, Petty placed a free MP3 version of his single "Free Girl Now" on MP3.com (*Billboard*, May 1). However, Petty's label, Warner Bros., did not sanction the download and he subsequently removed it at the label's request.

Although exclusives usually ruffle retail feathers, Devick says the company doesn't anticipate any backlash.

"I think retail understands that downloads are a good promotional tool," says Devick. "They can only help."

The 11-track album was recorded Aug. 16, 1998, at Chicago's House of Blues in Chicago. It includes several Who classics and Townshend solo works, such as "Let My Love Open The Door" and "A Little Is Enough."

A second two-song CD features Townshend and Pearl Jam front man Eddie Vedder performing the Who's "Magic Bus" and "Heart To Hang On To" (*Billboard*, Sept. 4).

Platinum will select a radio single based on which track receives the most downloads.

Following the one-week free promotion, Musicmaker will make individual tracks available for \$1 each or \$13 for the entire album.

"We've only recently begun marketing to the download audience," says Musicmaker VP of sales and marketing Bill Crowley, "but we'll be increasing that as the months go by."

Musicmaker has 75,000 tracks available for download.

"We have [a big] collection of name artists, many of which are exclusive," says Crowley. "We have deals with Platinum, Rounder, Koch—none are garage bands."

The company has more than 200,000 licensed tracks for custom CD compilations from EMI Music Distribution and, more recently,TVT Records and Zomba. EMI also has an equity stake in the company.

In addition, Musicmaker has announced an agreement with the Musicland Group to make its library available for custom CD compilations and downloads.

The new service, which launched in mid-September, is available on Musicland's Sam Goody, Suncoast Motion Picture Company, and On Cue Web sites. Musicmaker has a

similar deal with Trans World Entertainment sites.

Musicland also has agreements with Amplified.com and Customdisc.com for compilations.

"Musicland offers us a variety of unique promotional opportunities," says Crowley, "and some will be key to the release of new material we receive."

The retailer also offers Musicmaker an "editorial voice" that can make recommendations to its customers. "They are a well-respected retailer and add to our credibility," says Crowley.

A Musicland spokeswoman says the deal allows the retailer to give customers a variety of options.

Crowley says that the deal includes Musicmaker creating "boutique" sections in a co-branded genre or in specific artists' areas. Additionally, Crowley says Musicmaker is rolling out a retail kiosk program for custom CDs in the fourth quarter. He had no other details.

SFX Buys Swedish Promoter

BY KAI R. LOFTHUS

STOCKHOLM—The acquisition of local promoter and venue operator EMA Telstar by SFX Entertainment Inc. marks a rare foreign foray into Sweden's closely held corporate world and another milestone on the U.S. live-entertainment giant's road to international expansion.

Sweden has traditionally placed a high value on the domestic ownership of its most valuable companies, and Swedish industry is characterized by complex cross-shareholding arrangements among large companies to safeguard the national patrimony. In this case, local industry sources suggest that the development will only enhance the continued export of Swedish artists.

The deal, negotiated between SFX Entertainment executive chairman Robert F.X. Sillerman and EMA Telstar founder/chairman Thomas Johansson, maintains the position of EMA's five-man executive management board, including Johansson and managing director Staffan Holm. The compa-

ny's headquarters in central Stockholm will also be retained. No price tag was disclosed. At this stage, layoffs are unlikely, according to a spokeswoman for EMA.

EMA Telstar, which last year saw revenues of approximately \$50 million, according to the company, has held a prominent position in the Swedish music industry for many years, organizing world tours by Abba and Roxette and helping to develop the locally renowned Sonet label, acquired by London-based PolyGram International in 1991. Among the firm's regular international clients are the Rolling Stones, Pink Floyd, Madonna, Bruce Springsteen, and Paul McCartney.

Dag Häggqvist, one of Sonet's founders and now chairman of the International Federation of the Phonographic Industry's Swedish national body and owner of label/publishing operation Gazell, says, "[Sonet and EMA] practically grew up together, since they rented offices from us for a while, and [Knut Rutenborg, one of the executives at EMA] used to be the financial controller at Sonet. They also naturally represented many artists we looked after from Island and Chrysalis, when they were touring in Scandinavia.

"I would hope that [SFX is] sensible enough to build on the existing organization, and I think it will also promote the emergence of new, local companies. There are probably enthusiasts who will be stimulated by this and who will try to meet the competition," says Häggqvist.

Adds Petri Lundèn, who sold his Gothenburg-based management/

booking company Motor (where he remains managing director) to EMA Telstar last year, "Motor has taken a positive stand on this deal. We see the possibility to increase exports within this larger structure."

Lundèn calls the deal an example of the "majorization" of the concert business, comparing it to "what happened in the record industry 15 to 20 years ago."

"We have received the guarantees we need, since Thomas [Johansson] will remain chairman," says Lundèn. "I can't see that anything will change. My impression is that SFX is conducting an expansive policy, and that would only mean that they have to employ more people [instead of axing them]."

Last month, SFX Entertainment agreed to acquire the U.K.'s Apollo Leisure Group for notes and stock worth approximately \$254 million (*Billboard Bulletin*, Aug. 4). Apollo operates three arenas and 23 theaters in the U.K. and

Ireland; it also owns Tickets Direct, which last year handled approximately 6 million tickets. As part of the deal, SFX also acquired the Barry Clayman Corp., a promoter that is currently 50% owned by Apollo shareholders and that has organized European tours for Michael Jackson, among others.

Says Sillerman of SFX in a prepared statement, "This second European transaction is a great addition to our growing roster of international entertainment interests, bringing the important Scandinavian countries into our fold. It brings the talent, reputation, and influence of Thomas Johansson, one of the world's pre-eminent promoters, to our expanding global strategy. His established relationships with major music artists performing throughout the world will be invaluable to us.

"Also, through this transaction, we will gain a significant venue presence in an important European capital. As we continue to establish a footprint in Europe similar to what we have created here in the U.S., we look forward to working with EMA Telstar to bring artists and audiences together throughout the world."

Adds Johansson in the statement, "By signing this agreement, we have secured that Scandinavia will continue to be an important part of the international live-entertainment business. It will allow EMA Telstar to expand and strengthen its position in Scandinavia, and it will give Swedish artists a better opportunity to reach an international audience."

'This is a great addition to our growing roster of international interests, bringing the Scandinavian countries into our fold'

- ROBERT F.X. SILLERMAN -

'I would hope SFX is sensible enough to build on the existing organization'

- DAG HÄGGQVIST -



Simmons Re-Signs. Songwriter Daryl Simmons has re-signed with Warner/Chappell Music in Los Angeles. Simmons has been with Warner/Chappell since 1993 and has written songs for Dru Hill, Deborah Cox, Babyface, Whitney Houston, and TLC. Shown, from left, are Les Bider, chairman/CEO of Warner/Chappell Music; Denise Weathersby, VP of creative for Warner/Chappell Music; and Simmons.

Tommy Boy Fully Acquires Penalty

BY GAIL MITCHELL

LOS ANGELES—Tommy Boy Music has acquired the remaining 50% of Penalty Records it didn't already own. Financial terms of the deal were not disclosed (*Billboard Bulletin*, Sept. 16).

The joint venture was established in 1995 by Tommy Boy and Penalty CEO Neil Levine, who'll stay on board to assist with the transition. He'll then exit the rap label to pursue other endeavors.

Tommy Boy is itself 50% owned by Time Warner, which divested its interest in Interscope in 1996 following controversies over the content of rap lyrics. Tommy Boy founder and CEO Tom Silverman

downplays any residual effect, noting, "Although Time Warner owns half of Tommy Boy, we're self-distributed. And our roster of rappers isn't that dissimilar from Penalty's. So if there was a problem, it would have been a problem before now."

With an eye toward further capitalizing on Tommy Boy's brand name, Silverman adds, "We're excited about the acquisition. It will bring Penalty's great roster of artists closer to us and lead to new efficiencies and a stronger marketing focus."

Penalty acts will become part of the Tommy Boy lineup, with one or two possibly being cut later. The

Penalty roster includes hardcore rap duo Capone-N-Noreaga. The pair also have solo deals under which Noreaga recently released "Melvin Flynt—Da Hustler." Half A Mil, Detroit Diamond, Crooked Lettaz, Thugged Out, and the Teamsters are among the other Tommy Boy acts as Everlast, rap crew DITC, and Screwball.

According to Silverman, four of the six-member Penalty team from the A&R, art, and product management departments will relocate to Tommy Boy's New York offices. The first release under the new deal will be an album by Capone-N-Noreaga.

'years...'

Virgin Records is proud to announce the September 28 re-release of seventeen classic David Bowie albums on enhanced CD, each including an audio-visual guide and link to BowieNet (www.davidbowie.com).

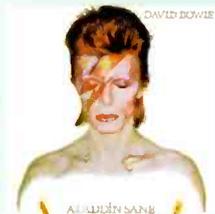
Space Oddity



Hunky Dory



Aladdin Sane



Diamond Dogs



Station To Station



Heroes



Scary Monsters



Tonight



Tin Machine



The Man Who Sold The World



The Rise & Fall Of Ziggy Stardust & The Spiders From Mars



Pin-ups



Young Americans



Low



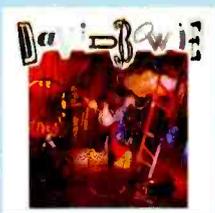
Lodger



Let's Dance



Never Let Me Down



www.virginrecords.com
AOL Keyword: Virgin Records
©1999 David Bowie under exclusive license to Virgin Records America, Inc.

THE HOTTEST ACT

THE STORY SO FAR....

"I DO"

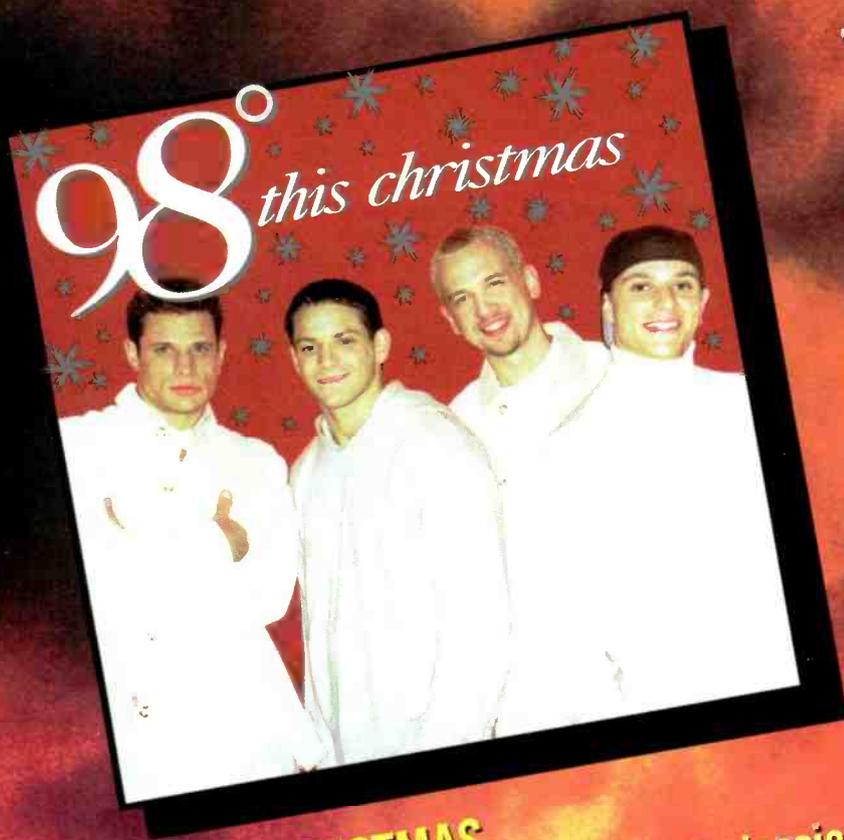
- Top 5 Radio Record
- #1 MTV TRL and top 5 most played video on MTV

"THE HARDEST THING"

- Top 5 Radio Record
- Top 5 on Hot 100
- #1 on MTV's TRL
- Gold Record

"BECAUSE OF YOU"

- Top 5 Radio Record
- Top 5 on Hot 100
- #1 MTV TRL
- Platinum Record



THIS CHRISTMAS
Features 3 original songs and 7 classics
Street Date October 19th



98 DEGREES AND RISING
3X Platinum!



9

TOP 40
ENTERTAINMENT

management: Paris D'Jon for Top 40 Entertainment

OF THE YEAR

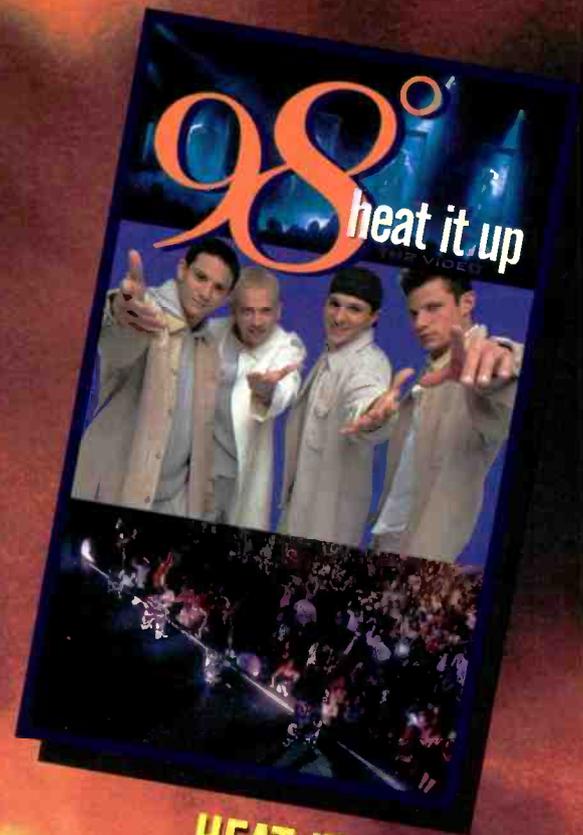
COMING UP...

TELEVISION

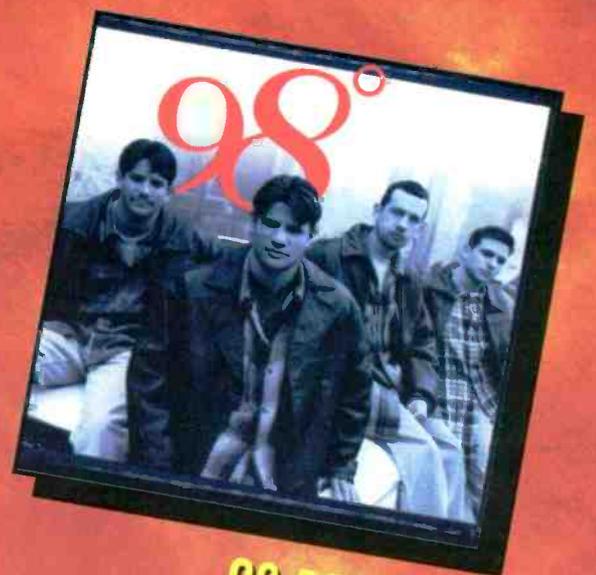
- Hollywood Christmas Parade
- Radio City Christmas Special
- Mariah Carey Christmas Special
- Billboard Awards
- Disney Christmas Special
- Macy's Thanksgiving Day Parade
- MTV Fanatic airs in October
- Part of the MTV Millenium Party playing in Times Square!

PRESS

- Teen Choice Awards winners of Breakout Artist of The Year
- Teen Cover Story November
- Teen Celebrity Cover December
- React Cover November
- Twist Cover November
- YM Cover on stands now
- Pop Star Cover on stands now
- Teen People Cover Sold Out!
- First Ever MTV Books Biography in stores now



**HEAT IT UP -
THE OFFICIAL HOME VIDEO**
In Stores Now! Certified Platinum!



98 DEGREES
Approaching Gold!



© 1999 Universal Records, Inc.

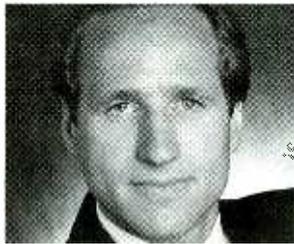
Doelp Heads Moon

Sony Imprint To Focus On Latinos

BY CHUCK TAYLOR

NEW YORK—In his new role as president of Epic Records Group imprint Crescent Moon Records (*Billboard* Bulletin, Aug. 26), long-time Sony Music executive John Doelp intends to develop a group of Latin-flavored artists to further Sony's commitment to the explosive genre, à la its success stories Ricky Martin and Jennifer Lopez.

"No doubt, the success that Sony has had over the past couple years with the Latin business and Latin



DOELP

crossover artists, combined with the incredible track record that [Crescent Moon chairman Emilio Estefan] has established, will allow us to create something special and unique," Doelp says. Sony Music chairman/COO Thomas D. Mottola and Estefan "have been talking about this for a couple years, figuring out just how to formalize it."

In the role, Doelp, formerly VP/GM of Sony's 550 Music, will oversee day-to-day activities at the label and work with Estefan to establish the company with a diversified roster of artists, including international acts hoping to cross into the U.S. market. He will also assist Estefan in strategic planning.

"There's a huge respect between Sony and Tommy and Emilio on many fronts," Doelp says. Epic artist Gloria Estefan "is the obvious one, but Emilio has been involved in this company for many years in many ways—in production, songwriting, and managing talent. There's a real trust there."

Currently, Crescent Moon is in negotiations with a number of Latin-tinged artists in a variety of

genres, including pop crossover, R&B, and rock. Doelp says he expects the label to announce initial signings within two weeks.

Its first release will be a collaborative effort between the long-lived Miami Sound Machine and a number of "Anglo and highly regarded

Latin contemporary artists. It will be an amalgamation of sound, all centered on what Miami Sound Machine was known for: its Cuban/Latin heritage and crossover sound." There is no release date scheduled yet.

Currently, Doelp is busy linking potential artists with songwriters and producers "to establish a sense of direction." He will also play a key role in artist development.

"Every artist has a hook, just like a song. Sometimes you have to nurture that to bring it out," he says. "By the time Sony gets involved, we will have a real sense of what the music is about, who the artist is, and where the markets are, so that we can walk in armed and ready to go."

Before the formation of 550 in October 1993, Doelp was senior VP of marketing for Epic Records, where he was integrally involved in the career development and imaging of Gloria Estefan, Celine Dion, and numerous others.

Previously, he joined then CBS Records in 1985 as manager of financial planning and also worked in various capacities in marketing and A&R over the years.

Doelp will be headquartered in Miami, where Crescent Moon is based. The company also has offices in New York and Los Angeles.

Confab Studies Downloads' Future

BY EILEEN FITZPATRICK

LOS ANGELES—While digital downloading is expected to revolutionize the music industry, the short term looks more like an evolution, as labels and technology companies experiment with various consumer applications to find the right one that will fully exploit the new distribution channel.

According to a group of industry and technology executives gathering for the Digital Distribution and the Music Industry '99 confab Sept. 8-9 here, the music business is caught in a transition that requires new rules that haven't been written yet.

"The industry has to figure out a way to make consumers pay for downloads," said Rykodisc director of new media Lars Murray. "It can be done, but no one has figured out a way to do that yet."

In spite of all the frenzy surrounding the digital download windfall, as it stands now the channel can't even be considered a niche market.

Forrester Research senior analyst Mark Hardie presented a clear-eyed forecast that predicted revenues from download sales would amount to only \$1 million this year, growing to \$1.1 billion in 2003. The analysis compares to online CD sales of \$890 million in 1999, growing to \$6.7 billion in 2003.

"Technology stands in the way of promoting and fostering the download industry," said Hardie.

Forrester's research also indicates that consumers might not be ready for digital downloading.

In a survey conducted on 6,700 online households, 59% said that they didn't purchase products online. Thirty-four percent said they would consider buying digitally downloaded music, 27% said no, and 39% said they were unsure.

Many attending the two-day confab said that debates over formats and security issues continue to hinder progress.

"We've got to focus on the consumer and what they want," said EMusic.com co-founder and chairman Bob Kohn. "There's a misconception out there that consumers

care about MP3 technology. What they really care about is flexibility and portability."

Kohn added that content suppliers' need for security is a losing proposition. "Encryption doesn't work, and if it did we'd use it." EMusic.com distributes primarily in non-secure MP3 files.

Even though technology can offer initial security, Kohn said, once the consumer is able to use it, the security is lost.

"Encryption depends on trusting the recipient, and that's the person you trust the least," Kohn said. "If I can listen to it and hear it, I can record it."

But outside of college kids swapping downloaded tracks with their friends, there appears to be little interest in listening to or record-

ing music off of the Internet. The apathy runs straight through to artists.

"We're ahead of our artists," said Sire Records senior director of marketing Steven Savoca. "No artist has come to me and asked to make a digital download. Artists are conditioned to make a record."

EMI VP of new media Jeremy Silver agreed. "No one at a label is stopping any artist from going direct to the Internet with their music," he said, "but they haven't seen anyone making money on this."

Silver added that most artists aren't even experimenting with the "multiplicity" of the format.

In addition, beyond promotional downloads, many executives don't see the Internet as a way to market an artist.

"I don't know if it's worth investing in downloads because the only

'The industry has to figure out a way to make consumers pay for downloads'

— LARS MURRAY —

Wonder Among Honorees

BY BILL HOLLAND

WASHINGTON, D.C.—Stevie Wonder has been selected as one of five artists for this year's Kennedy Center Honors, being at age 49 the youngest person ever selected for the annual awards.

'[Wonder is] a musical genius'

— JAMES A. JOHNSON —

Kennedy Center chairman James A. Johnson, in his announcement Sept. 14, called Wonder "a musical genius who has been an integral part of American popular culture for four decades."

Wonder has had a major impact on American popular music. His first 1963 hit, "Fingertips—Pt. 2," was a prelude to a series of classic '70s Motown/Tamla love songs, dance hits, and socially conscious anthems

such as "You Are The Sunshine Of My Life," "Superstition," and "Livin' For The City." In the process, he has racked up almost as many charting singles and albums as the Beatles or Elvis Presley.

Wonder helped pave the way for concept albums by black artists with such pioneer recordings as 1973's "Innervisions" and 1979's "Journey Through The Secret Life Of Plants."

Pianist/comedian Victor Borge, 90, has delighted generations of concert and TV audiences and record and home video buyers with his muddled mix of pianistic skills, witty asides, malapropisms, and pratfalls, delivered with the accent of his native Copenhagen. Borge escaped to the U.S. in 1940, fleeing Nazi conquests in Europe. He still does nearly 40 concerts a year.

Film star Sean Connery, actor Jason Robards, and dance artist Judith Jamison were also selected as honorees.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sara Silver is named VP of European marketing for BMG Entertainment International in London. She was VP of European marketing for Columbia Records.

James Diener is promoted to VP of A&R and marketing for Columbia Records in New York. He was senior director of A&R and marketing.

Eric Murphy is promoted to VP of pop promotion at RCA Records in New York. He was national director of pop promotion.

Ultimatum Music names John Loken GM and Lou Niles VP in Los Angeles. They were, respectively, GM at China Records and director of A&R at Ultimatum Music.

Razor & Tie Entertainment names Andi Turco senior director of national promotion and Jessica



SILVER



DIENER



MURPHY



LOKEN

Siracusa assistant director of promotion in New York. They were, respectively, New York regional marketing director of Virgin Records and national manager of radio promotion for Razor & Tie Entertainment.

Marni Konner is promoted to director of artist tour development for Atlantic Records in New York. She was associate director of artist tour development.

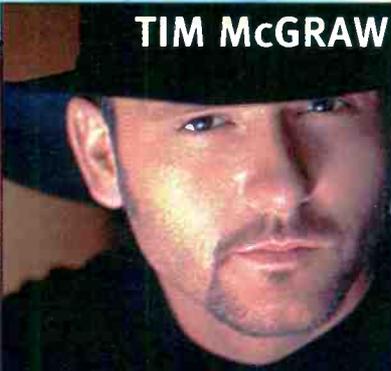
PUBLISHERS. Universal Music

Group names Billy Lynn senior creative director, Kent Earls creative director, Mark Brown creative director, and Whitney Williams creative director and coordinator of film/TV in Nashville. They were, respectively, creative director at PolyGram Records, associate director of creative services for MCA Music Publishing, VP of A&R at Capitol Records, and creative director at Patrick Joseph Music.

BMI Proudly Congratulates Our 1999 CMA AWARD NOMINEES



STEVE WARINER



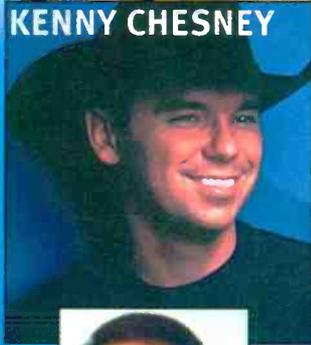
TIM MCGRAW



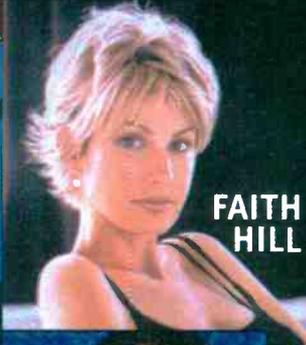
DIXIE CHICKS



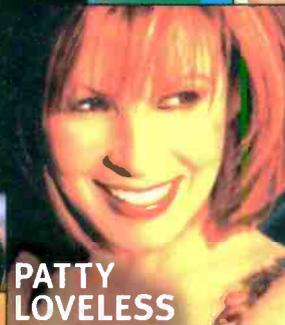
VINCE GILL



KENNY CHESNEY



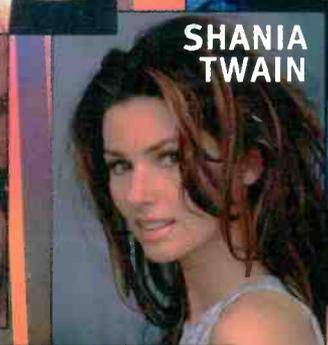
FAITH HILL



PATTY LOVELESS



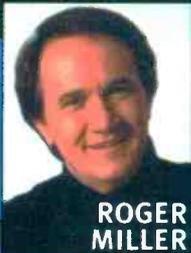
LONESTAR



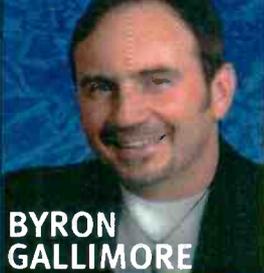
SHANIA TWAIN



SARA EVANS

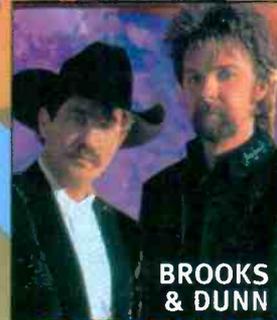


ROGER MILLER



BYRON GALLIMORE

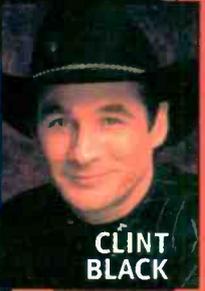
BMI



BROOKS & DUNN



KEITH STEGALL



CLINT BLACK



MONTGOMERY GENTRY



JOE DIFFIE



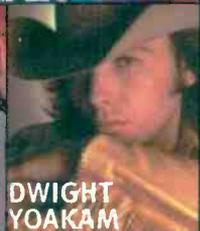
PAM TILLIS



WARREN BROTHERS



ALABAMA



DWIGHT YOAKAM



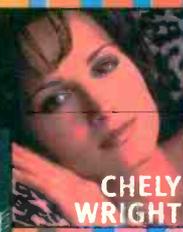
TRAVIS TRITT



DIAMOND RIO



EARL SCRUGGS



CHELY WRIGHT



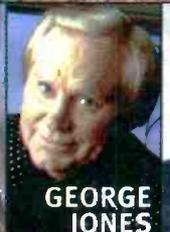
BLAKE CHANCEY



WILL JENNINGS



DOLLY PARTON



GEORGE JONES



JAMES STROUD



MERLE HAGGARD



ALISON KRAUSS



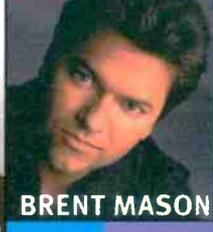
THOM OLIPHANT



MARTINA MCBRIDE



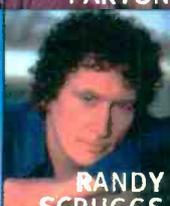
CARSON CHAMBERLAIN



BRENT MASON



LINDA RONSTADT



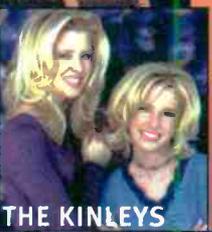
RANDY SCRUGGS



MARTY STUART



TROY SEALS



THE KINLEYS



JERRY REED BOBBY BARE
MEL TILLIS WAYLON JENNINGS



TONY BROWN



ROBIN LERNER



JOHNNY BOND



DOLLY PARTON



CONWAY TWITTY

HALL OF FAME

BMI IS A REGISTERED TRADEMARK OF BROADCAST MUSIC, INC.



Billboard

**CLOSING
SEPTEMBER 21**

• **Australia**

CALL NOW!

SPECIALS

ADVERTISING OPPORTUNITIES

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.

Contact:
Jodie Francisco 323.525.2311

**ISSUE DATE: OCT 23
AD CLOSE: SEPT 28**

ATHENS

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!

**ISSUE DATE: OCT 23
AD CLOSE: SEPT 28**

Lidia Bonguardo
39.031.570.056

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. Salute this winning producer.

**ISSUE DATE: OCT 30
AD CLOSE: OCT 5**

Pat Rod Jennings 212.536.5136
Gene Smith 212.536.5001

LONDON

Billboard spotlights the city of London in the Oct. 30 issue. Editorial provides a fan's perspective of this world music capital, highlighting its history and musical styles. Also included, a guide to London retailers, concert venues, recording studios, radio and media. Reach the music industry's top decision makers worldwide.

**ISSUE DATE: OCT 30
AD CLOSE: OCT 5**

Ian Remmer
44.171.822.8300

UPCOMING SPECIALS

SITES & SOUNDS - Issue Date: Nov 6 • Ad Close: Oct 12

LAFACE 10TH ANNIVERSARY - Issue Date: Nov 13 • Ad Close: Oct 19

ASIA PACIFIC QUARTERLY 4 - Issue Date: Nov 13 • Ad Close: Oct 19

SONY DISCOS 20TH ANNIV. - Issue Date: Nov 20 • Ad Close: Oct 26

IBERIA - Issue Date: Nov 20 • Ad Close: Oct 26

NEW YORK - Issue Date: Nov 27 • Ad Close: Nov 2

**New York
212.536.5004**

**Los Angeles
323.525.2307**

**Nashville
615.321.4287**

**London
44.171.822.8300**

Artists & Music

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

Vanguard Is Gaga For Patty Larkin's 'à gogo'

BY CARLA HAY

NEW YORK—Acclaimed singer/songwriter Patty Larkin is starting over with a nod to her past and new perspective on her future. After having her albums previously released on Windham Hill/High Street Records and Philo/Rounder Records, the folk-oriented singer has changed record companies and is now signed to Vanguard Records. She makes her debut on Vanguard with the Sept. 28 release of the live album, "à gogo."

"The decision to release a live album is probably due to the new millennium," says Larkin, who is based in the Boston area. "I wanted a retrospective of my work, and I had a lot of requests from people to release a live album."

Through Vanguard (which is part of the Welk Music Group), the "à gogo" album is on Larkin's record-

label imprint, Road Narrows Records.

"I thought it would be a good idea in making the transition to a new label to have an album that would sum up my work from the past few years," says Larkin.

She adds, "I think the live album will appeal to people who want more pared-down versions of my songs. We chose songs [for "à gogo"] that may have been heavily produced in the studio. This [live] album also has more of my guitar playing upfront."

Live albums are usually a hard sell at radio, and that's why Vanguard won't be taking the traditional approach of striving for a hit radio single for the album.

Welk Music Group president/GM Kevin Welk says, "We're going to triple-A radio because that's the format that's been playing Patty's mu-

(Continued on page 105)



LARKIN

Winston's 'Plains' Due Windham Hill Plans Net, Tour Campaign

BY LARRY FLICK

NEW YORK—On Sept. 28, Windham Hill ushers in "Plains," famed instrumentalist George Winston's first studio set in three years, with one of its most elaborate marketing campaigns to date.

The label's plan for the set, which follows the 1996 Vince Guaraldi tribute, "Linus & Lucy," leans heavily on Internet activity, as well as a 40-city tour that will keep the artist on the road through the end of the year.

"This is one of those releases that defines what this label is about," says Steve Vining, president of Windham Hill. "George is among the few adult-instrumental artists of the last 20 years who is as viable now as he was at the start of his career. We wanted to create a plan that befits an artist of his stature."

For starters, Winston has been the featured guest for online chats hosted by People magazine, Barnes & Noble, Borders, CDnow, and Artist

Direct/UBL over the past several weeks. The Barnes & Noble and Borders Web sites have also offered pre-release sound bites from the album. The label has also been aggressively promoting the album via Street.com and its own Web site, www.windhamhill.com, from which limited-edition autographed copies of the disc can be purchased.

"I've enjoyed the online activity tremendously," says Winston. "It's been a remarkable method of getting close to the people who care about what you are doing—short of playing a gig, of course."

Winston's tour begins Sept. 28 at the Grace Cathedral in San Francisco, where much of "Plains" was recorded. The show will benefit the Coalition for the Banning of Landmines. During the rest of the tour, Winston is asking audiences to make donations to local food banks. Proceeds from the sale of CD and post-

(Continued on page 93)



WINSTON

Brave Combo Updates Polka Cleveland Int'l Targets New Set At DJs, Colleges

BY JIM BESSMAN

NEW YORK—Brave Combo, the wonderfully eclectic rock sextet from Denton, Texas, has long championed polka. But on "Polkasonic," which Cleveland International releases Tuesday (21), they've pulled out all the stops.

"I hereby declare that polka is no longer considered a symbol of squareness," writes Brave Combo



BRAVE COMBO

founder and vocalist/accordionist/guitarist/keyboardsist Carl Finch in the album's liner notes. He further testifies to the "enormous impact" polka has had on the creation of his band, which formed in 1979, and on his life.

The title "Polkasonic," he says in conversation, is but another attempt "to bring polka up to the 21st century." To this end, Brave Combo, which has put out numerous polka-rooted albums on Rounder—most notably "Polkas For A Gloomy World," "Polkatharsis," and last year's "Polka Party"—has joined forces with Steve Popovich.

Popovich is head of Cleveland International and a legendary polka and Brave Combo promoter in his own right, having included the band on his "Here Come The Polka Heroes Volume 1 (The Greatest Polka Album Ever!!)" compilation last year on Cleveland International's sister label Our Heritage... Pass It On.

"We were working up some new polkas, including an old Polish song 'Why, Oh Why' and 'Down At The Friendly Tavern'—which I first heard by Lawrence Welk and then discovered a 20-year-old arrangement of it by [legendary polka group] Scrubby & the Dynatones, which we worked into our particular style," says Finch.

"It started going over really well at gigs, so we felt we should put out

an EP with our version, so people in the polka community could see how we adhere very closely to tradition but in a modernized way," Finch continues. "Steve's been a big supporter of ours and believes in his heart in the music and what we're doing, so I called him because I knew he could put it out quickly."

The only problem was that the band came up with too much material for an EP. "Polkasonic" thus includes other polka covers, some Brave Combo originals, and a tra-



ditional Brave Combo genre-buster in "Purple Haze—The Jimi Hendrix Polka."

"But I'd still like to put out the EP—or at least sticker the album—to tap into the polka crowd, the musicians and promoters and DJs who know the old songs and who we don't want to scare away by being too radical," says Finch. "We want to let them know we're in their camp and don't see the doom and gloom or the end of polka that some people in the existing community believe is happening but the beginning of a new era, even if it doesn't cross over."

For one major polka DJ, "Polkasonic"—and Brave Combo—have succeeded.

"The album is awesome," says Chuck Stastny, host of the nationally syndicated "Chuck Stastny's Top 10 Polka Countdown," in Yankton, S.D. "I've been following them for 14 years, and they're just outstanding. They love and live this music, and this is one of their top albums by far."

Fellow longtime fan Terry Currier, who owns the two Music Millennium stores in Portland, Ore., adds, "They change the view of music fans out there of what polka's all about, so that the stereotyped walls—that it's just this regimented thing for their parents—all come down. They're such incredible musicians, and their shows break down all music genres."

Finch notes that the CD cover, with its red-tinted, rock-oriented photo of the band, was specifically designed not to look like a typical polka record. Popovich adds that the main marketing thrust for

"Polkasonic," then, will be colleges, in addition to some 600 traditional polka radio programmers.

"I saw them a month ago in Columbus before a packed house of Ohio State kids," says Popovich, whose product is newly distributed through Select-O-Hits. "So they do very well at colleges, and a lot of the polka greats—the Eddie Blazonczyk, Joey Miskulins, Lenny

'I'd like to tap into the polka crowd, the musicians and promoters and DJs who know the old songs and who we don't want to scare away by being too radical'

— CARL FINCH —

Gomulkas—all feel very strongly about the future of Brave Combo as far as bringing in young people to the music."

Besides Finch, the self-managed and -booked group includes Bubba Hernandez on vocals, bass, and tuba; Jeffrey Barnes on vocals, woodwinds, harmonica, and electronic horn; Alan Emert on drums; and Danny O'Brien on trumpet. Finch and Hernandez are BMI writers, for No Class Music and Don Cenobio Music, respectively.

Noting the band's performance last year at the Copenhagen Festival, Popovich senses a "real chance for an international market" for Brave Combo, and personally serviced programmers in Holland with "Polkasonic." The group, which has just returned from a trek through the Northeast, will be in Holland and Belgium in November.

Meanwhile, Brave Combo is readying its next album for Rounder, which is due in February and will be "as pop as we can manage," says Finch, promising, however, that it will still include at least one or two polkas.

Finch is also putting together a major "Treasure Of Polka" compilation for Time Life Music, which is set for spring release.

THE SOUND OF FILM

The 1999 Sound of Film Soundtrack Seminar presented by Billboard and KnitMedia

Date: October 22, 1999

Through Video-conferencing, The Industry Unites

call: 212. 219. 3006 for tickets

online registration: www.soundtrackmusic.com

Leaders from the major studios, record labels, publishers, as well as producers, composers, music supervisors and other industry luminaries will be joined through video-conferencing for a one day bi-coastal event that will unite New York with LA in a live forum on the current state and future of soundtrack music. With both coasts able to participate at once, this will be an unprecedented opportunity for the industry to unite and bring together its best and brightest to address the issues of the day . . .

*New York: The Knitting Factory, 74 Leonard Street 212-219-3006 12pm-6 pm EST
Los Angeles: The El Rey Theater, 5515 Wilshire Blvd. 9:00 am-3 pm Pacific Time*

SINGLES & SCORES: A PERFECT BLEND • MARKETING OF THE SOUNDTRACK • ACHIEVING THE FILM'S VISION THROUGH MUSIC • KEYNOTE FROM GLENN BRUNMAN, EXECUTIVE VP SONY SOUNDTRAX • SOUNDTRACK INDUSTRY RECEPTION

PANELISTS

Los Angeles With Below New York Panelists Video-Conferenced In: Glenn Brunman, Executive VP, Sony Soundtrax, Robert Kraft, President of Fox Music, Glen Lajeski, VP of Product Management Disney Music, Stuart Copeland, Composer "Wall Street" and "Very Bad Things", George S. Clinton, Composer "Austin Powers", Kathy Nelson, President of Disney Music, Representatives from BMI

New York With Above LA Panelists Video-Conferenced In: Darren Higgmann, VP of Soundtracks, AtlanticRecords, Laurie Syllian, Sr. VP of Business Affairs, New Line Cinema, Catherine Applefeld Olson, Reporter, Billboard Magazine, Alex Steyermark, Music Supervisor for "He Got Game", "I Know What You Did Last Summer", "Do The Right Thing", Peter Gelb, President, Sony Classical, Randy Spendslove, Sr. VP of Music & Soundtracks, Miramax, Barry Cole, Music Supervisor for "Sling Blade" and "Next Stop Wonderland", Sue Devine, ASCAP, Ira Deutchman, Producer "54", "Kiss Me Guido", Ted Hope, Producer, "The Brothers McMullen", "The Ice Storm", Howard Shore, composer "Silence of the Lambs", "Ed Wood", "Crash"

Seminar tickets are \$75 and can be purchased through Knitting Factory box office at 212. 219.3006. or online at www.soundtrackmusic.com

Sponsored by:

Steinberg

Billboard


KNITMEDIA

Luncheon provided by:

MACKIE

Fans & Koch Save The Smithereens

Die-Hard Band Releases 1st Set In 5 Yrs. After Label Upheaval

BY CHRIS MORRIS

LOS ANGELES—The title of “God Save The Smithereens,” which the long-lived New York band will release through Koch Records on Oct. 19, comes courtesy of the group’s longtime admirers, tipping their hats to a phrase associated with a well-known British act.

Singer Pat DiNizio explains, “Fans [were] turning up at what seemed like our darkest hour, holding up huge signs in the audience that said, ‘God Save The Smithereens.’ Obviously they were Kinks fans.”

The Smithereens have been absent from the racks since 1994, when they released “A Date With The Smithereens” on RCA. They were dropped by the label, and, while they continued to play live, they couldn’t find new a recording home.

In the interim, DiNizio made a solo deal with Velvel Records, which issued his album “Songs And Sounds” in 1997. DiNizio says, “I guess they thought perhaps it would be the next logical move from the Smithereens, and then if that got any critical reaction or did anything at all, probably a Smithereens deal was



THE SMITHEREENS

in the offing, I guess is the word. Sure enough, they offered us a deal.”

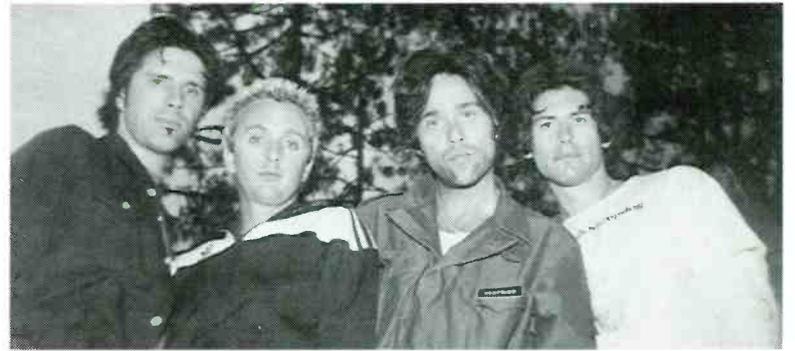
However, Velvel was on shaky financial ground, and, early this year, the label was acquired by Koch. Ironically, Koch was already in the hunt for the Smithereens.

Koch Records VP/GM Steve Wilkinson says, “When Velvel was going through some problems in the spring, I’d heard there was a finished Smithereens record and that Velvel looked like it might go out of business. So I had contacted the band and their management and said, ‘Look, I want this record at Koch.’ And we were actually fairly

far along the way in negotiating for this record when, coincidentally and out of the blue, the whole deal went down where we bought Velvel.”

“God Save The Smithereens” reunites the band’s traditional lineup: DiNizio, guitarist Jimmy Babjak, drummer Dennis Diken, and bassist Mike Mesaros (who took a sabbatical from live performing and was replaced at live shows by Jamie Hoover of the Spongtones).

The album was produced by for-
(Continued on page 21)



Dreaming Of Joe. Joe 90 is the band that will christen Counting Crows’ member Adam Duritz’s new label, E Pluribus Unum Recordings (distributed by Interscope/Universal). The act bows with the album “Dream This,” which is produced by band members Chris Seefried and Adam Hamilton. The set is notable for its blend of introspective lyrics and infectious melodies. Joe 90 will begin doing shows in support of the album this fall. Pictured, from left, are bandmates Gary DeRosa, Hamilton, Seefried, and Craig Ruda.

Atomic Pop Looking To Future For Robin Wilson’s New Band

BY LARRY FLICK

NEW YORK—Atomic Pop is taking an easy-paced, grass-roots approach to promoting “From Beyond The Back Burner” by the Gas Giants—formed by former Gin Blossoms front man Robin Wilson.

Rather than do an out-of-the-box national blitz for the project, due



GAS GIANTS

Oct. 19, the label is opting to build support several markets at a time.

“Our plan is to first re-establish contact with Robin’s longtime fans,” says Rich Holtzman, VP of marketing at the label. “We’re not interested in having a quick-burn project with a life span dictated by one or two singles. We’re going to organically build a career for this band.”

That said, the label is issuing the uptempo, guitar-drenched single “Quitter” shortly before the album’s release. The label will cultivate support from stations on a regional basis, with an eye toward spreading out as interest builds. Early support

for “Quitter” is coming from the Phoenix stations KDKB and KZON.

Along the way, the Gas Giants will play gigs in the cities that are drawing support. There is also talk of the band opening a major U.S. tour.

The label’s plan of action suits Wilson just fine. “I’m just so excited that this record is coming out and that the label is so energetic about it,” he says. “This is a truly collaborative effort between the band and the label—and that’s a pleasure.”

Recorded with producer John Hampton, “From Beyond The Back Burner” is harder and more ambitious than the multi-platinum works of the Gin Blossoms. Joined by guitarist Daniel Henzerling and former Gin Blossoms drummer Phillip Rhodes, Wilson offers some of his strongest compositions in the form of cuts like the acerbic “I Hope My Kids Like Marilyn Manson” and the acoustic-based “Letter.” Wilson says the project sat on the shelf for more than a year, due to the sale of A&M (where the band was first signed) to the Universal Music Group.

“It was a long road, but it’s all worked out for the best,” he says, noting the band’s alliance with the independent, Internet-rooted Atomic Pop. “The Internet seems to scare the major labels because artists don’t need them to sell records online. It’s great to be involved with something that frightens so many millionaires.”

‘N Sync Jibes With Jive In New Deal; Freddy DeMann Back In The Saddle?

IN SYNC WITH ‘N SYNC: What’s behind ‘N Sync’s move to Jive worldwide from BMG (and RCA in the U.S.)? All we can tell you is that it’s a bit of a tangled web. ‘N Sync’s original deal was with Florida-based Transcontinental Records, which, in turn, signed a deal with BMG Germany for the group worldwide. However, sources say that BMG Germany never got a signed inducement letter from ‘N Sync, which would have served as the band’s acknowledgment and intent to honor the Transcontinental/BMG licensing agreement. Therefore, sources say, ‘N Sync felt free to pursue other label deals. After talking with a number of major labels, according to sources, the group inked directly with Jive, which is distributed in the U.S., Canada, and New Zealand by BMG. As most people know, ‘N Sync’s self-titled label debut for RCA has been one of the year’s top sellers. According to SoundScan, the release has sold 6.8 million units in the U.S. International figures were unavailable.

All Jive will confirm is that the band is now on the label worldwide and that an album originally slated for release in November on RCA has now been pushed to 2000. Calls to RCA were referred to parent BMG’s VP of corporate communications, Dennis Petroskey, who says, “‘N Sync is a BMG act, and we protect and enforce our rights vigorously.” He would not comment on whether BMG planned to pursue legal action over the group’s move. Neither ‘N Sync’s manager nor Transcontinental, both located in Florida, returned calls by press time. One act that can’t be too happy about the switch is Backstreet Boys, who reportedly left their management company last year in part because their managers represented ‘N Sync as well.

Current Backstreet Boys manager Jeff Kwatinetz declined to comment on ‘N Sync’s move. However, this much we know: Backstreet Boys, who are signed to Jive worldwide, have announced a press conference on Sept. 27 to discuss something management is keeping very hush-hush until then.

READY FREDDY? Look for former Maverick Records partner/Madonna manager Freddy DeMann to re-emerge soon with a number of new activities. While DeMann declined to comment, sources say he’s in discussions with Michael Jackson, whom he managed in the early ‘80s, about a possible management deal.

STUFF: Still no replacement for Smashing Pumpkins bassist D’Arcy Wretzky, who left the band at the beginning of September. The band still plans to release its next album on Virgin on Feb. 15, 2000. . . Pearl Jam, Brian Wilson, Green Day, Sheryl Crow, and Lucin-

da Williams are among the acts expected to perform at the 13th annual Bridge School Concert to be held Oct. 30-31 at Shoreline Amphitheater in Mountain View, Calif. The benefit, organized by Neil Young, raises funds for the San Francisco-based Bridge School, a learning facility for physically challenged and severely speech-impaired children. The show is also supposed to feature Crosby, Stills & Nash, but there’s no word on whether Graham Nash will be performance-ready following the Sept. 13 boating accident that broke both his legs.

Reprise will release “Clapton Chronicles: The Best Of Eric Clapton” on Oct. 12. In addition to covering the past 15 years of Eric Clapton’s career, the set features “Blue Eyes Blue” from the “Runaway Bride” soundtrack and “(I) Get Lost,” which will appear in the upcoming movie “The Story Of Us” . . . “Reverb,” HBO’s live music show, debuts Tuesday (21) with performances from Alanis Morissette and Everlast. Other acts slated to appear during the 13-episode season are Hole, Marvelous 3, Wilson, Moby, Beck, Fountains Of Wayne, Sugar Ray, Vic Chesnutt, Collective Soul, and Kid Rock.

SHOW AND TELL: Beverly Hills, Calif., police officer Marcelo Rodriguez has filed a multimillion-dollar suit against George Michael, accusing the singer of committing slander in his song and video “Outside,” as well as in numerous television interviews. In the suit, filed Sept. 13 in Los Angeles’ California Superior Court, Rodriguez, who arrested Michael on charges of lewd behavior in a public park in April 1998, says Michael has accused the officer of entrapment and exposing his genitals to Michael. Such comments, according to the lawsuit, were intentional infliction of emotional distress. Michael’s management did not respond by press time.

YOU GO GIRL: The Los Angeles chapter of Women in Music has released its first compilation CD of some of the City of Angels’ best unsigned female artists. The 19-track set, on Indie Nation Records, includes tracks from Almost Ugly, Kanary, Atticus, DeeDee O’Malley, Rubydiver, and Kitty Kat Stew.

The \$10 album is available through the organization’s Web site (www.lawim.org), as well as through a number of other sites. Executive producer Nancy Matter says the organization is trying to secure distribution into brick-and-mortar stores. The artists will also sell the albums at their concerts.

Matter says the collection is the first in a series; the next album, which will come out next summer, will feature both male and female artists.



by Melinda Newman

Jazz Singer Teri Thornton Back In Business With New Verve Set

BY BILL HOLLAND

WASHINGTON, D.C.—With “I’ll Be Easy To Find,” venerable jazz vocalist Teri Thornton is mapping a welcome return to active duty.

The set, due Oct. 21 on Verve, is the result of Thornton, 64, winning the Thelonious Monk Institute’s International Jazz Vocal competition held here last year (Billboard, Oct. 10, 1998). A deal with the label was among the contest’s prizes.

By all accounts, Thornton won over contest judges Dianne Reeves, Diana Krall, Dee Dee Bridgewater, Nneema Freelon, and the late Joe Williams. “She had the audience eating out of the palm of her hand,” says Larry Appelbaum, jazz host at D.C.’s WPFW, who was in the audience and says he’s looking forward to playing the album.

News of Thornton’s performance during the competition spread quickly throughout the jazz community—particularly when it was revealed that she’s a cancer survivor.

Since then, Thornton has been fracturing audiences in appearances all over the country, most recently at a performance in Brooklyn, N.Y., in front of a 70-piece orchestra led by Skitch Henderson.

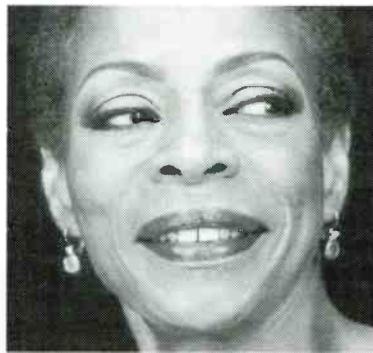
“This is a lady with abundant tal-

ent and an amazing story,” says Verve president Ron Goldstein. “She deserves to have a major label get behind her. The album fits so well in the Verve tradition of presenting the great vocalists of jazz.”

Of the Verve signing, Thornton says, “I’m ecstatic. It’s like a dream come true. It’s what I’ve wanted all my career, and I couldn’t have planned it better if I’d had the option.”

There’s dark humor reflecting hard times in that statement, since—like many other jazz veterans—getting a major-label deal hasn’t always been an option for Thornton.

Thornton grew up in Detroit, and singer “sisters” from that town, from the late Betty Carter to Aretha Franklin, became huge fans. At the beginning of her career, there were heady times. Jazz sax legends Cannonball Adderley and Johnny Griffin heard her singing in her native Chicago in the late ’50s before she hit New York, and when she did, they convinced Orrin Keepnews of the now-hallowed Riverside Records to sign her for her first album in 1961, “Devil May Care” (recently reissued on Fantasy’s Original Jazz Classics label).



THORNTON

Her second album, released in ’62 on the now-defunct Dauntless label, included her version of “Somewhere In The Night,” the theme from the TV show “Naked City.” During this time, Thornton headlined the top venues of the era, among them Birdland, Apollo, and Basin Street East in New York and the Flamingo in Las Vegas. In 1963, she signed with Columbia Records and recorded her third album, “Open Highway.” Tony Bennett wrote the rave liner notes. This was followed by another Riverside album in 1964.

By then, however, a new generation of record buyers had arrived, and rock and soul music soon eclipsed jazz in favor. Thornton retired

from performing and settled in Los Angeles to raise her family.

By the early ’80s, with her children grown, she had begun singing and playing piano again locally. In ’87, she came back to New York. Again, the word got out—but not enough for heavy label interest.

“It was kind of a strange place to be,” she recalls. “They all know you, they’re wishing you well, but they’re passing you by.” The vocal competition win changed all that.

“To be in line for another solid shot is putting me over the top with determination and dedication,” she says.

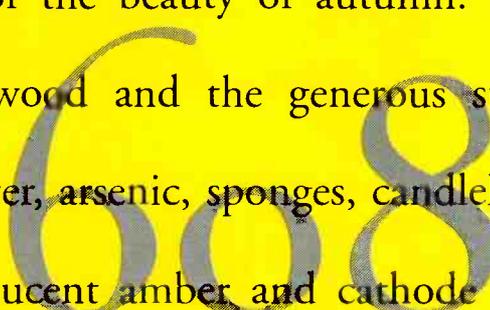
Thornton’s husky contralto is now matured and mellow. Her sinewy style is her own, though some might find minor similarities to Sarah Vaughan, Carmen McCrae, and even Gloria Lynne.

Thornton offers 12 tunes on “I’ll Be Easy To Find”—swingers, rarely chosen ballads, show tunes, and several bluesy originals. The accompaniment ranges from small group to lush orchestral arrangements. Because tapes were rolling at the Thelonious Monk competition, listeners will also be treated to a stomping live performance of her “Salty Momma.”

Nate Kerr, Verve’s marketing director, says the label plans to take advantage of Thornton’s amazing story and her reputation among other performers and critics. It will produce a limited edition, pre-release promo “scrapbook,” a montage of photos, and press clippings from throughout her career, rather than the standard bio material.

“There are a lot of people who don’t
(Continued on page 20)

Yellow is a color, for all its dramatic unalterability, with a thousand meanings. Easter is yellow. So is spring, and much of the beauty of autumn. It is redolent of southernwood and the generous sun. It is the color of butter, arsenic, sponges, candlelight, starving lawns, translucent amber and cathode transmission-emitters in electrical chassis wiring. In Egypt, it is the color of happiness and prosperity. Yellow is the essence of the scent in room 608.



THE TIME

The style of Adam Tihany. The taste of Jean-Louis Palladin.
The Time 49th & Broadway 1 877 TIME NYC www.thetimeny.com

amusement business

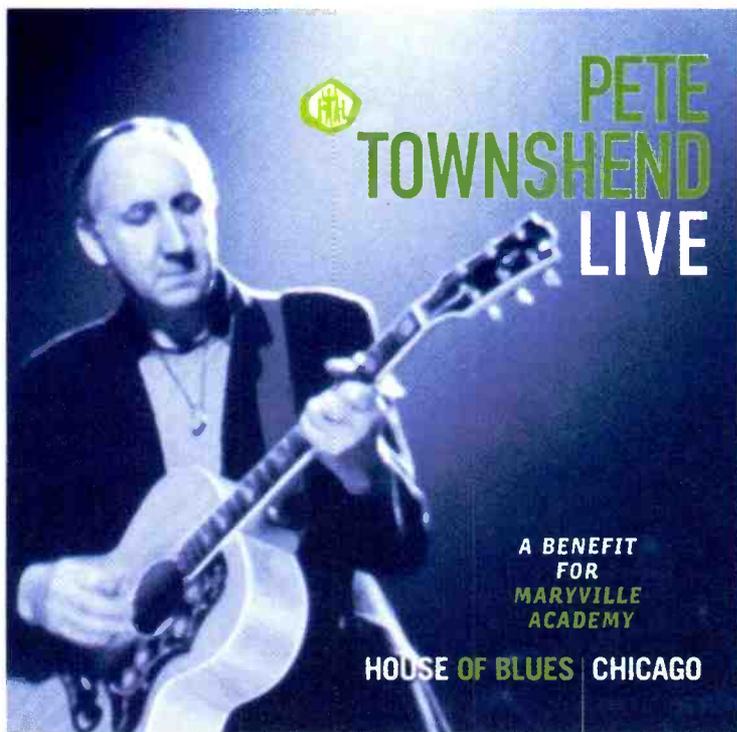
BOXSCORE
TOP 10 CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|---|---------------------|---|---------------------------------|---|
| BRUCE SPRINGSTEEN | Continental Airlines Arena East Rutherford, N.J. | July 15- Aug. 12 | \$19,000,605 \$67.50/\$37.50 | 304,785 15 sellouts | in-house |
| ELTON JOHN | Leed's Castle Kent, England | Sep. 4-6 | \$2,485,671 (1,550,064 pounds) \$62 | 40,053 40,500 three shows | Marshall Arts |
| LILITH FAIR '99: SARAH MCLACHLAN, SHERYL CROW, DIXIE CHICKS, QUEEN LATIFAH, SINEAD LOHAN, MARTINA MCBRIDE, SUSAN TEDESCHI | Pine Knob Music Theatre Clarkston, Mich. | Aug. 14-15 | \$1,445,816 \$79/\$54/\$34 | 32,177 two sellouts | Palace Sports and Entertainment Inc., Belkin Productions, Cellar Door |
| R. E. M., WILCO, ELF, POWER, OLIVIA TREMOR CONTROL | Chastain Park Amphitheatre Atlanta | Aug. 29-31 | \$737,863 \$38.50/\$25.50 | 21,006 three sellouts | SFX Entertainment |
| CHER, CYNDI LAUPER, WILD ORCHID | Shoreline Amphitheatre Mountain View, Calif. | Aug. 17 | \$699,665 \$75.25/\$25.25 | 15,002 22,000 | Bill Graham Presents |
| CHER, CYNDI LAUPER, WILD ORCHID | Key Arena, Seattle Center Seattle | Aug. 14 | \$696,094 \$75/\$35 | 11,495 15,600 | Bill Graham Presents |
| CHER, CYNDI LAUPER, WILD ORCHID | McNichols Sports Arena Denver | Aug. 7 | \$678,757 \$75.25/\$35.25 | 11,568 sellout | Bill Graham Presents, Chuck Morris Presents |
| JIMMY BUFFETT & THE CORAL REEFER BAND | Polaris Amphitheater Columbus, Ohio | Aug. 23 | \$656,090 \$48.50/\$27.50 | 19,900 sellout | Sunshine Promotions, SFX Entertainment, in-house |
| SANTANA, MANA, OZDMATLI | Shoreline Amphitheatre Mountain View, Calif. | Aug. 15 | \$645,206 \$45.50/\$25.50 | 22,000 sellout | Bill Graham Presents, Alvarez and Garner |
| CHER, MICHAEL MCDONALD, JULIO IGLESIAS JR. | Marine Midland Arena Buffalo, N.Y. | Sept. 5 | \$588,031 \$65.25/\$55.25/ \$35.25 | 11,865 sellout | Jack Utsick Presents |

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

PETE TOWNSHEND LIVE

A Benefit
for Maryville
Academy



15095 9555

Featuring a Very Special
Guest Performance on
"Heart To Hang On To"
and *"Magic Bus"*

Visit our Web site at www.platinumcd.com

PETE TOWNSHEND LIVE



JAZZ SINGER TERI THORNTON BACK IN BUSINESS WITH NEW VERVE SET

(Continued from page 18)

know what her story is," says Kerr.

The album, he says, will go to jazz radio and college radio. To backstop the release will be an electronic press kit that will feature, among other items, a video of the Monk competition and vintage kinescopes of her TV appearances from the '60s.

Also planned in conjunction with her fall touring to major jazz markets (which begins with a weeklong

stint at New York's Village Vanguard) are interviews and performances on public radio and TV talk shows.

Retailers have already gotten the word about Thornton. Jessica Sendra, jazz buyer at the Ann Arbor, Mich., headquarters of Borders Books & Music, believes the album "will be one of the high-profile releases of the fourth quarter. There are so few really

great jazz singers still touring, and it's wonderful that she's getting a second chance."



Allman Brothers On The Road.

Derek Trucks, right, lead guitarist of the Allman Brothers Band, was visited by David James Elliott, star of the CBS-TV series "Jag," after a recent gig at the Greek in Los Angeles. The veteran rock band is trekking across the U.S. in celebration of its 30th anniversary. The tour is operating under the NASCAR Rocks banner, in association with CBS, TNN, and Westwood One.



Almond Joy. Venerable U.K. pop artist Marc Almond ends an eight-year absence from the U.S. market with "Open All Night," an Instinct collection due Sept. 28. The set features guest appearances by Siouxsie Sioux and former Sneaker Pimps vocalist Kelly Ali. Almond is due to play a small number of state-side dates in early October. While here, he'll also be promoting two books: the autobiography "Tainted Life" and "Beautiful Twisted Night," a selection of poems and lyrics.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

DIE, DIE DARLING: With the self-made five-song EP "Co-Dependence Day," **Die Symphony** is building a solid fan base in its hometown of St. Louis, Mo. The act is built around brothers **Christian** and **Kelly DeVein** (who are joined by musicians **Jared Oliver** and **JMe**), who write and produce material that combines aggressive, industrial-edged rock with pure pop hooks. It's easy to envision a thumpy cut like "My Love" (which the act is working as a single) in either a modern rock or dance-club context, while the slower, more guitar-driven "Burning" has undeniable head-banger leanings.



DIE SYMPHONY

Die Symphony's infectious sound is deservedly catching on with a handful of local radio stations. "My Love" is in full rotation on the St. Louis outlets KPNT (where it's frequently among the station's top five most requested cuts) and KNSX, as well as on KFMZ Columbia, Mo. The track is also getting specialty airplay on KAEP Spokane, Wash.; WLUM Milwaukee; WQLZ Springfield, Ill.; and KZRQ Springfield, Mo.

The DeVein brothers are also successfully working the Internet, getting airplay for "My Love" on the Web stations 3WK (www.3wk.com) and 93X (www.93x.fm). Once you hear the disc, you'll want to see this promising new act live. Luckily, it's playing clubs in and around the St. Louis area quite often. It was recently on the same bill as **Lit**, **Econoline Crush**, and **Citizen King** during KPNT's Point Fest 11 festival. Catch this band now... before the major-label rush.

For more information, call Kelly DeVein at 314-672-8000.

HEY Y'ALL: If you're among those who think that country music just isn't as fun as it should be, you need to spend a little time with Y'all.

Consisting of **James Dean Jay Byrd** and **Steven Cheslik-DeMeyer** (who were raised in Texas and Indiana, respectively), the duo deftly straddles the line between kitsch and the kind of pure, old-fashioned country reverence sorely missing from far too many releases. On their new self-made set, "Hey, Y'all!," they offer a healthy balance of serious material and comedy. The lads are calling this the soundtrack to their "dream television program," which is a cross between "Sonny And Cher" and "Hee Haw." If you've ever seen Y'all perform live (particularly the tall and lanky Jay Byrd, who often performs in drag inspired by Granny Clampett on "The Beverly Hillbillies"), then you'll join us in wanting to see this dream come true. Also, a wise label would jump at the chance to issue



Y'ALL

this fine and fun release. You haven't heard harmonies this rich on a country release in eons.

In the meantime, the act is actively playing the Nashville club circuit, with plans to branch out in the coming months. The duo also hosts a wonderfully appealing Web site (www.luckygreendress.com). It offers music bites, pictures, bio material, and a can't-miss recipe for smoky sausage links and cabbage casserole.

For more information, call 615-460-9386.

BLISSSED-OUT: Remember when bands like **Depeche Mode**, **OMD**, and **Blancmange** were all the synth-pop rage? Apparently, **David Cooper**, **Clare Veniot**, and **Jack Freudenheim** do. Working together under the band name **46 Bliss**, they've molded a sound that combines elements of that lovely era in '80s music with modern trance/electronic.

Their album, "Pistachio Home," offers an engaging mélange of percolating rhythms, taut melodies, and poetic lyrics. There's much here for the pop-minded, including the hypnotically catchy "O Mayday" and the funk-infused potential single "Boy Behind The Veil." Although the material works extremely well in recorded form, the New York-rooted 46 Bliss comes to far more vivid life onstage. In fact, it is developing a cult following that's turning its gigs into hippy-like love-ins, replete with crowd sing-alongs and lots of hand-holding. It's quite the experience.

For additional information, contact **Carl Chesna** at 212-420-8033.

CAM Original Soundtracks®

Address <http://www.camoriginalsoundtracks.com>

Click&hear.

www.camoriginalsoundtracks.com

CAM Original Soundtracks

Cinema is also music. Listen to cinema.

Cinema is also music. Listen to Cinema

Artists & Music

FANS & KOCH SAVE THE SMITHEREENS

(Continued from page 15)

mer Gumball member Don Fleming, who helmed projects like Teenage Fanclub's "Bandwagonesque" and the Posies' "Frosting On The Beat-er." Fleming was brought in at the suggestion of Velvel (and now Koch) A&R exec Jim Cardillo.

DiNizio says with a laugh, "We met with Don in New York, and we went through the process of driving him crazy for about a month and taking him out and seeing if he could keep up with us. We [wanted to] see if he could stand toe to toe with us at the bar. And he hung in there, and we gave him the gig. I think it was just based on his drinking ability."

The Smithereens' mordant pop/rock tunes display an expanded sonic palette on the new album. Ex-Blood, Sweat & Tears trumpeter Lew Soloff solos on "Try," while "The Age Of Innocence" features trombonist Christopher Washburne. Singer Carrie Akre of Goodness duets with DiNizio on "House At The End Of The World."

"Carrie and I have a band together, which we call the VIPs," DiNizio says. "You remember the band Suicide with Alan Vega? That and the Eurythmics were sort of my inspiration, [combined with] my style and her style, and maybe a little Suzanne Vega thrown in, or Yma Sumac."

In addition to 12 new originals, "God Save The Smithereens" includes the group's first recorded cover, a somber version of Billie Holiday's "Gloomy Sunday." DiNizio had intended to record the song for "Dark Standards," an aborted second solo album for Velvel; he had organized a jazz group, including guitarist Larry Coryell, bassist Ron Carter, saxophonist Sonny Fortune, and drummer Lewis Nash, to cut a set of standards and like-styled originals. He ultimately brought the Holiday tune to the Smithereens.

"We started performing it live, and it quickly became a favorite, and we decided to record it for the album," DiNizio says. "It really fits in with this whole end-of-the-century, what-do-we-do type of mood that prevails on the record."

The Smithereens have already previewed some of their new material at a high-profile Bottom Line showcase during the July Plug. In conference in New York and at a private function for the U.S. Open tennis tournament at New York's China Club in August. The band, which is managed by Burt Stein at Gold Mountain and booked by Premier Talent, plans a fourth-quarter tour to support the album's release.

"We'll be on tour the day the record comes out," DiNizio says. "It's going to be probably places like Irving Plaza in New York or the Bowery Ballroom, probably the House of Blues, that sort of circuit. The tour, at least the first leg of it, if all goes well, will start Oct. 19, on the release date, and it'll probably stop just before Thanksgiving, so it'll be about six weeks."

Koch will take the album's leadoff track, "She's Got A Way," to radio in late September.

Wilkison says, "We're working it to rock and triple-A out of the box. Radio is what's going to help us sell records. They have a good history there. The thing I like most about them is that they have a history at a lot of different formats. They've been at top 40, they've been at triple-A, they've been at rock. They've got a lot of friends out there."

Wilkison adds, "We're going to be doing a pretty aggressive retail cop campaign for price and positioning, listening posts, endcaps, light boxes, all of that stuff, at a lot of the major chains, the minor chains, and key independent stores."

'Radio is what's going to help us sell records. They've got a lot of friends out there'

- STEVE WILKISON -

Vestal & Friends

Multi-Grammy® and Dove Award winning artist, Vestal Goodman, teams up with the best and brightest in Country and Gospel music with her new project, *Vestal & Friends*.

Every artist who has participated on this project has been affected by the life heart, and music of Vestal Goodman, the Queen of Gospel music.

Call today and find out how you can be a part of an event that crosses musical boundaries of all types!

Street Date: October 5, 1999

For more information or to place your order, contact Action Music 1-800-838-4132

www.pamplinmusic.com

PAMPLIN MUSIC **JAKE HESS**

PAMPLIN DISTRIBUTION **1-800-651-1535**

Guest artists featured on the cover include: ANDRAE CRUICH, VINCE GILL, SANDI PATTY, BILL & GLORIA GATHER, THE KATINAS, CARMAN, GEORGE JONES, RUSSELL TAPP, JANET PASCHAL, EDWARD COODMAN, and THE NEW BOYS.

GET YOUR MUSIC HEARD + FACE SEEN
TOMMY HILFIGER IS LOOKING FOR UNSIGNED

MUSICIANS + DJs

SEND US YOUR ORIGINAL MUSIC. ANY KIND OF MUSIC. JUST SOMETHING DIFFERENT

FOR COMPLETE RULES + DETAILS LOG ON TO:
www.tommy.com/unreleasedcuts

SEND US TWO ORIGINAL SONGS (TAPE OR CD), LYRICS SHEETS, A PHOTO OF YOURSELF, ALONG WITH YOUR NAME, ADDRESS, PHONE NUMBER AND AGE TO:
"TOMMY JEANS UNRELEASED CUTS," P.O. BOX 7640, MELVILLE, NY 11775.

YOU COULD GET NATIONAL EXPOSURE IN A TOMMY JEANS AD.

NO PURCHASE NECESSARY. CONTEST ENDS OCTOBER 8, 1999. VOID WHERE PROHIBITED. OPEN TO LEGAL RESIDENTS OF THE U.S., EXCEPT PUERTO RICO, 14 YEARS OF AGE OR OLDER. SUBJECT TO THE OFFICIAL RULES FOR COMPLETE RULES AND REGULATIONS SEE THE WWW.TOMMY.COM/UNRELEASEDCUTS WEB SITE OR SEND AN E-MAIL TO: TOMMY JEANS UNRELEASED CUTS, P.O. BOX 7386, MELVILLE, NY 11775. © 1999 TOMMY JEANS, INC.

BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | TITLE |
|-----------|------------|---------------|---|---|
| 1 | 1 | 25 | TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) | TRAIN |
| 2 | 6 | 15 | MOBY V2 27049* (16.98 CD) | PLAY |
| 3 | 4 | 11 | SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) | SLIPKNOT |
| 4 | 2 | 22 | STAINED FLIP/ELEKTRA 62356/EEG (7.98/11.98) | DYSFUNCTION |
| 5 | 3 | 15 | TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98) | TAL BACHMAN |
| 6 | 7 | 2 | VITAMIN C ELEKTRA 62406/EEG (10.98/16.98) | VITAMIN C |
| 7 | 11 | 7 | BOYZONE RAVENOUS/MERCURY 559171/IDJMG (10.98/16.98) | WHERE WE BELONG |
| 8 | 16 | 2 | WINANS PHASE2 MYRRH/WORD 69881/EPIC (10.98 EQ/16.98) | WE GOT NEXT |
| 9 | 5 | 21 | OLEANDER REPUBLIC 53242/UNIVERSAL (10.98/16.98) | FEBRUARY SON |
| 10 | 8 | 14 | IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98) | BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER |
| 11 | NEW | | JOHN POPPER A&M 490408/INTERSCOPE (11.98/17.98) | ZYGOTE |
| 12 | 12 | 23 | STATIC-X WARNER BROS. 47271 (7.98/11.98) | WISCONSIN DEATH TRIP |
| 13 | 17 | 12 | SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) | SYSTEM OF A DOWN |
| 14 | 13 | 6 | G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98) | PHILADELPHONIC |
| 15 | 10 | 3 | JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/IDJMG (11.98/16.98) | BRING YOUR OWN STEREO |
| 16 | 22 | 2 | LOS HURACANES DEL NORTE FONOVISA 0766 (7.98/11.98) | NORTENO 2000 |
| 17 | 15 | 14 | JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98) | THE IRISH TENORS |
| 18 | 18 | 24 | LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98) | HOW TO OPERATE WITH A BLOWN MIND |
| 19 | 21 | 2 | YUNGSTAR STRAIGHT PROFIT 0012/DEF SOUF (11.98/16.98) | THROWED YUNG PLAYA |
| 20 | 19 | 17 | CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) | SINGLE WHITE FEMALE |
| 21 | 24 | 23 | MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98) | TATTOOS & SCARS |
| 22 | 20 | 5 | SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) | LOVE IN THE REAL WORLD |
| 23 | 38 | 6 | BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) | WHO NEEDS PICTURES |
| 24 | 28 | 5 | KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98) | ROYAL HIGHNESS |
| 25 | 14 | 3 | THE HIGH & MIGHTY EASTERN CONFERENCE/RAWKUS 50121*/PRIORITY (10.98/16.98) | HOME FIELD ADVANTAGE |

| | | | | |
|----|-----------------|----|--|---------------------------------------|
| 26 | 40 | 11 | TRACIE SPENCER CAPITOL 34287 (10.98/16.98) | TRACIE |
| 27 | 23 | 27 | SONICFLOOD GOTEE 2802 (15.98 CD) | SONICFLOOD |
| 28 | 9 | 3 | R.O.D. ATLANTIC 83216/AG (7.98/11.98) | THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN |
| 29 | 27 | 13 | OUT OF EDEN GOTEE 2806 (10.98/15.98) | NO TURNING BACK |
| 30 | 45 | 12 | BILLIE INNOCENT 47492/VIRGIN (11.98/16.98) | HONEY TO THE B |
| 31 | 36 | 51 | SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98) | DONDE ESTAN LOS LADRONES? |
| 32 | 26 | 6 | BASEMENT JAXX XL/ASTRALWERKS 6270*/CAROLINE (13.98/16.98) | REMEDY |
| 33 | 29 | 21 | PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) | WE READY I DECLARE WAR |
| 34 | 30 | 23 | T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98) | SACRED LOVE SONGS |
| 35 | 39 | 9 | LIL' KEKE JAMDOWN 1011 (10.98/15.98) | IT WAS ALL A DREAM |
| 36 | 32 | 9 | RAZE FOREFRONT 25210 (15.98 CD) | POWER |
| 37 | 25 | 19 | CHRIS RICE ROCKETTOWN/WORD 69613/EPIC (10.98 EQ/16.98) | PAST THE EDGES |
| 38 | RE-ENTRY | | FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98) | WE ROCK HARD |
| 39 | 35 | 10 | DIDO ARISTA 19025 (10.98/16.98) | NO ANGEL |
| 40 | 41 | 7 | INTOCABLE EMI LATIN 21502 (7.98/12.98) | CONTIGO |
| 41 | 44 | 25 | A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98) | AMOR, FAMILIA Y RESPETO |
| 42 | 46 | 5 | CHAD BROCK WARNER BROS. (NASHVILLE) 47071/WRN (10.98/16.98) | CHAD BROCK |
| 43 | 43 | 53 | SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98) | JUST WON'T BURN |
| 44 | 34 | 5 | ASLEEP AT THE WHEEL DREAMWORKS (NASHVILLE) 50117/INTERSCOPE (10.98/16.98) | RIDE WITH BOB |
| 45 | 47 | 15 | CHRISTIAN CASTRO ARIOLA 66275/BMG LATIN (9.98/15.98) | MI VIDA SIN TU AMOR |
| 46 | 48 | 2 | TANTO METRO & DEVONTE VP/550 MUSIC 63758/EPIC (11.98 EQ/16.98) | EVERYONE FALLS IN LOVE |
| 47 | RE-ENTRY | | JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98) | HEART SHAPED WORLD |
| 48 | RE-ENTRY | | DRAIN STH THE ENCLAVE/MERCURY 546262/IDJMG (10.98/16.98) | FREAKS OF NATURE |
| 49 | 31 | 2 | SWITCHFOOT RE:THINK 51688/SPARROW (15.98 CD) | NEW WAY TO BE HUMAN |
| 50 | NEW | | PRISCILA Y SUS BALAS DE PLATA ANDREA 9872/FONOVISA (7.98/11.98) | CORAZON DE CRISTAL |

POPULAR UPBRISINGS

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

HIP-HOP LEGACY: V & Legacy is a duo of hip-hop artists who met in Los Angeles, where the act is based. V says, "Although I was from Chi-Town and Legacy's an L.A. native, we're both in-



Entering The Zone. Innerzone Orchestra is the latest jazz/ambient project from Detroit-based artist Carl Craig, who has performed under the aliases Psyche and 69. Innerzone Orchestra's debut album, "Programmed" (Planet E/Astralwerks), features Craig, Francisco Mora (a former member of Sun Ra's Arkestra), Craig Talborn (who has previously worked with the James Carter Quartet), and Matt Chicoine, who records under the alias Recluse.

betweeners. We don't quite fit in with the people around us, but we fit well together. Before long, we were writing songs and doing shows. We did shows anywhere we

could. We both like to rock spur of the moment. That's the ultimate challenge: to create a vibe anywhere, anytime."

The team soon decided to work on an album, resulting in V & Legacy's debut set, "2000 MG," due Oct. 12 on X-Ray Records.

The album features several notable guests, including George Clinton, DJ Lethal (Beastie Boys, Limp Bizkit), and Cypress Hill's Sen Dog and BoBo.

V continues, "Legacy and I decided to make a record that sums up our personality. The guests on the record are like us: vibers. They believe in music and its ability to create a special moment in time and to take you there."

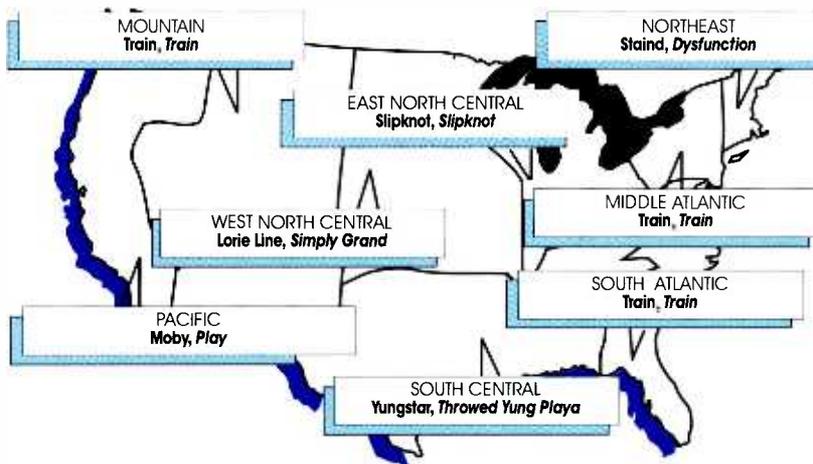
He adds, "[People] on the album had an opportunity to get their voices out and be themselves and say whatever they wanted. It was a very free experience. I hope we captured a great snapshot of what we have here in our corner of the world."

BLUEGRASS SUPER-GROUP: Rice, Rice, Hill-



Chad's Country. Before he landed a record deal, Chad Austin made a name for himself by singing on more than 100 demos. He also co-wrote Joe Diffie's "Hurt Me All The Time." Austin's debut album, *Cut By Cut*, due Oct. 26 on Asylum Records, was co-produced by Dale Dodson and Jerry Taylor.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

| Rotating top 10 lists of best-selling titles by new and developing artists. | |
|---|---|
| EAST NORTH CENTRAL | SOUTH ATLANTIC |
| 1. Slipknot Slipknot | 1. Train Train |
| 2. Train Train | 2. Jimmie's Chicken Shack Bring Your Own Stereo |
| 3. The Dayton Family's Showstopping Representin' Till The World Ends | 3. Pastor Troy We Ready I Declare War |
| 4. Stained Dysfunction | 4. Ednita Nazario Corazon |
| 5. Tal Bachman Tal Bachman | 5. Stained Dysfunction |
| 6. Moby Play | 6. Melina Leon Con Los Pies Sobre La Tierra |
| 7. Billie Honey To The B | 7. Tal Bachman Tal Bachman |
| 8. Static-X Wisconsin Death Trip | 8. Vitamin C Vitamin C |
| 9. Oleander February Son | 9. Limite 21 Septima Armonia |
| 10. Vitamin C Vitamin C | 10. Oleander February Son |

man & Pedersen may sound like the name of a law firm, but it's really a foursome of well-known musicians. Group members **Tony Rice, Larry Rice, Chris Hillman, and Herb Pedersen** count among their credits the **Byrds, the Flying Burrito Brothers, J.D. Crowe & the New South, Country Gazette, and the Desert Rose Band.**

Rice, Rice, Hillman & Pedersen's self-titled album is set for release Oct. 5 on Rounder Records. Guests on the album include **Bill Bryson, Ronnie Simpkins, Rickie Simpkins, and Fred Travers.**

CELTIC WORLD: World-beat band **Afro Celt Sound System** has been touring in support of its latest album, "Volume 2: Release" (Real World/Narada). The album has been getting airplay on several triple-A and public radio stations, including KCRW L.A., WXRV Boston, WXPN Philadelphia, and KMTT Seattle. The band's music is also featured on the "Stigmata" soundtrack.

Afro Celt Sound System

tour dates include Sept. 28 in New York; Sept. 29 in Washington, D.C.; Oct. 5 in Toronto; Oct. 6 in Detroit; Oct. 7 in Chicago; Oct. 8 in Minneapolis; Oct. 10 in Denver; Oct. 13 in Portland, Ore.; Oct. 14 in Vancouver; Oct. 15 in Seattle,



Life After Pigface. Meg Lee Chin may best be remembered as a member of the industrial band Pigface. Before completing her debut solo album, "Piece And Love" (due Sept. 28 on Chicago indie label Invisible Records), Chin was asked to audition as the lead singer for Garbage. She says of Garbage, "Nothing against those guys, but they wanted every inflection to match up with their guide vocals, and it became quite obvious that I was coming from a different place entirely."

Oct. 17 in San Francisco, and Oct. 18 in Los Angeles.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

► **JOSHUA BELL & EDGAR MEYER WITH SAM BUSH & MIKE MARSHALL**

Short Trip Home
PRODUCER: Edgar Meyer

Sony Classical 60864

Featured in *Music to My Ears*, Aug. 21.

★ DOT ALLISON

Afterglow

PRODUCERS: various

Deconstruction/Arista 16600

After a six-year absence, Dot Allison—former lead singer of British trip-pop trio One Dove—returns with a mesmerizing solo debut that is equal parts pure pop and post-club cool down. Awash in slo-mo beats, atmospheric soundscapes, and melancholic memories, “Afterglow” finds the singer/songwriter delivering a collection of 11 songs that deftly pays respect to such artists as Dusty Springfield, Carole King, and Marianne Faithfull. Like these artists, Allison seems to know a thing or two about being helpless, as well as hopeful. Collaborating with Allison are such gifted 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”). An eclectic lineup, to say the least, but oh, how it works!

TOSHI REAGON

The Righteous Ones

PRODUCER: Toshi Reagon

Razor & Tie 82839

Enduring singer/songwriter Reagon may not be as flashy or pop-pandering as her Lilith Fair counterparts, but there’s no denying that she’s built a career of consistently intelligent, often understated material that illuminates her vocal and guitar-playing strengths. “The Righteous Ones” follows along that creative line, as Reagon offers a well-crafted array of blues-injected rockers and introspective folk ballads. If there’s a downside to this fine collection, it’s that there’s no individual cut that demands radio attention. Rather, each song melts into the next, giving the set a richly textured, almost novel-like vibe. That kind of album is not necessarily conducive to a string of hit singles, but it is conducive to becoming a body of work that’s far more durable over time.

R & B

► BRIAN MCKNIGHT

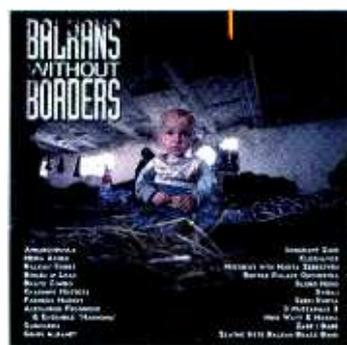
Back At One

Producers: various

Motown 012153708

How does an artist follow up a double-platinum album? If that artist happens to be soulful crooner Brian McKnight, it’s elementary: Stick with what ya know. Like its predecessor, 1997’s “Anytime,” “Back At One” finds the singer keeping it sublime yet simple on an acoustic-based set. This, of course, allows McKnight ample room to showcase his smooth, simmering vocals. Setting an intimate mood, McKnight moves effortlessly through ballads and midtempo tracks that deal with matters of the heart. Can’t-miss numbers include the title song (the set’s first single) and “6-8-12,” complete with opening and closing harmonies that fondly recall the Temptations in their heyday. Also of note are the Rodney Jerkins-produced “Played Yourself” and “Should I Stay.” With “Back At One,” McKnight ably takes listeners back to R&B’s roots.

SPOTLIGHT



VARIOUS ARTISTS

Balkans Without Borders

PRODUCERS: various

COMPILATION PRODUCER: Eric Iverson

Omnium Recordings 2024

For this eclectic multi-act compilation, several American and European artists offer takes on traditional Balkan songs as well as new compositions inspired by the country’s rich musical heritage. The 21-track set overflows with wide-ranging rhythms, including rock, pop, classical, dance, alternative, and world beat. Balkan Tribes’ “Zurle” is steeped in house, Széki Kurva’s “The Stars Are Shining” finds Greek bouzouki samples floating atop techno breakbeats, and Annabouboula’s “Ti Se Meli (What Do You Care . . .)” is a fine merger of reggae, hip-hop, and the truly folkloric. Mesmerizing, to say the least. Sales of “Balkans Without Borders” benefit Doctors Without Borders, an independent emergency medical relief organization that delivers medical aid to victims of war, epidemics, and natural disasters—without discrimination based on race, religion, creed, and political affiliation. Contact: 612-375-0233.

SPOTLIGHT



KARLA BONOFF

All My Life: The Best Of Karla Bonoff

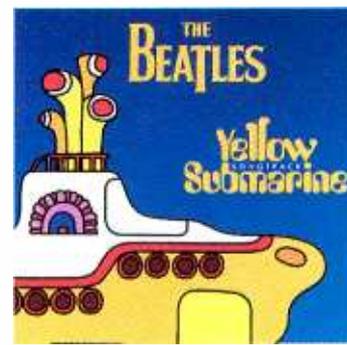
PRODUCERS: Kenny Edwards, Mark Goldenberg,

Josh Leo, Bryndle

Columbia/Legacy 65765

Long before Alanis and Jewel, there was a breed of singer/songwriters whose earthy anthems of soul-searching, heartache, and joy touched souls in a way few can muster today. Karla Bonoff, who released four albums between 1977 and 1988, primarily pens moody, pained ballads that are simple and direct in style and yet as forceful and affecting as the emotions that love and love lost conjure. Of course, there’s also that sweet, soft voice. Included on “All My Life” are songs made famous by Bonnie Raitt, Linda Ronstadt, and Wynonna, as well as Bonoff’s sole top 40 hit, “Personally,” which, ironically, she did not write. Enduring favorites include “The Water Is Wide,” “Goodbye My Friend,” and “Daddy’s Little Girl,” a song recorded in 1995 by her four-member ensemble Bryndle. This essential collection stands as a testament to the ideal that the good ones are indeed ageless.

SPOTLIGHT



THE BEATLES

Yellow Submarine Songtrack

PRODUCER: George Martin

Apple/Capitol 884409

Thirty years after its original release, Capitol is rereleasing this classic recording by the Beatles in a completely altered form. For “Yellow Submarine Songtrack,” 15 songs have been digitally remastered and remixed, providing fresh insight into signature Beatles tracks. While “remastered and remixed” may be the operative phrase for some, others may gravitate toward “15 songs.” “Yellow Submarine Songtrack” includes nine songs by the Beatles that did not appear on the original “Yellow Submarine” soundtrack (which also included orchestral tracks by the George Martin Orchestra). The “missing” tracks are “Eleanor Rigby,” “Love You To,” “Lucy In The Sky With Diamonds,” “Think For Yourself,” “Sgt. Pepper’s Lonely Hearts Club Band,” “With A Little Help From My Friends,” “Baby You’re A Rich Man,” “When I’m Sixty-Four,” and “Nowhere Man.”

CLASSICAL

THOMAS ADÈS: ASYLA, etc.

City Of Birmingham Symphony Orchestra, Sir Simon Rattle/Thomas Adès; Birmingham Contemporary Music Group, Adès

PRODUCERS: Tony Harrison, Stephen Johns

EMI Classics 7243 5 56818

With two EMI sets of small-scale works and the chamber opera “Powder Her Face,” the 28-year-old Thomas Adès has been riding a wave of praise as the finest British composer since Benjamin Britten. All that hoopla may have seemed more centered on the cult of youth and a surfeit of Anglo pride than on real accomplishment, but with this collection of orchestral pieces, Adès justifies the accolades—it’s a spectacular album. The large orchestral work “Asyla” is particularly thrilling—grand, complex, visceral, gorgeously textured, and wholly contemporary. “Concerto Conciso” is laconic and lovely by turns; the brief but involving “These Premises Are Alarmed” sounds like a gamelan gone mad; the early Chamber Symphony runs rampant; and the slow-burning “. . . but all shall be well” for large orchestra glows magically. This is a first-class product: smart, exciting music ideally played and beautifully recorded.

CONTEMPORARY CHRISTIAN

LaRUE

PRODUCERS: Ken Mary, Rick Elias, Michael Linney, Quinlan

Reunion 02341 0039 2

Teenage siblings Phillip and Natalie LaRue are bursting on the contemporary Christian music scene with an impressive debut that boasts well-written songs (all penned by the duo), fresh melodies, and totally engaging vocal performances. Their voices have a strength and sense of purpose that belies their young years (17 and 15), yet they still convey the infectious exuberance of youth on the album’s lighter fare. This project should attract a youthful legion of fans who will immediately connect with some of the tumultuous feelings in songs like “Reason,” wherein the pair sings “I am me/But who am I/And will I ever find the reason for life?” Unlike some of the act’s mainstream pop/rock counterparts, many of whom reverberate with angst, confusion, and longing, the LaRues not only ask questions but share the answers they’ve found through their faith in God. “One Day Of The Week” explores commitment to a godly life, while “Someday” is a tale about finding your soul mate. Full of emotional depth and keen musical sensibilities, “LaRue” is a stunning debut from a talented twosome sure to have enduring appeal.

COUNTRY

► MARTINA MCBRIDE

Emotion

PRODUCERS: Martina McBride, Paul Worley

RCA 678-24-2

While Martina McBride has always been one of country music’s most technically proficient female singers onstage, the same quality hasn’t always been apparent on her studio recordings. With “Emotion,” that has most definitely changed. McBride and co-producer Paul Worley have managed to capture the fire and ice of the singer’s live shows on this studio CD. Prior to this recording, McBride had a tendency to sing most songs at high-throttle, using her magnificent voice as an ax rather than a diamond-tipped stiletto. Here, she works expressively over an eclectic group of songs, from the quirky but lovely Randy Scruggs/Matraca Berg song “Anything’s

Better Than Feelin’ The Blues” to the beautiful Mark D. Sanders/Bob DiPiero/Ed Hill ballad “There You Are” to Gretchen Peters’ powerful anthem “This Uncivil War.” That the effervescent “I Love You,” poised to be her biggest hit yet, is more reminiscent of the Bangles than of any Nashville country heritage is proof that the times they are a-changin’.

► MINDY MCCREADY

I’m Not So Tough

PRODUCERS: Csaba Petocz, Billy Joe Walker Jr.

BNA 07863-67765-2

Ideally, this should have been Mindy McCready’s second album, rather than her third. Why? Because it captures her appeal to the fullest—something her awkward sophomore album missed. The missing link was McCready’s very knowing, little-girl appeal. At once confident, exuberant, and vulnerable, she’s the perfect bridge between two country traditions: the brassy teenage girl phenomenon and

the wise and sultry chanteuse. Her perfect vehicle on “I’m Not So Tough” is the Buddy Holly-esque “All I Want Is Everything.” Penned by Matraca Berg and Marshall Chapman—two very strong female performers themselves—the song is a galloping tale of braggadocio. Without skipping a beat, McCready effortlessly slides into a dramatic interpretation of the beautiful Tia Sillers/Mark Selby power ballad “Dream On.” With such strong material and equally strong performances permeating “I’m Not So Tough,” McCready is finally hitting her stride and fulfilling her considerable potential.

LATIN

JACI VELÁSQUEZ

Llegar A Tí

PRODUCERS: Rudy Pérez, Mark Heimemann, Phil Nash

Sony Discos 83212

While this contemporary Christian idol doesn’t speak Spanish with great fluency, her debut *en Español* demonstrates that she can sing quite convincingly in Spanish, especially on such winning tracks as the album’s first single, the beautiful “Llegar A Tí”; the high-energy thumper “Junto A Mí”; and “Un Lugar Celestial,” a bilingual Christian hit that would make an ideal follow-up single. Velásquez’s ample vocal range and sincere delivery will surely win her a devoted Hispanic following, provided she spends enough time promoting the Spanish disc. Oddly enough, the label seems to be downplaying the singer’s background in the Christian sector, even though the retail success of Velásquez’s sleekly produced package of inviting inspirational narratives could provide a nice boost to the growing Spanish contemporary Christian scene.

VITAL REISSUES®

GWEN GUTHRIE

Ultimate Collection

PRODUCERS: Gwen Guthrie, Sly Dunbar, Robbie

Shakespeare, Steven Stanley, Eumir Deodato

COMPILATION PRODUCER: Brian Chin

Hip-O 47777

In the often interchangeable worlds of R&B and dance, singer/songwriter Gwen Guthrie was a shining star—brightly burning until her untimely death earlier this year of cancer. While Guthrie is best known for her international anthem “Ain’t Nothin’ Goin’ On But The Rent,” which reached the summit of both the Hot R&B Singles and

Hot Dance Music/Club Play charts during the summer of 1986, that was, by no means, her only hit. Throughout her three-decades-long career, Guthrie was royally worshiped by the global club community—and for good reason. Classic tracks like “Padlock,” “It Should Have Been You,” and “Seventh Heaven,” all of which are spotlighted on this essential 14-track set, reverberated with rugged reggae-splashed rhythms and Guthrie’s soul-drenched vocals. Years later, these songs still stand tall. With “Ultimate Collection,” Guthrie’s light will forever shine brightly.

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 Michael Paoletta, 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

► SAVAGE GARDEN I Knew I Loved You (3:45)

PRODUCER: Walter Afanasieff
WRITERS: Darren Hayes, Daniel Jones
PUBLISHERS: Rough Cut Music/WB Music, ASCAP
Columbia 42706 (CD promo)
With all the scintillating charm of Savage Garden's triumphant worldwide hit "Truly Madly Deeply," this first single from their November release, "Affirmation," is a hole-in-one for the band's Darren Hayes and Daniel Jones. As cool and crisp as the autumn air, this simple, direct ballad projects a sweet message of knowing love when you see it. Written by the duo and produced by pop maestro Walter Afanasieff, "I Knew I Loved You" glides along amid a soft, easy beat, with vocalist Hayes sounding more at ease and confident than ever, like he's singing a timeless classic. Drenched harmonies add to the overall impact, making this a one-listen ovation for all fans of love—and who out there isn't? AC—which is still playing "Truly" in regular rotation after an astonishing 88 weeks—will embrace this like the new millennium, while top 40 and adult top 40 shouldn't give a second thought to affixing this in power rotation. Absolutely enchanting, one of the most beautiful songs yet of 1999, and a mere hint at what's to come from an album that represents a new awakening lyrically and melodically for this savvy Aussie ensemble.

► CHER All Or Nothing (3:59)

PRODUCER: Mark Taylor, Brian Rawlings
WRITERS: P. Barry, M. Taylor
PUBLISHER: Right Bank Music, ASCAP
Warner Bros. 9930 (CD promo)
With Cher raging through one of the hottest tours of the summer and having created a TV spectacle with her hot HBO concert special a couple of weeks ago, the timing couldn't be better for the third single from her triple-platinum "Believe." This song leans closer to the pop side—like the No. 1 "Believe"—but is still the kind of pure dance extravaganza that brings nothing but exalted exuberance to the radio airwaves. There's no explanation why previous release "Strong Enough" failed to catch at radio, so here's a chance to make up for that misstep with a song that is so joyous and well-executed that it makes life a little more satisfying than it was four minutes before. Dance clubs have already taken this cut to the top five of the Hot Dance Music/Club Play chart; the exceptional Metro Radio mix should provide equal acceptance at top 40 radio. Truly wondrous.

★ JANICE ROBINSON Nothing I Would Change (3:20)

PRODUCERS: Janice Robinson, Allen Sides
WRITERS: J. Robinson, M. Godwin, Jordan D'Andrea
PUBLISHERS: EMV/April Music/Riccolina Music/Mark Godwin Music/Jordan D'Andrea Music
Warner Bros. 9937 (CD promo)
Whoa, girl. Pundits of Robinson's dance roots, à la her leading role as the songwriter/singer of Livin' Joy's 1995 smash, "Dreamer," are in for quite a surprise with this autobiographical rock-edged anthem that will shake your shoelaces loose the first time through. Robinson's potent lyric and runaway vocal show this diva's superstar potential like never before. No doubt, this is a hit record, baby; now, it'll just take radio's realization of such to let audiences know just what we've got on our hands here. Over glowing percussion and frenzied guitars, Robinson talks about her lifelong musical journey, from her wild high school days, when teachers told her she'd never amount to much, to 1980, the year she made the decision to pursue music: "I did what I did, from the day I was born till the day that I die/There's

nothing I would change about me." This is a fantastic anthem that will empower many pursuing dreams that seem far away and a song that will simply explode from the radio. Don't dare miss it.

MULBERRY LANE Just One Breath (3:16)

PRODUCER: Doug Trantow
WRITER: Mulberry Lane
PUBLISHER: not listed
REMIXERS: Brian Rawling, the Groove Brothers, Soul Solution
Refuge Records/MCA 4373 (CD promo)
Female quartet Mulberry Lane follows its thumbs-up first single, "Harmless," with a track that draws upon the same irrefutable strengths, namely a brand of harmony that is so spellbinding, it's obviously a family affair: "Just One Breath" is full of vigorous spirit and so immediately strewn with exultation, you'll want to wrap your arms around it like it was the sweetest infant. The radio release has been remixed for the Kevin Costner film "For The Love Of Game" by Brian Rawling and the Groove Brothers (the Metro Top 40 Radio mix), adding a flavorful zip, while a Soul Solution Mixshow & Club remix takes it from happy to midtempo hippy; it's actually one of Soul Solution's most compelling and across-the-board radio-friendly mixes yet. Fans of top 40, adult top 40, and AC should count on hearing this one to welcome the new season—and the breaking of this super-talented ensemble. The track can also be found on Mulberry Lane's debut album on Refuge/MCA, "Run Your Own Race." Buy. Now.

CHRIS PEREZ BAND Best I Can (4:01)

PRODUCER: Julian Raymond
WRITERS: C. Perez, J. Raymond
PUBLISHERS: not listed
Hollywood Records 11207 (CD promo)
Following the Chris Perez Band's formidable first single, "Resurrection," the quintet slows down with a strings-absorbed rock/pop ballad that reflects on the singer/songwriter's inner longing and inability to let go of his love for slain wife and Tejano superstar Selena: "I thought I had your heart to keep forever/Now I live with how it is, nothing lasts, never." It's a beautiful, albeit sad, sentiment with the universality to save many a broken heart, boasting a melody, chorus, and instrumentation right down Hootie Lane and remixed to perfection by master Chris Lord-Alge. Sure to inspire emotion in any listener who has endured the trials of lost love, this intense offering would bring a touch of warmth to AC, top 40, and adult top 40. Best yet, the song gives the people a chance to decide, with a high-profile showing on ABC-TV Saturday (25), following the network premiere of the Jennifer Lopez film "Selena."

JODY RUSSELL Tell Me (4:15)

PRODUCER: Andre Cymone
WRITER: not listed
PUBLISHER: not listed
KPC Records And Entertainment 61872 (CD single)
South Korea-born Jody Russell, who arrived in America 23 years ago to live with adoptive American parents in a suburb of Chicago, has already seen her way around the block a time or two. She's been the owner of a graffiti airbrushing business and a cheerleader for the Chicago Bulls and is now the head of her own KPC Records. This release from her debut album, "Just In Time"—which has sold 100,000 copies in the Korean-American community and is due for nationwide release this fall—is an appealing pop/R&B thumper, showing savvy and promise. Russell, now based in Los Angeles, hooked up with famed producer Andre Cymone (The Artist Formerly Known As Prince, Jody Watley, Pebbles) for the R&B-friendly pop version of "Tell Me," which serves up a contemporary vibe with gurgling bass, a light hip-hop beat, and a melody that persistently percolates. There are four different mixes of the song, all of them arranged with originality and finesse. The midtempo club remix is dead-on, with rap flavorings and a trippy pulse, while L Jay's Bump &

Thump mix is a groovy R&B jam that could compete with that of any diva currently lighting up the genre's charts. The L Jay Street mix lays down an even funkier musical palette, adding horn samples and effects that will leave listeners surprised by Russell's true heritage. All in all, this ambitious artist shows the ingenuity and savvy of a woman who means business and has the tools at hand to carry the torch. Contact: kpc1@prodigy.net.

R & B

MONICA FEATURING OUTKAST Gone Be Fine (4:17)

PRODUCER: Dallas Austin
WRITER: D. Austin
PUBLISHER: not listed
Arista 3742 (CD promo)
While her previous single, "Street Symphony," failed to catch fire at radio, Monica is wasting little time adding fuel to her formidable career with this downtempo, funk-filled track about how tough it is to remain angry with her man. The artist is in peak form vocally, making it all the more certain that she is one of the leaders of the young diva club out there. Glamorous all the same, she sings with conviction and feeling, elements that are sorely lacking among so many of her contemporaries in the female-dominated R&B world. A rap at the midsection from Outkast is the only weak link here; his bombastic 20-second rant is hardly intelligible and radically suspends the cool and easy vibe that Monica has so effectively set up. Unfortunately, there's not a mix on the CD promo that leaves out this annoyance, which will likely exclude the song from playlists of R&B stations that aim a little older. Still, youth-leaning radio should be eager to drop this one into rotation. From the album "The Boy Is Mine."

XAVIERA Thinkin' (4:02)

PRODUCERS: Stormy Day Productions, Xaviera
WRITERS: Stormy Day Productions, Xaviera
PUBLISHERS: not listed
Decade Records 4563 (CD single)
Xaviera (pronounced Sah-veer-ah) got her start when she performed at New York City's famed Apollo Theater and was asked back on three subsequent occasions. Now making a bid for national exposure with her debut single on New York-based Decade Records, the artist gives the rest of the country a chance to see just how she endured and triumphed over one of the toughest live crowds to be had. With spicy production bathed in originality, "Thinkin'" rides the edge of current trippiness with jazz flavorings, summoning a sensual and playful vibe about wanting to be around that special someone. But that's nothing compared with the vocals of this talented 23-year-old newcomer, whose rich, relaxed pipes recall the sound of a younger, modern-day Anita Baker. Xaviera possesses that rare talent of knowing when to hold back and just when to let her remarkable voice reach for the sky. This is a delightfully scintillating indie-label debut—one that, with care and tenderness from R&B radio, could mean the start of something big. Please search out this unique track and give it all the consideration you would any major-label artist. Contact: 212-213-6181.

COUNTRY

► MARY CHAPIN CARPENTER Wherever You Are (3:40)

PRODUCERS: Mary Chapin Carpenter, Blake Chancey
WRITER: M.C. Carpenter
PUBLISHER: Why Walk Music, ASCAP
Columbia 42652 (CD promo)
Carpenter returned to Billboard's Hot Country Singles & Tracks chart with her last single, "Almost Home," a much-heralded tune that seemed bigger than its peak position of 22 indicates. Her follow-up, also from her album "Party Doll And Other Favorites," is a solid midtempo cut produced by Carpenter and Sony Nashville's Blake Chancey. The song boasts all the strengths fans have come to

expect from Carpenter: an intelligent lyric, a lovely melody, and a performance marked by sensitivity and integrity. The words put a positive spin on the search for the perfect love, and Carpenter sings of the quest in a way that people will readily relate to. It's a strong offering that should garner support from programmers looking to lure listeners with a familiar voice—one well known for delivering the goods.

★ PATSY CLINE WITH BOB CARLISLE That Wonderful Someone (2:58)

PRODUCERS: Michael Blakey, Elton Ahi
WRITER: G. Burg
PUBLISHER: Milestone Music/Private 1/Mercury Records
PRIVICD-129 (CD promo)
This is the first single from "Patsy Cline Duets, Vol. 1," a three-volume series that bowed with the first disc's release on Sept. 14. The project is a fully interactive CD-ROM, featuring biographies and photos of Cline and the other artists featured on the project: Waylon Jennings, Crystal Gayle, Michelle Wright, Beth Nielsen Chapman, and Willie Nelson, among others. This tune is a lush, beautifully orchestrated ballad that may be a tad too overproduced to fit stations geared toward today's "young country." That's a shame, because the vocal performances here are stunning. Cline's sultry voice is legendary, and Carlisle delivers note for note with a gloriously warm performance. Though best known for his pop/Christian/country hit "Butterfly Kisses," Carlisle is an extremely versatile vocalist who spent years in the rock band Allies before finding solo AC success. He's got a big, rich voice that perfectly complements Cline's. This is a little marvel of modern technology that shouldn't be missed.

ROCK TRACKS

JOAN OSBORNE Baby Love (4:16)

PRODUCERS: Aaron Comess, Joan Osborne
WRITERS: J. Osborne, J. Petruzzelli
PUBLISHERS: Womanly Hips, BMI; Jacksnacks/Groin Pull/Sleestak Publishing, ASCAP
Mercury 1038 (CD promo)
Four years is an awfully long time to dawdle between a debut release and its follow-up, particularly when one's arrival coincided with a trend—in this case, the Alanis wave of modern-tinged female singer/songwriters. Still, expectations are high for an artist with the critical acclaim of Joan Osborne—making this single from the soundtrack to Kevin Costner's "For The Love Of The Game" all the more disappointing. The melody here is compelling, the chorus is sassy and sexy, and the instrumentation effectively illustrates the artist's love for rocky blues. But where in the world did Osborne, who co-wrote and co-produced the original track, get the idea that singing through a telephone (you get the effect) would be appealing for the entire duration of the track? This gimmick accomplishes little else than burying Osborne's vocal behind the track—why?—and make what could have been a celebrated return more irritating than anything else. Please, take this back to the mixing board and lose that effect-laden vocal.

BEN HARPER & THE INNOCENT CRIMINALS

Burn To Shine (3:35)
PRODUCER: J.P. Plunier
WRITER: B. Harper
PUBLISHERS: EMI Virgin Music/Innocent Criminal, ASCAP
Virgin 14352 (CD promo)
Harper's breathy vocals are the highlight here, with the endearing, laid-back lyric a close second ("Funny things you learn from your papa/Like when you're talkin' you just can't keep your hands still"). It's good old-fashioned hippie rock, which easily conjures the Black Crowes. But this track relies on the classic structuralism that props up artists like Tom Petty and the catchiness that propelled Eagle-Eye Cherry to bring it to its blues-jam close. Harper's tragic flaw is his inability to stand out in a crowd; more focus on his personage—his vocals, his songwriting—and less reliance on this very average band would help him (and "Burn To Shine") to ignite.

AC

BETTE MIDLER That's How Love Moves (3:54)

PRODUCER: Arif Mardin
WRITERS: F. Scott, T. Lacy, J. Kimball
PUBLISHERS: EMI Blackwood/Scottville Music/Garden Angel, BMI
Warner Bros. 9650 (CD promo)
Midler's faithful legion of fans has probably missed hearing a radio hit from her current opus "Bathhouse Betty." Thanks to a return to her pre-"Wind Beneath My Wings" vocal demeanor, this sweet love song is much less gooey than a number of her after-"Wings" releases, which have quite possibly alienated many of those who so love the edge that this timeless artist used to possess. The melody here has a nice flow with a chorus that fans will instantly embrace. This could be the one to return Midler to the glory she deserves.

CONTEMPORARY CHRISTIAN

CHRISTIAN DAVIS Safe In The Arms Of Love (3:58)

PRODUCERS: Teddy Castellucci, Tom Mgrdichian, D. Shawe
WRITERS: T. Castellucci, T. Mgrdichian
PUBLISHER: Teddy Castellucci Music/Mgrdichian Music, BMI; Blue Beach Music, ASCAP
Babylon Records/Trauma Records 130 (CD promo)
Contemporary Christian radio is about to get its own version of 98° via the solo Christian Davis, a 19-year-old Jacksonville, Fla.-based artist, as well as a third-generation ordained Baptist preacher (whose father has toured the nation with an anti-drugs and anti-violence stage show). Davis has the kind of pleasant, R&B-leaning voice that American audiences are more than familiar with via Backstreet Boys and 'N Sync—groups that Davis acknowledges as musical influences for his own songs—and accompanies himself with well-performed harmonies; his individualized style is already in place. The chorus of this track—executive-produced by Dennis Lambert of "We Built This City" and "Ain't No Woman (Like The One I Got)" fame—is plenty catchy, with a message that plays it safe, sweetly telling of the comfort felt in the arms of his girl (there's no real evidence of any higher meaning). The one catch here is the production, which is oversimplified, draggy, and slightly dated. A crafty remix could fix that right up, giving the appealing Davis his own niche in the quickly growing Christian music community.

RAP

► TASH FEATURING RAEKWON Rap Life (3:55)

PRODUCER: Young Lord
WRITERS: R. Smith, C. Woods, R. Frierson
PUBLISHERS: Rico Smith dba Aicanomics/WuTang Publishing/Careers BMG Music Publishing/Youngworld Publishing, BMI
Loud 42870 (CD promo)
At first listen to the single "Rap Life," you might get the impression that Tash is promoting the "ghetto-fabulous" hip-hop lifestyle. But actually, his real message comes through when you listen between the lines. The rap life is all hype. While seemingly espousing everything from Eddie Bauer to Rottweillers to jet skis, Tash cleverly intertwines each line with a jab at the lifestyle: "Rap money/We get that shit and blow it/We trick 30 grand and ain't got jack to show for it." Formerly a member of L.A.-based rap trio Tha Alkaholiks, Tash releases his solo album, also titled "Rap Life," with the help of Bad Boy producer Younglord. For the single, Younglord creates an understated track reminiscent of early '80s breakbeats, allowing the vocals by both Tash and guest rapper (and labelmate) Raekwon of the Wu-Tang Clan to be the focal point. While just a few short years ago, any combined efforts between West Coast and East Coast rappers were uncommon, today it's not given a second thought by most listeners. "Rap Life" is likely to be heard on the right coast, the left coast, and everywhere in between.

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.)



OFF THE MENU: THE LAST DAYS OF CHASEN'S

New Video
90 minutes, \$24.95
When Chasen's restaurant—one of Hollywood's most famous gathering spots for the likes of Alfred Hitchcock, Frank Sinatra, Jimmy Stewart, and thousands of other stars—closed its doors in 1995, a chapter of Hollywood history went with it. This documentary is a loving tribute to the staff that made it great, especially waiter Tommy Gallagher, who died while the film was in production. Shot during the last six months of the restaurant's run, the film features interviews with each of the restaurant's principal players, many of whom had worked there for decades. Bartender Pepe Ruiz makes his famous "Flame Of Love" drink for Ed McMahon, Tom Snyder digs into the famous chili, and Rod Steiger slices up a steak fried in butter, another house specialty, while telling wonderful stories about the people who once dined there. There are also segments about several "lasts," such as the last wedding and last Oscar party. Directors Shari Springer Berman and Robert Pulcini do an excellent job cutting in old footage and present-day interviews with some of the famous clientele and family members. A must for any Hollywood collector.

CURSE OF THE BLAIR WITCH

Artisan Entertainment
44 minutes, \$14.98
Creepy and mysterious, this is the perfect companion piece for the upcoming video release of "The Blair Witch Project." This mockumentary has the same feeling of reality that was so successful for the film. Like a real documentary, the program breaks down the myth of the Blair Witch with interviews with local historians and others well-versed in witch folklore. Using footage from the movie, it explains key scenes with greater detail. There are a number of segments that use text and spooky drawings from unearthed diaries to explain the horrific events that supposedly happened over 100 years ago. It also delves into the disappearance of the three filmmakers, with interviews from the local sheriff, a private investigator, Heather's old college professor, relatives, and others. There's a fascinating segment with a team of archeologists who found one of the trio's backpacks with the video camera and film. Originally aired on the Sci-Fi Channel, this looks so real, it's scary.

BUGS BUNNY: BIG TOP BUNNY

Warner Home Video
Approximately 70 minutes, \$14.95
Bugs gets into some hare-raising dilemmas as he matches wits with some clever animals and offscreen foes. This video contains 10 shorts starring Warner's top rabbit, Daffy Duck, Elmer Fudd, and assorted bears, turtles, and other characters. In the title short, Bugs has to deal with a prima donna Russian bear who isn't willing to give up the spotlight when the rabbit joins the circus. In "Abominable Snow-Rabbit," Bugs and Daffy try to escape from an overly affectionate snowman. The best of the bunch is "Rabbit Rampage," where an offscreen animator gives Bugs a run for his animated life by drawing him with a variety of wildly different looks. All his star hissy fits can't save him from the animator's whims. Another group of winners from the legendary Chuck Jones.

IN THE CHRISTMAS SPIRIT: A CELEBRATION OF MUSIC AND LIGHT

Winstar Home Entertainment
60 minutes, \$12.95 VHS, \$14.98 DVD
There's niche marketing, and then there's micro-niche marketing, and this tape falls in the latter category. If you need an hourlong video that shows homes and streets decorated for Christmas, set to holiday music, this is the tape for you. The tape shows various rooms and street areas decked out for Christmas. Each segment is accompanied by Christmas carols, much of which sounds like elevator music. But Willie Nelson contributes "Pretty Paper" for one segment, and gospel singer Mahalia Jackson sings "Silent Night." There are instrumentals of "Jingle Bells," "The Twelve Days Of Christmas," "Oh! Christmas Tree," "Deck The Halls," and "Dance Of The Sugar Plum Fairy." While the settings are pretty enough, it's not that entertaining and might be best suited as background visuals at a party or family gathering.

POP UP CHRISTMAS

Sony Music Video
40 minutes, \$9.98
Those clever folks at VH1 have put together a holiday compilation that will not only entertain but inform as well. The diverse holiday card includes Mariah Carey's "All I Want For Christmas Is You" and Run-D.M.C.'s "Christmas In Hollis," which the pop-up bubble lets you know may be the first rap Christmas carol. The bubbles also tell you that in Holland people place wooden shoes near the hearth instead of stockings, as well as other tidbits that could show up as "Jeopardy!" answers. VH1 has certainly gone back in the archives to find some of these clips, such as Billy Squier performing "Christmas Is The Time To Say I Love You" with an early group of MTV DJs, including Nina Blackwood, Mark Goodman, and J.J. Jackson. There are also two truly forgettable clips: David Johansen performing "Zat You Santa Claus" and "Christmas Day" by Squeeze. "Hey Santa" by Carnie and Wendy Wilson round out the package. Another fun video from the VH1 crew.

ENTER*ACTIVE BY CARRIE BELL

ALLMUSIC ZINE

www.allmusic.com
Brought to you by the folks who put together the All Music Guides, this new site promises to bring music lovers a host of interesting features. The list includes regularly updated news flashes; celebrity interviews with A-list acts like Limp Bizkit, the Chemical Brothers, and Sheryl Crow; reviews of CDs, videos, and DVDs; industry insider and specialty columns; a letters to the editor section; and a very thorough music database. It joins the already launched guides covering the worlds of film, classical music, and video games and follows their easy-to-navigate, eye-candy style. The contributors are a who's who of music journalists from magazines like Rolling Stone, Playboy, Creem, Addicted to Noise, Musician, Living Blues, and Jazztyme. The in-depth articles on happening scenes, like this issue's investigation of Tokyo's Shibuya-kei

movement, are a real treat. And what really sticks out is that the coverage of more specialized genres like blues, gospel, or electronica is as extensive and smart as it is for chart-topping categories like rap or rock.

CIVIL WAR EXPERIENCE

SouthPeak Interactive
Windows 95 or 98
This Web-enabled PC CD-ROM is heaven for history buffs, especially those with a special place in their hearts for U.S. history. It was created in association with the Civil War Trust, and proceeds from its sales will be donated to the group, which is the nation's largest battleground-preservation organization. Everything you ever wanted to know about the Civil War can be gleaned from more than two hours of video clips from the History Channel series "The Civil War Journal," an interactive time line, animated battle maps, famous speeches, eyewitness accounts, 150 biographies, and era-specific musical selections. An added bonus is the almost seamless connection this CD-ROM allows you to establish with the Civil War Experience Web site, where Webcasts and online chats with experts are planned. It makes learning fun, and with the ability to print images, text, and transcripts, it's more handy than those antiquated encyclopedias gathering dust on the shelves if you're gathering research to write a report. And when you're done exploring, test your knowledge with the trivia challenge.

ON SCREEN

SUGAR TOWN

Written and directed by Allison Anders and Kurt Voss
Produced by Daniel Hassid
Starring Rosanna Arquette, Ally Sheedy, Jade Gordon, Michael Des Barres, John Taylor, Larry Klein, Beverly D'Angelo
Film Four/USA Films
Sept. 17, in limited release

As "Bowfinger" and "The Muse" prove, lately it's been fun to poke fun at the mixed-up values and equally mixed-up people in the movie business, and in "Sugar Town," Allison Anders and Kurt Voss take a crack at the music industry and its array of junkies, groupies, has-beens, wannabes, and not-so-powerful players.

While "Bowfinger" and "The Muse" play for laughs, co-directors and co-writers Anders and Voss try for sympathy. Unfortunately, the story and characters don't deserve any.

The film centers around Eva (played by Rosanna Arquette), her waning rock star husband Clive (real-life has-been John Taylor, from '80s boy band Duran Duran), and their friends.

Most of the time, Clive can be found sitting on the couch strumming away tunes for a new album that no one wants to make. He's been dropped by his label but still gets perked up by the groupies who hang around his Hollywood Hills home, proclaiming him the "rock god of the '80s."

Eva is an actress whose main credits include a string of teen horror flicks she made 15 years ago. Now forced to play "Christina Ricci's mother," Eva feels that she's getting a little too old for Hollywood's game but can't quit because she has to pay the bills. In a typical subplot, Eva desperately wants to have a baby and is having trouble get-

ting pregnant.

Clive and his old bandmates work on getting a new record deal with their producer Burt (composer and record producer Larry Klein). Burt has a line on an outside investor and former call girl, played with precision iciness by Beverly D'Angelo. A no-nonsense kind of gal, she's not interested in their music; she wants to sleep with band-member Nick (Michael Des Barres, formerly of Detective and Chequered Past).

Well into his 50s, Nick is a glam-rock throwback who wears black eyeliner and lots of leather and thinks he can still score with teenage girls. He gets a rude awakening when a young girl he flirts with in a club comes up and asks for his autograph—for her mother.

Put in his place, Nick reluctantly agrees to sleep with the financial backer and ends up having one amazing afternoon of lustful passion. There's a hint that something further may develop, but their story line is quickly halted with little explanation.

Meanwhile, Eva's friend Liz (Ally Sheedy) is a successful single production designer with low-self esteem, a fear of inti-



Liz (Ally Sheedy), left, and Eva (Rosanna Arquette) discuss the ups and downs of living in Hollywood in "Sugar Town."

macy, and a host of other assorted coping issues.

Sheedy, who received critical acclaim for her role in last year's "High Art," is completely wasted here. She does her best to add meat to this transparent role, but Anders and Voss' script gives her little to go on.

This cast of music-industry low-lives wouldn't be complete without the "do anything it takes to be a star" character, and Gwen (newcomer Jade Gordon) fills the bill.

Gwen is a pretty young thing who is much better at lying than singing or songwriting. In a predictable plot line, Liz befriends Gwen only to have the friendship betrayed in a despicable turn of events orchestrated by Gwen.

The most interesting story line concerns Nerve, an angry teenage boy who is dropped off at Clive and Eva's house one day by his mother, who claims the kid is Clive's.

After a rather tame fight about whether or not Clive could be the father, they accept the teen clone of Marilyn Manson into their home, and soon Nerve is baking cookies with Eva. There's talk about a blood test to determine paternity, but again no resolution is revealed.

While Anders showed her knack with music films in 1996's "Grace Of My Heart," loosely based on the golden age of Brill Building songwriting, she seems to have lost her way moving into a contemporary setting.

Her characters in "Grace" were likable and evoked emotions of sympathy and humor, but in "Sugar Town," this group of desperate people is just pathetic.

EILEEN FITZPATRICK

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

THE ASSISTANT

By Bernard Malamud
Read by George Guidall
Jewish Contemporary Classics Inc.
9 hours (unabridged), \$38.50
ISBN 1-893079-01-5

George Guidall, a veteran narrator for Books on Tape, turns in a sensitive, emotionally affecting performance for this intriguing tale of a poor Jewish grocer and the mysterious young man who comes to work for him. Frank Alpine is a complex young man who thinks he's an honest and decent person but again and again finds himself involved in dishonest schemes. Afterward, he feels guilty and promises to do better. Morris Bober is a poor, elderly Jew who, like Frank, has had a hard life filled with bad luck. But unlike Frank's, Morris' conscience is clear. When their paths cross, a chain of events is set in motion that will change both of their lives forever. Guidall deftly brings the characters to life, voicing Morris with just a hint of the distinctive Yiddish/Eastern European Jewish singsong cadence without ever veering toward parody. Frank talks quickly, always trying to convince others and himself that he is a better person than he appears. This is a complex yet satisfying and rewarding audio listen.

THE MUMMY

By Bram Stoker
Read by Winifred Phillips
D.A.M. Records
58 minutes (unabridged), \$9.98

An upcoming broadcast of the award-winning 7-year-old radio series "Generations Radio Theater Presents: Radio Tales" heard on NPR, this audio will first be sold on the Internet. As with the recent hit "The Blair Witch Project," it's not necessary to show the monster in order to terrify the audience, and here the appearance of the resurrected mummy is never described. Instead, the horror comes from the terror the mummy inflicts on his victims. Phillips reads in a cultured voice that's appropriate to Stoker's formal language but is able to convey the appropriate tone of horror. Subtle and mysterious music adds to the atmosphere without distracting from the text. Order through www.mp3.com, record number 13446.

Jordan Sings To His Generation On New Def Soul Set

BY GIL GRIFFIN and GAIL MITCHELL

LOS ANGELES—At 30 years old, Montell Jordan has a new album and a new agenda.

"I'm trying to be the voice for [my] age group," says Jordan, whose fourth album, "Get It On . . . Tonite" on Def Soul, will be released domestically and internationally on Nov. 9. "We're the guys and girls who got married late in our 20s and spent our earlier years trying to find the right partner. We were roller skating to Slick Rick, the Sugarhill Gang, and Run-D.M.C. when we were growing up. And we like to stay in touch with what's happening in hip-hop."

But although R&B is Jordan's forte, he adds, "I'm not ready to start doing Peabo Bryson-type songs yet. Eventually I will, but I'll do more songs for the more mature audience when the time comes."

In the meantime, the singer continues kicking party jams in addition to the ballads on "Get It On . . . Tonite." Jordan, who grew up in South Central Los Angeles and attended Pepperdine University in Malibu, admits he's sometimes felt both internal and external pressure to crank out another song like his 1995 platinum-selling debut single, "This Is How We Do It," from the same-titled album.

But he's overcome that dilemma. "I can't fight it, I can't shake it, and I can't run from it," Jordan says. "But I'm a consumer too, and I know fans don't want to hear the same songs all the time."

In addition to Jordan's 1995 debut, his album output includes 1996's "More To Tell" and 1998's "Let's Ride," which featured Jordan working out with Master P and Silkk The Shocker. While radio programmers await the fourth album's release, they're playing the lead single—which is also



JORDAN

Warren G's Back In The Game With A Solo Project On G-Funk

BY GAIL MITCHELL

LOS ANGELES—Like most people, Warren G wants it all. And it looks like he's well on his way.

The Grammy-nominated artist and president/CEO of Restless Records imprint G-Funk New Millennium 2000—under the New Regency umbrella—executive-produced the label's first release in May, Reel Tight's "Back To The Real" (Billboard, June 26). Now Warren G's back with his first solo project in nearly three years, "I Want It All." Also on G-Funk, the album is set for release Oct. 12.

"It feels good to have an album out and be back in the game. I feel like it's my first album all over again," says the rapper, who notched two hit singles and a No. 1 album with his solo debut, 1994's "Regulate—The G-Funk Era," on Violator/Def Jam. That was followed in 1997 by the G-Funk/Def Jam set "Take A Look Over Your Shoulder (Reality)."

Despite having those successes under his belt, Warren Griffin III wouldn't let pressure become an issue when it came time to record his latest effort. "The key to making a successful album is trying to do every song as if it's going to be a single," he says. "And as far as any pressure is concerned, I don't even trip. I just go in and try to be creative doing different things."

Among the things done differently this time around: more uptempo songs and collaborations. On the latter front, Warren G teams with Jermaine Dupri, Slick Rick, Snoop Dogg, Nate Dogg, Eve, El DeBarge, Drag-On, Memphis Bleek, and the Mary Jane Girls' Val Young, among others. G-Funk labelmates Da Five Footaz also appear on the 15-track set.

Title track and first single "I Want It All"—in stores Aug. 31—slyly criticizes the blind pursuit of money and other riches against the backdrop of DeBarge's "I Like It." The song, sporting a cameo by Mack 10, is No. 19 on the Hot R&B Singles & Tracks chart this issue.

While Warren G says all the set's tracks are his favorites, one remains very close to his heart: "My Momma." It's a touching tribute to his mother, Ola Mae, who died earlier this year. "That's the reason why it took me so long to get this album out," he recalls. "I was trying to get over that. She was very special."

Warren G is already preparing to start another album; in the meantime he's putting the finishing touches on first-quarter 2000 album debuts by G-Funk's Da Five Footaz and Jessica. He also wants to begin looking for more new artists. "I'm into alternative, reggae, and jazz," he says. "I don't want G-Funk to be just a rap company. I want all of it."



WARREN G

the title track. "Get It On . . . Tonite" will come out as a noncommercial release Sept. 27.

"It's a good record," says Michael Mauzone, music director and assistant PD of R&B station WOWI Norfolk, Va. "Montell always does well here. He has a strong fan base, appealing to the youth and adult ends. There's a lot of anticipation for his new album."

The same enthusiasm exists on the retail side. "He has a great image, and his stage performance is one of the best out there," says Violet Brown, director of urban music for Torrance-based Warehouse Enter-

tainment. "He has a great voice and is a well-respected writer. He's unique in that he does both ballads and uptempo records very well."

Jordan—who co-wrote the Deborah Cox smash "Nobody's Supposed To Be Here" and is published by Famous Music—says he likes to "tell stories" with his music. One example is the track "Once Upon A Time." Inspired by Jordan's recent visit to Cuba, the fairy tale has a decidedly Latin American flair. Jordan falls for a mysterious woman whom he rescues from jail after she is framed.

"All great stories begin with the

words 'once upon a time,'" Jordan says. "I'd like to sing the song in Spanish and shoot a video in Cuba."

Singing in another language is something Jordan has done before. Prior to recording his latest album, Jordan—who is managed by Mad Money Management—traveled to Ireland and sang in Gaelic with the group Hothouse Flowers.

Jordan, who is booked by Famous Artists Agency, describes other new album tracks, such as "Can't Get Enough," as "risky" because of their sexually themed lyrics and vocal

(Continued on page 65)

R&B Prodigal Son Freddie Jackson Returns; 2nd II None Bows 2nd Album After Eight Years

FREDDIE'S READY AGAIN: R&B prodigal son Freddie Jackson is back after a four-year absence with the Sept. 14 release "Life After 30." The Orpheus Entertainment project reunites him with his original executive-producing team of Charles and Beau Huggins. The 11-track set features the dancey first commercial single, "Do You Wanna."

From the mid-'80s through the early '90s, love man Jackson ruled the R&B charts, landing more than 20 tunes on the upper reaches of Bill-

board's R&B singles chart. The re-energized Harlem native—who's lost 75 pounds and melted from a 46- to a 34-inch waist—says his hiatus allowed some much-needed soul searching. "These four years taught me a lot," he recalls, "because this industry can be very harsh. I went through many emotional ups and downs, meeting with executives who seemed like they were just out of their Pampers and didn't know anything about me. I longed to get back in the studio and record."

Before getting that chance, Jackson maintained a schedule of gigs here and in Tokyo and launched Camp Freddie, a summer Poconos retreat for inner-city kids.

Working with producers Paul Laurence, Royal Bayyan, and others, Jackson also co-wrote two songs on the new set: "So Long Ago" and "Somebody Said." And while he understandably wants the album to do well, he has a deeper concern. "I hope this album makes major labels realize artists over 30 can swing our bats and hit just as hard as those in their 20s."

SECOND COMING: Eight years between albums—especially in the hip-hop world—roughly translates to out of sight, out of mind. While Arista/Profile duo 2nd II None acknowledges that notion, it's sure its new album, due Oct. 12, will be a classic. Hence the title "Classic 220." The lead noncommercial single is the beat-filled anthem "Up 'N Da Club," featuring AMG and album producer/labelmate DJ Quik.

Compton, Calif.-bred cousins D and KK call them-

selves versatile but note that the "gangster stuff is just not our focus." Adds D, "We're a lot more mature now, not as reckless with our lyrics. Once you have a kid," he says, laughing, "you tend to be a parent."

Between albums, the two have kept busy raising families and just plain surviving. Notes D, "It's cool [the album gap] happened. I wouldn't change that experience. That was the best thing we could ever go through."

The pair first burst on the hip-hop scene in 1991 with a self-titled debut via Profile, spinning off two hits: "If You Want It" and "Be True To Yourself." Arista rereleased that set in June following its acquisition of the Profile catalog. The pair also appears on Quik's current album, "Rhythm-AI-IsM."

"Classic 220" bounces from fun, energizing raps to what KK calls "soft touch and socially conscious" music. D and KK co-produced two cuts; notable tracks include "Princess," an appreciative ode to black women with excerpts from Stanley Clarke's "Vulcan Princess." Also making guest appearances: James DeBarge and rappers Mausberg and Playa Hamm.

During their eight-year break, 2nd II None watched hip-hop become more conscious. "It's more real," adds D. "It's not just getting on the mike and being arrogant. We lived the life . . . and that ain't nothing new to talk about."

FUNKIN' IN 2000: The latest word regarding Major Label Records' "United We Funk" project (The Rhythm and the Blues, Billboard, Aug. 14) is that the album will now be released in January; the first single, SOS Band's "Girls Night Out," streets Oct. 5. Tour details are still being worked out, says Major Label VP Bobby Harris; he and fellow Dazz Banders are among the funksters jamming on the album. "We went around the 25-year-old PDs and A&R heads," says Harris. "We wanted to produce music with our peers without compromising ourselves and show people where we came from. You can get dressed up, come to our show, and not have your pocketbook broke by a \$40 ticket."

FYI: Gee Street's Olu joins Les Nubians on their tour starting Sept. 30 . . . Muhammad Ali will receive the Legends Award at the 19th Annual Black Entertainment and Sports Lawyers Assn. confab (Oct. 27-31) in Puerto Vallarta; his first—and only—album, 1963's "I Am The Greatest," was recently reissued by Columbia/Legacy.



JACKSON



by Gail Mitchell



2ND II NONE

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 'SO ANXIOUS' by Ginuwine and 'EVERYTHING IS EVERYTHING' by Lauryn Hill.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for 20 or more weeks.

Recurrences are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z.

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). Lists R&B singles by sales.

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

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

Billboard TOP R&B ALBUMS

SEPTEMBER 25, 1999

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

| THIS WEEK | LAST WEEK | WKS. ON CHART | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|----------------------------|-----------|---------------|---------------|---|--|---------------|
| ▶ No. 1 ◀ | | | | | | |
| 1 | 1 | 2 | 4 | MARY J. BLIGE MCA 11929* (11.98/17.98) | MARY | 1 |
| 2 | 3 | 5 | 45 | JUVENILE ▲ 2 CASH MONEY 53162/UNIVERSAL (10.98/16.98) | 400 DEGREEZ | 2 |
| 3 | 6 | 6 | 7 | HOT BOYS CASH MONEY 53264/UNIVERSAL (10.98/16.98) | GUERRILLA WARFARE | 1 |
| 4 | 4 | 3 | 4 | NOREAGA PENALTY 3097*/TOMMY BOY (11.98/17.98) | MELVIN FLYNT — DA HUSTLER | 3 |
| 5 | 5 | 4 | 5 | MOBB DEEP LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98) | MURDA MUZIK | 2 |
| 6 | 2 | 1 | 4 | PUFF DADDY BAD BOY 73033*/ARISTA (11.98/17.98) | FOREVER | 1 |
| 7 | 7 | 7 | 5 | VARIOUS ARTISTS VIOLATOR/DEF JAM 558941*/DJMG (10.98/16.98) | VIOLATOR THE ALBUM | 1 |
| 8 | 8 | 8 | 25 | LIL' TROY ● SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS | SITTIN' FAT DOWN SOUTH | 6 |
| 9 | 11 | — | 2 | SOUNDTRACK EPIC 63615* (11.98 EQ/17.98) | BLUE STREAK — THE ALBUM | 9 |
| 10 | 12 | 10 | 7 | DESTINY'S CHILD ● COLUMBIA 69870*/CRG (11.98 EQ/17.98) | THE WRITING'S ON THE WALL | 2 |
| 11 | 15 | 14 | 21 | B.G. ● CASH MONEY 53265/UNIVERSAL (10.98/16.98) | CHOPPER CITY IN THE GHETTO | 2 |
| 12 | 13 | 11 | 26 | GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/16.98) | 100% GINUWINE | 2 |
| 13 | 18 | 17 | 25 | SILK ● ELEKTRA 62234/EEG (10.98/16.98) | TONIGHT | 8 |
| 14 | 9 | — | 2 | MAGIC NO LIMIT 50110*/PRIORITY (11.98/17.98) | THUGGIN' | 9 |
| 15 | 16 | 16 | 12 | MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98) | DA REAL WORLD | 1 |
| 16 | 14 | 12 | 4 | SOUNDTRACK COLUMBIA 69934*/CRG (11.98 EQ/17.98) | IN TOO DEEP | 8 |
| 17 | 17 | 13 | 21 | VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98) | RUFF RYDERS: RYDE OR DIE VOL. 1 | 1 |
| ▶ GREATEST GAINER ◀ | | | | | | |
| 18 | 29 | 22 | 20 | ERIC BENET WARNER BROS. 47072 (10.98/16.98) | A DAY IN THE LIFE | 6 |
| 19 | 10 | — | 2 | THE BEATNUTS VIOLATOR 1722*/LOUD (10.98/16.98) | A MUSICAL MASSACRE | 10 |
| 20 | 19 | 9 | 3 | MADE MEN RESTLESS 72981 (10.98/16.98) | CLASSIC LIMITED EDITION | 9 |
| 21 | 20 | 15 | 6 | MEMPHIS BLEEK ● ROC-A-FELLA 538991*/DJMG (10.98/16.98) | COMING OF AGE | 1 |
| 22 | 21 | 18 | 12 | K-CI & JOJO ▲ MCA 11937* (10.98/17.98) | IT'S REAL | 2 |
| 23 | 28 | 27 | 18 | SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98) | NO LIMIT TOP DOGG | 1 |
| 24 | 23 | 20 | 7 | BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98) | STAYING POWER | 13 |
| 25 | 24 | 26 | 44 | R. KELLY ▲ 3 JIVE 41625* (11.98/24.98) | R. | 1 |
| 26 | 27 | 21 | 16 | JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMG (10.98/16.98) HS | VENNI VETTI VECCI | 1 |
| 27 | 55 | 33 | 3 | PRINCE WARNER BROS. 47522 (11.98/16.98) | THE VAULT... OLD FRIENDS 4 SALE | 27 |
| 28 | 25 | 25 | 43 | WHITNEY HOUSTON ▲ 2 ARISTA 19037* (11.98/17.98) | MY LOVE IS YOUR LOVE | 7 |
| 29 | 34 | 30 | 29 | TLC ▲ 4 LAFACE 26055*/ARISTA (11.98/17.98) | FANMAIL | 1 |
| 30 | 33 | 28 | 15 | JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98) | ON THE 6 | 8 |
| 31 | 30 | 24 | 16 | TRU NO LIMIT 50010*/PRIORITY (12.98/19.98) | DA CRIME FAMILY | 2 |
| 32 | 32 | 23 | 21 | CASE ● DEF SOUL 538871*/DJMG (8.98/12.98) | PERSONAL CONVERSATION | 5 |
| 33 | 39 | 27 | 29 | EMINEM ▲ 2 WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98) | THE SLIM SHADY LP | 1 |
| 34 | 26 | — | 2 | 5TH WARD BOYZ PRIORITY 50125* (10.98/16.98) | P.W.A. THE ALBUM... KEEP IT POPPIN' | 26 |
| 35 | 31 | 29 | 11 | FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98) | STREET LIFE | 1 |
| ▶ HOT SHOT DEBUT ◀ | | | | | | |
| 36 | NEW ▶ | 1 | 1 | MR. MIKE PRIORITY 50031* (10.98/16.98) | RHAPSODY | 36 |
| 37 | 36 | 36 | 46 | 98 DEGREES ▲ 2 MOTOWN 530956/UNIVERSAL (10.98/16.98) | 98 DEGREES AND RISING | 33 |
| 38 | 37 | 41 | 44 | 112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98) | ROOM 112 | 6 |
| 39 | 42 | 46 | 50 | DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS | ONE WISH | 14 |
| 40 | 22 | 19 | 10 | TOO SHORT ● SHORT 41644/JIVE (11.98/17.98) | CAN'T STAY AWAY | 1 |
| 41 | 40 | 43 | 55 | LAURYN HILL ▲ 5 RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98) | THE MISEDUCATION OF LAURYN HILL | 1 |
| 42 | 35 | 31 | 5 | COKO RCA 67766* (10.98/16.98) | HOT COKO | 14 |
| 43 | 41 | 32 | 9 | SOUNDTRACK ● JIVE 41686* (11.98/17.98) | THE WOOD | 2 |
| 44 | 43 | 38 | 13 | 702 ● MOTOWN 549526/UNIVERSAL (10.98/16.98) | 702 | 7 |
| 45 | 47 | 48 | 46 | DRU HILL ▲ 2 DEF SOUL 524542/DJMG (10.98/17.98) | ENTER THE DRU | 2 |
| 46 | 52 | 49 | 16 | DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98) | GHETTO HYMNS | 5 |
| 47 | 48 | 34 | 7 | MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS | ON HOW LIFE IS | 32 |
| 48 | 51 | 39 | 4 | VARIOUS ARTISTS UTV 564891/DJMG (10.98/17.98) | THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM | 31 |

| | | | | | | |
|-----------------------|----------|----|----|--|--|----|
| 49 | 38 | — | 2 | O.G.C. DUCK DOWN 50116*/PRIORITY (10.98/16.98) | THE M-PIRE SHRIKEZ BACK | 38 |
| 50 | 57 | 52 | 9 | CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98) | BIGGER & BLACKER | 23 |
| 51 | 46 | 42 | 24 | NAS ▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98) | I AM... | 1 |
| 52 | 54 | 47 | 51 | TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS | WWW.THUG.COM | 7 |
| 53 | 62 | 44 | 16 | SLICK RICK ● DEF JAM 558936*/DJMG (10.98/16.98) | THE ART OF STORYTELLING | 1 |
| 54 | 65 | 72 | 51 | JAY-Z ▲ 4 ROC-A-FELLA 558902*/DJMG (10.98/16.98) | VOL. 2... HARD KNOCK LIFE | 1 |
| 55 | 56 | 55 | 39 | DMX ▲ 2 RUFF RYDERS 538640*/DJMG (11.98/17.98) | FLESH OF MY FLESH BLOOD OF MY BLOOD | 1 |
| 56 | 50 | 59 | 26 | SOUNDTRACK ▲ ROCK LAND 90314*/INTERSCOPE (11.98/17.98) | LIFE | 2 |
| 57 | 91 | — | 2 | VARIOUS ARTISTS RIM SHOP 9558/PLATINUM (10.98/16.98) | RIMSHOP PRESENTS... N.E.W.S. NORTH EAST WEST SOUTH | 57 |
| 58 | 61 | 62 | 11 | MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98) | REAR END | 12 |
| ▶ PACESETTER ◀ | | | | | | |
| 59 | 99 | 63 | 11 | TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS | TRACIE | 19 |
| 60 | 44 | — | 2 | YUNGSTAR STRAIGHT PROFIT 0012/DEF SOUF (11.98/16.98) HS | THROWED YUNG PLAYA | 44 |
| 61 | RE-ENTRY | 3 | 3 | POETIC - 1 & D-DIGGS MOBB STATUS 1999 (10.98/15.98) | SEX, DRUGS & RAP | 61 |
| 62 | 58 | 58 | 46 | FAITH EVANS ▲ BAD BOY 73016*/ARISTA (10.98/17.98) | KEEP THE FAITH | 3 |
| 63 | 49 | 35 | 8 | EPMD DEF JAM 558928*/DJMG (10.98/16.98) | OUT OF BUSINESS | 2 |
| 64 | 60 | 64 | 69 | DMX ▲ 3 RUFF RYDERS 558227*/DJMG (11.98/17.98) | IT'S DARK AND HELL IS HOT | 1 |
| 65 | 64 | 69 | 17 | EIGHTBALL & M.J.G. ● SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98) | IN OUR LIFETIME | 1 |
| 66 | 87 | 79 | 29 | BONEY JAMES WARNER BROS. 47283 (10.98/16.98) | BODY LANGUAGE | 32 |
| 67 | 75 | 54 | 9 | LIL' KEKE JAMDOWN 1011 (10.98/15.98) HS | IT WAS ALL A DREAM | 51 |
| 68 | 68 | 78 | 56 | THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98) | PHOENIX RISING | 8 |
| 69 | 74 | 65 | 11 | KENNY G ● ARISTA 19085 (11.98/17.98) | CLASSICS IN THE KEY OF G | 27 |
| 70 | 72 | 76 | 16 | CHANTE MOORE SILAS 11674/MCA (10.98/16.98) | THIS MOMENT IS MINE | 7 |
| 71 | 59 | 73 | 23 | PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS | WE READY I DECLARE WAR | 45 |
| 72 | 63 | 50 | 10 | LIL' CEASE UNDEAS/ATLANTIC 92783*/AG (10.98/16.98) | THE WONDERFUL WORLD OF CEASE A LEO | 3 |
| 73 | 66 | 45 | 3 | VARIOUS ARTISTS SHORT 46106/JIVE (11.98/11.98) | TOO SHORT MIX TAPES — NATION RIDER'S | 45 |
| 74 | 69 | 61 | 16 | JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98) | PIMPIN ON WAX | 8 |
| 75 | 53 | 40 | 3 | MESHALL NDEGECELLO MAVERICK 47439/WARNER BROS. (10.98/16.98) | BITTER | 40 |
| 76 | NEW ▶ | 1 | 1 | THE DAYTON FAMILY'S SHOESTRING TOMMY BOY 1331* (11.98/16.98) | REPRESENTIN' TILL THE WORLD ENDS | 76 |
| 77 | 80 | 51 | 13 | SOUNDTRACK ▲ 2 OVERBROOK 90344*/INTERSCOPE (11.98/17.98) | WILD WILD WEST | 4 |
| 78 | 73 | 68 | 5 | NORMAN BROWN WARNER BROS. 47300 (10.98/16.98) | CELEBRATION | 50 |
| 79 | 70 | 67 | 12 | VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98) | MARVIN IS 60: A TRIBUTE ALBUM | 20 |
| 80 | 76 | 77 | 63 | MAXWELL ▲ COLUMBIA 68968*/CRG (10.98 EQ/16.98) | EMBRYA | 2 |
| 81 | 85 | 71 | 15 | BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98) | BLAQUE | 23 |
| 82 | 82 | 75 | 42 | 2PAC ▲ 2 AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98) | GREATEST HITS | 1 |
| 83 | 45 | 57 | 3 | THE HIGH & MIGHTY EASTERN CONFERENCE/RAWKUS 50121*/PRIORITY (10.98/16.98) HS | HOME FIELD ADVANTAGE | 45 |
| 84 | 94 | 95 | 32 | TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1715/LOUD (10.98/16.98) | CRAZYDALAZDAYZ | 4 |
| 85 | RE-ENTRY | 4 | 4 | PEGGY SCOTT-ADAMS MISS BUTCH 4009/MARDI GRAS (10.98/15.98) | UNDISPUTED QUEEN | 85 |
| 86 | 67 | 66 | 4 | TRIPLE SIX MAFIA SMOKED OUT 9992/STREET LEVEL (10.98/16.98) | CLUB MEMPHIS: UNDERGROUND VOLUME 2 | 66 |
| 87 | 84 | 84 | 51 | KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98) | THE NU NATION PROJECT | 4 |
| 88 | NEW ▶ | 1 | 1 | CHRIS MOUTAS ICU 8881/JWP (10.98/14.98) HS | HERE I AM... | 88 |
| 89 | 90 | 90 | 66 | BRANDY ▲ 4 ATLANTIC 83039*/AG (10.98/17.98) | NEVER S-A-Y NEVER | 2 |
| 90 | 83 | 56 | 12 | GZAGENIUS ● WU-TANG 11969*/MCA (10.98/16.98) | BENEATH THE SURFACE | 1 |
| 91 | NEW ▶ | 1 | 1 | NUFFY RATHI 2527 (8.98/10.98) | FOR MY PROTECTION | 91 |
| 92 | RE-ENTRY | 2 | 2 | TERRY DEXTER UNIVERSITY 46899/WARNER BROS. (10.98/16.98) | TERRY DEXTER | 92 |
| 93 | 86 | 74 | 14 | MASE ● BAD BOY 73029*/ARISTA (11.98/17.98) | DOUBLE UP | 2 |
| 94 | 79 | 70 | 9 | GANG STARR ● NOO TRYBE 47279*/VIRGIN (19.98/22.98) | FULL CLIP: A DECADE OF GANG STARR | 11 |
| 95 | 71 | 53 | 6 | LIL ITALY NO LIMIT 50108*/PRIORITY (10.98/16.98) | ON TOP OF DA WORLD | 20 |
| 96 | 100 | 85 | 37 | LES NUBIANS QMOTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS | PRINCESSES NUBIENNES | 25 |
| 97 | 89 | 80 | 20 | NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98) | NINETEEN NAUGHTY NINE NATURE'S FURY | 9 |
| 98 | 81 | 60 | 5 | RAHZEL MCA 11938* | MAKE THE MUSIC 2000 | 20 |
| 99 | 77 | — | 2 | CJ MAC HOO BANGIN' 53533/PRIORITY (10.98/16.98) HS | PLATINUM GAME | 77 |
| 100 | RE-ENTRY | 4 | 4 | HERCULEEZ & BIG TYME WHITE LABEL 88007 (11.98/16.98) | CHUNKA-LUV | 93 |

○ 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.



IDEAL

the self-titled debut album
In stores now
 Featuring the first hit single "Get Gone"
 and the smash follow-up "Creep Inn"

Songs produced by Noontime, Joe & J-Dub
Executive Producers: Eric L. Brooks and Carmonique Roberts

IDEAL Fan Club: IDEAL PMB 84
 419 N. Larchmont Blvd., Los Angeles, CA 90004

AOL Keyword: Virgin Records www.virginrecords.com www.IDEAL4YOU.com
 ©1999 Virgin Records America, Inc.






Mute's WestBam Broadens Scope Of Techno With 'Never Stop'

STILL ON FIRE: Since the early '80s, when he first began manning the turntables at various clubs in Berlin, techno pioneer WestBam has continuously followed a musical vision—even when others seemed to question it.

"Throughout my 17 years of DJ-ing, I've always played records that I thought needed to be heard," says the world-renowned techno DJ/producer, responsible for such global dancefloor



WESTBAM

hits as "Alarm Clock" and "The Roof Is On Fire." "It didn't matter if it was new wave, '80s electro, hip-hop, house, techno, or new beat. What's most important is that the music be challenging. Music should always challenge people."

Welcome to the world of WestBam (real name: Maximilian Lenz), who recently inked a deal with Mute Records for North America (Dance Trax, Billboard, June 5). His debut album for the label, "We'll Never Stop Living This Way," will be in stores Tuesday (21); last month, Mute issued the set's first single, "Beatbox Rocker," which includes remixes by Dr. Rhythm and the team of Freq Nasty and BLIM.



by Michael Paoletta

For the new album, WestBam had a strong desire to expand upon his funky techno-rooted oeuvre, without completely losing sight of what got him here. "For the past three years, I've been experimenting with more electro stuff," he says. "I'm simply broadening the scope of what I do naturally."

In Europe, fans were introduced to WestBam's new musical vision via tracks like "Terminator," "Hard Times," and "Sonic Empire," all of which appear on "We'll Never Stop Living This Way." Originally released on the artist's own label, the Berlin-based Low Spirit, the tracks helped longtime fans adjust to WestBam's new musical direction.

"Terminator" did surprise people, notes WestBam. "But by now, people are seeing where I'm headed musically. Like me, they realize change is necessary for growth. As a DJ, a producer, and an artist, I realize the importance of taking risks. We really do have the power to change the musical landscape."

We're quite sure that Fatboy Slim, the recipient of three awards at the 1999 MTV Video Music Awards (Billboard, Sept. 18) for the ultra-fab "Praise You," would wholeheartedly agree.

A DARK PATH: On its sophomore

album, "Ad Finite," the U.K.'s Genaside II manages to create a caustic collision of influences, including hip-hop, big beat, jungle, opera, ragga, ambient, and the spoken word. The end result is dark and haunting, to say the least.

"File it under 'heavy,'" says Kris Bonez, the act's founder/guiding light. "It's a trip down the darkest roller coaster you've ever been on." After several listens to the 12-track set, we couldn't agree more.

The debut release from Tricky's independent label, Durban Poison (promoted/distributed by New York-based Proper Sales and Distribution), "Ad Finite" is surely not for the squeamish or the melodically inclined. In fact, Bonez and crew—Chilli Phats, MC Killerman Archer, and Scotty—seem to thrive on not quite fitting in. And that, according to Bonez, is why BMG U.K. dropped the act after hearing the completed album.

For the record, Genaside II was originally signed to London U.K., which released the act's debut, "New Life 4 Tha Hunted," in '96. But when the A&R exec who signed the act (to London) moved to BMG, Genaside II went along for the short-lived ride.

"Halfway through recording 'Ad Finite,' I began recording slower, more emotional stuff ["Bizarre Bleedin'" and the title track]," explains Bonez. "Songs like these evoke different feelings in people. Unfortunately, the people at BMG said these tracks were too ludicrous. They thought they weren't commercial enough. They wanted immediate pop hits. That's not me. That will never be me."



Name In Lights. Logic Records' Canadian duo Love Inc. recently dropped by rhythmic top 40 station WZBZ Atlantic City, N.J., during a club/radio promotional tour. A strong supporter of dance music, WZBZ kept Love Inc.'s infectious "You're A Superstar" in medium rotation throughout the summer. The duo, comprising vocalist Simone Denny and keyboardist Chris Sheppard, is currently in Europe recording new material. Shown in the radio station's studio, from left, are Denny, WZBZ music director/PD Ted Noah, and Sheppard.

"Ad Finite" is due for release Tuesday (21). On Sept. 15, Genaside II embarked on a four-week tour of North America, opening for Tricky. Upcoming dates include Thursday (23) at the Vic in Chicago; Sept. 27 at the Rage in Vancouver; Sept. 29 at the Crystal Ballroom in Portland, Ore.; Oct. 1 at the Warfield in San Francisco; Oct. 6 at La Zona Rosa in Austin, Texas; Oct. 9 at Annie's in Cincinnati; Oct. 11 at the Warehouse in Toronto; Oct. 14 at Avalon in Boston; and Oct. 16 at the Hammerstein Ballroom in New York.

NOTORIOUS: New York-based Blackheart Records Group, owned by rocker Joan Jett and Kenny Laguna and distributed by Universal, signed three independent dance labels to marketing and distribution deals (Billboard *Bulletin*, Sept. 7, 1999).

The newly signed labels—Irma Records, Modern Voices Records (MVR), and Sound of Music—will retain their independent status, allowing them to release, co-market, and distribute records in conjunction with Blackheart.

Says Jett, "I feel blessed that I have the opportunity to provide an

outlet for these diverse and very deserving musical talents."

In early 2000, Irma will release albums by Jestofunk and Sarah Jane Morris, whom many remember as the guest vocalist on the Communards' "Don't Leave Me This Way"; MVR is scheduling new records from Tony Mascolo and newcomer Jilldiane; and Sound of Music is readying the first volume of a Kingsize-produced drum'n'bass series, as well as "Tribal House Vol. 1," a compilation beat-mixed by Todd Gardner.

Holly Lane, senior VP/GM of Blackheart, says these new partnerships have already shown artistically compelling results. "We find a cross-pollination occurring," she notes. "Our partners in dance and Latin music are eagerly borrowing from our sizable intellectual property in terms of rock masters."

TASTY TIDBITS: It's been a while since Jimmy Somerville has had a North American label to call home—much to the chagrin of his staunch supporters. Well, we're happy to report that the singer/songwriter, who is signed to Gut U.K., recently inked a three-album licensing deal with New York-based independent Instinct Records. The label will issue the artist's 2-month-old album, "Manage The Damage," in mid-January. According to the label, it may include bonus tracks and remixes not found on the British version.

Could this be the year that the R&B community fully embraces club/house music? Well, if hot hip-hop producers like Malik Pendleton and Brian Alexander Morgan are any indication, the answer is a resounding yes. Readers of this column are well aware that Pendleton produced a spirited—and faithful—remake of First Choice's "Let No Man Put Asunder" for Mary J. Blige (Dance Trax, Billboard, June 26); it appears on the singer's essential new MCA album, "Mary." As for Morgan, he just completed a house production of the Brainstorm disco chestnut "Lovin' Is Really My Game" for A&M/Interscope artist Ann Nesby. We can only hope it finds its way onto the singer's next album. Our fingers are crossed!

Mo'Wax's Parker Offers Subtle Beats On 'Kiss'

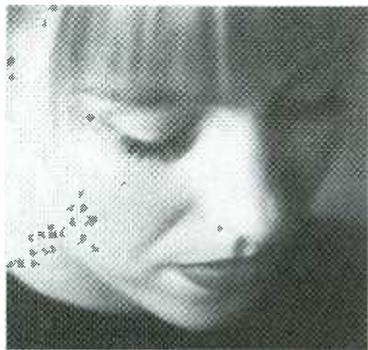
BY CRAIG ROSEBERRY

NEW YORK—With the U.S. release of Andrea Parker's long-awaited album, "Kiss My Arp" (due Nov. 2 on Mo'Wax/Beggars Banquet), the globally acclaimed DJ, producer, remixer, and accomplished singer/songwriter is poised to carve a niche of her own in the electronica/dance music arena.

The U.S. version of "Kiss My Arp" is primarily a compendium of "Kiss My Arp" and "Kiss My Arp Instrumentals," which were issued on July 5 and Sept. 13, respectively, on Mo'Wax U.K., the label to which Parker is directly signed. (In Japan, "Kiss My Arp" was released last October on Toys Factory Records.) In addition, the U.S. album includes the previously released, import-only singles "Melodious Thunk" and "Return Of The Rocking Chair."

The cornerstone of "Kiss My Arp," though, is the introspective track "The Unknown," with Parker's languid vocals drifting seductively atop a riveting landscape of shuddering sub-bass and spine-tingling orchestration, courtesy of composer

Will Malone, who created equally stirring string arrangements for Massive Attack ("Unfinished Symphony") and U.N.K.L.E. ("Lonely Soul").



PARKER

The key to Parker's popularity is the music-without-borders mentality that permeates her remix/production/DJ work. Her credits include such varied artists as Depeche Mode, Lamb, Steve Reich, and Ryuichi Sakamoto.

Similarly, Parker's continuously mixed CD for New York-based Stu-

dio K7's "DJ-Kicks" series was equally diverse and introduced her innovative turntable skills to a U.S. audience. The 1998 set linked classic electro, avant-garde techno, and early hip-hop tracks (from seminal artists like Afrika Bambaataa, Man Parrish, and Juan Atkins) to contemporary grooves from the likes of Depeche Mode, Dr. Octagon, and Parker herself.

There's also Parker's experimental electronica explorations with Inky Blacknuss and Two Sandwiches Short Of A Lunchbox (a collaboration with David Morley), as well as her guest appearance on Koh Toa's serene single "Sundown."

On "Kiss My Arp," Parker, whose songs are published by Chrysalis Music, successfully constructs an intricate opus that reflects all of her musical influences, especially those from minimalist/avant-jazz pioneers Philip Glass and Steve Reich.

"I really don't care for the latest, trendy big-beat artists like Fatboy Slim and the Chemical Brothers," says Parker. "My album is much
(Continued on next page)

Billboard Dance Breakouts

SEPTEMBER 25, 1999

CLUB PLAY

1. YOUR EYES ELSIE MUNIZ INTERSCOPE
2. SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL IMPORT
3. GOTTA HAVE LOVE PLASMIC HONEY JELLYBEAN
4. MAKE IT RIGHT CHRISTIAN FALK FEAT. DEMETREUS ATLANTIC
5. CAN'T GET ENOUGH SOULSEARCHER TWISTED

MAXI-SINGLES SALES

1. I NEED TO KNOW MARC ANTHONY COLUMBIA
2. FIVE FATHOMS (LOVE MORE) EVERYTHING BUT THE GIRL ATLANTIC
3. GOTTA HAVE LOVE PLASMIC HONEY JELLYBEAN
4. FUNK STATION M.F.O. SUBLIMINAL
5. F**K OFF 2000 JAYNE COUNTY ROYALTY

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

| CLUB PLAY | | | | ARTIST | |
|---------------------------|--------------|-----------|---------------|---|--|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE | ARTIST |
| | | | | IMPRINT & NUMBER/PROMOTION LABEL | |
| ◀ No. 1 ▶ | | | | | |
| 1 | 3 | 6 | 7 | WALKING ATLANTIC 84514 † | POCKET SIZE |
| 2 | 2 | 5 | 9 | ALL OR NOTHING WARNER BROS. IMPORT † | CHER |
| 3 | 1 | 4 | 6 | FIVE FATHOMS (LOVE MORE) ATLANTIC 84530 † | EVERYTHING BUT THE GIRL |
| 4 | 6 | 10 | 6 | RHYTHM IS MY BITCH WAVE 50046 | KEVIN AVIANCE |
| 5 | 10 | 21 | 4 | SITUATION (1999 MIXES) MUTE/KINETIC 44740/REPRISE | YAZ |
| 6 | 7 | 7 | 9 | BODYROCK V2 27595 † | MOBY |
| 7 | 9 | 9 | 8 | ANYTHING FOR LOVE GROOVILICIOUS 088/STRICTLY RHYTHM | REINA |
| 8 | 12 | 14 | 7 | YOU CONTAGIOUS 1006 | JUDY ALBANESE |
| 9 | 4 | 2 | 10 | MY LOVE IS YOUR LOVE ARISTA 13729 † | WHITNEY HOUSTON |
| 10 | 11 | 13 | 8 | THANK YOU ATLANTIC 84516 | TRUE SOLACE |
| 11 | 5 | 1 | 12 | CANNED HEAT WORK 79162/EPIC † | JAMIROQUAI |
| 12 | 15 | 29 | 5 | JINGO (REMIX) SALSOL 9014 | CANDIDO |
| 13 | 13 | 17 | 7 | BILLS, BILLS, BILLS COLUMBIA 79176 † | DESTINY'S CHILD |
| 14 | 8 | 3 | 11 | NAKED WITHOUT YOU NEPTUNE 3026/RIVER NORTH | TAYLOR DAYNE |
| 15 | 18 | 26 | 6 | WER*SHIP NERVOUS 20387 | DJ ESCAPE |
| 16 | 20 | 28 | 5 | HELL'S BELLS TWISTED 55541/MCA | MICHAEL T. DIAMOND |
| 17 | 22 | 31 | 5 | GIVE IT TO ME JELLYBEAN 2557 | DRAMA KIDZ |
| 18 | 19 | 25 | 7 | JUMBO JBO PROMO/V2 † | UNDERWORLD |
| 19 | 25 | 32 | 5 | JOY 4 PLAY 1024 | DENI HINES |
| 20 | 17 | 19 | 8 | DEEVA FEEVA PLAYLAND 53489/PRIORITY | GLASGOW FUNK TRACS |
| ◀ POWER PICK ▶ | | | | | |
| 21 | 37 | — | 2 | HEARTBREAKER COLUMBIA PROMO † | MARIAH CAREY FEATURING JAY-Z |
| 22 | 30 | 38 | 3 | BODY ROCK INTERSCOPE 71461 | LOUCHIE LOU & MICHIE ONE |
| 23 | 14 | 8 | 11 | DISCO INFERNO JELLYBEAN 2554 | CYNDI LAUPER |
| 24 | 32 | 41 | 4 | I NEED TO KNOW COLUMBIA 79251 † | MARC ANTHONY |
| 25 | 33 | 44 | 3 | DON'T LOSE THE MAGIC 4 PLAY 1026 | SHAWN CHRISTOPHER |
| 26 | 21 | 15 | 12 | FREAK IT NERVOUS 20371 † | STUDIO 45 |
| 27 | 16 | 12 | 12 | BE YOURSELF TWISTED 55548/MCA | CELEDA |
| 28 | 24 | 16 | 11 | ALWAYS YOU EDEL AMERICA PROMO/HOLLYWOOD | JENNIFER PAIGE |
| 29 | 35 | 40 | 4 | PHUTURE 2000 MOONSHINE 88465 † | CARL COX |
| 30 | 38 | 46 | 3 | LOVE STORY MUSIC PLANT 055 | GEORGIE PORGIE |
| 31 | 28 | 22 | 11 | LOOK AT ME CAPITOL IMPORT † | GERI HALLIWELL |
| 32 | 43 | — | 2 | I LUV YOU MORE KING STREET 1097 | KIMARA LOVELACE |
| 33 | 27 | 23 | 10 | LAST CHANCE FOR LOVE NO-MAD 1001 | JOI CARDWELL |
| 34 | 41 | 47 | 3 | BLAXTRAXX 3 (FUNKY NASSAU) TOMMY BOY SILVER LABEL 2018/TOMMY BOY | MR. SPRING |
| 35 | 23 | 18 | 11 | A WOMAN'S GOT THE POWER UNIVERSAL 56313 | JENNIFER HOLLIDAY |
| 36 | 40 | 43 | 4 | FASHION EDEL AMERICA PROMO | PHUNKY DATA |
| 37 | 36 | 36 | 5 | I NEED A LOVE CRITICAL 1829/CUTTING | NICOLE ARRINGTON |
| 38 | 46 | — | 2 | MOVE ON GROOVILICIOUS 087/STRICTLY RHYTHM | VICKI SUE ROBINSON |
| 39 | 26 | 11 | 13 | BAILAMOS OVERBROOK 97104/INTERSCOPE † | ENRIQUE IGLESIAS |
| 40 | 31 | 24 | 11 | VERY IMPORTANT PEOPLE 4AD PROMO/WARNER BROS. | GUSGUS |
| 41 | 47 | — | 2 | I LIKE THE SOUNDS DEFINITY 005 | STUDIO 45 PRESENTS LE PAMP PLAY HOUSSE |
| ◀ HOT SHOT DEBUT ▶ | | | | | |
| 42 | NEW ▶ | | 1 | THAT'S THE WAY LOVE IS NERVOUS 20395 | BYRON STINGILY |
| 43 | 34 | 34 | 6 | CHANTE'S GOT A MAN SILAS PROMO/MCA † | CHANTE MOORE |
| 44 | NEW ▶ | | 1 | WAITING FOR TONIGHT WORK PROMO/EPIC † | JENNIFER LOPEZ |
| 45 | NEW ▶ | | 1 | B WITH U R-SENAL 002/STRICTLY RHYTHM | JUNIOR SANCHEZ FEATURING DAJAE |
| 46 | NEW ▶ | | 1 | ONE FOR SORROW JIVE 42590 † | STEPS |
| 47 | NEW ▶ | | 1 | WAITING FOR THE SUN TOMMY BOY SILVER LABEL 2021/TOMMY BOY | RUFF DRIVERZ |
| 48 | 48 | 50 | 3 | TURN THE WORLD ON RAMPAGE 0101 | MAYTRIX |
| 49 | NEW ▶ | | 1 | LET IT GO JELLYBEAN 2558 | RE-EDOG |
| 50 | 44 | 35 | 6 | KICK YOUR LEGS HIGHER TOMMY BOY SILVER LABEL 2003/TOMMY BOY | P.I.M.P. PROJECT |

| MAXI-SINGLES SALES | | | | ARTIST | |
|----------------------------|-----------------|-----------|---------------|---|----------------------------------|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE | ARTIST |
| | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | |
| ◀ No. 1 ▶ | | | | | |
| 1 | 1 | 18 | 3 | MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 † | WHITNEY HOUSTON |
| 2 | 2 | 1 | 18 | SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 † | AMBER |
| 3 | 3 | 2 | 9 | BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM † | VENGABOYS |
| 4 | 4 | 3 | 7 | BAILAMOS (T) (X) OVERBROOK 97104/INTERSCOPE † | ENRIQUE IGLESIAS |
| 5 | 5 | 5 | 44 | BELIEVE (T) (X) WARNER BROS. 44576 † | CHER |
| 6 | 7 | 6 | 32 | BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. † | ORGY |
| 7 | 6 | 4 | 11 | I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 † | DONNA SUMMER |
| ◀ HOT SHOT DEBUT ▶ | | | | | |
| 8 | NEW ▶ | | 1 | SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS. | YAZ |
| ◀ GREATEST GAINER ▶ | | | | | |
| 9 | 13 | 14 | 29 | PRAY FOR YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE † | FATBOY SLIM |
| 10 | 9 | 8 | 60 | THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE † | FATBOY SLIM |
| 11 | 8 | 11 | 19 | STRONG ENOUGH (T) (X) WARNER BROS. 44644 † | CHER |
| 12 | 15 | 15 | 55 | SUAVEMENTE (T) (X) SONY DISCOS 82795 † | ELVIS CRESPO |
| 13 | 14 | 13 | 20 | IT'S OVER NOW (T) (X) ARISTA 13656 † | DEBORAH COX |
| 14 | 12 | 21 | 5 | 9PM (TILL I COME) (T) (X) RADIKAL 99004 † | ATB |
| 15 | 10 | 10 | 6 | SOL, ARENA Y MAR (X) WEA LATINA 29289 | LUIS MIGUEL |
| 16 | 11 | 7 | 13 | BILLS, BILLS, BILLS (T) (X) COLUMBIA 79176/CRG † | DESTINY'S CHILD |
| 17 | 17 | 12 | 4 | DISCO INFERNO (T) (X) JELLYBEAN 2554 | CYNDI LAUPER |
| 18 | 16 | 9 | 17 | IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 † | WHITNEY HOUSTON |
| 19 | NEW ▶ | | 1 | UNPRETTY (T) LAFACE 24424/ARISTA † | TLC |
| 20 | 20 | 17 | 9 | BODYROCK (T) (X) V2 27595 † | MOBY |
| 21 | 19 | 26 | 6 | NO MORE PAIN AND LIES (M) (T) (X) JWP 8885/ICU † | CHRIS MOUTAS FEATURING MR. SOOP |
| 22 | 21 | 20 | 68 | PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER | LORDS OF ACID |
| 23 | 22 | 22 | 51 | MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN † | STARDUST |
| 24 | 27 | 25 | 21 | GIVE IT TO YOU (T) (X) INTERSCOPE 97052 † | JORDAN KNIGHT |
| 25 | 23 | 16 | 41 | WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM † | VENGABOYS |
| 26 | 24 | 23 | 30 | BODY (T) (X) TWISTED 55528/MCA † | FUNKY GREEN DOGS |
| 27 | 25 | 19 | 15 | IF YOU HAD MY LOVE (T) (X) WORK 79164/EPIC † | JENNIFER LOPEZ |
| 28 | 18 | 48 | 5 | STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY † | JS-16 |
| 29 | 26 | 29 | 6 | LET FOREVER BE (T) (X) FREESTYLE DUST/ASTRALWERKS 95999/VIRGIN † | THE CHEMICAL BROTHERS |
| 30 | NEW ▶ | | 1 | SO WHAT! (T) (X) WARNER BROS. 44709 | JANE'S ADDICTION |
| 31 | 34 | 32 | 73 | MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG † | MARIAH CAREY |
| 32 | 33 | 30 | 7 | ALL STAR (X) UNDER THE COVER 0995 | SMACK |
| 33 | 35 | 38 | 32 | I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG † | MARIAH CAREY |
| 34 | 41 | 34 | 21 | LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG † | RICKY MARTIN |
| 35 | 40 | 36 | 34 | ALL I HAVE TO GIVE (T) (X) JIVE 42563 † | BACKSTREET BOYS |
| 36 | 37 | 37 | 29 | JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG † | TORI AMOS |
| 37 | 38 | 35 | 28 | NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. † | MADONNA |
| 38 | 29 | 28 | 38 | SKIN (T) (X) NERVOUS 20356 † | CHARLOTTE |
| 39 | 30 | 33 | 8 | RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE † | BASEMENT JAXX |
| 40 | 32 | 24 | 10 | SMILE (T) (X) ELEKTRA 63749/EEG † | VITAMIN C FEATURING LADY SAW |
| 41 | 28 | 27 | 3 | ANYTHING FOR LOVE (T) (X) GROOVILICIOUS 088/STRICTLY RHYTHM | REINA |
| 42 | 42 | 41 | 13 | AM I SEXY...? (T) (X) ANTLER SUBWAY 1037/NEVER | LORDS OF ACID |
| 43 | 48 | 44 | 68 | EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515 † | BACKSTREET BOYS |
| 44 | 39 | 45 | 24 | UNSPEAKABLE JOY (T) (X) NERVOUS 20358 | KIM ENGLISH |
| 45 | 43 | 31 | 15 | HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN | THE CHEMICAL BROTHERS |
| 46 | 47 | — | 61 | RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. † | MADONNA |
| 47 | RE-ENTRY | | 15 | ROLLERCOASTER (T) (X) EPIC 79180 † | B*WITCHED |
| 48 | 36 | 42 | 3 | OUR DISEASE (T) (X) 1500 71242/INTERSCOPE | BREAKBEAT ERA |
| 49 | 46 | — | 67 | PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC † | JAYDEE |
| 50 | RE-ENTRY | | 17 | GEORGY PORGY (X) WARNER BROS. 44612 † | ERIC BENET FEATURING FAITH EVANS |

○ 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.

MO'WAX'S PARKER OFFERS SUBTLE BEATS ON 'KISS'

(Continued from preceding page)

more subtle and heavily rooted in bluesy, experimental, and atmospheric music.

"Many people have described or categorized the album as gloomy or gothic," she adds. "In reality, it's just more layered, reflective, and emotional. Actually, my sound is not so clearly defined because I get easily bored. I need to constantly challenge myself and try out new and exciting sounds that are timeless and unpredictable."

This suits Lesley Bleakley, executive VP of Beggars Banquet U.S., just fine. "That's precisely what makes Andrea such an exciting artist," Bleakley says. "It's also why so many people have embraced her eclectic sound."

Bleakley says the label's main objective is to "build on the amazing groundwork established by Andrea's previous U.K. singles and high U.S. press profile following the 'DJ Kicks' release."

"We wanted to put together a strong and coherent album that presents all sides of Andrea's diverse musical abilities," explains Bleakley. "Rather than following a more conventional marketing approach, we'll be instituting a long-term, grassroots plan that capitalizes on her solid underground support."

"Furthermore," she continues, "our central focus will involve press, fashion industry tie-ins, extensive servicing to college radio, and spe-

cialty shows."

Bleakley confirms that the label will ship the radio-only single "The Unknown" to specialty, college, and RPM formats in mid-October. Bleakley also stresses the importance of "getting Andrea on the road for another DJ club tour."

"I really look forward to doing another DJ tour [in the States]," says Parker. "When I'm on the decks, people don't just look at me as another pretty face trying to be a DJ. I've

been fortunate to have people respect my music and my skills completely on the merit of my work. For me, that's the most gratifying of all."

Parker will embark on a nationwide DJ tour in late-October/early-November to promote "Kiss My Arp." She is managed by London-based Debbie Rawlings. Her North American tour is booked by Kim Benjamin of New York-based Kimco Entertainment; Parker handles bookings for all other territories.

Songwriters & Publishers

ARTISTS & MUSIC

Carmichael Feted Around The World

Nov. 22 Is 100th Birthday For Prolific 'Stardust' Tunessmith

BY IRV LIGHTMAN

NEW YORK—If—and that's a big "if"—songwriter Hoagy Carmichael had been a one-hit wonder, then what more need a songwriter rest his laurels on than arguably the most popular pop ballad of all time?

That song, "Stardust," has been recorded hundreds of times and performed millions of times since it was published 70 years ago by Mills Music. (Carmichael's composer share has since been captured by his estate.)

"Stardust" was in fact the basis of one of the most unusual album releases of all time. Back in the '50s, RCA Victor released an album containing 12 multi-artist recordings of only that song. Later, Frank Sinatra made a recording of just its unusually long verse, making the point that it stands equal in quality and impact to "Stardust's" refrain.

But Carmichael, whose 100th anniversary of his birth will be cele-



HOAGY CARMICHAEL SR. AND JR. IN THE LATE 1940S

Carmichael instrumental piece into "Stardust"; Johnny Mercer; Frank Loesser; Paul Francis Webster; Ned Washington; and Harold Adamson. Carmichael also served as his own lyricist for some songs, including "Rockin' Chair." For a time in the late '30s, he was on the writing staff of Paramount Pictures.

A number of continuing events and album releases in the months ahead will serve as entertaining reminders of Carmichael's solid place among pop composers. In addition, tributes coming from the jazz community will mirror his stature in this genre.

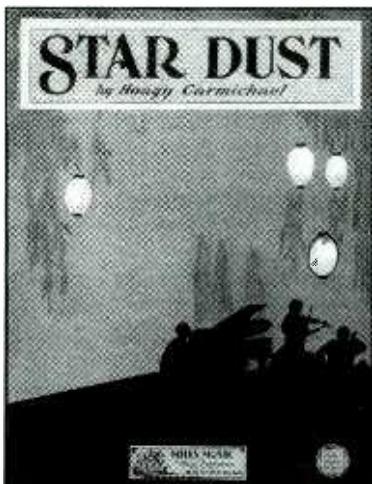
Because he had a firsthand, well-grounded knowledge of the blues idiom—his hometown of Bloomington, Ind., was considered a focus for ragtime writing and music publishing, and he was happily exposed to music from a nearby black neighborhood—Carmichael is unique among white pop masters of song in that his contributions to musical Americana is dotted with such titles as "Washboard Blues" and "Hong Kong Blues."

As for Carmichael's duality as a Tin Pan Alley melodist and jazzist, his son Hoagy Bix Carmichael, who operates Hoagy Carmichael Music in New York via the Hoagy & Bix Co., says, "My father on any level never thought there was a barrier between him and his goals. He never



had formal training, so he never preconceived things, whether being in a movie or writing a song for a movie or having his own TV show. It all came as if he got a call on Monday and said, 'Yeah, sure.' Musically, he just did it. He went out and wrote it." Carmichael says his father could write down music, a process that involved "his own notation. It was a slight sense of shorthand, but everybody could read it."

With the advent of rock'n'roll in the late '50s, Carmichael says that his father "cut his career off like a knife. He had had difficulty getting new material recorded and, at 60, essentially wrote nothing. He was not a happy man, although he did a couple of parts, such as TV's 'Laramie' and some movies. If he had 30 more hits in him, I don't know. He would, however, sometimes go to parties, find a piano, and become a center of attention. But, overall, it's a piece of a creative composer's time



you'd like not to take on. He had too much time on his hands."

Carmichael's son, however, does recall a particularly worthy piece his father wrote around this time. The work, "The Johnny Appleseed Suite," was performed first on "The Bell Telephone Hour" in 1964, with a narration by Carmichael, and in 1986 by the Indianapolis Symphony. His son describes the 25-minute work as the "most melodic American piece you can imagine. It's Dad's great opus." The younger Carmichael, 60, whose middle name, Bix, is a tribute his father paid to one of his friends, legendary cornetist Bix Beiderbecke, says he is trying to get a ballet company to perform it.

A familiar public figure, Carmichael was a skilled performer as both a vocalist and pianist and made hundreds of recordings between 1925 and 1980. He made some 36 recordings for Victor early in his career, often working with many top jazz musicians. He was named 1948 vocalist of the year in a survey by Billboard magazine.

He got by as an actor because he usually played musicians and seemed at home in his acting assignments, in

(Continued on page 66)

NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

THE HOT 100

UNPRETTY • Dallas Austin, Tionne Watkins • Cyptron/BMI, EMI Blackwood/BMI, Grung Girl/ASCAP

HOT COUNTRY SINGLES & TRACKS

SOMETHING LIKE THAT • Rick Ferrell, Keith Follese • Mr. Noise/BMI, We Make Music/BMI, Encore Entertainment/BMI, Bud Dog/ASCAP, Follazoo/ASCAP

HOT R&B SINGLES

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

HOT RAP SINGLES

I WANT IT ALL • Warren Griffin, D. Rolison, Etterlene Jordan, Randy Debarge, El Debarge • Warren G/ASCAP, WB/ASCAP, Real N' Ruff/ASCAP, Jobete/ASCAP

HOT LATIN TRACKS

DE HOY EN ADELANTE • Rudy Perez • Rubet/ASCAP, Universal/ASCAP

The Writer Of A Classic Turns 100; Meat Loaf Sings Lloyd Webber

THE 'SUNSHINE' OF HIS LIFE: "You Are My Sunshine" is one of those songs that seem to have been around forever, with an authorship labeled "anonymous."

Well, it's a product of the mid-20th century (1940 to be precise), and it's got an author—Gov. Jimmie H. Davis, who celebrated his 100th birthday Sept. 11. He still continues to write songs, maintain a limited concert appearance schedule, and make new recordings, according to peermusic, publisher of the song.

As an artist, Davis made the first recording of the song, which has subsequently been covered by hundreds of other performers. It is to this wealth of renditions that peermusic has turned for "You Are My Sunshine," a CD of 20 versions of the song, from Davis' original from 1940—the

tered through the Songwriters Guild of America. Whiting, a member of the Songwriters' Hall of Fame, also wrote such classics as "Hooray For Hollywood," "Too Marvelous For Words," "Beyond The Blue Horizon," and many others in collaboration with various lyricists.

NETWORKING: The fourth in a series of "networking" meetings sponsored by the National Academy of Popular Music/the Songwriters' Hall of Fame takes place Monday (20) at ASCAP headquarters in New York, starting at 6:30 p.m. Hosted by Hall staffers **Bob Leone** and **April Anderson**, the meeting will feature as guest speaker **Eric Beall**, creative manager of Zomba Music, as well as a producer and songwriter.



by Irv Lichtman

'WHISTLE' ON

THE CHARTS: The London cast recording of **Andrew Lloyd Webber** and **Jim Steinman's** current West End, "Whistle Down The Wind," is due for U.S. release Tuesday (21) under the Universal Classics Group's Really Useful logo. It isn't often these days that show tunes make the pop chart rounds, but a song from the show, "No Matter What," has been a big hit in the U.K. and is on the "Notting Hill" soundtrack. The show is expected to open on Broadway sometime next year. Also, **Meat Loaf**, with whom Steinman has been associated, has recorded "Whistle's" "A Kiss Is A Terrible Thing To Waste."

PRINT ON PRINT: The following are the best-selling folios at Hal Leonard Corp.:

1. **Shania Twain**, "Best Of Shania Twain."
2. "Tarzan," soundtrack.
3. **Creed**, "My Own Prison."
4. **Foo Fighters**, "Colour And The Shape."
5. **Offspring**, "Americana."

brated Nov. 22 (he died on Dec. 27, 1981), was a far cry from a one-hit wonder.

His catalog of evergreen compositions, worthy of early entry into the Songwriters' Hall of Fame, runs deep, as does its reach into standard pop, bluesy pop, the Broadway stage, and movie pop. Add to this an authentic-sounding blues/jazz talent that stands in contrast to the incorporation of a watered-down bluesy feel in many songs associated with the great George Gershwin and Harold Arlen.

Among Carmichael's other songs that, like "Stardust," will ease unscathed into the 21st century are "Georgia On My Mind," "The Nearness Of You," "Lazy River," "Baltimore Oriole," "Rockin' Chair," "I Get Along Without You Very Well," "Ole Buttermilk Sky," "Small Fry," "Heart And Soul," "Two Sleepy People," "How Little We Know," "Skylark," "Doctor Lawyer Indian Chief," "Little Old Lady," and a 1951 Academy Award winner, "In The Cool Cool Cool Of The Evening."

For his pop repertoire, Carmichael called on such stellar lyricists as Mitchell Parish, who turned a

Parton Sings Bluegrass For The Fans

Loveless, Krauss Guest On Country Icon's Sugar Hill Set

BY JIM BESSMAN

NEW YORK—When Dolly Parton and her longtime associate Steve Buckingham had dinner in July in Los Angeles, he said bluegrass fans, when asked which artist they would most like to make a bluegrass album, overwhelmingly cited her.

"We were both shocked," says Parton, who will be inducted into the Country Music Hall of Fame Sept. 22. "But then I thought, since I manage myself now and have my own label and can do what I want, why not do it?"

In extremely short order, Parton recorded "The Grass Is Blue" in Nashville with Buckingham producing and with such luminaries as Jerry Douglas, Sam Bush, Stuart Duncan, Alison Krauss, and Rhonda Vincent accompanying, along with country songstress Patty Loveless. The album will be released Oct. 26 by Sugar Hill/Blue Eye Records, a joint imprint of Parton's Blue Eye and the bluegrass label Sugar Hill, which was recently acquired by Welk Music Group, where Buckingham is now senior VP.

"The Grass Is Blue" is Parton's first bluegrass album and joins similarly high-profile bluegrass releases this year from Steve Earle, the Del McCoury Band, and Ricky Skaggs. It also follows "Hungry Again," Parton's return to her country roots, which came out last year on Decca.

"I've always loved bluegrass, having grown up in and around mountain music and bluegrass," says Parton. "So I chose some songs I've been singing all my life, like the Louvin Brothers' 'Cash On The Barrelhead,' and songs I love, like Johnny Cash's 'I Still Miss Someone,' Flatt & Scruggs' 'I'm Gonna Sleep With One Eye Open,' and 'Silver Dagger,' a public-domain song I learned from my mother. I always loved Billy Joel's 'Travelin' Prayer,' which I thought lent itself to pure bluegrass, and 'Train, Train,' which I found off an old Blackfoot album and will sing on the CMA [Country Music Assn.] Awards show."

The late Johnny Bond (also a new Hall of Fame inductee) wrote "The Grass Is Blue's" "I Wonder Where You Are Tonight." A Velvet Apple Music (BMI) writer, Parton herself wrote four songs, including the title track; "Endless Stream Of Tears," which just missed the cut on "Hungry Again"; "Will He Be Waiting For Me," which she first recorded early in her career; and "Steady As The Rain," which she wrote for her sister Stella. The a cappella gospel "I Am Ready" was written by her sister Rachel.

"All the songs are personal and wonderful and familiar for me," says Parton, who needed less than a week to complete the sessions. "It went

really fast because these are the world's best bluegrass pickers and singers, who've been doing these songs forever!"

Sugar Hill is really "stoked" about its new artist, says marketing director Bev Paul, for a number of reasons. "Besides the Country Music Hall of Fame, Dolly was named No. 34 on VH1's '100 Greatest Women In Rock-'n-roll' this summer," she says. "She's also up for the CMA's best album for 'Trio II' [with Emmylou Harris and Linda Ronstadt] and is starring in 'Blue Valley Songbird,' a made-for-TV movie showing on the Lifetime network on Nov. 1. So we have quite a bit of visibility going in."

"Blue Valley Songbird" was a song on "Hungry Again." "I knew it was a movie when I wrote it and sold it to Lifetime," says Parton, who is appearing Nov. 2 on "The Tonight Show With Jay Leno," with other talk show bookings forthcoming.

Advances of "The Grass Is Blue" shipped to media on Sept. 9, Paul says. A postcard to key retailers goes out Oct. 3, with album flats and poster also being made available. "While Dolly's sales history is primarily with mass merchants and traditional country outlets, we're making sure that strong indie bluegrass accounts and outlets like Borders—where bluegrass does very well—are with us from the get-go," notes Paul. "With the earlier success of bluegrass records by Steve Earle, Ricky Skaggs, and Del McCoury, we're in excellent position with this release and happy to have an artist of Dolly's caliber coming to bluegrass with us."

Paul adds that Sugar Hill has researched all the Parton Web sites and is talking to country.com and amazon.com about an intense cyber marketing campaign. An in-flight program featuring Parton is set for November and December on United Airlines.

Radio promotion is "still developing" says Paul, though bluegrass, roots, and "interested" country outlets will be serviced the full album the week of Oct. 11. An interview CD is also available for radio, she says.

"I'm really looking forward [to the album]," says Mark Keefe, PD at roots format WNCW in Spindale, N.C. "She's hooked up with really good people like Jerry Douglas, Sam Bush, and Steve Duncan, who are hardcore true-to-form grass-roots musicians who always get my ear. I just hope she goes on tour because people are embracing music that's been stripped away of the over-produced elements in country music, like the traditional hardcore bluegrass records of Steve and Del and Ricky."

The William Morris-repped Parton may perform at New York's Lincoln Center or Carnegie Hall, she says, though no live appearances are planned other than TV.

Also forthcoming may be a reunion with Porter Wagoner, she says, and—pending response to "The Grass Is Blue"—a sequel or two.

"Who knows? I might start a whole new career," says the veteran country icon. "I'm just glad I'm going into the Hall of Fame—and I get to sing, which means I'm not dead or in a rocking chair!"



Feeling Fine. Terri Clark was all smiles at a recent dinner with Mercury Nashville staffers to celebrate the gold certification of her "How I Feel" album. Clark is currently working on her fourth album for the label. Pictured, from left, are Mercury Nashville president Luke Lewis, Clark, and senior VP of A&R Keith Stegall, who produced "How I Feel."



PARTON

An Unplugged Black Pays Tribute To Idols; Reba Hits Road With Autobiographical Show

CHECKING IN WITH: Less is more, Clint Black has discovered after recording and producing what may be his best album ever, a wide-ranging look at a number of country's musical styles over the years. "D'LECTRIFIED," due Sept. 28 from RCA, is an unplugged and very much a focused work drawing from a number of personal influences that Black pays tribute to, ranging from Monty Python's Flying Circus to Waylon Jennings to Leon Russell to Kenny Loggins. And



BLACK

then some. Duet partners include his wife **Lisa Hartman Black** (on the first single, "When I Said I Do"), Jennings (on the latter's composition "Are You Sure Hank Done It This Way," which Black reworks with the name Waylon replacing Hank), Loggins (on "Harmony"), and Monty Python's **Eric Idle** (on "The Galaxy Song"). Black also performs instrumental duets with **Bruce Hornsby** and **Marty Stuart**.

The 15-cut, 54-minute CD also re-explores some of Black's earlier work from the unplugged point of view. "I really got the idea from listening to **Eric Clapton's** rearrangement of 'Layla,'" Black tells Nashville Scene. "To really approach the song from a new point of view, almost as a new song. The idea of an unplugged album sort of brings up its own connotations, its own images. In a way with this album, I'm kind of hoping that when people hear this they'll forget that it's unplugged or not know that there are no electric instruments on it unless they're told so."

As far as producing himself now, Black says, "It's so hard to go into the studio and spend 10 to 12 hours a day for months and then come out of it on the other side and be able to listen to it still, without the producer's hat on."

As producer, he handles a number of musical styles on the album, from Dixieland jazz to western swing to country blues to country ballads and more, and he says, "It was frightening, I tell you. The temptation to call up Stroud [his former producer

James Stroud] was very strong, but I was determined to tap into what I learned from him, and there were many times when I thought, 'This is the song I'm going to fail on.' Because I really wanted to experiment on a number of things, and I wasn't always sure that I could pull it off. But I really think this is a great credit to Stroud. He's a great producer, and he and I worked together so long that everything I learned about making records I learned from him."

A high point for him, he says, was enlisting Jennings to sing on the reworked tribute to him that was originally a tribute to Jennings' idol **Hank Williams**.

"That was a get-lucky experiment," says Black. "I wanted to do the song because of its lyrical content, which is Hank's influence on Waylon, and then I changed it to Waylon's influence on me. And in the end, he adds a verse from 'Waymore's Blues,' which I used to sing, where Waylon



by Chet Flippo

tips his hat to **Jimmie Rodgers**. So it's multi-generational tributes to influences I've had. I could've done so many songs to show the influences—**George Jones** and **Merle Haggard** and **Buck Owens** tunes—but I really feel that those would have been very obvious. But what a lot of people don't know is that I was a huge Leon Russell fan, that I was a huge **Edgar Winter** fan [Winter plays sax on "Burn One Down"], or a huge Monty Python fan."

ON THE ROW: Universal Music Group VP/GM **Pat Higdon** makes four appointments at the publishing operation, which merged MCA Music Publishing and PolyGram Music Publishing last March. **Billy Lynn**, former creative director at PolyGram, becomes senior creative director. Universal veteran **Kent Earls** and former Capitol Records Nashville VP of A&R **Mark Brown** are named creative directors. **Whitney Williams**, who was formerly with Patrick Joseph Music, becomes creative director and film/TV coordinator.

Reba McEntire hits the road Sept. 29 in Tampa, Fla., with a new theatrical "musical play" titled "The Singer's Diary," which is literally a musical look at her life and career.



More than ever,
the toast of the town.

EMI MUSIC PUBLISHING
The world's leading music publisher

© EMI Music Publishing, A member of *The EMI Group*

N'ville Songwriters Find Success By Bridging Country/Pop Divide

BY LAUREN SCHMITZER

NASHVILLE—As country music continues to both draw from and contribute to pop music, its cornerstone—the song—is increasingly a world commodity. Country's bedrock creator—the songwriter—is no longer confined to one genre but is providing content for the great hungry maw of the music market as a whole.

As songwriters and artists from pop/rock and country increasingly collaborate, these creative exchanges are not only broadening country's audience base but also unearthing the similarities between two seemingly separate worlds.

Citing pop/country songwriting hybrid Will Jennings (co-writer of Celine Dion's "My Heart Will Go On" from "Titanic" and Eric Clapton's "Tears In Heaven"), BMI assistant VP of writer/publisher relations Harry Warner explains the climate change in Nashville: "Current conditions are much different than 20 years ago, when pop people didn't want us. The recent influx of industry types from Los Angeles has contributed to a steady growth in connection between these genres."

Amy Kurland, owner of legendary singer/songwriter venue the Bluebird Cafe, agrees. "As much as ever, tremendous young songwriters are coming to Nashville with their pop songs because Nashville is the premier open market for songs of all styles."

Among the well-known examples of such Nashville writers are Tommy Sims, Gordon Kennedy, and Wayne Kirkpatrick, whose collaborative work includes Eric Clapton's Grammy-winning song "Change The World" and tracks from the Garth Brooks As Chris Gaines album.

Then there's Nashville singer/songwriter Gretchen Peters, who has been Bryan Adams' writing partner for five years. Adams contacted Peters, who is published by Purple Crayon Music (ASCAP), after hearing Martina McBride's hit version of Peters' "Independence Day," a dramatic song about battered women.

"Bryan's request intrigued me because we came from different worlds, and I felt like [this collaboration] might give me an opportunity to say some things in songs that country music hasn't traditionally allowed," says Peters.

Peters co-wrote with Adams seven cuts for his latest release, "On A Day Like Today." In addition, the two co-wrote "Rock Steady" for Bonnie Raitt and Adams' track "When You Love Someone" from the "Hope Floats" soundtrack.

Peters, whose numerous country cuts include Patty Loveless' "You Don't Even Know Who I



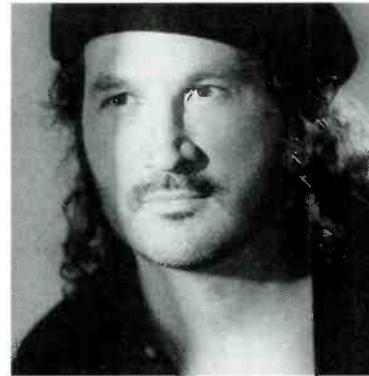
PETERS



CHILD



WARREN



BURR

Am" and Faith Hill's "The Secret Of Life," also has several pop cuts to her credit for the likes of Etta James and the Neville Brothers.

Peters got her country start through the back door of pop. "I grew up loving so many different kinds of music, including pop, country, and R&B," says Peters. "The reason I moved to Nashville was strictly because I love those songs, but I knew it was the only place left in the world for songwriters who were really into lyrics."

Peters says she is uncomfortable with being branded as only a country songwriter and asserts that categories are not of interest to audiences. "I've done live shows for pop audiences, and they don't really know they're listening to a country song—they're just listening to a song at that point. It's a lot about the instrumentation and the singer's outfit that tells people whether it's country or pop."

Building on her theory that a good song is a good song no matter what, Peters does not write with a genre in mind. "Before [pitching], it's just a song in its embryonic form, and I don't think much about the genre. [As songwriters], we're all so close to plowing the same field that I

don't think it matters much."

BUILDING A SONG

Songwriter Diane Warren also places more importance on the song than its genre. "If you build something great, eventually people will come," says Warren. "And I just try to build the best songs I know how to build."

Warren's songs have run the chart gamut from R&B and pop to country and rock. "I've even been nominated for a Dove Award—and I'm a nice Jewish girl from the Valley," says Warren.

Several of her songs have had repeat cuts, such as "I Could Not Ask For More" (Edwin McCain/Kevin Sharp), "How Do I Live" (Trisha Yearwood/LeAnn Rimes), and "I Don't Want To Miss A Thing" (Aerosmith/Mark Chesnutt).

"Being a hardcore traditional country artist, Chesnutt proved that you're not automatically deemed a fringe artist if you incorporate radically different elements in your music," says Warren.

It took longer than Warren expected to make her debut on the country charts. "A lot of my songs always seemed like country songs because there are stories in

the lyrics," she notes.

Going back and forth between pop, R&B, and country seems natural to Warren.

"There's an edge between R&B and country—there's a soulfulness in both."

With country cuts including Faith Hill and Tim McGraw's "Just To Hear You Say That You Love Me" and Trisha Yearwood's "I'll Still Love You," Warren, whose music publishing is handled by RealSongs (ASCAP), plans to build on her country successes. "There are so many great singers in country music, and they're great singers who do other people's songs. I love that," she says.

Like Warren, Desmond Child's songwriting career has included several genres. Child, whose publishing is handled by Desmophobia/Universal Music Publishing (ASCAP), wrote numerous hits for Bon Jovi, Aerosmith, and Kiss and most recently co-wrote and produced seven of 14 tracks on Ricky Martin's self-titled album, including "Livin' La Vida Loca" and "The Cup Of Life."

Child attributes this stylistic fluidity to his focus. "I don't think I have a personal style of my own," says Child. "To me, it's about the star not the style, so I

do everything it takes to bring out the inner voice of the artist I'm working with."

His country co-writers have included Victoria Shaw, Gary Burr, and BlackHawk's Dave Robbins and Van Stephenson, generating such singles as Trisha Yearwood and Garth Brooks' "Where Your Road Leads," Ty Herndon and Stephanie Bentley's "Heart Half Empty," BlackHawk's "Hole In My Heart," and Kris Tyler's "What A Woman Knows."

Child has also established a satellite office of his Universal-distributed boutique label Deston Entertainment in Nashville.

"One of things that drove me to Nashville was that, at a certain time, top 40 radio turned away from pop music and went toward negative-sounding alternative music," he says. "So I went to country music because it was the closest thing to what I was doing—telling stories with values that take you on an emotional journey in four minutes."

Songwriter Gary Burr settled in Nashville after a stint as lead singer with pop group Pure Prairie League. He plays guitar in Ringo Starr's band and divides his writing time between country and pop, teaming with Child, Michael Bolton, Olivia Newton-John, and INXS' Andrew Farriss.

Burr says he feels a conscious move when switching gears to pop writing. "There are absolutely no rules [in pop], and you almost have to throttle back lyrically because there is not as much detail in pop lyrics," he says.

Burr, whose publishing is handled by Universal Music Publishing (ASCAP), says he resists being categorized, despite establishing himself as a prominent country writer with such credits as Ty Herndon's "What Mattered Most," Hal Ketchum's "Sure Love," and Wynonna's "To Be Loved By You."

"Writers should be writers," says Burr. "Why not take every opportunity to write every kind of song? Why not have a song on the Great White album and Reba McEntire's album? Just slap a fiddle on it, and it's country."

Peters agrees with this organic notion of writing. "The definition of an artist is 'to change,' and

(Continued on page 38)

The Race Is On For Top Writers, Publishers

The recaps below offer a year-to-date preview of how the 1999 Year-in-Music rankings are shaping up in the fields of country songwriting and music publishing. These recaps are based on performance on the Hot Country Singles & Tracks chart from the beginning of the chart year, which starts with the Dec. 5, 1998, issue, through the Aug. 28 issue. The categories below are based on detections as monitored by Broadcast Data Systems for each week a title appeared on the Hot Country Singles & Tracks chart.

Top Country Songwriters

Pos. SONGWRITER (No. Of Charted Singles)

- 1 TONY MARTIN (9)
- 2 DIANE WARREN (3)
- 3 ALAN JACKSON (2)
- 4 STEPHEN ALLEN DAVIS (1)
- 5 ROBERT JOHN LANGE (5)
- 6 SHANIA TWAIN (4)
- 7 AL ANDERSON (3)
- 8 TOM SHAPIRO (6)
- 9 RADNEY FOSTER (2)
- 10 SKIP EWING (4)

Top Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 WARNER/CHAPPELL MUSIC (53)
- 2 SONY/ATV MUSIC (60)
- 3 EMI MUSIC (59)
- 4 UNIVERSAL MUSIC (44)
- 5 ALMO/IRVING MUSIC (RONDOR MUSIC) (22)

Top Country Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 SONY/ATV TREE, BMI (39)
- 2 HAMSTEIN CUMBERLAND, BMI (16)
- 3 WARNER-TAMERLANE, BMI (27)
- 4 WB, ASCAP (13)
- 5 REALSONGS, ASCAP (3)
- 6 SONY/ATV CROSS KEYS, ASCAP (21)
- 7 EMI BLACKWOOD, BMI (25)
- 8 EMI APRIL, ASCAP (18)
- 9 ACUFF-ROSE, BMI (8)
- 10 IRVING, BMI (8)

Country music's number one publisher — twenty-five years and still shining.

Sony/ATV Tree

Jackson Returns To Roots With Traditional Set; Arista/Nashville Seeks Sound's Revival

BY CHET FLIPPO

NASHVILLE—Alan Jackson doesn't think he's making any sort of statement by recording an album of his favorite, staunchly traditional country songs at a time when much of country is leaning toward pop.

"It just kind of turned out that way," he says of the forthcoming album, "Under The Influence," due Oct. 26 from Arista/Nashville. "I've been wanting to do this album since I was able to do albums. I never intended it to make a statement or a stand. I've been singing most of those songs for years."

His label, however, hopes this is the sort of country statement that signals a change in direction. Arista/Nashville president Tim DuBois says, "I'm as excited by this as anything he's ever done. When he came



JACKSON

straightened him out. I've always loved the song."

DuBois says this is also the first time he's heard "Revenoor Man," an old George Jones B-side. "It's kind of a fun song. The rest of them, though, are some of my favorites. You forget how good those old songs are. And Alan makes them somehow sound new and fresh. 'Pop A Top' to me now has a whole new life. It's awesome. 'Pop A Top' will be the first single off the album, and Alan will perform it on the [Country Music Assn.] Awards."

"To my knowledge, no one at radio has heard it yet," says Arista/Nashville senior VP/GM Mike Dungan, noting that Jackson forgoes radio tours and that the few early copies of the CD are being held on to by the label. "We'll ship the single to radio on Monday [20]. Very few people have heard it all. I'll be curious about the reaction to it. 'Pop A Top' is a shuffle, which I love, and I was personally thrilled when Dixie Chicks did that shuffle ["Tonight The Heartache's On Me"], and it worked on radio.

"There's a big part of me that feels that with the general pop undertones of our format right now, Alan could be ushering in a whole new wave of appreciation for country music. There's room in the format for both [pop and country], and I think the fans want both. I hope that this can be the beginning of a long run of traditionalism included in what we call country radio. And I'm glad it's Alan Jackson doing it, because no one does it better."

KYCY San Francisco PD Dene

Hallam is optimistic about the single—and the album. "I've played most of those songs before, and I can't wait to hear them again. I don't think you can successfully program now unless you know what was playing then," he says. "Doing remakes can be risky—it's hurt some artists, but it just depends on a case-by-case basis."

Hallam feels changes in the country climate—especially as typified by Dixie Chicks' blend of the traditional and modern in their sounds—can only help Jackson's project. "I feel like we're back in that musical valley right after 'Urban Cowboy,' when Randy Travis came along and saved country. I've been praying for the day when we can turn country around to its roots again. It always hap-

'More and more, the country fan is looking for that traditional music'

— JON KERLIKOWSKE —

pens. I think the Chicks are doing it now, and Alan can do it. I've always felt Alan hasn't really broken through yet, not in the massive way that he can."

Jackson says one key promotional element may be a special appearance on "Austin City Limits" on PBS. "That was pretty much the first show I used to watch music on, and it's always been one of my favorites," he says. "And they've got clips of most of the original artists performing these songs on 'Austin City Limits,' and we could do some intercutting."

DuBois says that doing cover tunes can be a two-way street but that such a show would be ideal for introducing some of country's past to a new audience. "We catch some heat for [recording cover songs] occasionally," he says, "but this is a tip of the hat to some great traditional tunes that influenced Alan. The songs sound new and fresh, and to a lot of the listeners out there, these will be new and fresh songs," DuBois notes (see track listing, this page). "At a staff meeting here not long ago, almost no one in the room had ever heard of 'Pop A Top.'"

One added attraction in pulling in a wider audience, DuBois notes, is Jimmy Buffett's appearance with Jackson on a duet of Buffett's "Margaritaville."

"One of the great things about country," says DuBois, "is that it sets the goalposts pretty wide. And I think that's a healthy thing when you can have Alan doing 'Pop A Top' on the same station where you have pop/AC-sounding songs. To me, country music is defined by lyrical substance, and to a certain

Jackson 'Under The Influence'

Following are the tracks on Alan Jackson's "Under The Influence."

1. "Pop A Top." Written by Nat Stuckey. Recorded by Jim Ed Brown on the 1967 album "Just Jim." A No. 3 Billboard country single in 1967.

2. "Farewell Party." Written by Lawton Williams. Recorded by Gene Watson on the 1978 album "Reflections." A No. 5 country single in 1979.

3. "Kiss An Angel Good Mornin'." Written by Ben Peters. Recorded by Charley Pride on the 1971 album "Charley Pride Sings Heart Songs." A No. 1 country single in 1971.

4. "Right In The Palm Of Your Hand." Written by Bob McDill. Recorded by Mel McDaniel on the 1981 album "I'm Countryfied." A No. 10 country single in 1981.

5. "The Blues Man." Written and recorded by Hank Williams Jr. On the 1980 album "Habits Old And New." Never released as a single.

6. "Revenoor Man." Written by Donny Young (aka Johnny Paycheck). Recorded by George Jones as the B-side of the 1963 single "I Love You Because."

Not charted.

7. "My Own Kind Of Hat." Written and recorded by Merle Haggard on the 1979 album "Serving 190 Proof." A No. 4 country single in 1979.

8. "She Just Started Liking Cheatin' Songs." Written by Kent Robbins. Recorded by John Anderson on the 1980 album "John Anderson." A No. 13 country single in 1980.

9. "The Way I Am." Written by Sonny Throckmorton and recorded by Merle Haggard on the 1980 album "The Way I Am." A No. 2 country single in 1980.

10. "It Must Be Love." Written by Bob McDill. Recorded by Don Williams on the 1978 album "Expressions." A No. 1 country single in 1979.

11. "Once You've Had The Best." Written by Johnny Paycheck. Recorded by George Jones on the 1974 album "The Grand Tour." A No. 3 country single in 1973.

12. "Margaritaville." Written and recorded by Jimmy Buffett on the 1977 album "Changes In Latitudes, Changes In Attitudes." A No. 13 country single in 1977.

CHET FLIPPO

'I've been wanting to do this album since I was able to do albums'

— ALAN JACKSON —

up with the idea, I liked the idea and green-lighted it and said, 'Let's try that.' He did not consult with me at all what he would cut, and when we got the first roughs, I had no idea what to expect. When I saw the track list, I said, 'Wow!' It's amazing how many of the songs were some of my favorites."

DuBois points out that the 12 songs are not obvious greatest hits. "I had never heard 'The Blues Man,' which is now one of my favorites. It's on an old Hank [Williams Jr.] album."

"Hank wrote that about himself," says Jackson. "So I changed it to be a story about him, about that hard time in his life when he fell off the mountain and almost died and had all the personal problems, and whichever wife [he had] at the time came along and

NASHVILLE SONGWRITERS FIND SUCCESS

(Continued from page 36)

these collaborations are a natural outgrowth of that urge to expand artistically and personally."

Additionally, country and pop/rock amalgams are gaining exposure through such soundtracks as "Notting Hill," "Runaway Bride," "Happy, Texas," and "Life."

Also notable, this year's CMA Awards will feature performances by Jewel, 'N Sync, and a "surprise" orchestrated by Child, which he will not divulge before the show.

Peters says these co-creations are welcomed by Nashville. "The

industry has open arms. Any kind of exposure or growing of the audience that Nashville can get, it wants," she says.

Warner/Chappell Music creative activities director Kurt Denny, who represents veteran songwriter Paul Williams (Barbra Streisand's "Evergreen" and Diamond Rio's "You're Gone"), concurs with Peters. "Nashville encourages anything that sells records. Right now the song is king. More than ever in recent history, a great song, regardless of its origin, is probably the most important aspect to a label."

extent it's defined by what country consumers tell us it is."

At Tower Records Nashville, GM Jon Kerlikowske says he foresees success for the project. "More and more, the country fan is looking for that traditional music," he says. "A lot of it comes from the Chicks' success. And Alan is the one to do it. He still has the traditional listener, plus he attracts the younger fans."

At retail, says Dungan, "make no mistake about it, we're going to receive most of our sales from the audience that's always eager to purchase new music from Alan Jackson, and we're going to run hard at those fans with consumer awareness pieces in the usual print, radio, and television outlets. We're going to have print ads in Us magazine and Country Weekly and Country Music magazine and the FFA [Future Farmers of America] magazine. We'll run flags on CMT and TNN and Great American Country. We're also going to run metro traffic ads in all [radio] formats, not just country, because Alan has enough of a Q factor that even people who don't always listen to country music know who he is and appreciate who he is. So, we'll let them know there's a new Alan Jackson album out there."

DuBois notes that the album

should also appeal to "people who listen to the radio but don't normally get involved in the record-buying process, our upper demos, those 45-plus people. I think this might actually get them to go to the store maybe for the first time in a long time."

That's a challenge, Dungan agrees. "These are Alan Jackson fans, but they literally haven't purchased albums in years. I think we

have the right piece of product to get them back. We're putting together a radio campaign with some trucker radio networks as well as ads on some TNN programs geared to that audience. We're also considering releasing this on vinyl for people who've never shifted from vinyl to CDs.

That's a consideration. No one services this group except TV packages."

The album premiere, Dungan says, will be at a special Westwood One radio broadcast Oct. 25 from the Nashville Palace. Participating radio stations will take part in contests for winners to fly to Nashville, he says.

He notes the label will also target ads on nontraditional television. "Not country-specific outlets," he says, "but we're looking for the right female-heavy audience that buys Alan Jackson."

Jackson is managed and booked by Chip Peay Entertainment Inc.

'To a lot of the listeners out there, these will be new and fresh songs'

— TIM DuBOIS —



Corporate Country Music
Publisher of the Year

1999

Writers First...

The Wilkinsons Sweep Canadian Country Music Awards Show

Trio & Shania Twain Bag 9 of 11 Trophies; Ronnie Prophet Inducted Into CCMA Hall Of Fame

BY LARRY LeBLANC

TORONTO—With five major wins, the Nashville-based family trio the Wilkinsons—father Steve, daughter Amanda, 17, and son Tyler, 15—dominated the 1999 Canadian Country Music Awards (CCMA), held Sept. 13 at the Ottawa Civic Centre in Ottawa.

Clearly delighting the audience of 5,200 at the Civic Centre, the Wilkinsons nabbed five of the six awards they had been nominated for. The trio won for top album for their Giant Records debut, "Nothing But Love"; top single and top song (with William Wallace) for

"26 Cents"; top group; and the Rising Star Award. However, the Wilkinsons lost the top video award to Shania Twain.

"It's been a long road coming here," said a visibly emotional Amanda Wilkinson, who originally hails from Trenton, Ontario.

Mercury Nashville's Twain, last year's big CCMA winner with six trophies, couldn't attend this year's ceremonies but was still a towering presence. The former Timmins, Ontario, singer picked up four major awards: top female artist, top video for "That Don't Impress Me Much," top collabora-

tion for "From This Moment On" (with Bryan White), and the Fans' Choice Award, beating out Terri Clark, Paul Brandt, Prairie Oyster, and Julian Austin.

So wide-sweeping were the Wilkinson and Twain wins that both Terri Clark and veteran country group Prairie Oyster, each with six nominations, went home empty-handed. All but two of 11 awards presented on the show, broadcast in Canada by CBC-TV (after being on the CTV Television Network for the past 12 years), were chosen by 1,700 members of the CCMA.

The exceptions were top-selling album, which is based on Canadian sales figures, and the fan-voted Fans' Choice Award.

Other winners during the evening included the show's host, Brandt, who won top male artist honors, and Dixie Chicks, accepting by videotape, who won for top-selling album in Canada for "Wide Open Spaces."

Additionally, veteran performer/TV host Ronnie Prophet was inducted into the CCMA's Hall of Fame. Key performances during the evening were given by



TWAIN

the Wilkinsons, who appropriately opened the show; Brandt; Clark; Gil Grant; Prairie Oyster, backed by Canadian rock icon Randy Bachman; and the Rising Star newcomer artists Shirley Myers, Beverly Mahood, Lorrie Church, and Rick Tippe.

The show will be televised in the U.S. on TNN at 9 p.m. ET on Sept. 29.



THE WILKINSONS

A Sneak Peak At Year-In-Music Rankings

The recaps below offer a year-to-date preview of how the 1999 Year-in-Music rankings are shaping up. These recaps are based on performance on the Hot Country Singles & Tracks and Top Country Albums charts from the beginning of the chart year, which started with the Dec. 5, 1998, issue, through the Aug. 28 issue. Due to the difficulty of combining airplay detections with album sales, a complex system of inverse points is used to determine the categories shown below. This system is based on chart performance for each week that a title appeared on either an album or singles chart.

Top Country Artists

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

- 1 DIXIE CHICKS (5) Monument (1) Monument/Sony
- 1 COLUMBIA (New York)
- 2 TIM MCGRAW (10) Curb
- 3 GEORGE STRAIT (12) MCA Nashville
- 4 JO DEE MESSINA (4) Curb
- 5 SHANIA TWAIN (5) Mercury
- 6 MARTINA MCBRIDE (6) RCA (2) RCA/RLG (1) BNA/RLG
- 7 KENNY CHESNEY (6) BNA (2) BNA/RLG
- 8 ALAN JACKSON (6) Arista Nashville
- 9 FAITH HILL (4) Warner Bros.
- 10 BROOKS & DUNN (7) Arista Nashville

Top Country Labels

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 MCA NASHVILLE (52)
- 2 MERCURY (31)
- 3 ARISTA NASHVILLE (33)
- 4 CURB (27)
- 5 CAPITOL (32)

Top Country Imprints

Pos. IMPRINT (No. Of Charted Albums & Singles)

- 1 MCA NASHVILLE (45)
- 2 MERCURY (28)
- 3 CURB (32)
- 4 ARISTA NASHVILLE (32)
- 5 RCA (31)
- 6 CAPITOL (32)
- 7 BNA (26)
- 8 EPIC (23)
- 9 WARNER BROS. (26)
- 10 MONUMENT (10)

Top Country Album Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 UNIVERSAL (38)
- 2 EMD (16)
- 3 WEA (38)
- 4 SONY (20)
- 5 BMG (28)
- 6 INDEPENDENTS (9)

peer music
The Independent Major
www.peermusic.com
www.syncsite.com

Our Country songs are being recorded all over the world. Are yours?

OFFICES IN: NEW YORK, HOLLYWOOD, PARIS, LONDON, TOKYO, TORONTO, HONG KONG, SAO PAULO, BUDAPEST, MADRID, STOCKHOLM, MEXICO CITY, SYDNEY, DUBLIN, VIENNA, RIO DE JANEIRO, SANTIAGO, BOGOTA, HAMBURG, HILVERSUM, MILANO, SINGAPORE, JOHANNESBURG, MIAMI, ZURICH, SEOUL, NASHVILLE, SAN JUAN, TAIPEI, BUENOS AIRES.

ASCAP

NOMINEES FOR THE 33RD ANNUAL CMA AWARDS

ENTERTAINER OF THE YEAR

Garth Brooks • Dixie Chicks
George Strait

FEMALE VOCALIST OF THE YEAR

Jo Dee Messina • Trisha Yearwood

MALE VOCALIST OF THE YEAR

Alan Jackson • George Strait

HORIZON AWARD

Jo Dee Messina • The Wilkinsons

VOCAL GROUP OF THE YEAR

Diamond Rio • Dixie Chicks
The Wilkinsons

VOCAL DUO OF THE YEAR

The Kinleys • The Lynns

MUSICIAN OF THE YEAR

Eddie Bayers • Paul Franklin
Dann Huff

ALBUM OF THE YEAR

Always Never The Same,
George Strait,
producer George Strait
Where Your Road Leads,
Trisha Yearwood,
producer Trisha Yearwood

SINGLE OF THE YEAR

Amazed, producer Dann Huff
Wide Open Spaces, Dixie Chicks
Choices, writer Michael E. Curtis
Don't Laugh At Me, writers
Steve Seskin and Allen Shamblin
Please Remember Me, writer
Rodney Crowell

VOCAL EVENT OF THE YEAR

TRIO II, Emmylou Harris
Same Old Train, Emmylou Harris,
Ricky Skaggs, and Randy Travis

SONG OF THE YEAR

Don't Laugh At Me, writers
Allen Shamblin and Steve Seskin
Please Remember Me,
writer Rodney Crowell
This Kiss, writers Annie Roboff
and Beth Nielson Chapman

MUSIC VIDEO OF THE YEAR

Don't Laugh At Me, writers
Allen Shamblin and Steve Seskin
How Forever Feels, writer Tony Mullins
I'll Go On Loving You, Alan Jackson
Just To Hear You Say That You Love Me,
writer Dianne Warren
Wide Open Spaces, Dixie Chicks



ASCAP
© 1999 ASCAP

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------------|-----------|-----------|---------------|---|--|---------------|
| No. 1 | | | | | | |
| 1 | 2 | 6 | 14 | SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE) | TIM MCGRAW CURB ALBUM CUT † | 1 |
| 2 | 1 | 2 | 24 | YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING) | KENNY CHESNEY (V) BNA 65745 | 1 |
| 3 | 6 | 7 | 18 | LITTLE MAN K. STEGALL (A. JACKSON) | ALAN JACKSON (V) ARISTA NASHVILLE 13145 † | 3 |
| 4 | 3 | 3 | 25 | AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY) | LONESTAR (V) BNA 65755 † | 1 |
| 5 | 4 | 5 | 21 | THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS) | FAITH HILL WARNER BROS. ALBUM CUT/WRN † | 4 |
| 6 | 7 | 8 | 12 | READY TO RUN P. WORLEY, B. CHANCEY (M. SEIDEL, M. HUMMON) | DIXIE CHICKS MONUMENT ALBUM CUT † | 6 |
| 7 | 9 | 10 | 9 | I LOVE YOU M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE) | MARTINA MCBRIDE RCA ALBUM CUT † | 7 |
| 8 | 8 | 4 | 22 | LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER) | JO DEE MESSINA CURB ALBUM CUT | 2 |
| 9 | 5 | 1 | 29 | SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON) | CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 † | 1 |
| 10 | 10 | 12 | 21 | I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN) | TRISHA YEARWOOD (V) MCA NASHVILLE 72089 † | 10 |
| 11 | 12 | 15 | 11 | WHAT DO YOU SAY TO THAT T. BROWN, G. STRAIT (J. LAUDERDALE, M. MONTGOMERY) | GEORGE STRAIT (V) MCA NASHVILLE 72108 | 11 |
| 12 | 13 | 14 | 17 | (NOW YOU SEE ME) NOW YOU DON'T M. WRIGHT (T. LANE, D. LEE, J. BROWN) | LEE ANN WOMACK (V) MCA NASHVILLE 72111 | 12 |
| 13 | 15 | 16 | 15 | SHE'S IN LOVE C. CHAMBERLAIN (K. STEGALL, D. HILL) | MARK WILLIS (V) MERCURY 566746 † | 13 |
| 14 | 16 | 17 | 13 | I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER) | STEVE WARINER (V) CAPITOL 58786 | 14 |
| 15 | 11 | 9 | 22 | GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (C. STURKEN, E. ROGERS) | ALABAMA (C) (D) (V) RCA 65759 † | 3 |
| 16 | 14 | 13 | 29 | WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS) | GEORGE STRAIT (V) MCA NASHVILLE 72095 † | 1 |
| AIRPOWER | | | | | | |
| 17 | 18 | 20 | 17 | LONELY AND GONE J. SCAIFE (G. CROWE, D. GIBSON, B. MCCORVEY) | MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 † | 17 |
| 18 | 19 | 22 | 11 | I'LL GO CRAZY D. MALLOY, J. G. SMITH (A. GRIGGS, L. WILSON, Z. TURNER) | ANDY GRIGGS RCA ALBUM CUT | 18 |
| 19 | 22 | 21 | 23 | MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY) | DOUG STONE ATLANTIC ALBUM CUT | 19 |
| AIRPOWER | | | | | | |
| 20 | 21 | 24 | 11 | HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT) | JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT † | 20 |
| 21 | 23 | 26 | 8 | MISSING YOU B. GALLIMORE, R. DUNN, K. BROOKS (M. LEONARD, C. SANFORD, J. WAITE) | BROOKS & DUNN (V) ARISTA NASHVILLE 13179 † | 21 |
| 22 | 17 | 11 | 31 | LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG) | SHEDAISY (C) (D) LYRIC STREET 64025 † | 3 |
| 23 | 26 | 28 | 19 | LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT) | CHAD BROCK (C) (D) (V) WARNER BROS. 16984/WRN † | 23 |
| 24 | 27 | 30 | 5 | IT DON'T MATTER TO THE SUN D. WAS (G. KENNEDY, W. KIRKPATRICK, T. SIMS) | GARTH BROOKS AS CHRIS GAINES (C) (D) CAPITOL 58788 | 24 |
| 25 | 20 | 18 | 29 | A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE) | JOE DIFFIE (C) (D) (V) EPIC 79118 † | 6 |
| 26 | 25 | 27 | 12 | YOU GO FIRST (DO YOU WANNA KISS) B. GALLIMORE (K. CHATER, L. G. CHATER, C. RAWSON) | JESSICA ANDREWS DREAMWORKS ALBUM CUT † | 25 |
| 27 | 30 | 34 | 4 | WHEN I SAID I DO C. BLACK (C. BLACK) | CLINT BLACK RCA ALBUM CUT | 27 |
| 28 | 28 | 29 | 14 | ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT) | YANKEE GREY (C) (D) MONUMENT 79248 † | 28 |
| 29 | 29 | 31 | 19 | NEVER BEEN KISSED E. SEAY, W. RAMBEAUX (S. AUSTIN, G. BARNHILL, W. RAMBEAUX) | SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 † | 29 |
| 30 | 32 | 35 | 7 | A MAN AIN'T MADE OF STONE J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, R. LERNER, F. GOLDE) | RANDY TRAVIS DREAMWORKS ALBUM CUT † | 30 |
| 31 | 24 | 23 | 15 | YOU'VE GOT A WAY R. J. LANGE (S. TWAIN, R. J. LANGE) | SHANIA TWAIN MERCURY ALBUM CUT † | 13 |
| 32 | 31 | 33 | 10 | ORDINARY LOVE D. HUFF (B. DIPIERO, D. TRUMAN, C. WISEMAN) | SHANE MINOR (V) MERCURY 562291 † | 31 |
| 33 | 37 | 52 | 4 | COME ON OVER R. J. LANGE (S. TWAIN, R. J. LANGE) | SHANIA TWAIN MERCURY ALBUM CUT | 33 |
| 34 | 35 | 45 | 4 | BIG DEAL W. C. RIMES (A. ANDERSON, J. STEELE) | LEANN RIMES CURB ALBUM CUT † | 34 |
| 35 | 33 | 36 | 11 | ARE YOUR EYES STILL BLUE R. HERRING (S. MCANALLY, S. MANDILE, J. WOOD) | SHANE MCANALLY (C) (D) (V) CURB 73085 | 33 |
| 36 | 38 | 53 | 4 | HE DIDN'T HAVE TO BE F. ROGERS (B. PAISLEY, K. LOVEFACE) | BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT † | 36 |
| 37 | 36 | 37 | 8 | LIVE, LAUGH, LOVE D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN) | CLAY WALKER GIANT ALBUM CUT † | 36 |
| 38 | 40 | 43 | 7 | SMOKE RINGS IN THE DARK T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT) | GARY ALLAN (V) MCA NASHVILLE 72109 † | 38 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------------------|-----------------|-----------|---------------|--|--|---------------|
| 39 | 41 | 40 | 14 | SURE FEELS REAL GOOD R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI) | MICHAEL PETERSON (C) (D) (V) REPRIS 16933/WRN † | 39 |
| 40 | 39 | 48 | 6 | STEAM J. SCAIFE (L. ANDERSON, B. REGAN) | TY HERNDON EPIC ALBUM CUT † | 39 |
| 41 | 43 | 42 | 12 | A MATTER OF TIME W. ALDRIDGE (J. SELLERS, A. ROBOFF, C. WISEMAN) | JASON SELLERS (C) (D) BNA 65784 † | 41 |
| 42 | 44 | 44 | 7 | WHEN YOU LOVE SOMEONE K. STEGALL (K. STEGALL, D. HILL) | SAMMY KERSHAW MERCURY ALBUM CUT † | 42 |
| 43 | 42 | 41 | 15 | YOU'RE STILL BEAUTIFUL TO ME B. WHITE, D. GEORGE (R. J. LANGE, B. ADAMS) | BRYAN WHITE (C) (D) ASYLUM 64035 † | 39 |
| 44 | 47 | 51 | 8 | LOVE TRIP S. BOGARD, J. STEVENS, S. HENDRICKS (J. KILGORE, G. GRAND, B. JONES) | JERRY KILGORE (C) (D) (V) VIRGIN 38667 † | 44 |
| 45 | 56 | — | 2 | WHAT DO YOU SAY D. MALLOY, R. MCENTIRE (M. DULANEY, N. THRASHER) | REBA MCA NASHVILLE ALBUM CUT | 45 |
| 46 | 46 | 50 | 9 | CRUSH M. SPIRO (C. MAJESKI, S. SMITH, S. RUSS) | LILA MCCANN ASYLUM ALBUM CUT † | 46 |
| 47 | 48 | 55 | 5 | IT'S A LOVE THING M. ROLLINGS (K. URBAN, M. POWELL) | KEITH URBAN CAPITOL ALBUM CUT † | 47 |
| 48 | 52 | 62 | 4 | THE QUITTIN' KIND D. COOK, L. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS) | JOE DIFFIE EPIC ALBUM CUT | 48 |
| 49 | 45 | 39 | 11 | START OVER GEORGIA P. WORLEY, B. J. WALKER, JR., C. RAYE (C. RAYE, S. WRAY) | COLLIN RAYE EPIC ALBUM CUT | 39 |
| 50 | 49 | 46 | 12 | THE YODELIN' BLUES T. HASELDEN, R. ZAVITSON (S. EWING) | THE WILKINSONS GIANT ALBUM CUT/REPRISE | 45 |
| 51 | 50 | 57 | 3 | GOODBYE EARL B. CHANCEY, P. WORLEY (D. LINDE) | DIXIE CHICKS MONUMENT ALBUM CUT | 50 |
| 52 | 51 | 56 | 5 | AFTER A KISS B. DIPIERO (S. D. JONES, C. D. JOHNSON) | PAM TILLIS ARISTA NASHVILLE SOUNDTRACK CUT † | 51 |
| 53 | 55 | 60 | 4 | POWER WINDOWS M. SPIRO (B. FALCON) | JOHN BERRY LYRIC STREET ALBUM CUT † | 53 |
| 54 | 62 | 75 | 4 | THINKING ABOUT LEAVING P. ANDERSON (R. CROWELL, D. YOAKAM) | DWIGHT YOAKAM REPRISE ALBUM CUT/WRN † | 54 |
| 55 | 54 | 58 | 6 | ON MY WAY TO YOU V. GILL (S. ISAACS, T. MENSY) | SONYA ISAACS LYRIC STREET ALBUM CUT † | 54 |
| 56 | 69 | — | 2 | DON'T LIE P. WORLEY (C. BIGGERS, F. ROGERS) | TRACE ADKINS CAPITOL ALBUM CUT | 56 |
| HOT SHOT DEBUT | | | | | | |
| 57 | NEW | — | 1 | PUT YOUR HAND IN MINE B. J. WALKER, JR. (S. EWING, J. W. BARBER) | TRACY BYRD RCA ALBUM CUT | 57 |
| 58 | 59 | 66 | 6 | ALL I WANT IS EVERYTHING B. J. WALKER, JR. (M. BERG, M. CHAPMAN) | MINDY MCCREARY BNA ALBUM CUT | 58 |
| 59 | 64 | 73 | 4 | THIS WOMAN NEEDS D. HUFF (K. OSBORN, B. BAKER, C. HARRINGTON) | SHEDAISY LYRIC STREET ALBUM CUT † | 59 |
| 60 | 65 | 59 | 18 | MY KIND OF WOMAN/MY KIND OF MAN T. BROWN (V. GILL) | VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE/EPIC 72107 † | 27 |
| 61 | 63 | 63 | 7 | YOU CAN'T HURRY LOVE P. ASHER (B. HOLLAND, L. DOZIER, E. HOLLAND, JR.) | DIXIE CHICKS COLUMBIA SOUNDTRACK CUT | 61 |
| 62 | 61 | 69 | 7 | BABY'S GOT MY NUMBER DELIUS, A. SMITH (A. SMITH, R. COOK) | SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84531 | 60 |
| 63 | 72 | — | 2 | SMILE D. HUFF (C. LINDSEY, K. FOLLESE) | LONESTAR BNA ALBUM CUT | 63 |
| 64 | 67 | — | 2 | THAT'S THE WAY LOVE GOES M. HAGGARD (L. FRIZZELL, S. D. SHAFER) | MERLE HAGGARD WITH JEWEL TBA ALBUM CUT/BNA | 64 |
| 65 | 53 | 49 | 18 | YOU'RE LUCKY I LOVE YOU E. GORDY, JR. (N. THRASHER, M. CANNON-GOODMAN) | SUSAN ASHTON (V) CAPITOL 58787 † | 37 |
| 66 | RE-ENTRY | — | 2 | GOODNIGHT D. CRIDER, S. BOGGUSS (C. BLACK, D. HUNT) | SUZIE BOGGUSS PLATINUM ALBUM CUT † | 66 |
| 67 | RE-ENTRY | — | 4 | SHE THINKS MY TRACTOR'S SEXY B. CANNON, N. WILSON (J. COLLINS, P. OVERSTREET) | KENNY CHESNEY BNA ALBUM CUT | 67 |
| 68 | 71 | 68 | 3 | SLOW DANCE MORE K. ROGERS, B. MAHER, J. MCKELL (P. BUNCH, D. JOHNSON) | KENNY ROGERS DREAMCATCHER ALBUM CUT † | 68 |
| 69 | 68 | 64 | 3 | COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON) | DIXIE CHICKS MONUMENT ALBUM CUT | 64 |
| 70 | 60 | 54 | 17 | HER P. MCMAKIN, A. TIPPIN (J. STEELE, C. WISEMAN) | AARON TIPPIN LYRIC STREET ALBUM CUT | 33 |
| 71 | 70 | 72 | 5 | HANDFUL OF WATER J. TAYLOR (A. MELLON, J. SELLERS, A. CUNNINGHAM) | CHALEE TENNISON ASYLUM ALBUM CUT † | 64 |
| 72 | 57 | 47 | 16 | TROUBLE IS A WOMAN S. HENDRICKS (T. JOHNSON, D. MALLOY, K. WILLIAMS) | JULIE REEVES (C) (D) (V) VIRGIN 38661 † | 39 |
| 73 | 73 | — | 3 | I WANT A MAN C. FAREN, H. GATICA (R. GILES, T. NICHOLS, G. GODARD) | LACE (C) (D) (V) 143/WARNER BROS. 16932/WRN † | 65 |
| 74 | 58 | 61 | 9 | FOR CRYING OUT LOUD J. E. NORMAN, A. COCHRAN (T. ROCCO, B. MCDILL) | ANITA COCHRAN (C) (D) (V) WARNER BROS. 16939/WRN † | 58 |
| 75 | RE-ENTRY | — | 16 | SHE WANTS TO ROCK C. FAREN (B. WARREN, B. WARREN, R. STONEY) | THE WARREN BROTHERS BNA ALBUM CUT † | 37 |

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 and SoundScan, Inc.

Billboard® Top Country Singles Sales

SEPTEMBER 25, 1999
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|--------------|-----------|-----------|---------------|--|------------------------------|
| No. 1 | | | | | |
| 1 | 1 | 1 | 4 | IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788 3 weeks at No. 1 | GARTH BROOKS AS CHRIS GAINES |
| 2 | 2 | 2 | 18 | NEVER BEEN KISSED ARISTA NASHVILLE 13140 | SHERRIE AUSTIN |
| 3 | 3 | 3 | 25 | PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080 | TIM MCGRAW |
| 4 | 4 | 4 | 12 | LONELY AND GONE COLUMBIA 79210/SONY | MONTGOMERY GENTRY |
| 5 | 8 | 7 | 11 | YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG | BRYAN WHITE |
| 6 | 6 | 8 | 16 | LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN | CHAD BROCK |
| 7 | 7 | 6 | 18 | GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG | ALABAMA FEAT. 'N SYNC |
| 8 | 10 | 11 | 5 | ALL THINGS CONSIDERED MONUMENT 79248/SONY | YANKEE GREY |
| 9 | 5 | 5 | 23 | A NIGHT TO REMEMBER EPIC 79118/SONY | JOE DIFFIE |
| 10 | 9 | 9 | 26 | WHO NEEDS PICTURES ARISTA NASHVILLE 13156 | BRAD PAISLEY |
| 11 | 12 | 13 | 119 | HOW DO I LIVE ▲ ³ CURB 73022 | LEANN RIMES |
| 12 | 11 | 10 | 17 | THAT DON'T IMPRESS ME MUCH MERCURY 172118 | SHANIA TWAIN |
| 13 | 13 | 14 | 28 | HILLBILLY SHOES COLUMBIA 79115/SONY | MONTGOMERY GENTRY |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------------|-----------|---------------|--|-------------------------|
| 14 | 15 | 15 | 22 | ALMOST HOME COLUMBIA 79148/SONY | MARY CHAPIN CARPENTER |
| 15 | 14 | 12 | 24 | SINGLE WHITE FEMALE MCA NASHVILLE 72092 | CHELY WRIGHT |
| 16 | 19 | 17 | 9 | WHEN MY DREAMS COME TRUE MCA NASHVILLE 72120 | REBECCA LYNN HOWARD |
| 17 | 16 | 19 | 4 | A MATTER OF TIME BNA 65784/RLG | JASON SELLERS |
| 18 | 17 | 16 | 30 | WITH YOU ASYLUM 64052/EEG | LILA MCCANN |
| 19 | 18 | — | 21 | ROCKY TOP '96 DECCA 55274/MCA NASHVILLE | THE OSBORNE BROTHERS |
| 20 | 20 | 23 | 4 | ARE YOUR EYES STILL BLUE CURB 73085 | SHANE MCANALLY |
| 21 | 21 | 22 | 47 | HOLD ON TO ME ATLANTIC 84197/AG | JOHN MICHAEL MONTGOMERY |
| 22 | 24 | 21 | 5 | SURE FEELS REAL GOOD WARNER BROS. 16933/WRN | MICHAEL PETERSON |
| 23 | 22 | 24 | 3 | I WANT A MAN 143/WARNER BROS. 16932/WRN | LACE |
| 24 | RE-ENTRY | 29 | — | I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE | JESSICA ANDREWS |
| 25 | NEW | — | 1 | I WEAR YOUR LOVE DREAMWORKS 59031/INTERSCOPE | LISA ANGELLE |

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

GRAVY TRAIN: Billboard's Top Country Albums chart reflects a 21% dip in overall unit sales this issue. Yet **Dixie Chicks'** "Fly" (Monument) finishes with a hefty 204,000 scans, despite a 40% dip, to encore at No. 1 on the country list and The Billboard 200 after an explosive debut week that saw the trio's fifth album open atop both charts with more than 341,000 pieces sold (see Between the Bullets, page 108).

Watch for "Fly" to soar even higher in the next few weeks following an exhaustive whistle-stop television tour that includes Sept. 14 appearances on "Late Night With David Letterman" and a Fox broadcast of "Sheryl Crow & Friends: Live From New York's Central Park." The network aired the last half of a two-hour show on which the Chicks made a guest appearance. That show will air in its entirety Sunday evening (19). Other major television shots include "The Rosie O'Donnell Show" on Sept. 15 and NBC's "Today" show the next day. Lest we forget, the Chicks will undoubtedly make a serious splash (with or without trophies) at the annual Country Music Assn. Awards show on Wednesday (22).

In the meantime, "Ready To Run" gains 155 detections to move 7-6 on Hot Country Singles & Tracks.

HERE IN THE REAL WORLD: It doesn't get much more real than singing about meeting the girl of your dreams at a county fair after you've just dribbled barbecue sauce down the front of your white T-shirt. **Tim McGraw** has parlayed that mythical Labor Day weekend love escapade into his 10th chart-topper on Hot Country Singles & Tracks, as "Something Like That" (Curb) gains a breathtaking 413 plays to rise 2-1.

Considering McGraw's untarnished history of posting multiple weeks at No. 1, the sparring match for that prime piece of chart real estate next issue could be a scrappy one. While **Kenny Chesney's** "You Had Me From Hello" (BNA) is pushed to No. 2, **Alan Jackson's** "Little Man" (Arista/Nashville) gains 150 spins to rise 7-6.

There's other serious heat in the top 10 at Nos. 6 and 7, positions held respectively by the aforementioned **Dixie Chicks'** "Ready To Run" and **Martina McBride's** pop ditty "I Love You" (RCA), which increases 418 detections to jump 9-7.

WIND IN THE WIRE: Thanks to Floyd the mammoth hurricane, next issue's Hot Country Singles & Tracks will reflect an overall drop in detections due to weather-related emergency programming at stations in Florida and a few bayou markets, northward along the Eastern seaboard.

It bears repeating that for country radio, the heaviest concentration of stations remains in the Southeastern U.S. We'll recap the situation next issue and provide an analysis of airplay in the markets hardest hit. Also next issue, we'll welcome two new stations to our radio panel, WKDF Nashville and WCAC Baton Rouge, La.

Aussie Keith Urban Debuts On Capitol

Singer/Guitarist's Self-Titled Set Aimed At Young Country Consumer

BY DEBORAH EVANS PRICE
NASHVILLE—Capitol Nashville president Pat Quigley admits he's frequently asked when he's going to sign a female group to capture some of the rabid, disc-buying fan base that has made Dixie Chicks a multi-platinum act.

His tactic instead is to serve up Keith Urban—an Aussie guitar virtuoso with a penchant for writing emotionally charged songs that Quigley feels will resonate with today's young country consumers.

"People come to me all the time and say, 'Why don't you get a chick act?'" Quigley says. "The Dixie Chicks do it so well. In my experience, when someone does it really well, don't chase them... I have no intention of competing with the Dixie Chicks, but I have the intention of giving those people more than just one record to buy."

Quigley thinks Urban's record will appeal to that audience.

"We do think Keith is clearly positioned as a young country artist much in the same target audience as maybe the Dixie Chicks are," says Quigley, looking toward Urban's self-titled solo debut, due Oct. 19. "The positioning statement is 'Keith Urban's music appeals to all women looking for wide open spaces.'"

Urban's solo album represents something of a wide open space for the Australian native. His Capitol debut project was as front man for the Ranch, a trio that included Peter Clarke and Jerry Flowers, who are now performing with Big House and Dixie Chicks, respectively.

"When it came time to start writing songs for the next record, I wanted a different kind of sonic approach to the record," says Urban, a writer for publisher Coburn Music who is managed by Greg Shaw and Miles Copeland and booked by Cre-

ative Artists Agency.

"The songs were more personal," he says. "It didn't feel like a band record this time around. And creatively, I think, the band was getting to the point where it just didn't make any sense to continue on. Jerry was writing more R&B-type songs and was really wanting to pursue his own thing, so I thought this would be the perfect time for us to part ways and move on and look back at the Ranch as being a good, fun project."

Between the two albums, Urban says, he went through some tumultuous experiences. "Relationship issues and some personal demons I was dealing with, and life just came

"I think when most women hear Keith's music, they say, 'That guy's sensitive, and he gets it'."

- PAT QUIGLEY -



URBAN

barreling down on me all in one year," says Urban, who suffered vocal problems (now cured) and went through rehab. "Everything went wrong, and I went through a black period in my life."

Urban emerged with his life and music back on track. Garth Brooks asked him to play guitar on "Double Live," and he also played on Dixie Chicks' new album. He co-wrote "You're The Only One" for the new album with Stevie J., who is well-known as a producer in hip-hop.

When it came time to cut the album, he enlisted Nashville session musician Matt Rollings. "I need somebody melodic and groove but also somebody who has an understanding of the history of Nashville and the history of the genre, but also

aware of where it can go," he says. "Matt came to mind."

Quigley says the resulting album will appeal to both male and female consumers. "The first thing we are going to do with Keith is position him as a man whose music speaks directly to women and for men," says Quigley. "I think when most women hear Keith's music, they say, 'That guy's sensitive, and he gets it.' And most men say, 'I wish I had thought of that.'"

Debby Turpin, assistant PD at KSOP Salt Lake City, is getting enthusiastic response to Urban's first solo single, "It's A Love Thing." "I think it's the best-sounding song on the air right now. I love it," says Turpin. "He is absolutely what we need right now. He loves music. He has a base in country music. He's the best guitarist I've ever heard, and his voice is incredible. You know who it is. It's got soul. He can have fun with it, or he can be real brooding with it. He can do amazing things."

"Radio will obviously be our key partner, both in terms of playing the record and advertising," Quigley says. "So whatever advertising we do on Keith will be radio right now, but this is a slow-build process for us. We're not trying to ramrod Keith up the charts. That doesn't seem to be working in country music."

Quigley says one of the prime thrusts of the campaign will be to make music retail employees Keith Urban fans. "We'll have a very aggressive plan for training retail people," which includes discounting product to retail staffers and securing in-store airplay, he says.

"In the focus groups, people said, 'It's not so much finding what I'm looking for [at retail]—I don't know what I'm looking for,'" Quigley says. "If the employees can listen to him and somehow funnel Keith into some of those needs, we think that word-of-mouth will be a nice way find an artist like Keith, because he's the complete package."

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

| TITLE (Publisher - Licensing Org.) | Sheet Music Dist. |
|--|---|
| 52 AFTER A KISS (EMI April, ASCAP/Sound Island, ASCAP/Windswept, ASCAP/Blakemore Avenue, ASCAP) HL/WBM | 15 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corporation Of America, BMI/Bayjun Beat, BMI) HL/WBM |
| 58 ALL I WANT IS EVERYTHING (Hillbillith, BMI/Wedge-wood Avenue, BMI/Windswept Pacific, BMI/Tall Girl, BMI/Bug, BMI) WBM | 51 GOODBYE EARLY (EMI Blackwood, BMI/Rising Gorge, BMI) HL |
| 28 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM | 66 GOODNIGHT (EMI Blackwood, BMI/Flybridge, BMI/Neon Sky, ASCAP/Check Yes, ASCAP) HL |
| 4 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM | 71 HANDFUL OF WATER (Bases Loaded, ASCAP/BMG, ASCAP/Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL |
| 35 ARE YOUR EYES STILL BLUE (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC/EMI April, ASCAP) HL/WBM | 36 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL |
| 62 BABY'S GOT MY NUMBER (Notes To, ASCAP/Maverick, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Song Island, BMI/Golly Rogers, BMI) HL/WBM | 70 HER (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM |
| 34 BIG DEAL (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM | 20 HOME TO YOU (Arios Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamama, ASCAP) |
| 33 COME ON OVER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM | 18 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL |
| 69 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL | 10 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL |
| 46 CRUSH (Chrysalis, ASCAP/Songs For Debin, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM | 14 I'M ALREADY TAKEN (Fleetside, BMI/CMI, BMI/Steve Wariner, BMI) WBM |
| 56 DON'T LIE (EMI April, ASCAP/Sea Gayle, ASCAP) HL | 24 IT DON'T MATTER TO THE SUN (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/BMG, ASCAP/Bases Loaded, ASCAP/Warner-Tamerlane, BMI/Well The Cow, BMI) HL/WBM |
| 74 FOR CRYING OUT LOUD (Milen, ASCAP/Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) HL/WBM | 47 IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL |
| | 73 I WANT A MAN (Careers-BMG, BMI/Santanner, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL |
| 8 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL | 23 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL |
| 22 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Clovel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL | 3 LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM |
| 37 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL | 17 LONELY AND GONE (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM |
| 44 LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL | 19 MAKE UP IN LOVE (Universal, ASCAP/O-Tex, BMI) HL/WBM |
| 30 A MAN AIN'T MADE OF STONE (Universal, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckaleasia, BMI/Nomad-Noman, BMI/Franne Gee, BMI) HL/WBM | 41 A MATTER OF TIME (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM |
| 21 MISSING YOU (Markmeem, ASCAP/Paperwaite, BMI/Trio, BMI/Aley, BMI) HL/WBM | 60 MY KIND OF WOMAN/MY KIND OF MAN (Vinnie Mae, BMI) WBM |
| 29 NEVER BEEN KISSED (Reynson, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP) HL/WBM | 25 A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramly, ASCAP) HL/WBM |
| 12 (NOW YOU SEE ME) NOW YOU DON'T (Famous, ASCAP/Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL/WBM | 55 ON MY WAY TO YOU (Miss Surrent, BMI/Blakemore Avenue, ASCAP/Windswept, ASCAP/Brensboy, ASCAP) WBM |
| 32 ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM | 53 POWER WINDOWS (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM |
| 57 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) | 48 THE QUITTIN' KIND (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal, ASCAP) HL/WBM |
| 6 READY TO RUN (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL | 6 THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL |
| 13 SHE'S IN LOVE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL | 67 SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jelinda, BMI/Scarlet Moon, BMI/CMI, BMI) HL |
| 75 SHE WANTS TO ROCK (Sony/ATV Tree, BMI) HL | 9 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/EMI Blackwood, BMI/EMI Full Keel, ASCAP) HL/WBM |
| 68 SLOW DANCE MORE (Pat Price, BMI/Sydney Erin, BMI) | 38 SMILE (DreamWorks, BMI/Encore, ASCAP) CLM |
| 63 SMOKE RINGS IN THE DARK (Universal, ASCAP/Bar R, SESAC) HL/WBM | 1 SOMETHING LIKE THAT (Mc Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM |
| 49 START OVER GEORGIA (Bristar, BMI/EMI Blackwood, BMI) HL | 40 STEAM (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL |
| 39 SURE FEELS REAL GOOD (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM | 64 THAT'S THE WAY LOVE GOES (Acuff-Rose, BMI) HL |
| 54 THINKING ABOUT LEAVING (Sony/ATV Cross Keys, ASCAP/Coal Dust West, BMI/Warner-Tamerlane, BMI) HL/WBM | 59 THIS WOMAN NEEDS (Without Anna, ASCAP/Howlin' Hits, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) WBM |
| 72 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 | 11 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroljac, BMI/CMI, BMI) HL |
| 45 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL | 27 WHEN I SAID I DO (Backened, BMI) WBM |
| 42 WHEN YOU LOVE SOMEONE (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI) WBM | 16 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotler Bay, BMI) HL/WBM |
| 50 THE YODELIN' BLUES (Acuff-Rose, BMI) HL/WBM | 61 YOU CAN'T HURRY LOVE (Stone Agate, BMI/EMI Blackwood, BMI) HL |
| 26 YOU GO FIRST (DO YOU WANNA KISS) (Chater, BMI/Paddy's Head, SOCAN) WBM | 2 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) HL/WBM |
| 65 YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP) WBM | 43 YOU'RE STILL BEAUTIFUL TO ME (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM |
| 31 YOU'VE GOT A WAY (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM | |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|----------------------------|-----------|-----------|---------------|--|---|---------------|
| ▶ No. 1 ◀ | | | | | | |
| 1 | 1 | — | 2 | DIXIE CHICKS MONUMENT 69678/SONY (11.98 EQ/17.98) | FLY | 1 |
| 2 | 2 | 1 | 97 | SHANIA TWAIN ◆ ¹³ MERCURY 536003 (10.98/17.98) | COME ON OVER | 1 |
| 3 | 3 | 2 | 85 | DIXIE CHICKS ▲ ⁹ MONUMENT 68195/SONY (10.98 EQ/16.98) HS | WIDE OPEN SPACES | 1 |
| 4 | 4 | 4 | 19 | TIM MCGRAW ▲ CURB 77942 (10.98/17.98) | A PLACE IN THE SUN | 1 |
| 5 | 5 | 3 | 15 | LONESTAR ● BNA 67762/RLG (10.98/16.98) | LONELY GRILL | 3 |
| 6 | 6 | 6 | 3 | LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98) | WESTERN WALL — THE TUCSON SESSIONS | 6 |
| 7 | 8 | 8 | 78 | JO DEE MESSINA ▲ CURB 77904 (10.98/16.98) | I'M ALRIGHT | 5 |
| 8 | 7 | 5 | 3 | CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98) | LIVE, LAUGH, LOVE | 5 |
| 9 | 10 | 11 | 28 | KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98) | EVERYWHERE WE GO | 5 |
| 10 | 11 | 12 | 73 | FAITH HILL ▲ ³ WARNER BROS. 46790/WRN (10.98/16.98) | FAITH | 2 |
| 11 | 9 | 10 | 18 | SHEDAISSY LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS | THE WHOLE SHEBANG | 6 |
| 12 | 12 | 9 | 6 | ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98) | FORGET ABOUT IT | 5 |
| 13 | 14 | 14 | 28 | GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) | ALWAYS NEVER THE SAME | 2 |
| 14 | 16 | 15 | 43 | GARTH BROOKS ◆ ¹⁷ CAPITOL 97424 (19.98/26.98) | DOUBLE LIVE | 1 |
| 15 | 15 | 13 | 12 | GEORGE JONES ASYLUM 62368/EEG (10.98/16.98) | COLD HARD TRUTH | 5 |
| 16 | 18 | 17 | 16 | MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98) | PARTY DOLL AND OTHER FAVORITES | 4 |
| 17 | 13 | 7 | 3 | BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98) | HOW LUCKY I AM | 7 |
| 18 | 17 | 16 | 18 | KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) | SHE RIDES WILD HORSES | 6 |
| 19 | 20 | 20 | 54 | ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98) | HIGH MILEAGE | 1 |
| 20 | 19 | 18 | 17 | DWIGHT YOAKAM REPRISE 47389/WRN | LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S | 10 |
| 21 | 23 | 23 | 13 | ALABAMA RCA 67793/RLG (10.98/16.98) | TWENTIETH CENTURY | 5 |
| 22 | 27 | 24 | 104 | BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98) | THE GREATEST HITS COLLECTION | 2 |
| 23 | 22 | 22 | 71 | MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS | WISH YOU WERE HERE | 8 |
| 24 | 21 | 19 | 11 | LYLE LOVETT CURB 11964/MCA (10.98/17.98) | LIVE IN TEXAS | 7 |
| 25 | 26 | 28 | 16 | JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98) | HOME TO YOU | 16 |
| 26 | 24 | 25 | 17 | CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) HS | SINGLE WHITE FEMALE | 15 |
| 27 | 30 | 30 | 23 | MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS | TATTOOS & SCARS | 10 |
| 28 | 25 | 21 | 5 | SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS | LOVE IN THE REAL WORLD | 14 |
| ▶ GREATEST GAINER ◀ | | | | | | |
| 29 | 38 | 43 | 15 | BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS | WHO NEEDS PICTURES | 29 |
| 30 | 31 | 31 | 69 | SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98) | HOPE FLOATS | 1 |
| 31 | 28 | 27 | 14 | CHRIS LEDOUX CAPITOL 99781 (10.98/16.98) | 20 GREATEST HITS | 17 |
| 32 | 29 | 29 | 25 | LILA MCCANN ASYLUM 62355/EEG (10.98/16.98) | SOMETHING IN THE AIR | 5 |
| 33 | 32 | 33 | 19 | STEVE WARINER CAPITOL 96139 (10.98/16.98) | TWO TEARDROPS | 6 |
| ▶ PACESETTER ◀ | | | | | | |
| 34 | 41 | 40 | 57 | WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98) | 16 BIGGEST HITS | 29 |
| 35 | 33 | 36 | 55 | ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98) | FOR THE RECORD: 41 NUMBER ONE HITS | 2 |
| 36 | 36 | 26 | 3 | KRIS KRISTOFFERSON ATLANTIC 83208/AG (10.98/16.98) | THE AUSTIN SESSIONS | 26 |

○ 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 |
|---------------------------|-----------------|-----------|---------------|--|---|---------------|
| 37 | 34 | 37 | 23 | JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98) | 16 BIGGEST HITS | 18 |
| 38 | 39 | 35 | 61 | TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98) | WHERE YOUR ROAD LEADS | 3 |
| 39 | 40 | 41 | 20 | CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HS | CHAD BROCK | 38 |
| ▶ Hot Shot Debut ◀ | | | | | | |
| 40 | NEW | — | 1 | DOUG STONE ATLANTIC 83206/AG (10.98/16.98) | MAKE UP IN LOVE | 40 |
| 41 | 35 | 34 | 5 | ASLEEP AT THE WHEEL DREAMWORKS 50117/INTERSCOPE (10.98/16.98) HS | RIDE WITH BOB | 24 |
| 42 | 42 | 39 | 25 | JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS | HEART SHAPED WORLD | 31 |
| 43 | 43 | 42 | 3 | MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD) | FOR THE RECORD — 43 LEGENDARY HITS | 42 |
| 44 | 46 | 44 | 25 | PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98) | CLASSICS | 6 |
| 45 | 45 | 45 | 22 | SAMMY KERSHAW MERCURY 538889 (10.98/17.98) | MAYBE NOT TONIGHT | 7 |
| 46 | 44 | 38 | 57 | VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98) | THE KEY | 1 |
| 47 | 48 | 48 | 100 | JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98) | GREATEST HITS | 5 |
| 48 | 37 | 32 | 3 | MICHAEL PETERSON REPRISE 47353/WRN (10.98/16.98) | BEING HUMAN | 32 |
| 49 | 49 | 47 | 29 | TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98) | KEEPERS/GREATEST HITS | 5 |
| 50 | 47 | 50 | 22 | ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS | YOU WON'T EVER BE LONELY | 15 |
| 51 | 50 | 49 | 64 | JOHN DENVER MADACY 4750 (5.98/7.98) | THE BEST OF JOHN DENVER | 38 |
| 52 | 52 | 51 | 51 | LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS | SOME THINGS I KNOW | 20 |
| 53 | 56 | 53 | 47 | TOBY KEITH ● MERCURY 558962 (10.98/16.98) | GREATEST HITS VOLUME ONE | 5 |
| 54 | 58 | 57 | 61 | VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98) | ULTIMATE COUNTRY PARTY | 12 |
| 55 | 57 | 52 | 66 | CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98) | GREATEST HITS | 9 |
| 56 | 53 | 54 | 67 | BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98) | IF YOU SEE HER | 4 |
| 57 | 51 | 56 | 31 | EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98) | TRIO II | 4 |
| 58 | 55 | 46 | 15 | JOE DIFFIE EPIC 69815/SONY (10.98 EQ/16.98) | A NIGHT TO REMEMBER | 23 |
| 59 | 60 | 58 | 33 | ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS | HOW BIG'A BOY ARE YA? VOLUME 5 | 13 |
| 60 | 64 | 61 | 94 | GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98) | SEVENS | 1 |
| 61 | 59 | 59 | 59 | DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98) | UNBELIEVABLE | 9 |
| 62 | 61 | 60 | 57 | THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS | NOTHING BUT LOVE | 16 |
| 63 | 65 | 63 | 30 | GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98) | 16 BIGGEST HITS | 50 |
| 64 | 62 | 64 | 44 | SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98) | TOUCHED BY AN ANGEL: THE ALBUM | 3 |
| 65 | 66 | 67 | 48 | BILL ENGVALL WARNER BROS. 47090/WRN (10.98/16.98) | DORKFISH | 16 |
| 66 | 67 | 68 | 27 | MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98) | 16 BIGGEST HITS | 56 |
| 67 | 68 | 70 | 73 | GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98) | ONE STEP AT A TIME | 1 |
| 68 | 70 | 69 | 71 | LEANN RIMES ▲ CURB 77901 (10.98/17.98) | SITTIN' ON TOP OF THE WORLD | 2 |
| 69 | NEW | — | 1 | VARIOUS ARTISTS MCA NASHVILLE 70063 (10.98/16.98) | YOUR LOVE AMAZES ME: A COUNTRY INSPIRATIONAL COLLECTION | 69 |
| 70 | 74 | — | 19 | BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98) | SUPER HITS | 43 |
| 71 | 73 | — | 66 | GARTH BROOKS CAPITOL 94572 (44.98 CD) | THE LIMITED SERIES | 1 |
| 72 | 71 | 66 | 46 | SARA EVANS RCA 67653/RLG (10.98/16.98) HS | NO PLACE THAT FAR | 11 |
| 73 | 72 | 72 | 67 | REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98) | IF YOU SEE HIM | 2 |
| 74 | RE-ENTRY | — | 72 | ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS | HOW BIG'A BOY ARE YA? VOLUME 4 | 19 |
| 75 | 63 | 65 | 3 | LEE ROY PARNELL ARISTA NASHVILLE 18889 (10.98/16.98) | HITS AND HIGHWAYS AHEAD | 63 |

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
SoundScan®
SEPTEMBER 25, 1999

| THIS WEEK | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|--|---------------------------------|-------------------|
| 1 | 2 | MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98) | EVOLUTION | 107 |
| 2 | 3 | TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98) | EVERYWHERE | 119 |
| 3 | 1 | SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS | THE WOMAN IN ME | 240 |
| 4 | 4 | GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98) | THE HITS | 212 |
| 5 | 5 | ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 203 |
| 6 | 7 | TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98) | (SONGBOOK) A COLLECTION OF HITS | 107 |
| 7 | 6 | HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98) | GREATEST HITS, VOL. 1 | 275 |
| 8 | 8 | TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98) | NOT A MOMENT TOO SOON | 285 |
| 9 | 10 | PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98) | 12 GREATEST HITS | 651 |
| 10 | 9 | CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98) | SUPER HITS | 243 |
| 11 | 13 | WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98) | SUPER HITS | 262 |
| 12 | 12 | PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98) | HEARTACHES | 39 |
| 13 | 11 | SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98) | SHANIA TWAIN | 150 |

| THIS WEEK | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|--|--|-------------------|
| 14 | — | LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98) | YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS | 105 |
| 15 | 14 | GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98) | GREATEST HITS VOLUME 2 | 594 |
| 16 | 21 | HANK WILLIAMS MERCURY 536029 (7.98/11.98) | 20 OF HANK WILLIAMS GREATEST HITS | 100 |
| 17 | 19 | TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98) | GREATEST HITS — FROM THE BEGINNING | 201 |
| 18 | 15 | DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS | DID I SHAVE MY LEGS FOR THIS? | 158 |
| 19 | 16 | GEORGE STRAIT ▲ ³ MCA NASHVILLE 10651 (10.98/15.98) | PURE COUNTRY (SOUNDTRACK) | 360 |
| 20 | 17 | JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98) | SUPER HITS | 119 |
| 21 | 24 | ALISON KRAUSS ▲ ² ROUNDER 610325/DJMG (9.98/15.98) HS | NOW THAT I'VE FOUND YOU: A COLLECTION | 160 |
| 22 | 22 | GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98) | SUPER HITS | 416 |
| 23 | 18 | VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98) | WHEN LOVE FINDS YOU | 265 |
| 24 | 20 | VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98) | SOUVENIRS | 181 |
| 25 | 23 | COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98) | THE BEST OF COLLIN RAYE — DIRECT HITS | 107 |

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.

CALENDAR

SEPTEMBER

Sept. 18, **Miracles Benefit**, for Childrens Hospital Los Angeles and Retinoblastoma International, Beverly Hilton Hotel, Beverly Hills, Calif. 310-550-7776.

Sept. 18-19, **Fourth Business Of The Music Conference**, West Las Vegas Library Theater, Las Vegas. 702-647-7735.

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 And 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 Stan's, Hollywood, Fla. 954-929-1566.

Sept. 22, **Before The Deal: Understanding The Business Of Gospel Music**, presented by ASCAP, Guitar Center, Hollywood, Calif. 323-882-1415.

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 And Cre-**

ativity Awards, presented by the Mix Foundation for Excellence in Audio, Marriott Marquis, New York. 925-939-6139.

Sept. 25, **How To Start And Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504. www.outersound.com/revange.

Sept. 25, **1999 Music Business Seminar**, sponsored by the California Lawyers for the Arts, Yoshi's Jazz Club, Oakland, Calif. 510-444-6351.

Sept. 25, **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.

LIFELINES

BIRTHS

Boy, Anthony Charles, to Erica and Silvio Pietroluongo, Aug. 31 in the Bronx, N.Y. Mother is advertising coordinator for Billboard and Airplay Monitor. Father is The Billboard Hot 100 chart manager and chart administrator for Airplay Monitor.

Girl, Isabella, to Paola and Fernan Martinez, Aug. 31 in Miami. Father is manager of recording artist Enrique Iglesias.

Boy, Griffin Alec, to Monte Conner and Kelli Bailin, July 26 in New York. Father is senior VP of A&R at Roadrunner Records.

Boy, Joris Pierre, to Paul and Marie Christine Katz, July 9 in New York. Father is senior VP of business affairs at the Zomba Group of Cos.

MARRIAGES

Delores Thompson to Dwayne Simon, Aug. 13 in Lancaster, Calif.

Bride is an on-air personality at KJLH Los Angeles. Groom is a rap producer and founder of L.A. Posse Productions.

DEATHS

Katie Webster, 63, of heart failure, Sept. 5 in League City, Texas. Blues singer/pianist Webster recorded prolifically for such independent Louisiana labels as Goldband and Excello during the 1950s and '60s. She was a member of Otis Redding's band later in the '60s and is heard on his album "Live At The Whisky A Go-Go." Her versatility as a performer of boogie-woogie, R&B, swamp pop, blues, and gospel-infused Southern soul was showcased on albums she cut for Arhoolie and Alligator in the '80s and '90s. Despite a debilitating stroke in 1993, she continued to perform select dates. Webster is survived by her daughters, Elizabeth Vereen and Audrey Johnson; two sisters; three brothers; eight grandchildren; and 12 great-grandchildren. Funeral services were held Sept. 14 in Houston.

GOOD WORKS

JAM SESSION: Producer **Don Was**; saxophonist **Dave Koz**; and **Randy Stern**, musical director for **Lionel Richie**, will join music business executives at Jam Night II, Oct. 5 at the Roxy Theater in West Hollywood. Billed as an opportunity for the business and artistic halves of the industry to share a stage, the event is a fund-raiser for the Jewish Federation's United Jewish Fund. Contact: **Karen Sternfield** at 323-761-8224.

SPEAKING VOLUMES: Sony Music is holding its first Spoken Word Contest, open to full-time col-

lege students. Awards range from \$1,000 to \$2,500, and only one entry (between three and seven minutes in normal reading length) per person will be accepted. Contact: **Isisara Bey** at 212-833-7912 or **Kimberly Maultsby** at 212-833-4719.

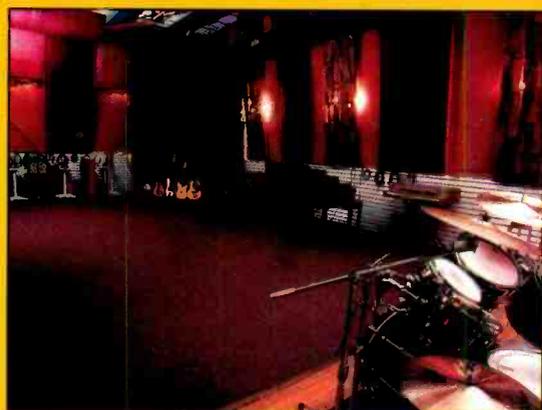
STRUNG ALONG: Musician **Darryl Purpose** and activist **Kevin Deane** have formed The Second Strings Project, a campaign designed to collect used guitar strings and distribute them to needy musicians worldwide. Contact: **Gary L. Brody** at 516-409-5433.

FOR SALE

HISTORIC CAPRICORN STUDIO

This vintage studio is in excellent condition. The studio is 1,200' w/a 900' control room designed by TOM HIDLEY. The echo chambers & the acoustics are truly unbelievable. This is where many great musicians recorded such as:

- The Alman Brothers • Marshall Tucker • Boz Scaggs • Lynyrd Skynyrd • Wet Willie • Sea Level • Martin Mull • and the list goes on

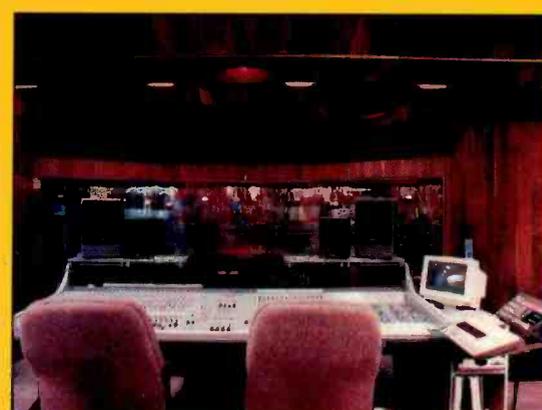


The studio is housed in a 2-story bldg. w/a basement. The total square footage is 21,000 sq. ft. included in the sale is all studio equipment & all memorabilia. Studio Equip. includes: 2" Sony APR 24-trk & Tascam digital 24-trk. There are several vintage instruments such as a well-kept B-3 1968 Leslie. The memorabilia is truly unbelievable; one-of-a-kind collection. You have to see it to understand!

Tel: (800) 743-7913
Fax: (912) 743-4977

www.whiteclay.com • vlbe@mindspring.com
CONTACT: SKIP SLAUGHTER

Phoenix Sound Recording/White Clay Records
536 Broadway, Macon GA 31201



Jerkins, Crawford & Jordan, Gallimore Are Top Producers

EVERY YEAR, Billboard ranks the top producers, engineers, studios, and manufacturers of recorders, consoles, and digital audio workstations based on their performance on our Production Credits chart, which culls the production information of No. 1 songs on various singles and tracks charts. For the year-end wrap-up, only the Hot 100, R&B, and Country singles charts are sampled, even though other charts also appear in the Production Credits section during the course of the year.

For a table devoted to recording, mixing, and mastering studios—as well as manufacturers of recorders, consoles, and digital audio workstations—please see the Recording Studios and AES Spotlight, which begins on page 47.

Following is the roundup of top producers and engineers. The first numeral that follows each entry denotes the total number of weeks the individual or team spent at No. 1, while the figure in parentheses signifies the number of chart-topping hits each had. For instance, the first entry indicates that **Rodney Jerkins** spent a total of 14 weeks at No. 1 with three different tracks.

The top three performers in each category are listed below, with the names of the winners in capital letters.

HOT 100

PRODUCER

1. **RODNEY JERKINS**, 14 (3)
2. **Dallas Austin and Brandy**, 7 (1)
3. **Desmond Child**, 6 (1)

ENGINEER

1. **BEN GARRISON** and **DEXTER SIMMONS**, 7 (1)
2. **Charles Dye**, **Nathan Malki**, **Craig Lozowick**, and **Jules Gondar**,



President's Day. Tokyo studio Hitokuchi-zaka names Sadatake Kikuchi president, succeeding Hideo Tanaka, who is retiring from the studio to assume the post of president of the Japanese Assn. of Professional Recording Services. Shown in the studio's new 5.1-channel, surround-sound mixing suite, from left, are Hitokuchi-zaka studio manager Rocky Araki and Kikuchi. (Photo: David Goggin)

- 6 (1)
3. **Alex Nesmith**, 5 (1)
MIXING ENGINEER
1. **DEXTER SIMMONS** and **RODNEY JERKINS**, 10 (2)
2. **Humberto Gatica**, 6 (2)
3. **Charles Dye**, 6 (1)
MASTERING ENGINEER
1. **BRIAN GARDNER**, 14 (3)
2. **Herb Powers**, 9 (3)
3. **Stephen Marcussen**, 8 (3)

R&B

PRODUCER

1. **A. CRAWFORD** and **M. JORDAN**, 13 (1)
2. **R. Kelly**, 8 (1)
- tie: **Soulshock** and **Karlin**, 6 (1)
- Jermaine Dupri**, 6 (1)

ENGINEER

1. **ANNA MAE CATALINO**, 13 (1)
2. **Anthony Kilhoffer**, 8 (1)
3. **Manny Marroquin**, 7 (2)
MIXING ENGINEER
1. **ANNA MAE CATALINO**, 13 (1)
2. **Tony Maserati**, 8 (1)
3. **Manny Marroquin**, 6 (2)
MASTERING ENGINEER
1. **TONY DAWSEY**, 25 (3)



by Paul Verna

2. **Brian Gardner**, 11 (2)
3. **Herb Powers**, 8 (2)

COUNTRY

PRODUCER

1. **BYRON GALLIMORE**, 13 (4)
2. **Paul Worley**, 10 (4)
- tie: **Tim McGraw**, 9 (3)
- James Stroud**, 9 (3)
- Blake Chancey**, 9 (3)

ENGINEER

1. **ERIC LEGG**, 8 (3)
- tie: **Julian King**, 6 (2)
- Marty Williams**, 6 (2)
3. **Billy Sherrill**, 5 (1)
MIXING ENGINEER
1. **CHRIS LORD-ALGE**, 14 (5)
2. **Kevin Beamish**, 9 (3)
3. **John Guess**, 8 (3)

MASTERING ENGINEER

1. **DENNY PURCELL**, 21 (9)
2. **Doug Sax**, 15 (5)
3. **Hank Williams**, 8 (5)

Billboard extends its heartiest congratulations to these winning studio professionals.

IN JULY, STUDIO MONITOR broke the news that legendary country music guitarist/producer **Chet Atkins** would keynote the Audio Engineering Society (AES) Convention. As it turns out, not only is the great Atkins set to deliver his address Friday (24), but he will be introduced by his friend and protégé **Mark Knopfler**. Long an admirer of Atkins', Knopfler collaborated with him on their 1990 album "Neck And Neck." Atkins has worked with such stars as **Elvis Presley**, **Roy Orbison**, and the **Everly Brothers** and has received 14 Grammy Awards.

EUPHONIX INC. of Palo Alto, Calif., promotes **Rich Nevens** to VP of the U.S. Western region. Based in the Los Angeles sales office, Nevens

will be responsible for overseeing the introduction of the Euphonix System 5 digital audio mixing system, as well as continuing to manage sales of the company's CS3000 console and R-1 multitrack recorder for the territory. Nevens has been with Euphonix for more than eight years, most recently as Western regional sales manager.

The announcement follows news that industry veteran **Piers Plaskitt** joined Euphonix as president of worldwide sales and marketing (Billboard, Sept. 11).

MIXING NO WORDS: With the 107th AES Convention revving its engines, I am barraged with the usual array of invitations to booth receptions, off-site parties, luncheons, breakfasts, dinners, and other events where manufacturers promise free food, drink, and swag. More often than not, their pitches are subtle, along the lines of: "Please join us for a champagne reception to celebrate the launch of..."

On the other hand, PR veteran (Continued on next page)

Studio Offers Recording Acts A Galaxy Of Benefits

BY DAN DALEY

There are residential recording studios in the world where clients can awake to the sounds of roosters crowing and cows lowing, but there are very few that are also less than an hour's ride to major European urban centers.

Galaxy Studios is situated in central Belgium, close by the capital of Brussels and the bustling port of Antwerp but set in the small town of Mol, providing a contrast to that bucolic location with four state-of-the-art recording studios and one of the world's largest main recording rooms in an 8,000-plus-square-foot building whose design is a story in itself.

Such recording acts as Lauryn Hill, Joan Osborne, Mary J. Blige, the Kelly Family, Joe Zawinul, and Rammstein have availed themselves of both Galaxy's technology and hospitality, which ranges from a Solid State Logic (SSL) 9000J, Neve Capricorn digital, and Neve VPR analog consoles on the equipment side to a surprise birthday party for Hill, who was producing a duet with Blige there earlier this year. It's part of the human equation that sets residential facilities apart from their daily-use counterparts.

"Our goal was to build a facility that met our very difficult sonic demands but which also was a place where you could feel very at home while you worked, whether it was for the day or for the month," explains Wilfried Van Baelen, who, with his brother Guido, took Galaxy literally from a chicken coop to becoming the largest single-building facility on the

European continent.

The Van Baelens' father built a poultry shed on the family's property, which in 1981 the Van Baelens turned into a recording studio outfitted with an Otari 8-track recorder and a Soundcraft Ghost console. For the next several years, the studio fed Wilfried's ambitions as a composer and producer and Guido's expanding interest in electronics and sound. But its limitations soon launched the pair on an odyssey that over the next decade would take them to studios in the U.K. and elsewhere as they sought to devise a way to build what they considered the *ne plus ultra* of sonic facilities.

"We wanted a large recording space but one which could also feed several control rooms, all of which had to have better isolation characteristics than the ones we found at other studios we had worked in," says Wilfried. "As good as many of those studios were, there were still problems with things like cross talk between rooms and with low-frequency noise from air conditioning systems."

Instead of turning to one of the conventional recording-facility designers, the Van Baelens convened their own ad hoc advisory committee, which included David Hawkins of Eastlake Audio in the U.K. and several professors from Belgian universities and industrial specialists. They took their quest as a personal challenge as much as a professional task and began to tackle the issues of ambient and systemic noise in studio environments.

The result was a cleverly designed

facility from several points of view. In addition to neatly fitting together a jigsaw puzzle of four world-class control rooms—three of which faced onto the 1,000-square-foot, sunlit main recording room as well as having their own tracking and overdub studios—two pre-/post-production suites, and a central control room, the facility also houses five guest suites, a kitchen with dining room, a bar, a terrace, a fitness facility, and several private lounges. The recording spaces are tie-lined together using Mogami cabling, one example of the overall facility's attention to detail and critical design aspects.

For instance, each individual acoustic space—control rooms, studios, and isolation booths—is addressed as an individual construction entity—"bunkers," as Wilfried calls the control rooms—with complete separation from other components. All of it rests on massive, tempered coiled springs visible in the labyrinth of tunnels beneath the facility, which also serve as conduits for wiring and bays for amplifiers.

Above, a custom-designed air conditioning system runs from section to section, venting via huge outlet and return ducts that allow air to circulate silently yet efficiently, completely replacing the total air volume of the main recording hall three times an hour.

Combined with additional acoustical design implementations—like two panes of thick glass that total 20 centimeters in each interior window—and such touches as concrete-filled studio doors with airtight locking mechanisms, the studios and

control rooms achieve a measured 100.7 decibels of isolation, a value that the Van Baelens happily illustrate by firing a starter pistol rated at 125 dB. The shot is inaudible on the other side of the control room windows.

If Galaxy Studios' genesis and design are unconventional, so is its construction. Considering the tolerances to which the design specifications were made, conventional contractors would only cite bids on a per-hour basis, so the Van Baelens acted as their own contractors.

The process brought the facility online in three phases. The first two studios and the guest suites opened in 1992 after 2½ years of construction, and the remaining studios came online over the course of the next several years. The SSL 9000J room—fitted for surround mixing, with the others retrofitted for that, as well—opened this year.

The time frame is understandable, considering that all of the design criteria were met, and is remarkable considering that hundreds of record sessions and other projects, including film and television scoring, went on during the work. The next phase will include new guest accommodations in a renovated house adjacent to the studio complex.

With three-quarters of Galaxy's work coming from outside Belgium, Wilfried says, additional accommodations are necessary. "But the thing is, we're taking the same approach to the residential aspect of the studio as we did to the acoustical design," says Wilfried. "Everything has to be perfect."

Pro Audio

STUDIO MONITOR

(Continued from preceding page)

Keith Hatschek and his San Francisco-based firm are mincing no words in their appeal to the gastronomic instincts of trade journalists. Hatschek's pre-show press release is headlined "Professional Audio Companies Feed Starving Journalists At 107th AES Convention," with an equally tongue-in-cheek subhead that reads, "Keith Hatschek And Associates' Clients Team Up To Prevent Malnutrition Amongst Hard-

Working Editors."

The release goes even further, noting that a number of Hatschek's clients "will donate food and beverages to hungry journalists to combat the debilitating 'AES Malnutrition Syndrome' (AMS)."

Hatschek adds, "As a bonus to those who attend select refreshment donation ceremonies, these charitable companies will announce new products and campaigns that are

suitably newsworthy to provide stories that will appease the most relentless managing editor."

Then, for the kicker: "AMS strikes hundreds of professional audio editors and writers worldwide, with most cases reported in January, April, and September"—coincidentally the times of the National Assn. of Music Merchants, National Assn. of Broadcasters, and AES conventions. "Symptoms include lightheadedness, dry mouth, and an impaired ability to concentrate. . . This is a serious affliction, which can be treated with the ingestion of food and drink at regular intervals."

Among Hatschek's charity-minded clients are Amek, Emtec, Mad Labs, SPARS, and Studer, all of which will donate edibles and potables to combat AMS.

On behalf of myself—and my colleagues in the trade press, who I'm sure share my feelings about this issue—I am insulted by Hatschek's prurient approach. After all, he better than anyone else should know that journalists are unconcerned with fulfilling our appetites. All we care about is uncovering the truth and objectively reporting it to our readers. Shame on you, Mr. Hatschek, for thinking otherwise.

Now, if you'll excuse me, I'm off to the margarita party at the Mad Labs booth.



Big, Bad, And Blue. The founders of Jersey City, N.J., recording studio Big Blue Meenie show off their new Amek 9098i analog console, which was commissioned by its designer, industry luminary Rupert Neve. Shown, from left, are Joe Mahoney, Julie Gilles, Tom Aldi, and Tim Gilles.

BASF...Your first choice in Professional Audio media.



EMTEC Magnetics

BASF

EMTEC Pro Media

Distributor of the BASF brand of Recording Media

US 1-888-295-5551 Canada 1-800-817-4478 or visit our web site at www.emtec-usa.com

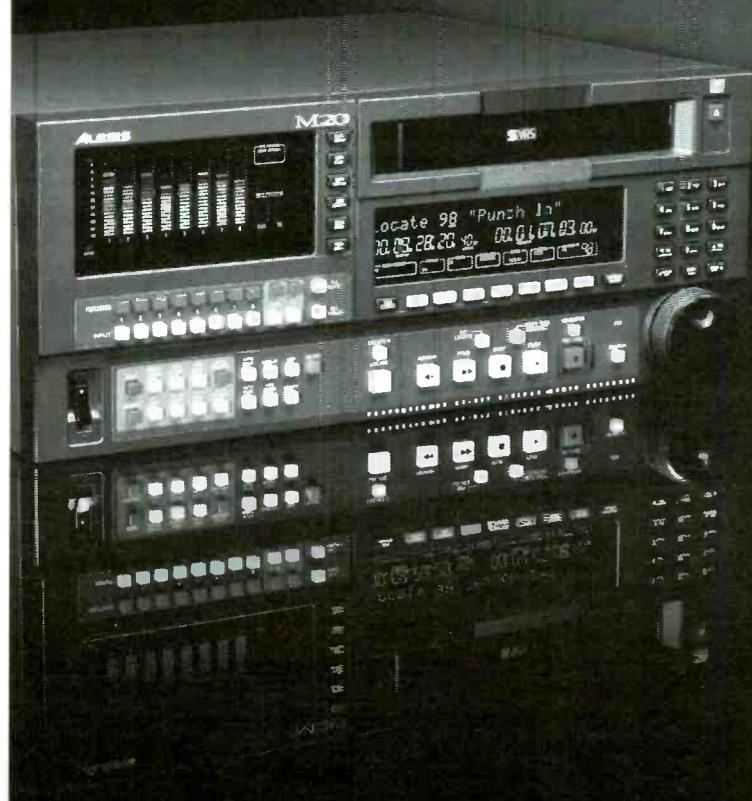
PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 18 1999)

| CATEGORY | HOT 100 | R&B | COUNTRY | DANCE SALES | MODERN ROCK |
|---|--|--|--|---|---|
| TITLE Artist/ Producer (Label) | UNPRETTY TLC/ D. Austin (Laface/Arista) | SPEND MY LIFE WITH YOU Eric Benet Feat. Tamia/ E. Benet, D. Posey G. Nash Jr. (Warner Bros.) | YOU HAD ME FROM HELLO Kenny Chesney/ B. Cannon N. Wilson (BNA) | 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) | DARP (Atlanta) Carlton Lynn Leslie Brathwaite | RECORD PLANT (Los Angeles) Andrew Haller Demonte Posey | THE TRACKING ROOM (Nashville) Justin Neibank | GALLERY (New York) Touch C.H. Berman | OCEANWAY (Los Angeles) Jim Scott |
| CONSOLE(S)/ DAW(S) | SSL 6056 | Euphonix CS 3000 | SSL 9000J | SSL 6000 | custom neve 8038 |
| RECORDER(S) | Studer A827 | Sony 3348 | Sony 3348/Studer A827 | Studer A827 | Ampex ATR 124 |
| MIX MEDIUM | BASF SM900 | Ampex 467 | Quantegy 467 | Ampex 499 | Ampex 499 |
| MIX DOWN STUDIO(S) Engineer(s) | DARP (Atlanta) Alvin Speights | LARRABEE NORTH (Los Angeles) Kevin Davis | STARSTRUCK (Nashville) Kevin Beamish | GALLERY (New York) Dr. Moe C.H. Berman | THE VILLAGE (Los Angeles) Jim Scott |
| CONSOLE(S)/ DAW(S) | SSL 4000 | SSL 9000J | SSL 9000J | SSL 6000 | Neve 8048 |
| RECORDER(S) | Studer A827 | Sony 3348 | Sony 3348/ Studer 820 | Studer A827 | Studer A800 |
| MASTER MEDIUM | Quantegy 499 | Quantegy 499 | Quantegy 499 | Ampex 499 | BASF 900 |
| MASTERING Engineer | POWERS HOUSE OF SOUND Herb Powers | BERNIE GRUNDMAN Brian Gardner | GEORGETOWN MASTERS Denny Purcell | ABSOLUTE Leon Zervos | SONY MUSIC Vlado Meller |
| CD/CASSETTE MANUFACTURER | BMG | WEA | BMG | WEA | WEA |

© 1999, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Mark Marone, Telephone 212-536-5051, Fax 212-382-6094, mmarone@billboard.com

PRO CREATE



ADAT breeds hits.

M20

PROFESSIONAL 20-BIT DIGITAL AUDIO RECORDER

1633 26th Street Santa Monica CA 90404
800-5-ALESIS www.alesis.com

ALESIS

Sony Music Studios

(perpetual VISION)

recording | mixing | mastering | orchestral & film score recording | remote recording | dsd recording
5.1 surround sound mixing for dvd | 7.1 surround mixing | dvd audio & video authoring | sacd authoring &
cutting | multi-track editing & transfers | remastering | production, duplication & quality control | award winning engineers

Sony Music Studios



SONY MUSIC STUDIOS, 460 WEST 54TH STREET, NEW YORK, NY 10019 212.833.7373 2100 COLORADO AVENUE, SANTA MONICA, CA 90404 310.449.2449

"SONY MUSIC" IS A REGISTERED TRADEMARK OF SONY CORPORATION / © 1999 SONY MUSIC ENTERTAINMENT INC.

RECORDING STUDIOS AND AES

The Billboard Spotlight

An Industry In Flux • By Paul Verna

Production Credits: An Annual Recap

Studios That Deliver The Hits

A Studio In Every Port • By Dan Daley

Q&As With AES President Marina Bosi and Keynoter Chet Atkins

Industry In Flux

Though new formats, studio consolidation and personnel shifts are making for an unsettled present, emerging technologies promise a bright—and fun—future.

BY PAUL VERNA

With the end of the millennium just around the corner, the professional-audio industry is preparing to gather for an Audio Engineering Society (AES) convention that promises to yield an unprecedented number of ground-breaking product introductions, as well as reflections on a decade that brought more paradigm shifts to the recording arena than any other 10-year period in its history.

At press time, many of the companies that made a significant impact on the industry in the '90s were hinting at eye-opening product debuts, though none offered specifics.

However, if recent events are any indication, there will be significant developments in the areas of high-resolution digital, audio streaming and the integration of audio and video functions in a workstation environment.

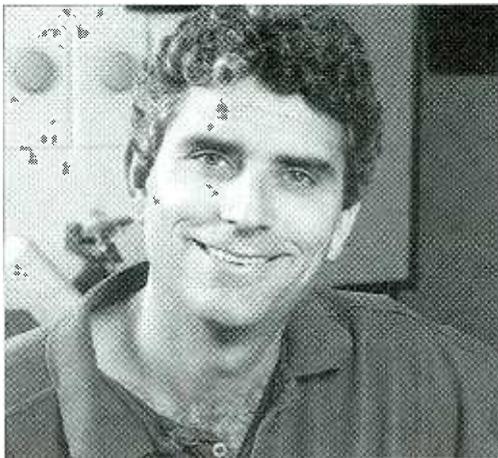
FORMAT FUTURES

With DVD Audio and Super Audio CD (SACD) already in the marketplace in Japan and Europe, and making their U.S. debuts imminently, the stage is finally set for consumers to enjoy a sound quality comparable to what audio engineers have been hearing in their control rooms for the better part of the '90s.

Ever since 20-bit conversion became a key ingredient in the audio-production process starting in the early '90s, engineers have, on one hand, pushed the audio-resolution envelope, but, on the other hand, have had to compromise the quality of their work for final

release due to CD's limitations.

The new sound carriers should change all that. What's more, surround-sound formats for both music and film applications should open up new vistas for studio professionals and music fans alike. Again, the studio technology has been there for years, but until now,



Greg Calbi

one could only enjoy it at its fullest in a recording, mixing, mastering or postproduction suite.

STUDIO SWAPPING

If the technical side of the industry is advancing at a dizzying pace, the business end has also been hyperactive lately. In the past 12 months, some of the bedrock studios in the industry have changed hands and many of the leading engineers—particularly in the mastering world—have moved on to new jobs.

Sterling Sound underwent a management buyout in September 1998 and entered into a joint venture with London complex Metropolis. Then, in December 1998, Nashville powerhouse Emerald acquired former competitor Masterfonics, which had been

operating under Chapter 11 bankruptcy protection for a year. In another Nashville studio deal, Seventeen Grand Recording acquired the technology and business assets of Love Shack Studios,

January 1999, the Hit Factory—a prime mover in the New York music scene—bought legendary Miami studio Criteria, and Los Angeles and Nashville studio entrepreneur Allen Sides sold

ity coincided with a flurry of changes in the normally stable mastering arena.

Many of the moves had to do with personal issues, but they created a domino effect that threatened the bottom lines of some of the industry's most vaunted shops.

Among the well-known engineers changing affiliations in the past 12 months were Greg Calbi (from Masterdisk to Sterling Sound in the aforementioned management buyout), Scott Hull (from Masterdisk to Classic Sound) and Stephen Marcussen (from longtime home Precision Mastering to a temporary position at A&M Studios, while he builds his own place).

Hull was replaced at Masterdisk by former Absolute Audio engineer Leon Zervos, while Marcussen's void was filled by Rick Essig, formerly of New York facility Frankford Wayne, and Tom Baker, a veteran of Oasis and Future Disc Systems.

In other mastering news, Robert Vosgien joined Capitol Mastering from CMS Mastering in Pasadena, Calif.; Ron Boustead left Precision to fill Vosgien's slot at CMS; and Joe Palmaccio went from Sterling Sound to Sony Music Studios.

For a while, it seemed like the entire mastering business would be touched by this series of events. However, at least for now, things seem to have quieted down.

"The dust has settled for now," says Precision Mastering owner Larry Emerine. "I don't think you're going to see more big changes in the near future."

It's just as well that studio owners and staff engineers can get back to the business at hand. After all, they are contending with a profusion of formats—not just DVD Video, DVD Audio and SACD, but also various surround-sound technologies and audio-streaming formats like Liquid Audio and Real Audio, as well as popular file format MP3—and an increasingly competitive environment.

Besides, if the AES convention lives up to its pre-show buzz, there will be lots of new toys under the Christmas tree to keep studio owners, engineers and artists occupied. ■



Bought & sold: The Hit Factory (top) recently acquired Miami's Criteria and Masterfonics (bottom) was recently acquired by Emerald.

a facility owned by songwriter/publisher Vern Dant.

The business activity only intensified after the new year. In

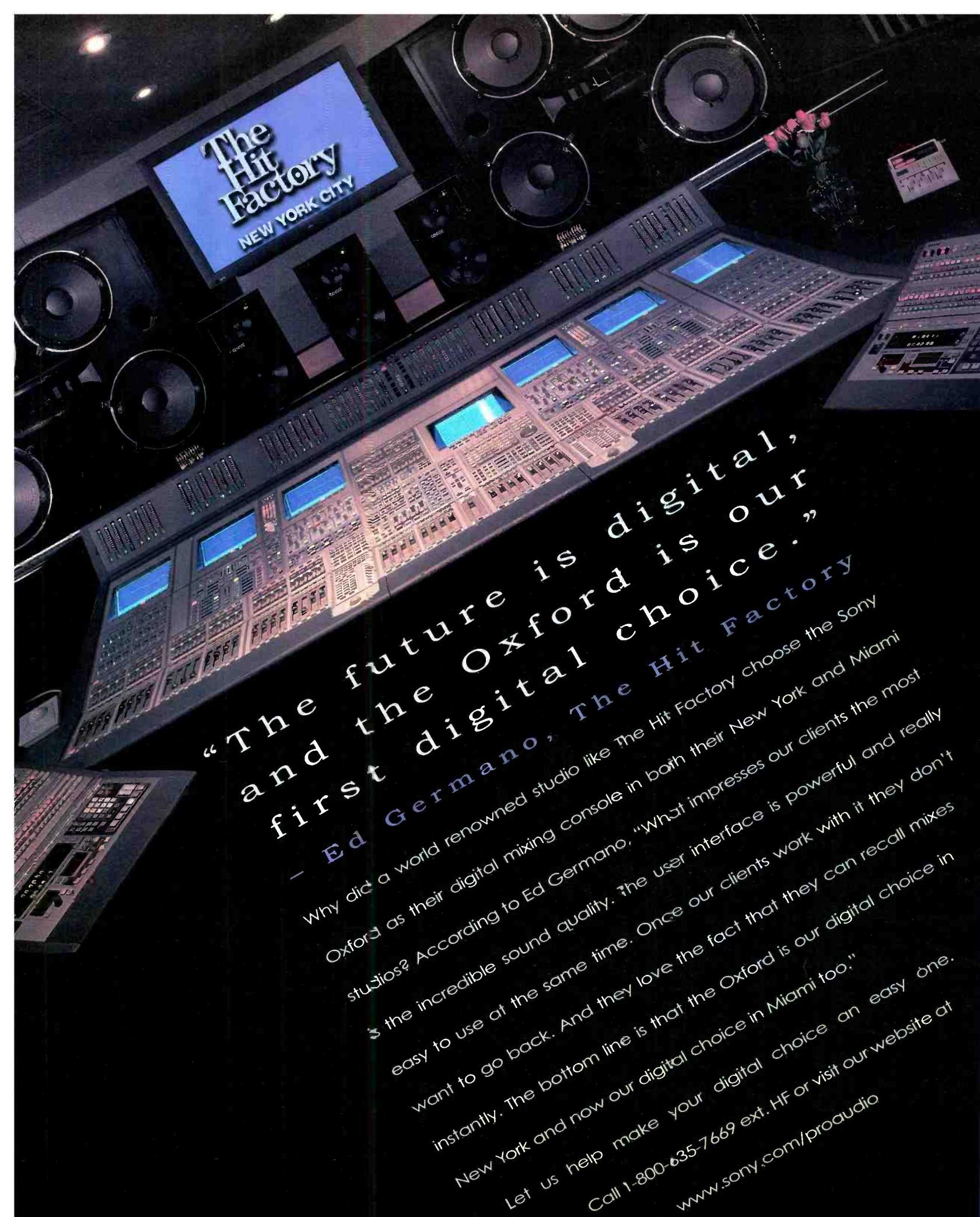
three of the 10 rooms that comprised his L.A. Ocean Way complex to Cello Studios.

Soon after that contraction, however, Sides seized an opportunity to expand into a building adjacent to his Ocean Way Hollywood spread. Sides promptly outfitted the site with a 5.1-channel mix room, another control room, overdubbing space and tie lines to the pre-existing Ocean Way studios.

CHANGING POSITIONS

This whirlwind of business activ-

With DVD Audio and Super Audio CD already in the marketplace in Japan and Europe, and making their U.S. debut imminently, the stage is finally set for consumers to enjoy a sound quality comparable to what audio engineers have been hearing in their control rooms for the better part of the '90s.



SONY

**“The future is digital,
and the Oxford is our
first digital choice.”**

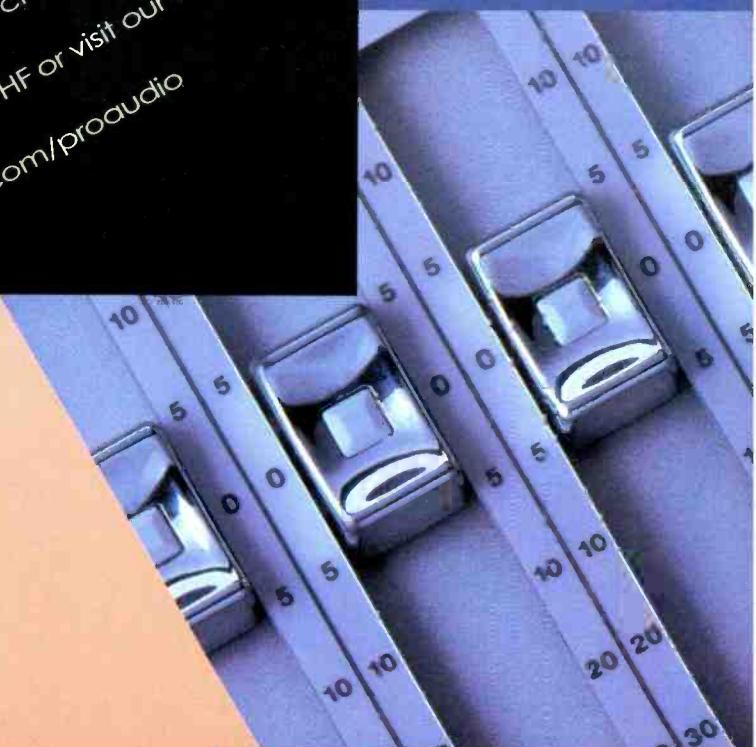
— Ed Germano, The Hit Factory

Why did a world renowned studio like The Hit Factory choose the Sony Oxford as their digital mixing console in both their New York and Miami studios? According to Ed Germano, “What impresses our clients the most is the incredible sound quality. The user interface is powerful and really easy to use at the same time. Once our clients work with it they don’t want to go back. And they love the fact that they can recall mixes instantly. The bottom line is that the Oxford is our digital choice in New York and now our digital choice in Miami too.”

Let us help make your digital choice an easy one.
Call 1-800-635-7669 ext. HF or visit our website at
www.sony.com/proaudio

- Unparalleled sound quality (patented converter technology)
- Intuitive and powerful user interface
- Selectable mastering grade EQ (5-band) and Dynamics on each channel
EQ: Original, Constant Q, Constant Power, Reciprocal Q
Dynamics: Original, Custom, Classic
- GML EQ and Dynamics plug-in option
- Real-time computation gives controls extreme precision and an analog feel
- Multi-stem record and monitoring capability with automated joystick panning

©1999 Sony Electronics Inc. Reproduction in whole or part without written permission is prohibited. All rights reserved. Sony is a trademark of Sony. Features and specifications subject to change.



OXFORD

RECORDING/MIXING STUDIOS

The Hit Factory (New York)

Run by the Germano family—patriarch Ed, wife Janice, son Troy and daughter Danielle—the Hit Factory is unquestionably one of the world's biggest, most-lavish and most-celebrated recording studios. Its clientele is synonymous with superstardom—Stevie Wonder, Michael Jackson, Madonna, Bruce Springsteen, Mariah Carey, the Rolling Stones, Aerosmith and hundreds of others. Furthermore, the Hit Factory's equipment list is staggering, with two Solid State Logic (SSL) Axiom-MT consoles, a Sony Oxford, four SSL 9000Js and numerous other top-notch boards. Early this year, the Hit Factory purchased Criteria Recording Studios in Miami, forming an East Coast powerhouse that will likely continue making history well into the next century.

The Delivery Rooms

The equipment, the location, the *sound* are all key in helping artists birth hits. From these studios came this year's phattest babies.

By Paul Verna

Paramount (Los Angeles)

A five-room facility whose gems include a Neve console acquired from EMI's legendary Abbey Road Studios, Paramount is a haven for album projects and soundtracks for movies, TV programs and video games. Its client list ranges from Rage Against The Machine to Taj Mahal to Cypress Hill to Sheryl Crow to

Deborah Cox, whose long-running No. 1 "Nobody's Supposed To Be Here" was tracked at the studio.

Loud (Nashville)

It sounds like it might be the name of a heavy-metal facility, but Loud Studios is actually one of Nashville's many country-music hit factories. It owes its presence

on this year's ranking to the No. 1 successes of Jo Dee Messina, Tim McGraw and Clint Black. The Vincent Van Haaff-designed studio is owned mostly by DreamWorks Nashville president James Stroud, who has worked with McGraw, Black, Lorrie Morgan, Clay Walker, Daryle Singletary and Toby Keith, among others. Loud's two rooms feature SSL and Trident boards, plus Otari and Mitsubishi digital recorders, a Studer analog multitrack and a full line of vintage microphones, processors and other outboard gear.

Larrabee North (North Hollywood, Calif.)



Larrabee doesn't mess around. The L.A. studio complex consists of Larrabee West, a two-room studio with SSL E- and G-series boards, and Larrabee North, a studio that is about to add its third SSL 9000J console in a new, 5.1-channel surround room. Set around a tropical garden, Larrabee North is a dream studio, with the best equipment money can buy (both vintage and brand-new), a first-rate staff, ample privacy, an attractive dining area and an enviable client history that includes such names as Collective Soul, Heavy D, Depeche Mode, Tool, Brandy, Monica and Whitney Houston.

Westwood Sound (Nashville)

They say it only takes one hit to put someone on the map. Westwood Sound can attest to that. When a female trio called the Dixie Chicks booked the Nashville facility to record its major-label debut, few people had heard of either the group or the venue. Now, however, the Neve V3-equipped room where the Chicks cut the "Wide Open Spaces" album has attained legendary status. Although it's inevitable that other No. 1s will spring from the walls of Westwood, the studio makes its current Production Credits debut on the strength of the three country chart-toppers from "Wide Open Spaces": the title cut, "There's Your Trouble" and "You Were Mine."

Workstation (Nashville)

The Dixie Chicks' success also made a winner out of the Workstation, the room where star producer/engineer John Guess

mixed "Wide Open Spaces" on a Harrison Series 12 board. Not one of Nashville's best-known facilities, Workstation is nevertheless an up-and-coming studio that will probably look back on 1998-'99 as the year it entered the big leagues.

DARP (Atlanta)

DARP stands for Dallas Austin Recording Projects, home to Atlanta-based Dallas Austin, the 20-something producer/songwriter/remix phenom whose credits include Madonna, Boyz II Men, TLC, Janet Jackson, Joi and Usher. More than just a home for Austin's own productions, DARP is a commercial juggernaut, serving as home for projects ranging from Too Short and George Clinton to Nine Inch Nails and Madonna. During the past year, clients included Kelly Price, Monica and longtime supporters TLC.

Chicago Trax (Chicago)

If location were the sole barometer of success for recording studios, Chicago Trax—located in the notorious Cabrini section of town—might be in trouble. However, owner Reid Hyams and his partners came to terms with the area, which happens to be undergoing something of a redevelopment. Among its core clients are R. Kelly, who has a project room at the facility, and Ministry. Chicago Trax's inclusion in this year's

Production Credits roundup is due primarily to its having hosted the R. Kelly-produced Maxwell hit "Fortunate."

Ocean Way (Nashville)

Allen Sides is addicted to success. It seems that anything he touches—from his flagship Ocean Way Hollywood to the Record One facility in Sherman Oaks, Calif., to the relatively new Ocean Way Nashville—turns to gold. In partnership with business entrepreneur Gary Belz, Sides went into Nashville as an outsider, which he knew to be a dangerous proposition in a town that clings to provincial values. Nevertheless, Sides made all the right moves and built a world-class facility that features the best of all worlds—Sony's Oxford digital console and 3348HR recorder in the digital room and two vintage Neve 8068s joined together into a custom console in a high-end analog studio. As if being the owner of a multi-studio, multi-city complex weren't enough, Sides is also an award-winning independent producer/engineer.

Battery (New York)

Label-owned studios occupy a large place in the history of the recording industry, with Motown, Columbia, RCA and Atlantic being just four that come to mind instantly among a large crop of facilities that turned out hit after hit. Although none of the above is still around, there are plenty of high-profile label-owned studios, as well as quieter ones that manage to squeeze out their share of No. 1s. In the latter category is Battery Studios, the Zomba Group-owned complex with world-class rooms in London, New York, Nashville and Chicago. The studio operation is part of a huge, independent conglomerate that includes the Jive, Silvertone and Verity record labels; rental outfits Dreamhire and the former Hilton Sound; and music libraries, music publishing catalogs and a producer-management division.

Continued on page 62

TOP STUDIOS

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES
(July 18, 1998 to July 10, 1999)

| CATEGORY | HOT 100 | R&B | COUNTRY |
|--------------------|--|--|---|
| RECORDING STUDIOS | 1. Hit Factory (New York) (17 weeks) 2. tie: Larrabee North (North Hollywood, Calif.)/DARP (Atlanta) (8 weeks) 3. tie: Battery (New York)/Gentlemen's Club (Miami)/Sony Music Studios (New York)/Chicago Recording Co. (Chicago) (5 weeks) | 1. Paramount (Los Angeles) (13 weeks) 2. DARP (Atlanta) (10 weeks) 3. Chicago Trax (Chicago) (8 weeks) | 1. Loud (Nashville) (12 weeks) 2. Westwood Sound (Nashville) (8 weeks) 3. Ocean Way (Nashville) (7 weeks) |
| RECORDING CONSOLES | 1. SSL 2. Neve 3. Pro Tools | 1. SSL 2. Neve 3. DDA | 1. Neve 2. SSL 3. Trident |
| RECORDERS | 1. Sony 2. Studer 3. Pro Tools | 1. Studer 2. Sony 3. tie: Otari/Tascam | 1. Sony 2. Mitsubishi 3. Studer |
| MIXING STUDIOS | 1. Hit Factory (New York) (10 weeks) 2. Larrabee North (North Hollywood) (8 weeks) 3. Gentlemen's Club (Miami) (5 weeks) | 1. Paramount (Los Angeles) (13 weeks) 2. Larrabee North (North Hollywood) (11 weeks) 3. Hit Factory (New York) (8 weeks) | 1. Loud (Nashville) (13 weeks) 2. Starstruck (Nashville) (8 weeks) 3. Work Station (Nashville) (8 weeks) |
| MIXING CONSOLES | 1. SSL 2. Pro Tools 3. Mackie | 1. SSL 2. Neve 3. n/a | 1. SSL 2. Harrison 3. Trident |
| MIX RECORDERS | 1. Studer 2. Sony 3. Pro Tools | 1. Studer 2. Sony 3. Ampex | 1. Sony 2. Mitsubishi 3. Studer |
| MASTERING STUDIOS | 1. Bernie Grundman Mastering (Hollywood) (14 weeks) 2. Powers House Of Sound (New York) (11 weeks) 3. Sterling Sound (New York) (10 weeks) | 1. Masterdisk (New York) (25 weeks) 2. Bernie Grundman Mastering (Hollywood) (11 weeks) 3. Powers House Of Sound (New York) (10 weeks) | 1. tie: Georgetown Masters (Nashville)/Mastering Lab (Nashville) (18 weeks) 2. Mastermix (Nashville) (10 weeks) 3. Masterfonics (Nashville) (1 weeks) |

How The Chart Was Compiled

The methodology for all sections is the same. Studios and/or equipment brands are given one point for each week they spent at No. 1, regardless of the number of chart-toppers they had in the eligibility period. If a studio had one song reach No. 1 for eight weeks and another song reach No. 1 for two weeks, the studio received 10 points.

The Production Credits section of Pro Audio is compiled weekly. Studio information is acquired either from CD liner notes or from the record label; in each case, the studio is contacted directly for console and recorder information.



New York City Boosts Entertainment Companies to the Top of the Charts.

Velocity Recordings was growing, but not at the tempo it wanted. "Although we were headquartered in Memphis, our employees had to be close to the industry talent in New York City," says Executive Director Rick Phifer, whose company specializes in vinyl record releases for radio and dance club disc jockeys.

Velocity **opened a New York City sales office** and is now benefiting from the highest concentration of dance music producers anywhere in the United States. "It would be nearly impossible to conduct business the way we do without being in New York City. Our new location makes us a viable player in the music industry," states Rick.

To take your company to the top of the charts, call the New York City Economic Development Corporation at (888) NYC-0100 or e-mail us at info@newyorkbiz.com.



New York City. We Want Your Business.
Rudolph W. Giuliani, Mayor

New York City Economic Development Corporation • Michael G. Carey, President
www.newyorkbiz.com

Thousands
of
dreams
One
voice

For membership information call
1.800.555.3822 or visit Booth 1542 at AES

A Studio In Every Port

Though consolidation and the rise of "project studios" break hearts in the U.S., manufacturers see shapely demand curves in Eastern Europe, South America and Asia.

BY DAN DALEY

The world of recording studios is one of the least quantifiable markets in any business, thanks mainly to a continued redefining of that which constitutes a recording studio, a process spurred by the ongoing proliferation of various technologies. But despite a growing list of casualties in the face of a consolidation trend in parts of the U.S., it's safe to say that each year sees more studios on earth than fewer.

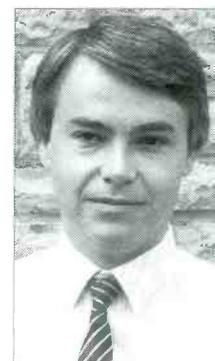
The U.S. market is by far the largest studio market in the world, underscoring the country's position as the world's biggest entertainment producer and consumer. With annual music revenues edging toward the \$13 billion mark, a massive recording studio infrastructure is necessary. But the U.S. has also been the largest battleground between studio paradigms. In the last 15 years, the rise of project-studio facilities has turned the industry on its collective ear here. A number of Los Angeles studios banded together in the late 1980s to form the Hollywood Association of Recording Professionals (HARP) to confront the proliferation of home studios that paid little or no business taxes, or other regulatory overhead. A decade and a half later, HARP is defunct and L.A. has more home studios than ever, illustrating both the difficulty of policing such businesses and the near impossibility of differentiating a for-hire home studio and one that serves only its owner.

The growth of project studios is expected to continue, in the U.S. and in Europe; the benefits of recording in a personal studio—made possible by increasingly powerful, increasingly affordable digital audio technology—are manifold, including the ability to create without watching the clock. Record labels reportedly have begun to encourage artists to develop some level of personal recording capability, even if just for overdubs, because it cuts record-making costs.

SOUNDING THE CONTINENT

Western Europe remains a busy studio market. Kees Dekruyf, marketing manager for the five-room Galaxy Studios in Brussels, notes that more business is crossing international borders in the wake of the

European Union. "Though there are still a lot of regulations to deal with," he adds. However, rates remain an issue there as in the U.S. John Andrews, marketing director for Solid State Logic, notes that, despite closer economic ties within Europe, the studio industry remains a regional and national one, with disparate rate structures. "Studios in France are getting three times the rate that studios in certain other [European] countries get," he says. "Each market seems self-contained and self-referenced, and that's the case in other regions of the world, too."



From top: Neve's Colin Pringle and SSL's John Andrews

In its transition to a market economy, much of Eastern Europe has shown a revitalized recording spirit. Colin Pringle, managing director of console maker Neve, notes an upsurge of big-ticket items to the region, including recent sales of digital consoles to studios in Russia and Croatia.

South America, which has seen new facilities such as the John Storyk-designed AR Studios in Rio de Janeiro come on line in recent years, has a transparent studio-evolution model in many ways. "The major facilities there are often the result of local artists doing well enough to travel to the U.S. or Europe to record, where they are exposed to a higher level of technology," explains Neve's

Pringle. "After that, if they can acquire the financial muscle, they invest in themselves in their own countries. In the process, they raise the stakes for studios there." That is exactly the case with Estudios Abdala in Havana. Cuba's most advanced facility, Abdala is jointly owned by the government and Cuban recording artist Silvio Rodriguez. SSL's Andrews says the region has tremendous growth potential for studios—Brazil is the sixth-largest consumer market for music—but regional economic woes are a stumbling block at the moment. "It's an area to watch," he says.

The Indian subcontinent is a huge music consumer. But as Andrews points out, "Much of that is based on music for films. So, the dedicated music-recording-studio base there lags considerably behind the postproduction market in terms of development."

Continued on page 62

The New Choice... for Quality Mastering Services in New York

Pro Full Service Mastering Facility. Incredible Equipment Roster

The Best Sounding Masters. PMCD, CD Ref, Vinyl, Cassette

LP & Tape Reissues / Restoration using Cedar X-Series

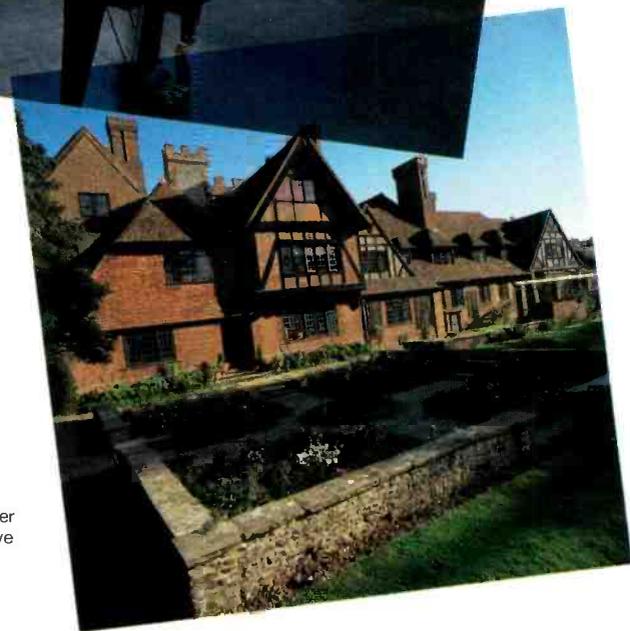
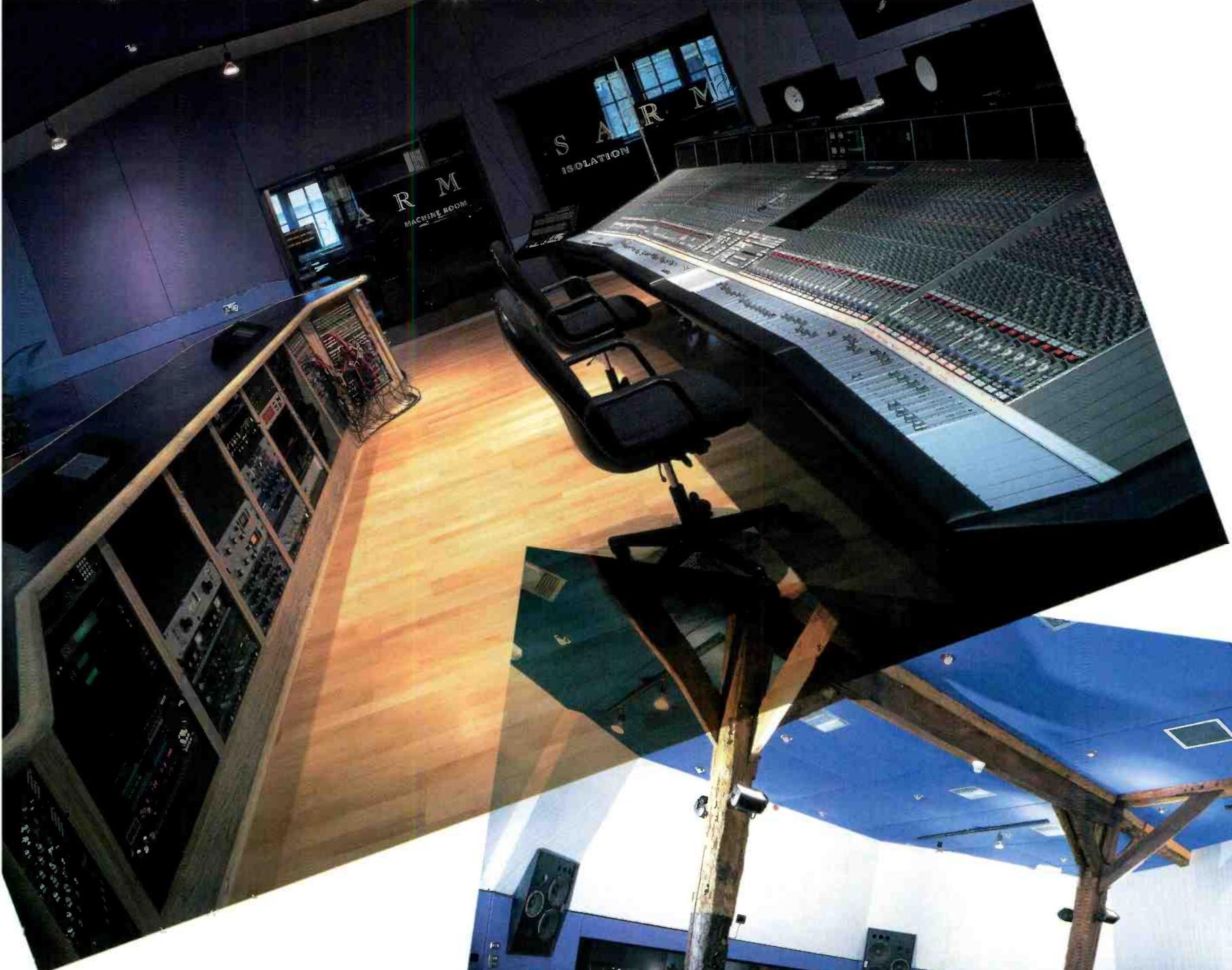
Sonic Solutions 24bit USP Custom System

Great Indie Label Prices

ADRIAN CARR MUSIC DESIGNS
MASTERING

212.977.5390

www.musicdesigns.com



SARM

The Sarm Group offers the most comprehensive range of recording facilities. From the luxury of the residential Hook End Manor to the compact Sarm East. Recent Sarm Clients include Blur, William Orbit, Suede, Seal, Eagle Eye Cherry, George Michael, Tina Turner, The Cranberries, Pet Shop Boys, The Lighthouse Family, Ian Brown, Belinda Carlisle, Rodney Jerkins, Johnny Douglas, Leftfield, Tom Jones, Mousse T, Ultra Nate.

Contact: Lola Weidner: T: +44 (0) 171 229 1229 F: +44 (0) 171 221 9247.
 Website: www.sarmstudios.com email: lolasarm@aol.com

Sarm Hook End Studio: SSL 9096J - series console (80 Channels fitted) with total recall & automation. 12 Focusrite channels now rackmounted as part of outboard gear / 2 x Studer A827 / Quoted soft dome monitoring / Extensive selection of outboard & mics / Dolby fax ISDN facilities / Swimming pool / Tennis court / Full size snooker table / Pool table / Fully equipped gym / Sauna / Table tennis.

IT DOESN'T TAKE A MILLION DOLLARS TO RECORD A CONSOLE TO RECORD A

THE Billboard HOT 100

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | PEAK POSITION |
|-----------|-----------|----------------|---|---|---------------|
| 1 | 8 | 32 | No. 1/GREATEST GAINER/SALES & AIRPLAY LIVIN' LA VIDA LOCA D.CHILD, R.ROSA (B), ROSA, D.CHILD | RICKY MARTIN (C) (D) (M) (V) (W) C2 79124 T | 1 |
| 2 | 1 | 12 | NO SCRUBS K.BRIGGS (K), BRIGGS, K., BURGESS, T., DOTTLED | TLC (C) (D) (T) LAFACE 24385/ARISTA T | 1 |
| 3 | 2 | 5 | KISS ME S.TAYLOR (M), S.OCLINE | SIXPENCE NONE THE RICHER (C) (D) (D) SQUINT 79102/COLUMBIA T | 2 |
| 4 | 4 | 3 | EVERY MORNING D.KAHNE, (SUGAR RAY), D.KAHNE, R.BEAN, A.ZARATE, P.TELLEZ | SUGAR RAY (C) (D) (V) LAVA 84462/ATLANTIC T | 3 |
| 5 | 3 | 2 | BELIEVE M.TAYLOR, B.RAWLING (B), HIGGINS, S., MCLENNEN, P., BARRY, S., TORCH | CHER (C) (D) (T) (W) (X) WARNER BROS. 17119 T | 1 |
| 6 | 5 | 4 | WHAT'S IT GONNA BE? DELITE (E), SMITH (C), ALLMEYER, A., ROBERSON | BUSTA RHYMES FEATURING JANET JACKSON (C) (D) (T) (W) (X) (Y) (Z) JIVE 41851 T | 3 |
| 7 | 6 | 5 | HEARTBREAK HOTEL SOULBROOK, KARLUN (C), SCHACHT, J., KARLUN, T., SAVAGE | WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (C) (D) (T) (W) (X) (Y) (Z) ARISTA 13619 T | 2 |
| 8 | 9 | 10 | SLIDE R.CAVALLO, G.OO, G.OO DOLLS (L), RZT, ZHR | GOO GOO DOLLS WARNER BROS. ALBUM CUT T | 8 |
| 9 | 7 | 3 | ANGEL OF MINE MONICA | MONICA | 4 |

RICKY MARTIN

Livin' La Vida Loca

Single and album produced on a Mackie Digital 8•Bus and hard disk recording/editing system.

SEVEN NUMBER ONES!

#1 Billboard Hot 100
5 weeks

#1 Hot 100 Single Sales
4 weeks

#1 Hot Dance Music / Maxi-single sales
6 weeks and counting

#1 Adult Top 40
1 week and counting

#1 Latin Pop Airplay
9 weeks and counting

#1 Hot Latin Tracks
8 weeks and counting

#1 Billboard Hot 200
Ricky Martin / Livin' La Vida Loca album • 1 week

THE Billboard 200

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|-----------|----------------|--|---------------------------------|---------------|
| 1 | NEW | 1 | RICKY MARTIN (C2 59851)/COLUMBIA (11 98 EQ: 7 96) | LIVIN' LA VIDA LOCA | 1 |
| 2 | NEW | 1 | SNOOP DOGG NO LIMIT 52052/PRIORITY (11 9817 98) | NO LIMIT TOP DOGG | 2 |
| 3 | 2 | 2 | TLC A LAFACE 26095/ARISTA (11 9817 98) | FANMAIL | 1 |
| 4 | 1 | 1 | TIM MCGRAW CLUB 77942 (10 9817 98) | A PLACE IN THE SUN | 1 |
| 5 | 5 | 4 | SHANIA TWAIN MERCURY (NASHVILLE) 536003 (10 9817 98) | COME ON OVER | 2 |
| 6 | 6 | 5 | BRITNEY SPEARS JIVE 41851 (10 9816 98) | BABY ONE MORE TIME | 1 |
| 7 | 4 | 1 | VARIOUS ARTISTS RUFF RYDERS 90315/WINTERSCOPE (10 9816 98) | RUFF RYDERS: RYDE OR DIE VOL. 1 | 1 |

THE Billboard Latin 50

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|-----------|----------------|-----------------------------------|---------------------------|---------------|
| 1 | 1 | 51 | RICKY MARTIN A SONY DISCOS 82453 | VUELVE | 1 |
| 2 | 2 | 6 | SELENA B.M.I. (L.A.) 82453 | MI VIDA EN TU MANO | 2 |
| 3 | 4 | 10 | LOS TRI-O ARIOLA 58436/BMG LATIN | NUUESTRO AMOR | 3 |
| 4 | 3 | 52 | ELVIS CRESPO SONY DISCOS 82634 | SUAVEMENTE | 4 |
| 5 | 7 | 11 | MARCO ANTONIO SOLIS FONOVISA 0516 | TROZOS DE MI ALMA | 5 |
| 6 | 5 | 25 | SHAKIRA SONY DISCOS 82746 | DONDE ESTAN LOS LADRONES? | 6 |

Hot 100 Singles

Compiled from a national sample of POS (point of sale) equipped retail stores. Number of units sold to SoundScan, Inc. This data is used in the Hot 100.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | PEAK POSITION |
|-----------|-----------|----------------|--|----------------------------------|---------------|
| 1 | 48 | 2 | NO. 1 LIVIN' LA VIDA LOCA RICKY MARTIN (C2) | 1 week at No. 1 | 1 |
| 2 | 1 | 5 | NO SCRUBS | TLC | 1 |

Look what's been on Mackie Designs consoles. The same quality as those big consoles. At a fraction of the cost. Just add top artists and producers to create

size of Mackie console



size of typical console



size of typical console
entire console not shown



LEGAL-RAMA: Mention in this ad indicates usage as reported to Mackie Designs by the producers and/or engineers and emphatically DOES NOT in ANY WAY constitute an endorsement by the artists or labels listed.

ION DOLLAR RECORDING MULTI-MILLION SELLER.

roduced lately on
gital and analog
e superb sound
ock-long status
ion of the price.
and innovative
a hit on a Mackie.



size of small dog



an-going tanker



status console

due to space considerations

CHER

Believe

Entire album tracked and mixed on a Mackie Analog 8•Bus console.

FIVE NUMBER ONES!

#1 single
4 weeks

**#1 Hot Dance Music /
Club Play**
5 weeks

**#1 Hot Dance Music /
Maxi-single sales**
21 weeks

#1 Top 40 Tracks
5 weeks

#1 Hot 100 Single Sales
4 weeks

LEGAL-RAMA: Mention in this ad indicates usage as reported to Mackie Designs by the producers and/or engineers and DOES NOT in ANY WAY constitute an endorsement by the artists or labels listed.

THE Billboard HOT 100

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | PEAK POSITION |
|-----------|-----------|----------------|--|-----------------------|---------------|
| 1 | 1 | 1 | BELIEVE  <small>4 weeks at No. 1</small> | CHER | 1 |
| 2 | 2 | 2 | HEARTBREAK HOTEL  <small>WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE</small> | WHITNEY HOUSTON | 2 |
| 3 | 7 | 3 | EVERY MORNING  <small>GREATEST GAINER/SALES</small> | SUGAR RAY | 3 |
| 4 | 8 | 65 | WHAT'S IT GONNA BE?  <small>BUSTA RHYMES FEATURING JANET DELORETT</small> | BUSTA RHYMES | 4 |
| 5 | 4 | 4 | I STILL BELIEVE  <small>MARIAH CAREY</small> | MARIAH CAREY | 4 |
| 6 | 5 | 7 | KISS ME  <small>GREATEST GAINER/AIRPLAY</small> | SINCE NONE THE RICHER | 5 |
| 7 | 3 | 3 | ANGEL OF MINE  <small>MONICA</small> | MONICA | 6 |
| 8 | 6 | 8 | NO SCRUBS  <small>TLC</small> | TLC | 1 |
| 9 | 11 | 19 | ALL NIGHT LONG  <small>FAITH EVANS FEATURING PUFF DADDY</small> | FAITH EVANS | 9 |
| 10 | 9 | 6 | ALL I HAVE TO GIVE  <small>BACKSTREET BOYS</small> | BACKSTREET BOYS | 5 |
| 11 | 14 | 17 | STAY THE SAME  <small>JOE MCINTYRE</small> | JOE MCINTYRE | 11 |
| 12 | 10 | 6 | ANGEL  <small>SARAH McLAUGHLIN</small> | SARAH McLAUGHLIN | 12 |

ENRIQUE IGLESIAS

Bailamos

Single and album tracked and mixed on a Mackie Analog 8•Bus console.

#1 Billboard Hot 100
Week of September 11, 1999

MACKIE®

TOOLS FOR ARTISTS™ • WOODINVILLE, WA • USA • www.mackie.com

RECORDING STUDIOS AND AES

For sound quality...
There's No Competition
(except your voice!)

Audio
 CONSUMER

When it comes to burning your custom CD's at home, **Mitsui Digital Audio CD for Consumers** gives you the most accurate recordings your money can buy. After all... the difference is innovation.

MITSUI
 advanced media, inc.

2500 Westchester Avenue
 Purchase, New York 10577
 914-253-0777 • Fax: 914-253-8623
 www.mitsuicdr.com

Chet Atkins, the keynote speaker at the 107th AES Convention in New York, is a living legend and a vibrant musical bridge spanning the massive changes that have affected all aspects of music: its technology, its production and its business.

Atkins came of age at a time when radio was king and cowboys still made records. Born in Luttrell, Tenn., in 1924, Atkins learned to play the guitar at age 5 from his older brother, Jim. His first professional job was at the age of 17, playing fiddle behind country singers Archie Campbell and Bill Carlise for \$3 a night. He went on to play both as a sideman and as a featured artist on myriad "hayride" radio shows of the 1940s that were the etherial homes of country music until it finally settled in Nashville, where Atkins became a session player and recording artist. He apprenticed himself to RCA Records chief Steve Sholes, who would eventually hand over the reins of the label to him in 1957.

In his years at RCA, Atkins produced hundreds of records with artists including the Everly Brothers, Waylon Jennings, Dolly Parton, Dottie West, Jerry Reed, Eddy Arnold, Floyd Cramer, Don Gibson and Perry Como, in the process pioneering the pop-tinged ambience that came to be known as "The Nashville Sound," and all the while continuing to be a force as a musician. His influence continues to be felt today via his periodic and celebrated duets recordings, such as those with Jerry Reed, Les Paul, Mark Knopfler and, most recently, Tommy Emmanuel; through his guitar designs for Gretsch and Gibson; and through the fingers and hearts of millions of guitarists who continue to cherish his distinctive finger-picking style. Like the guitar that Gretsch named for him, Atkins is truly a Country Gentleman.

By Dan Daley

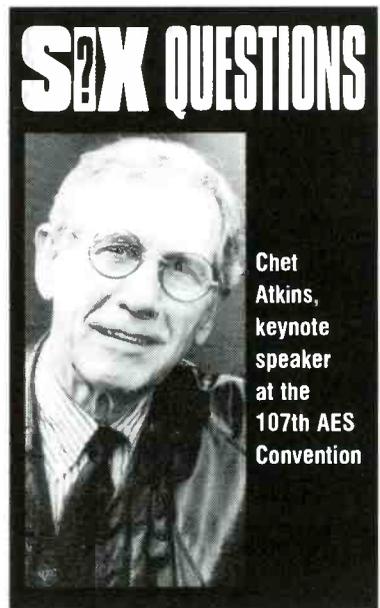
What do you think about the development of electric guitar and amplifier technology over the last 50 years, and about the tremendous diversity of styles that have grown up around it?

It was inevitable the way it has developed over the years. When I was a boy, most families grew up with a guitar in the house. We did. We all played, and I was greatly influenced by my brother and people like Les Paul. When amplifiers came along, it changed the whole scene for guitarists because, all of a sudden, you could play single lines and solos with other instruments and be heard. I think the level to which the guitar has progressed is wonderful. Without it, I think I would be looking at the south end of a mule. You know, though, the guitar is still a very romantic instrument—it's shaped like a woman with a small waist. I hope that never changes.

There's no doubt that the trend toward digital recording and music creation will continue, even though there's strong support for analog methods. How do you feel about how digital sounds?

I don't care for digital sounds when it comes to the guitar. Every sound must have its own identity, and that comes from the instrument. But CDs, pretty much in my estimation, have cleaned up the sound. I haven't listened critically enough, I guess. When I record myself, I like to record to analog. It's easier for me because that's what I grew up with. I taught everyone here [Nashville] how to splice and edit. It's easier for me to do that on analog. I own an analog 24-track machine, and it's very user-friendly. I can be my own engineer. I haven't worked with digital recording equipment, but engineers I work with do, and as long as it sounds good, that's fine.

What are your feelings about how the industry is shifting toward digital downloads, about how they



Chet Atkins, keynote speaker at the 107th AES Convention

affect both the sound and consumer's perspectives on prerecorded music? Will changes in the media affect how people feel about the music?

If [artists] can faithfully reproduce what's on the record, then this could be a complete disaster for the record companies. But if [record companies] can, they'll find a way to make money off of downloads. They'll have to; I hear of lots of artists who aren't with record companies at all putting out recordings on the Internet, and some of them, like Kenny Rogers, sell millions. The marketplace will always be changing. It has to. Those friendly folks at the record labels will probably figure out something. [Laughs]

In terms of the business, you came of age in a very hands-on era: You ran a label, produced records and developed artists, as well as your own career as an artist. Your counterparts today are more likely to have MBAs and backgrounds in accounting and finance. How has that affected the music?

You need a music man in there who knows a good song when he hears one and knows how to promote it. They put out a lot of trash these days, but every now and then they stumble onto a good one, and sometimes they do promote talented people. But has the emphasis shifted more toward money than toward music? I don't fool with it enough to know. But I do know you need a music man in there somewhere. I hear that [country music] sales are down in Nashville, but I don't know if that's true. Maybe what they need is to get some new music going. I've taken to listening to [country music classics format] WSM 650 down here, and maybe they need to go back to "Old 97" and records like that. They play records dating from the mid-1920s on through the 1960s, and it's interesting to hear those old records. Some of them sound great. It was amazing what they could do back then with one or two microphones.

How do you feel about the trend toward multiple producers for records? Does having eight or nine producers for a single record by an artist affect the coherency of the artist's vision?

I haven't really been exposed to that much. When the Outlaw thing came around country [in the mid-1970s], with Waylon [Jennings] and Willie [Nelson], I produced some of those sides. That album had at least five or six producers, so that can work. But that was a collection of tunes and artists. It wasn't a collaborative effort. You gotta have a boss in there somewhere, especially on the mix. Otherwise, it would just be a roar and no one would agree with each other.

Considering all the amazing musicians you've worked with over the course of your long career, what are the moments that stand out? And was it more fun to play than to produce?

The Everly Brothers and Al Hirt, for two. And I recall all the pop records we did in Nashville, like Ann-Margret, Rosemary Clooney, Andy Williams. Doing pop artists here was unusual. And working with Les Paul. It's always amazing around him. He's a crazy son of a bitch. I love him. When we'd play together, he'd reach over and turn down the volume on my amplifier. He's always doing something crazy. We talk every week or so. We've both been sick, and we kind of console each other. When I produced records, I preferred not to play on them. I preferred to be in the control room where I could keep an eye on everything. But some artists insisted that I play on their records, like Jim Reeves. I played on his first big hit, "Four Walls." I told him I had to be in the control room to keep him on pitch. That's a joke—Jim Reeves was perfection in everything he did, especially singing. Producing, playing the guitar—I liked them both, and still do.

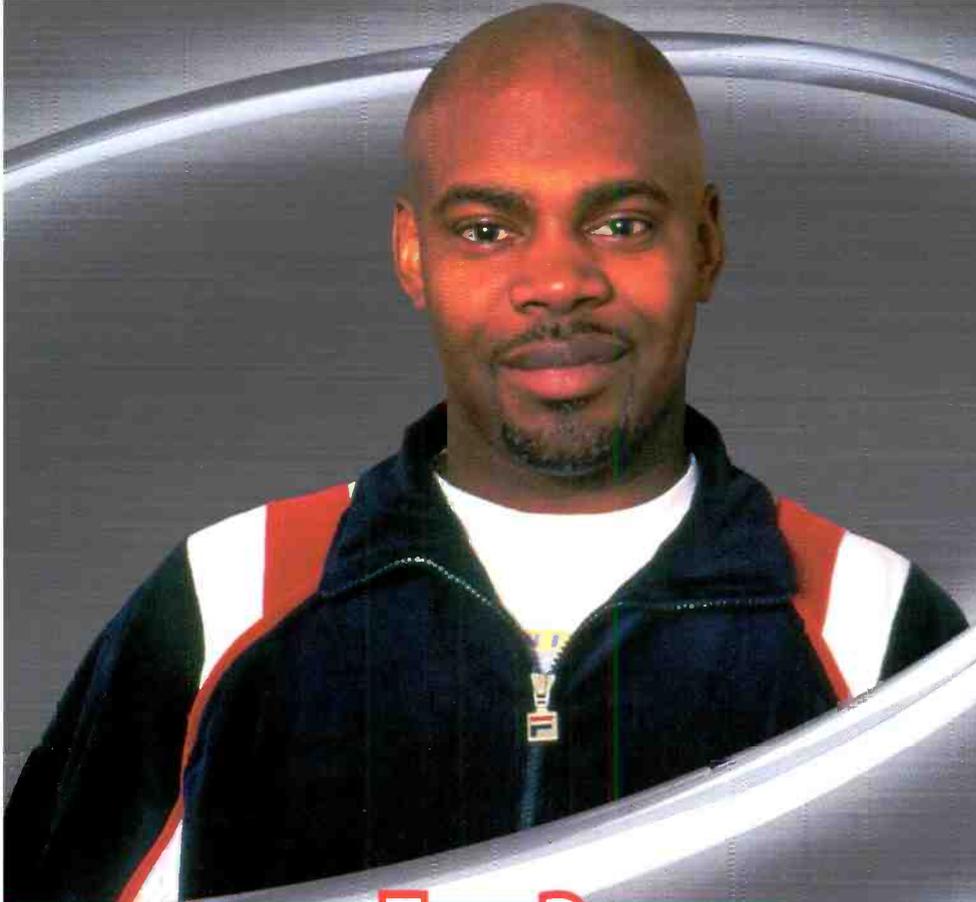
THE **Plant** RECORDING STUDIOS

Congratulates

- METALLICA
- THIRD EYE BLIND
- KENNY WAYNE SHEPHERD
- STROKE 9
- PRIMUS
- GUSTER
- ANDY DICK & B*TCHES OF THE CENTURY
- RITA
- BOB ROCK
- RANDY STAUB
- STEPHAN JENKINS
- JASON CARMER
- JERRY HARRISON
- KARL DERFLER
- LES CLAYPOOL
- TOBY WRIGHT
- STEVE LILLYWHITE
- JOHN SIKET
- EDDIE BISSICCIO
- VINNIE WOJNO
- CORRADO
- DEVON REITFIELD

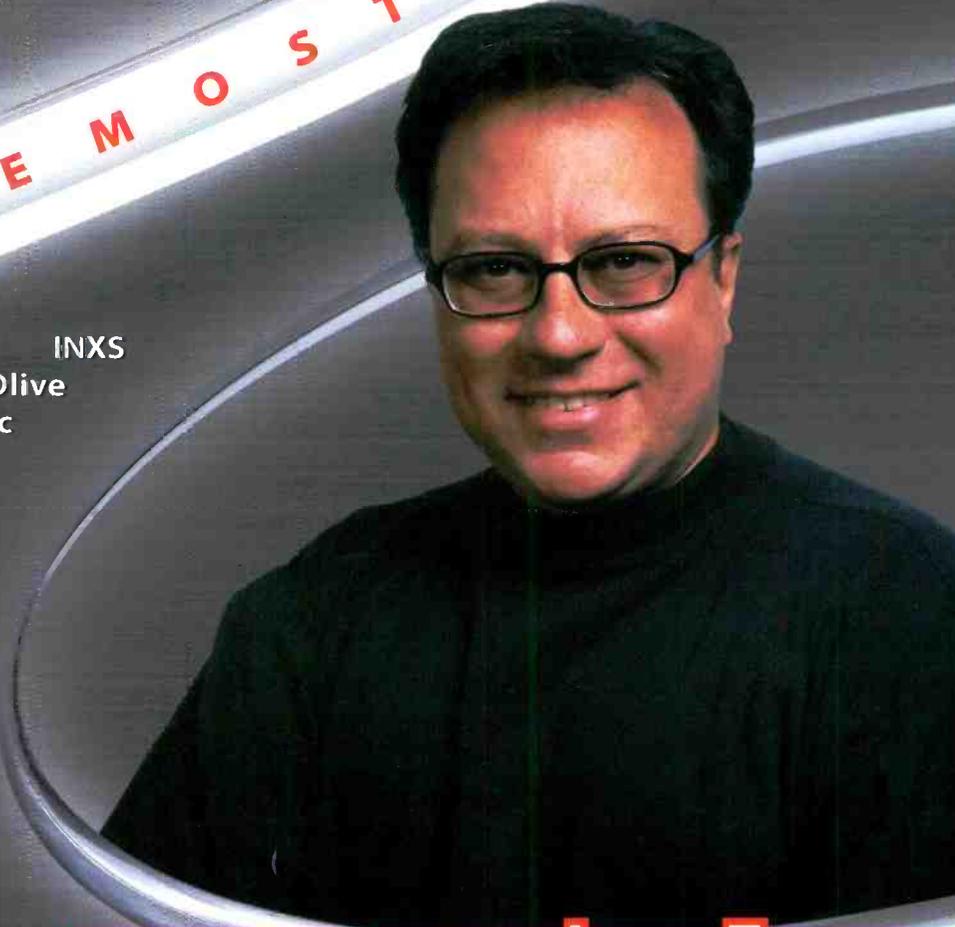
on your continued success and prosperity! Thank you for becoming a part of our illustrious history and our magnificent future.

PLANT RECORDING STUDIOS
 2200 BRIDGEWAY
 SAUSALITO CA 94965
 (415) 332-6100
 FAX (415) 332-5738



Masterdisk's Tony Dawsey

- Redman & Method Man
- Dr. Doolittle Soundtrack
- Whitney Houston
- Eightball & M.J.G.
- Kevon Edmonds
- Ruff Ryders Comp
- Dave Hollister
- Deborah Cox
- Gangstarr
- Mystikal
- Kid Rock
- Ice Cube
- Tyrese
- Monica
- EPMD
- DMX
- Eve



Masterdisk welcomes Leon Zervos

- INXS
- Olive
- 'N Sync
- Fat Joe
- La Bouche
- Aerosmith
- Ace Of Base
- Mino Cinelu
- Big Punisher
- Eddie Palmieri
- Jerry Seinfeld
- Lisa Stansfield
- D Generation
- Natalie Imbruglia
- The Black Crowes
- Capone & Noreaga
- Ginger Baker DJQ20

● mastering
Platinum
masterdisk



MASTERDISK ENGINEERS ALSO INCLUDE: HOWIE WEINBERG, ANDY VANDETTE, ROGER LIAN, DREW ANDERSON
 545 WEST 45TH STREET, NEW YORK, NY 10036 • 212-541-5022 • WWW.MASTERDISK.COM

RECORDING STUDIOS AND AES

With a résumé as comprehensive as any in the pro-audio industry, Audio Engineering Society (AES) president Marina Bosi also serves as VP, technology standards and strategy, for Digital Theater Systems (DTS), as well as being a member of the ANSI, ISO/MPEG, DAVIC and ITU-R standardization committees setting up international standards for low bit-rate audio coding. In addition, she is a staff member at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). She is editor of the new MPEG-2 Advanced Audio Coding standard (ISO/IEC 13818-7) and author of a number of publications on source coding for transmission and storage.

Bosi graduated from the National Conservatory of Music in Florence, then received her doctorate in physics from the University of Florence, having completed her dissertation in Paris at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM). In the past, she has worked for Dolby Laboratories and Digidesign, and has also served the AES San Francisco Section as committee person, vice-chair and chair.

In addition to the AES, she is a member of the technical committee on Audio and Electroacoustics of the IEEE Signal Processing Society and a member of the Acoustical Society of America (ASA).

By Dan Daley

As AES—and the professional audio industry—is poised on the brink of the year 2000, what are the main issues they confront, both in terms of technology

and business?

We have seen incredible developments in audio technologies and a number of breakthroughs over the past few decades. These include the introduction of new, high-capacity media, such as DVD and the Super Audio CD, and the enormous progress in the development of digital signal processing, IC design, digital broadcasting and mechanisms for transmitting sound. With the increased sophistication of the technology for distributing music on the Internet, we foresee tremendous leaps in the use of high-quality audio.

The main issues we are confronting are potentially very positive, in that more and more people have access to high-quality sound, not just as consumers but also as producers of their own music. This is a very interesting trend. We are also witnessing an expansion of the audio industry across platforms.

On one side, there are a lot of opportunities for the industry to grow and, on the other side, we need to recognize the urgency to adopt different business models which adapt to different scenarios. Very promising, emerging business models started addressing audio in the era of e-commerce. Issues like copy protection and watermarking are technical issues very much at the center of these new models.

Both changes in the recording industry and the growth of the so-called "project" or "personal" studio have had a palpable effect on the conventional studio facility. How has that influenced

the way in which AES approaches its decisions?

The AES has served as the framework and conveyor for the technology adopted in conventional studio facilities as well as for the first home studio systems. Many of the companies that have become successful in this business



Marina Bosi, president, Audio Engineering Society (AES)

started by exhibiting at AES. In a way, we continue to encourage that participation. I'm not sure if there are any decisions to be made other than to take note that there is continuous growth in this area and to realize that things started shifting around the old model where the control was in one place only.

One of the most striking characteristics of the pro-audio industry in the last

decade is the growth of dedicated audio and multi-media (encompassing audio) schools. Any thoughts on how the pro audio business is transitioning from an apprenticeship-based model to an academic one?

Education is a very central part of the AES activities, and this specific issue is close to my heart since, in addition to my work at DTS, I also teach at Stanford University's Computer Music Center. I think it is important, albeit sometimes challenging, that schools keep up with the latest developments in technology. There are a number of specialized schools that are flourishing nowadays. Ideally, the students should have plenty of opportunities to practice in "real life" working environments. Most of the successful programs I'm familiar with offer these opportunities. I would like also to add that having students around the workplace is also a great opportunity for the employer. I have witnessed this over and over, not just in the pro-audio business, but in all segments of our industry.

How has the AES participated in and influenced the development of a surround-music-format standard, and what are your expectations for the further development of that market?

AES has paved the way to a wider acceptance of multichannel sound by defining the requirements of standard multichannel configurations and surround formats and hosting under its umbrella a number of publications and demonstrations in this area. For example, the first, real-time

public demonstration of multichannel audio distribution over Internet2 networks will take place during our next Convention in New York. A number of successful products are currently in the marketplace including multichannel CD, DVD-Video and, very soon, DVD-Audio and Super Audio CD. Digital broadcasting of multichannel audio has recently started in North America, and it is on the horizon in Japan and Europe. Multichannel sound migrated first from the film industry into home-theater systems, and now new products whose centerpiece is multichannel—with or without pictures—are emerging. I think, in general, the future is very bright for this segment of our industry.

MP3 and other downloadable technologies have gripped consumer and business interest in the last year, bringing with them issues involving piracy, copyright protection and quality. What effect do you see Internet-based audio having upon the sound-recording industry?

I think the sound-recording industry started realizing that the MP3 "craze" is increasing the reach and the market for music distribution. Although this phenomenon undeniably brought piracy issues to the table, the potential benefits of a much larger market and new opportunities for artists and consumers outweigh the current estimated losses due to piracy. Copy protection, watermarking and audio-quality-related issues are addressed by a number of organizations. The AES is particularly concerned about audio-quality issues including coding technologies adopted in [portable downloadable-music players]. The AES will have the first technical conference entirely devoted to this subject at the beginning of September in Florence. During this gathering, the MP3 format, as well as new emerging technologies such as MPEG, AAC, etc., will be presented by the experts in the industry. New distribution models and outlooks toward the future of audio coding will also be discussed.

Looking back over the century, what would you say were the major milestones of the recording industry?

I think this could be an endless list. If I were to cite only one fundamental development that, over time, dramatically changed many of our ways of recording, encoding, processing, delivering and reproducing music, it would be the transition from analog to digital. I would also add the enhancement of spatial reproduction of sound. But this is a quest that started a long time ago, when the first composers in the 17th century sought to reproduce spatial effects by placing instruments not just in front of the listeners but in different locations.



Advancing Audio Technology into the 21ST Century

"RECOGNIZED FOR OUR EXPERTISE"

Recording/Mixing/5.1 Surround/DVD Mixing



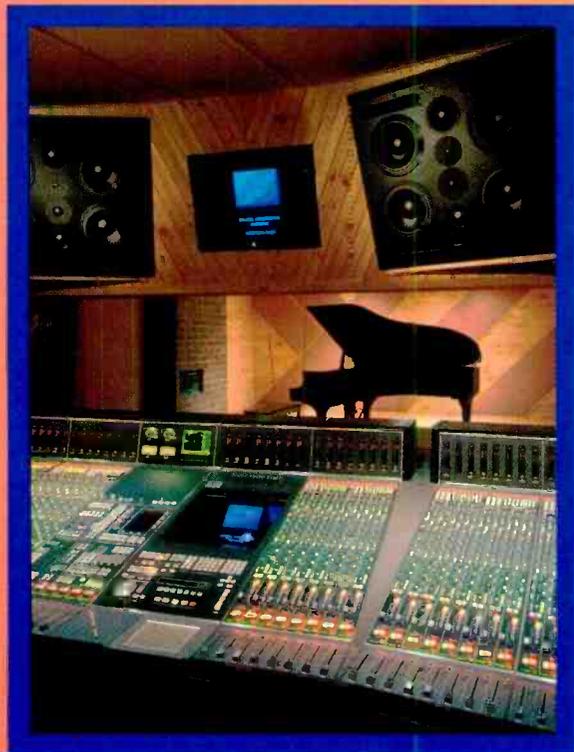
CAPITOL STUDIOS **HTTP://WWW.CAPITOLSTUDIOS.COM**

1750 NORTH VINE STREET HOLLYWOOD, CALIFORNIA 90028 CONTACT PAULA SALVATORE: T-323-871-5001 F-323-871-5058

lisa stansfield • sugar ray • hole • n sync • the neville brothers • will smith • salt n pepa • neil young • stevie winwood • aretha franklin • aerosmith • rolling stones • pet shop boys • lynyrd skynyrd • was not was • mariah carey • geggy tah • diana ross • whitney houston • paula cole • luther vandross • metallica • madonna • john lennon • nils lofgren • lauryn hill • isaac hayes • peter, paul, & mary • u2 • brandy • jean baez • tci braxton • yoko ono • faith evans • donna summer • frankie knuckles • natalie cole • ace of base • coler me badd • d'angelo • david sanborn • annie lennox • backstreet boys • jon bon jovi • bob marley • jimmy buffet • tricky • crystal waters • plastic ono band • art of noise • belly • deelite • lst boyz • gerald levert • gloria estefan • al green • aretha franklin • kris kristoferson • chico debarge • aaron hall • j.j. cale • chet atkins • boo radleys • al jarreau • michael jackson • bjork • diana king • swv • david morales • brownstone • art garfunkel • amy grant • chris rock • paula Abdul • luciano pavarotti • prince • spice girls • tears for fears • judy collins • daryl hall and john oates • dmx • bobby brown • billy joel • mathew sweet • amy grant • belly • roxette • case • janis ian • buddy guy • dan fogueberg • ce ce peniston • ziggy marley • cale brock • the beatles • no doubt • roberta flack • missy elliot • london beat • max priest • seal • barry manilow • jeff healy band • foxy brown • digital underground • hank williams jr. • alabama • the fugees • eddie murphy • bernadette peters • bebe and cece winans • gina thompson • dru hill • harry chapin • david bowie • puff daddy • peter tosh • shabba ranks • susanah hoffs • vitamin c • shades apart • black fudd • savage garden • phajja • joe walsh • lsg • mona lisa • inxs • jay z • sean lennon • seal • janet jackson • fat boys • big audio dynamite •



Photo by David King



heavy d • kelly price • paul shaffer and the cbs orchestra • eddie money • dyme • lou reed • charlie daniels band • doug e fresh • carly simon • bruce hornsby • newsboys • michelle lee • patty austin • i.i. cool j • jody watley • the flying burrito brothers • john hiatt • shootyz groove • mindless self indulgence • stephanie mills • michael bolton • angelo & veronica • chet atkins • tears for fears • atlanta rhythm section • clint black • margaret becker • roy orbison • sounds of blackness • colin quinn • bary white • tribe called quest • donovan • andy williams • garth brooks • johnny cash • phil medley • aaliyah • cher • dave mathews band • ray boltz • james bonamy • kim boyce • brooklyn tabernacle choir • t. graham brown • steve camp • babyface • celine dion • marc cohn • debbie hary • chielj minucci • george jinda • buddy miles • paulette carlson • carmen • bruce carroll • selena • cameo • hanson • gary chapman • david byrne • shawn colvin • r.kelly • fabulous thunderbirds • starship • kool & the gang • blue man group • boys ll men • das efx • crystal waters • dan hartman • sheryl crowe • mary j blige • toad the wet sprocket • steve curtis chapman • billy cox • al denson • dina • phil driscoll • connie ellisor • michael english • exile • crystal gayle • nelson rangell • michael manieri • special efx • james brown • ricky lee jones • debbie gibson • vince gill • dobie gray • steve green • ricky lynn gregg • guardian • buddy guy • handels messiah • faith hill • the imperials • jars of clay • the jacksons • shirley jones • the jordanares • eddie kramer • shelby lynn • tim mcgraw • richard marx • delbert mcclinton • michael mcdonald • john michael montgomery • des'ree • isley brothers • quincy jones • chaka khan • mick jagger • roseanne cash • grace jones • mid south • geoff moore • new tradition • donnie osmond • twila paris • sandi patty • point of grace • charie pride • eddie rabbit • chlorophyll • roy rogers • linda rondstat • alex bugnon • gwen guthrie • new edition • fabulous thunderbirds • joe public • taylor dayne • tina turner • sheena easton • satoishi tomiie • tevin campbell • jeff levine • innervision • ophelia winter • ronna reeves • grass roots • wilco • vonda shepard • vanessa williams • sublime • larry stewart • marie osmond • russ taff • steve taylor • lisa stewart • marty stewart • travis tritt • van zants • vinnie vincent • white heart • they might be giants • wynton marsalis • billy ocean • annie lennox • phoebe snow • tito puate • elton john • bob hope • elvis presley • back street boys • brandy • earth wind and fire • stevie wonder • will smith • homeless heart • christine aguilara

You Demand the Best.

QUAD
Recording Studios

NEW YORK
212-730-1035
mark springer
www.quadstudios.com

NASHVILLE
615-321-4067
kelly pribble

RECORDING STUDIOS AND AES

ABSOLUTE AUDIO MASTERING STUDIOS

Noreaga
Aerosmith
Celly Cal
Ace Frehley
Millie Jackson
Natalie Imbruglia
Francis Dunnery

Eddie Palmieri
Chu Cho Valdez

Funk Master Flex

Big Punisher
'NSync
Freeman & KRhyme Le Roi

KRS-One
Daniela Mercury

Imhotep

The O'Jays
James Blood Ulmer

Mobb Deep
The Black Crowes

Skid Row
Ace of Base

MASTERING ENGINEERS

TOM BRICK
JIM BRICK
BRAD JOHNSON



ABSOLUTE AUDIO, INC

56 WEST 45TH ST. 3RD FLOOR
NEW YORK, NEW YORK 10036
TEL • 212•730•2044
FAX • 212•730•2204
absaudio@aol.com
CONTACT KRISTI KRAKOWKA

THE DELIVERY ROOMS

Continued from page 52

Gentlemen's Club (Miami)

This Miami facility is owned and operated by hit-making producer/songwriter Desmond Child, who has demonstrated an uncanny ability to stay in the forefront of pop music by working with artists as varied as Bon Jovi, Aerosmith, Hanson, Billie Myers and Ricky Martin. The Gentlemen's Club's presence on the Billboard Production Credits chart this year was also notable in that it prominently featured Digidesign's Pro Tools platform in the categories of recording console, mixing console and recording medium.

Sony Music Studios (New York)

Established in 1993 on New York's West Side on a site once used by the 20th Century Fox film company, Sony Music Studios was designed to meet the needs of the company's artist roster—from writing and rehearsing to recording, mixing, mastering, remastering and archiving—and at the same time serve as a standalone, commercial facility for outside clients. The studio has succeeded in fulfilling its broad mandate, as evidenced by its presence on the Production Credits chart during the past year.

Chicago Recording Co. (Chicago)

A top facility in a city with thriving music, film, television, advertising and multimedia activity, CRC has been a haven to local and international acts ranging from R. Kelly, Liz Phair and Smashing Pumpkins to Kelly Price, Wilco and Babyface. Last year, CRC stepped into the forefront of the DVD authoring and surround-sound arenas by opening a 5.1-channel suite it calls the DVD Lab. The studio is a multiroom complex with state-of-the-art gear, large acoustic spaces and a renowned staff.

Starstruck (Nashville)

When it opened in August 1996, Reba McEntire's Starstruck Studios was one of three world-class facilities that had launched within a year, along with Ocean Way Nashville and Masterfonics' Tracking Room. Since then, the country-music market has contracted somewhat, but Starstruck has remained in the forefront of the industry, cranking out No. 1 hits by Brooks & Dunn, Kenny Chesney and Collin Raye. Designed by Neil Harris, the studio is part of the entertainment complex owned by McEntire and her husband, Narvel Blackstock. The two-room facility features twin SSL 9000J consoles, making it an ideal venue for both recording and mixing.

MASTERING STUDIOS

Sterling Sound (New York)

Sterling Sound is staffed by a group of engineers who, individually and collectively, represent the cream of the crop of the global industry. They are, in alphabetical order, Greg Calbi, Tom Coyne, Ted Jensen and George Marino. Besides making a huge impact with the recordings it masters, Sterling also made headlines last fall when three of its staffers—Calbi, Coyne and Jensen—led a management buyout of the facility from its former owner. The new team also includes Absolute Audio veteran Murat Aktar and London's Metropolis Studios. Expect Sterling to relocate from its cur-

rent midtown location to a brand-new facility in Chelsea sometime next year.

Masterdisk (New York)

Also a powerhouse on the global marketing scene, New York's Masterdisk was as active as ever this year, turning out No. 1 hits by artists ranging from Deborah Cox to Shawn Mullins to Monica to Creed. The studio's engineering staff includes longtime staffers Howie Weinberg, Tony Dawsey, Andy Vandette and Roger Lian, plus the newest member of the team, former



Absolute Audio engineer Leon Zervos. While it continues to thrive in the music business, Masterdisk has taken the plunge into the DVD authoring arena via a strategic partnership with Los Angeles-based developer AIX.

Bernie Grundman Mastering (Hollywood)

Bernie Grundman has been a mainstay of the Los Angeles mastering scene ever since he helped build A&M Studios in the late '60s. He opened his own studio in 1984. During the past year, Grundman moved his headquarters to larger facilities on Gower St. and opened a mastering studio in Tokyo. Unlike many mastering studios owned by engineers, BGM is hardly a one-man shop. Engineers Chris Bellman and Brian "Big Bass" Gardner do a heavy share of the billing and are active in high-profile genres like pop, rock and R&B.

Powers House Of Sound (New York)

Herb Powers did what many mastering engineers fantasize about doing: He left a safe, steady, high-profile job to open his own shop. Since then, Powers' stature as a pop, R&B and hip-hop specialist has only grown. During the past year, Powers has been extremely visible on the charts, with long-running No. 1 hits by Kelly Price, TLC and Jennifer Lopez, plus a top Club-Play track by Kim English. Like many mastering engineers, Powers is intrigued enough by the possibilities of surround-sound to be considering a room addition to accommodate the format.

Georgetown Masters (Nashville)

Georgetown's Denny Purcell is one of the top mastering engineers in the world, and his specialty is county music. In the past year alone, he has mastered No. 1 hits by Collin Raye, Brooks & Dunn, the Dixie Chicks, Kenny Chesney and George Strait—an amazing feat when you consider how many people in his game never get to master even one chart topper. Purcell is also a tireless advocate of new technology, be it surround-sound mastering or high-resolution digital formats. Although Purcell is the star attraction at Georgetown, up-and-coming engineer Carlos Grier is making his presence felt with his work on Garth Brooks' cover of Bob Dylan's "To Make You Feel My Love."

The Mastering Lab (Los Angeles)

Although most of the country-music mastering takes place in any of a number of great Nashville studios, the Mastering Lab often shows up on the country charts as the lone outsider. The L.A. facility is owned and operated by Doug Sax, one of the industry's legendary "golden-ears" engineers. Although hardly a country engineer, Sax has distinguished himself recently with mastering work for contemporary country stars Jo Dee Messina, Tim McGraw and Faith Hill.

Mastermix (Nashville)

When your name is Hank Williams, you're bound to succeed in the capital of country music. Of course, it helps if you have the ears to back up the name, as Mastermix owner/chief engineer Hank Williams does. In the past 12 months, he has mastered Mark Chesnutt's version of the Diane Warren No. 1 smash "I Don't Want To Miss A Thing" (also a chart-topper for Aerosmith), Mark Wills' "Wish You Were Here" and Alan Jackson's "Right On The Money."

Masterfonics (Nashville)

A top tracking, mixing and mastering studio that was among the first to install an SSL 9000J console, Masterfonics has been one of Music City's most-prolific hit makers over the years. Despite its success, the studio ran into financial difficulties in 1998 and was acquired in January 1999 by Emerald Studios, which ranked as the top country-music facility in Billboard's Production Credits list last year. Among the projects that have put Masterfonics on this year's tally are tracking projects by Faith Hill and mastering work for Clint Black. Original owner Glenn Meadows continues to oversee the mastering division, while serving as GM at Emerald. ■

A STUDIO IN EVERY PORT

Continued from page 54

EASTERN SONGS, WESTERN SOUND

Asia has weathered a two-year economic malaise that has affected the region's recording-studio industry. The putative wisdom that entertainment thrives in bad economic times as a palliative has proven somewhat true, and the market has been helped by societies (and governments) claiming more control over their media culture and being less reliant than they have in the past on entertainment products imported from the West. "Assuming that's the case, that one of the major ways in which a culture expresses itself is through its entertainment, then these countries have been exposed to the production values of Western entertainment, including records, for years, and would like to have the ability to have their own entertainment products be on a par with them," says Pringle. "That has led to a buildup of the technology infrastructure of studios in Asia," particularly in Japan and Korea—both hard hit by the economic downturn—where Pringle says Neve has seen a recent upturn in orders, especially for digital consoles.

Surround mixing, the newest trend in the U.S. and to a lesser extent in Western Europe, has yet to affect the studio business elsewhere in the world. The effects of downloadable technologies, such as MP3, are more difficult to assess, but the consensus is that anything that encourages audio sales in various parts of the world will eventually impact positively on recording studios in those areas. "How did Ronald Reagan say it? There is always trickle-down," says Galaxy's Dekruyf. ■

STEPBRIDGE studios

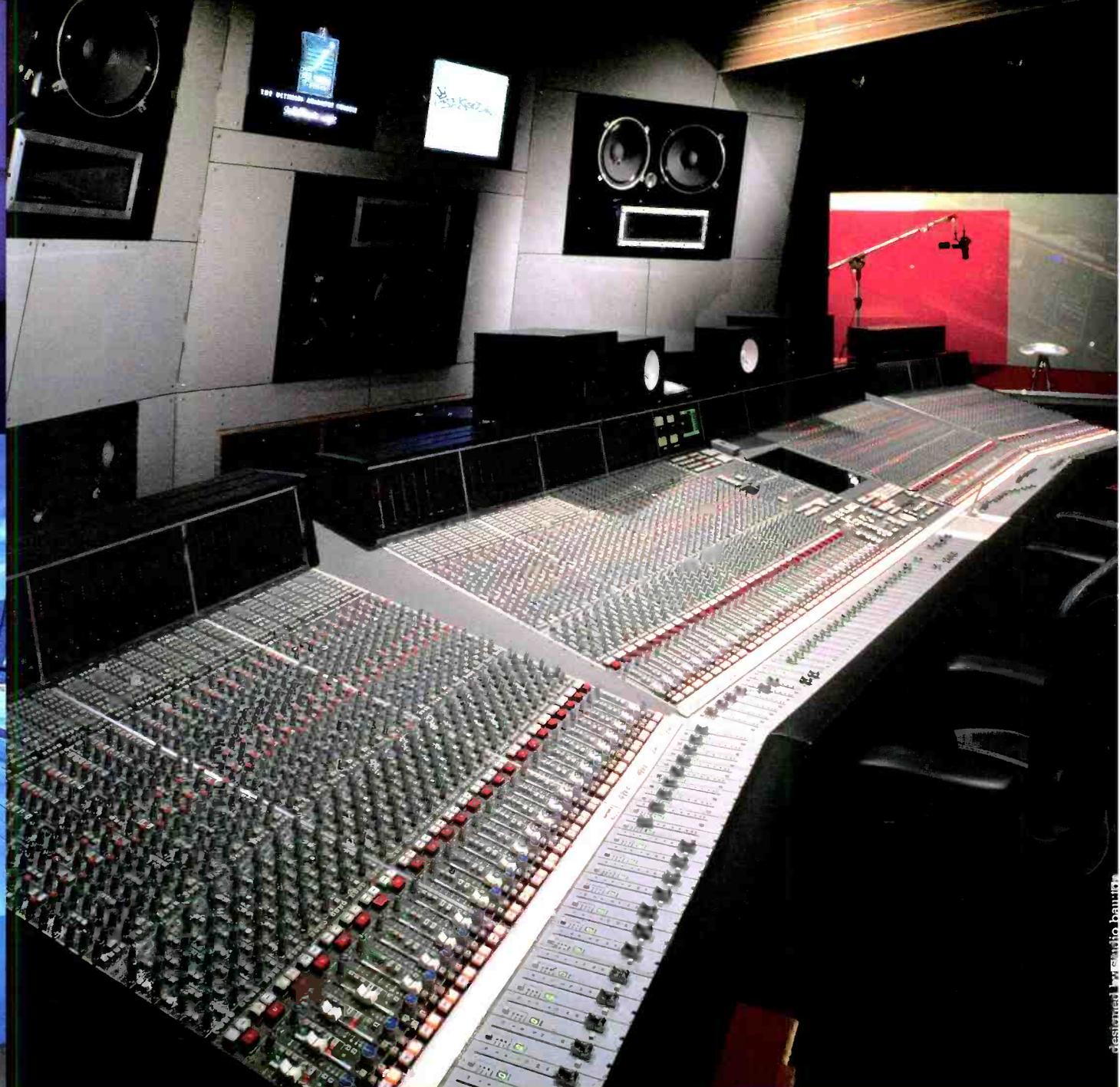
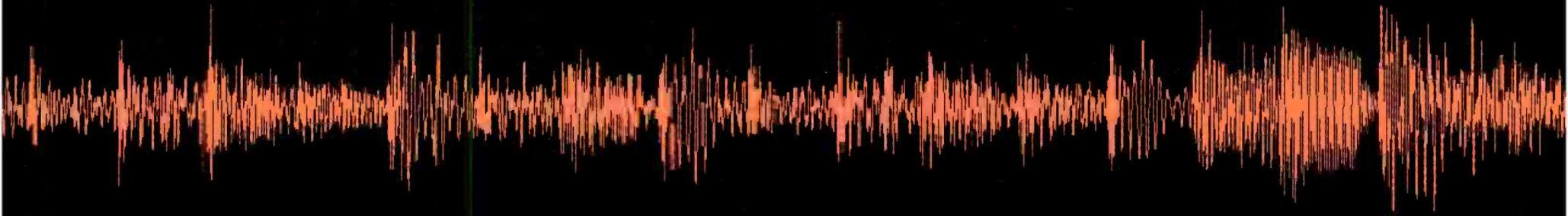
**The Southwest's Premiere,
GRAMMY® Nominated
Recording Facility**

40 input SSL 4040 E/G console with Total Recall mated with a Neve BCM-10 sidecar
ISDN Digital Patch
On-site Accommodations in the heart of downtown Santa Fe, New Mexico

505/988-7051
www.stepbridge.com

Recent Clients include:
Randy Travis
Robbie Robertson
Smash Mouth
Dan Fogelberg
Tim Reynolds of the Dave Matthews Band
Kodak • Coors • Arbys
Air Touch Cellular
Best Buy • MTV • VH-1

Next time you're in Hawaii, make some waves.



Japanese artist/producer Tetsuya Komuro, better known as TK, has just opened a state of the art 2 room recording studio in Honolulu, Hawaii. The facility boasts twin Solid State Logic 96 and 112 channel SL9000 consoles, Sony 3348HR recorders 24 track Digidesign 24 bit Pro Tools systems and Studer A827 analog machines. There is a wealth of outboard equipment available including a large selection of vintage gear and microphones. Both rooms are fitted with full 5.1 custom 3-way monitoring systems utilizing TAD drivers and Bryston amps. (View included.)



TK Disc Studios

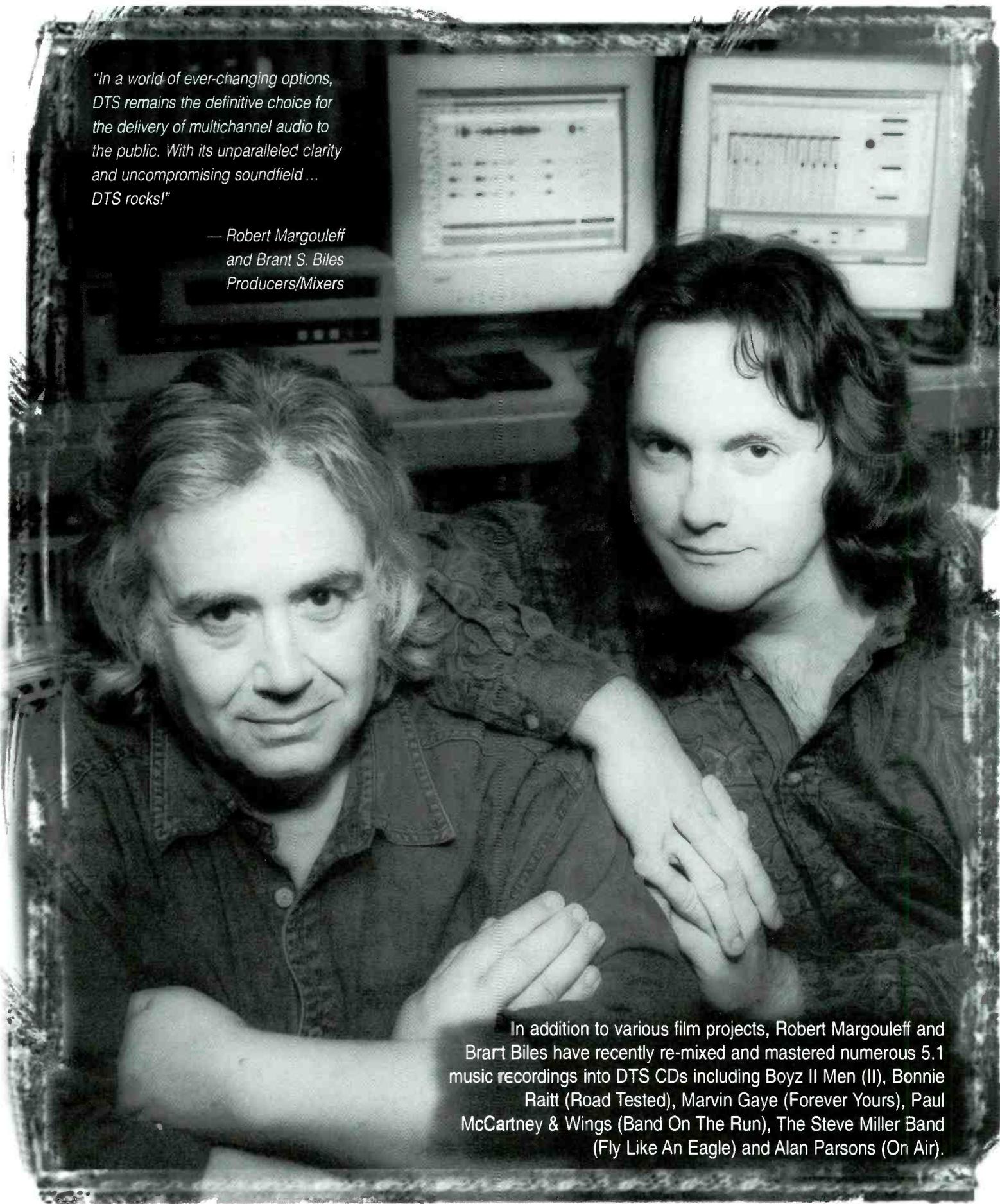
377 Keahole St., D-03 Honolulu, HI 96825 Tel: (808) 393-2021
URL: www.tkdisc.com

Fax: (808) 393-2028 info@tkdisc.com
Booking contact: Gaylord Holomalia

DTS...The Experts in 5.1 Channel Music

*"In a world of ever-changing options,
DTS remains the definitive choice for
the delivery of multichannel audio to
the public. With its unparalleled clarity
and uncompromising soundfield ...
DTS rocks!"*

*— Robert Margouleff
and Brant S. Biles
Producers/Mixers*



In addition to various film projects, Robert Margouleff and Brant Biles have recently re-mixed and mastered numerous 5.1 music recordings into DTS CDs including Boyz II Men (II), Bonnie Raitt (Road Tested), Marvin Gaye (Forever Yours), Paul McCartney & Wings (Band On The Run), The Steve Miller Band (Fly Like An Eagle) and Alan Parsons (Or Air).

Utilize digital surround sound technology on your next CD, DVD or DVD-Audio project.

VISIT US AT AES – BOOTH 3D04 • SEPTEMBER 24-27, 1999 • JAVITS CENTER • NEW YORK

5171 Clareton Drive
Agoura Hills, CA 91301
t-818.706.3525 • f-818.706.1868

DIGITAL
dts
SURROUND

www.dtsonline.com

www.americanradiohistory.com

Unit 5 • Ruscombe Lane
Tavistock Industrial Estate
Berkshire, RG10 9NJ • England
t-(44)1893-49199 • f-(44)1893-49198

TOP BLUES ALBUMS

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | ARTIST |
|---|-----------|---------------|--|---------------------------------------|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® | | | | |
| IMPRINT & NUMBER/DISTRIBUTING LABEL | | | | |
| NO. 1 | | | | |
| 1 | 1 | 9 | BLUES POLYDOR 547178/UNIVERSAL | ERIC CLAPTON |
| 2 | 2 | 4 | IN SESSION STAX 7501/FANTASY | ALBERT KING WITH STEVIE RAY VAUGHAN |
| 3 | 3 | 47 | WANDER THIS WORLD ● A&M 540984/INTERSCOPE | JONNY LANG |
| 4 | 4 | 71 | JUST WON'T BURN TONE-COOL/ROUNDER 471164/IDJMG | SUSAN TEDESCHI |
| 5 | 5 | 25 | THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE |
| 6 | 6 | 101 | TROUBLE IS... ▲ REVOLUTION 24689/WARNER BROS. | KENNY WAYNE SHEPHERD BAND |
| 7 | 9 | 9 | UNDISPUTED QUEEN MISS BUTCH 4009/MARDI GRAS | PEGGY SCOTT-ADAMS |
| 8 | 7 | 2 | MATERIAL THINGS MALACO 2825 | MEL WAITERS |
| 9 | 8 | 11 | HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL | ETTA JAMES |
| 10 | 10 | 20 | TAKE YOUR SHOES OFF RYKODISC 10479 | THE ROBERT CRAY BAND |
| 11 | 12 | 47 | BLUES ON THE BAYOU MCA 11879 | B. B. KING |
| 12 | 14 | 18 | BEST OF B. B. KING THE MILLENNIUM COLLECTION MCA 11939 | B. B. KING |
| 13 | RE-ENTRY | | DEUCES WILD ● MCA 11711 | B. B. KING |
| 14 | 13 | 51 | GREATEST HITS MCA 11746 | B. B. KING |
| 15 | RE-ENTRY | | BUDDY'S BADDEST: THE BEST OF BUDDY GUY SILVERTONE 41677/JIVE | BUDDY GUY |

TOP REGGAE ALBUMS

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | ARTIST |
|--------------|-----------|---------------|--|----------------------------------|
| NO. 1 | | | | |
| 1 | 1 | 17 | REGGAE GOLD 1999 VP 1559* | VARIOUS ARTISTS |
| 2 | 3 | 3 | EVERYONE FALLS IN LOVE VP/550 MUSIC 63758/EPIC | TANTO METRO & DEVONTE |
| 3 | 2 | 8 | REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG | VARIOUS ARTISTS |
| 4 | 4 | 9 | SPIRIT OF MUSIC ELEKTRA 62396/EEG | ZIGGY MARLEY & THE MELODY MAKERS |
| 5 | 5 | 44 | STRICTLY THE BEST 21 VP 1539* | VARIOUS ARTISTS |
| 6 | 6 | 10 | SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG | PETER TOSH |
| 7 | 8 | 13 | DJ REGGAE MIX 2000 BEAST 5470/SIMITAR | VARIOUS ARTISTS |
| 8 | 7 | 18 | THE DOCTOR SHOCKING VIBES 1547*/VP | BEENIE MAN |
| 9 | 9 | 9 | COMBINATION VIRGIN 47569 | MAXI PRIEST |
| 10 | 10 | 3 | CALLING RASTAFARI ROUNDER 617744/IDJMG | BURNING SPEAR |
| 11 | 12 | 3 | THE JOURNEY GEE STREET 32527/N2 | KY-MANI |
| 12 | 15 | 63 | D.J. REGGAE MIX BEAST 5423/SIMITAR | VARIOUS ARTISTS |
| 13 | 13 | 69 | REGGAE GOLD 1998 VP 1529* | VARIOUS ARTISTS |
| 14 | RE-ENTRY | | BEST OF BOB MARLEY MADACY 7420 | BOB MARLEY |
| 15 | NEW | | THE WAY IT IS SHANACHIE 45043 | LUCKY DUBE |

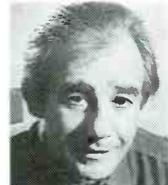
TOP WORLD MUSIC ALBUMS

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | ARTIST |
|--------------|-----------|---------------|---|---|
| NO. 1 | | | | |
| 1 | 2 | 104 | BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG | BUENA VISTA SOCIAL CLUB |
| 2 | 1 | 24 | SOGNO ▲ POLYDOR 547222 | ANDREA BOCELLI |
| 3 | 3 | 14 | BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG | IBRAHIM FERRER |
| 4 | 4 | 27 | THE IRISH TENORS MASTERTONE 8552/POINT | JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN |
| 5 | 5 | 5 | CAFE ATLANTICO RCA VICTOR 65401 | CESARIA EVORA |
| 6 | 6 | 102 | THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS. | LOREENA MCKENNITT |
| 7 | 8 | 63 | INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG | RUBEN GONZALEZ |
| 8 | 7 | 6 | KULANJAN HANNIBAL 1444/RYKODISC | TAJ MAHAL/TOUMANI DIABATE |
| 9 | 11 | 17 | VOLUME 2 RELEASE REAL WORLD 47324 | AFRO CELT SOUND SYSTEM |
| 10 | 10 | 22 | SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224 | ANDREA BOCELLI |
| 11 | 9 | 9 | SUBLIME ILUSION HIGHER OCTAVE WORLD 47494/MIRGIN | ELIADES OCHOA |
| 12 | 12 | 33 | ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638 | ANDREA BOCELLI |
| 13 | 13 | 28 | TEARS OF STONE RCA VICTOR 68968 | THE CHIEFTAINS |
| 14 | RE-ENTRY | | NAMAHANA COCONUT GROVE 78203 | HAPA |
| 15 | RE-ENTRY | | SOCA GOLD 1999 VP 1560* | VARIOUS ARTISTS |

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time 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 releases. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Schifrin Keeps That Dizzy Spirit Alive

ROOTS: In 1956, the young Argentinian pianist Lalo Schifrin was asked to join trumpeter Dizzy Gillespie's band. The first work Schifrin composed for his new employer was the musical suite "Gillespiana," written as both a tribute to Gillespie and as an exploration of the Latin rhythms that were an integral part of the trumpeter's repertoire. Since then, Schifrin has been nominated for six Academy Awards and has won 14 Grammy Awards, all the while keeping the spirit of Gillespie's music close to his heart.



SCHIFRIN

Schifrin's latest project, "Latin Jazz Suite," once again explores the rhythms of Latin America. It is his first extended Latin jazz piece in nearly 40 years. "I wanted to compose a musical journey," explains Schifrin, who utilizes the music of a different Latin American nation in each of the suite's six movements. "Jazz, which is a North American art form, has influenced musicians in all of the Americas. In Latin America, many musicians took from jazz some of the chord progressions and adapted them to their own music. This was always very interesting to me, being from Latin America.

"When I was young, there were not many American musicians visiting Latin America," he continues. "But we heard the music, and it influenced us. We gave back to the music by incorporating the sounds of American jazz into our own music." Schifrin recalls meeting Gillespie in Argentina, while the trumpeter was in the midst of a State Department-sponsored tour. "Dizzy's was one of the first American jazz bands that came to Buenos Aires," he recalls. "My jazz band played for him at a reception, and he asked me if I had written the charts, which I had. Dizzy invited me to come to the United States to be his piano player. At first, I thought he was joking, because I was so surprised."

It took several years for Schifrin to obtain government permission to relocate and work in the U.S. Upon moving to New York, he composed the historic "Gillespiana." "It is based on two classical ideas," he explains. "The first idea is the concerto grosso, which is a group of soloists surrounded by a larger orchestra. The second is the suite of dances found in Baroque music. Together, it paints a musical portrait of Dizzy."

The composer feels that "Gillespiana" and "Latin Jazz Suite" are "not similar" but notes that "there are elements that you can compare." Without "Gillespiana," there could be no "Latin Jazz Suite," he explains. "Writing a composition is like making a discovery. Each new work is influenced by the last work and influences the works to come."



by Steve Graybow

Recorded this past June in Cologne, Germany, along with Germany's WDR Big Band, "Latin Jazz Suite" had its Sept. 14 American release on Schifrin's own Aleph label, distributed by BNA. Soloists include trumpeter Jon Faddis and saxophonist David Sanchez, both Gillespie alumni. Of Faddis, Schifrin notes that "there is an Argentinian writer who said that a genius is one who knows how to select his influences. Sometimes when I hear Jon, I hear Dizzy, even though Jon has developed a style all his own.

"Many of my jazz recordings feature artists who have been associated with Dizzy. Maybe it's because there is a common language that we share. It's a continuation of Dizzy's family."

THAT EXTENDED FAMILY is reunited on "Dizzy's World" (Shan-

MONTELL JORDAN

(Continued from page 26)

experimentation. Jordan says "Can't Get Enough" carries "a dark, grimy vibe. I went down into my low talking voice . . . as if I was in the situation of pushing up on someone in a club."

In marketing "Get It On . . . Tonight," Def Jam president Kevin Liles says the label will focus on the 7-to-7 ratio of uptempo songs and ballads that make up the album.

"We're trying to get him back in the fold of what people love from him the most: songs to dance to and songs to make babies to," notes Liles. "It gives us an opportunity to say, 'If you want to party, you can listen to the first seven songs; if you're relaxing at home, you can put on the other seven songs.' It presents a unique marketing effort."

achie, Sept. 21), featuring the Dizzy Gillespie All-Stars. Like "Latin Jazz Suite," it features the sterling trumpet of Jon Faddis, alongside a band made up of Gillespie alumni. Delving into the Latin, African, and Caribbean elements of Gillespie's music, "Dizzy's World" includes a "mini-suite" of music from "Gillespiana," consisting of the movements "Pan Americana," "Africana," and "Toccata." It is a beautiful reminder of Gillespie's worldly vision of jazz, music, and life.

Oct. 21 would have been Dizzy's 82nd birthday. The world was graced with Gillespie's warm personality and enduring contributions to American music. Gillespie, in turn, has been graced by an extended family that keeps not only his music but his creative spirit alive and in good hands.

AND: The 11th annual Evening With Friends of Charlie Parker, honoring Max Roach and Milt Jackson, will be held Sept. 27 in New York. Proceeds benefit Veritas, a not-for-profit organization providing substance abuse treatment for those in need. Contact Veritas at 212-865-9182.

In addition to TV and print advertising, radio station and retail visits, videos, and other marketing efforts, Jordan will no doubt benefit from the exposure he receives as the newly named host of UPN's weekly syndicated series "Motown Live."

"I'm attempting to bridge the gap between old-school and new-school artists," Jordan says about the program. "I can sit down with James Brown, the Brothers Johnson, and the Temptations and at the same time talk to Snoop Dogg."

Adds Liles, "The show gives him an opportunity to broaden his horizons and also puts him in touch with his fans on a consistent basis. And that's the most important thing to him."

VP RECORDS
 IMPORT & EXPORT
 THE LARGEST DISTRIBUTOR OF REGGAE MUSIC. **HOTTEST 12" SINGLES**

MARCIA GRIFFITHS
 CERTIFIED (p.cassette & cd) VP 1526-1/2A

1979
VP RECORDS
 20TH ANNIVERSARY 1999

CALL TOLL FREE TO PLACE ORDERS **1.800.441.4041** FAX: 718.658.3573

MAIN BRANCH: 89-05 138TH STREET, JAMAICA, NY 11435 TEL: (718) 291-7058
 VP FLORIDA: 6022 S.W. 21ST STREET, MIRAMAR, FLORIDA 33023
 TEL: (954) 966-4744 FAX: (954) 966-8766



by Lisa Collins

announcers to **Angelo & Veronica's** latest project, "Change." The Dove Award-winning husband-and-wife duo, who earned notoriety with a string of Benson releases in the early '90s, resurfaced on Harmony earlier this year. A series of high-profile appearances—including the Gospel Music Workshop of America and the annual Christian Bookstores Assn. Convention—scored them high marks with gospel announcers and industry pundits, fueling the excitement surrounding the project.

BEHIND THE SCENES: With the resignation of **Philip White**, **Jeff Hargrove** assumes the post of VP of gospel at CGI/Platinum and will be responsible for the day-to-day implementation of marketing and promotions. Platinum's latest corporate restructuring—in line with the recent shift in its distribution from PolyGram/Universal to in-house—has Hargrove answering to **Hank Caldwell**, the newly installed head of its recently formed Black Music division. First up on Hargrove's release slate is the **Mighty Clouds Of Joy's** "It Was You," due in stores next month.

BRIEFLY: Integrity Music is gearing up for the Sept. 28 release of "Revival In The House," the sophomore release from **Fred Hammond's Motor City Mass Choir**. Recorded live at Detroit's Straight Gate Church, "Revival" is the latest installment in Integrity's "Urban Praise" series.

Finally, Shekinah Records is making the most of the momentum **Juanita Bynum** is enjoying on the African-American evangelistic circuit with the recent release of her newest single, "Be Still." While the single was released in conjunction with Bynum's appearance at **Bishop T.D. Jakes' Woman, Thou Art Loosed** Conference, which drew more than 85,000 to Atlanta's Georgia Dome in late July, the sophomore project, "Morning Glory: Volume 2," won't find its way into record stores until Nov. 21.

HOSANNA! With the Sept. 21 release of "Hosanna! And They Sang The Word," Atlanta-based AIR Records is working to return the **Wilmington Chester Mass Choir** to the forefront of gospel's highly competitive choir scene. The Stellar Award-winning choir's latest project marks its first album in more than 2½ years. "With this project, I'm convinced we can re-establish Wilmington Chester as one of gospel's top-ranking choirs," says producer/choir CEO **Chris Squire**, who is working closely with the label in its marketing efforts.

"We've held our own, but we haven't performed as well on our last project as we had on previous projects," he says. "And this album is a classic Wilmington Chester choir piece—strong vocals, tight harmonies, and Scripture-based lyrics with a smoking band."

IN THE MEANTIME: Dallas-based promoter **Al Wash** is gearing up for **Iyanla Vanzant's** In the Meantime tour. Kicking off Oct. 3 in Charlotte, N.C. (and winding down Nov. 23 in Miami), the tour coincides with the release of her latest book and new album (featuring **Yolanda Adams**, **Nancey Jackson**, **Donnie McClurkin**, and **Maxi Priest**), also dubbed "In The Meantime." The album was released Sept. 7.

Meanwhile, Harmony Records executives are excited about the response they are getting from gospel

CARMICHAEL FETED AROUND THE WORLD

(Continued from page 33)

essence playing himself with ease and assurance. His most memorable part was in 1946's classic "The Best Years of Our Lives."

Among today's constant flow of CD promos from music publishers, one that easily stands out is from peer music, which administers **Hoagy Carmichael Music**.

Not only does it contain a run-down of Carmichael's works—an audio CD with 25 selections—there is also a CD-ROM that features more than 40 songs and is loaded with information and vintage photos (Words & Music, Jan. 30).

This promo package precedes several more conventional tributes to Carmichael, including salutes in Australia, Germany, and the U.K., which are scheduled to continue well into next year.

First is a presentation in New York's Central Park on Wednesday (22) by the Music Performance Trust Funds, which sponsors musical events whose finances are funded by a royalty paid by record companies.

Free to the public, the event, the New York Pops Celebrates 100 Years of Hoagy Carmichael, will feature Pops conductor **Skitch Henderson** along with **Michael Feinstein**, jazz trumpeter **Byron Stripling**, and jazz singer **Carol Sloane**.

On Oct. 1-3 in Indianapolis, **Erich Kunzel** will conduct the Indianapolis Pops at Circle Theatre in Market Square. On Oct. 30, there will be a tribute called **Jazz in the Vines** at the Tyrells Winery in New South Wales in Australia.

Sometime in the fall, the "Musicals In Mufti" series at the



1996 U.S. POSTAGE STAMP

York Theatre Co. in New York will offer a staged reading of a 1939 musical, "I Walk With Music," written by Carmichael and Mercer.

On Nov. 6, Carmichael is again saluted in his home state by the Bloomington Pops Orchestra at Indiana University. Jazzists **Barbara Lea** and **Dick Sudhalter** will perform "Along Stardust Road" Nov. 5-14 in North Germany. (Sudhalter is also the author of a biography of Carmichael due

from Oxford University Press in the winter of 2000.)

Back in the States, jazz pianist/vocalist **Marian McPartland** is doing an hourlong NPR show on Carmichael's music, tentatively set for Carmichael's birthday on Nov. 22.

In the U.K., BBC 2 Radio plans a 1½-hour salute some time in November, while a staged Carmichael theatrical revue will run for 10 days in London, with a three-city tour to follow from mid-March to May of 2000.

In the U.S., Columbia Artists Management Inc. plans a Big Band Centennial tour of the **Hoagy Carmichael Orchestra** from Jan. 14 to March 16 in 45 cities.

On the recording end, a tribute is already available from Collector's Choice Music called "Hoagy Carmichael Centennial Collection," with 24 Carmichael performances drawn from his Decca Records sessions. Years ago, Smithsonian Records released a boxed set of Carmichael's music. And, according to Carmichael's son, **Crystal Gayle** is recording an album of his songs.

In addition to the **Sudhalter** biography, two of Carmichael's own tomes, "Stardust Road" and "Sometimes I Wonder," have been reissued by **Da Capo Press**.

Top Contemporary Christian

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|-----------|---------------|--|---|
| 1 | 2 | 13 | STEVEN CURTIS CHAPMAN SPARROW 1695/CHORDANT | No. 1 9 weeks at No. 1 (SPEECHLESS) |
| 2 | 3 | 13 | VARIOUS ARTISTS MARANATHA/INTEGRITY 1583/WORD | WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS |
| 3 | 1 | 3 | THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT | TIME |
| 4 | 4 | 8 | VARIOUS ARTISTS WORD 9776 | WOW-THE 90s: 30 TOP CHRISTIAN SONGS OF THE DECADE |
| 5 | 5 | 25 | AVALON SPARROW 1687/CHORDANT | IN A DIFFERENT LIGHT |
| 6 | 6 | 39 | SIXPENCE NONE THE RICHER ● SQUINT 7032/WORD | SIXPENCE NONE THE RICHER |
| 7 | 11 | 2 | WINANS PHASE2 MYRRH 6082/WORD | WE GOT NEXT |
| 8 | 9 | 50 | KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WORD | THE NU NATION PROJECT |
| 9 | 12 | 22 | CAEDMON'S CALL ESSENTIAL 10486/PROVIDENT | 40 ACRES |
| 10 | 10 | 47 | VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT | WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS |
| 11 | 7 | 40 | RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD | THE JESUS RECORD |
| 12 | 19 | 2 | VARIOUS ARTISTS DAYWIND 0005 | SOUTHERN GOSPEL — SHARE THE JOY |
| 13 | 14 | 29 | SONICFLOOD GOTE 2802/CHORDANT | SONICFLOOD |
| 14 | 17 | 37 | VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD | SHOUT TO THE LORD 2000 |
| 15 | 8 | 3 | P.O.D. ATLANTIC 83245/CHORDANT | THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN |
| 16 | 15 | 51 | DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT | SUPERNATURAL |
| 17 | 18 | 13 | OUT OF EDEN GOTE 2806/CHORDANT | NO TURNING BACK |
| 18 | 20 | 15 | VARIOUS ARTISTS WORD 5782 | STREAMS |
| 19 | 22 | 9 | RAZE FOREFRONT 5210/CHORDANT | POWER |
| 20 | 16 | 30 | CHRIS RICE ROCKETOWN 5310/WORD | PAST THE EDGES |
| 21 | 13 | 27 | VARIOUS ARTISTS ROCKETOWN 1529/WORD | EXODUS |
| 22 | 25 | 17 | GAITHER VOCAL BAND SPRING HILL 5475/CHORDANT | GOD IS GOOD |
| 23 | 23 | 58 | POINT OF GRACE ● WORD 5444 | STEADY ON |
| 24 | 21 | 4 | SWITCHFOOT RE:THINK/SPARROW 1688/CHORDANT | NEW WAY TO BE HUMAN |
| 25 | 39 | 4 | NEWSONG BENSON 82313/PROVIDENT | ARISE MY LOVE: THE VERY BEST OF NEWSONG |
| 26 | RE-ENTRY | | BURLAP TO CASHMERE SQUINT/A&M 5562/WORD | ANYBODY OUT THERE? |
| 27 | 24 | 2 | SELAH CURB 77938/CHORDANT | BE STILL MY SOUL |
| 28 | 31 | 8 | VARIOUS ARTISTS INTEGRITY 1543/WORD | BEST SEATS IN THE HOUSE |
| 29 | 33 | 42 | FFH ESSENTIAL 10498/PROVIDENT | I WANT TO BE LIKE YOU |
| 30 | 27 | 21 | VARIOUS ARTISTS STAR SONG/SPARROW 0230/CHORDANT | PASSION BETTER IS ONE DAY |
| 31 | 30 | 14 | DELIRIOUS? FURIOUS?/SPARROW 1677/CHORDANT | MEZZAMORPHIS |
| 32 | 40 | 25 | CARMAN SPARROW 1704/CHORDANT | PASSION FOR PRAISE VOLUME ONE |
| 33 | RE-ENTRY | | CLAY CROSSE REUNION 10008/PROVIDENT | I SURRENDER ALL (THE CLAY CROSSE COLLECTION VOL. 1) |
| 34 | RE-ENTRY | | GINNY OWENS ROCKETOWN 6262/WORD | WITHOUT CONDITION |
| 35 | 35 | 29 | THE SUPERTONES BEC 7415/CHORDANT | CHASE THE SUN |
| 36 | RE-ENTRY | | TRIN-I-TEE 5:7 B-RITE 0072/WORD | TRIN-I-TEE 5:7 |
| 37 | 32 | 7 | MXPX ROCK CITY/TOOTH & NAIL 1147/CHORDANT | LIVE AT THE SHOW |
| 38 | RE-ENTRY | | JACI VELASQUEZ ● MYRRH 7026/WORD | JACI VELASQUEZ |
| 39 | 38 | 3 | LARUE REUNION 10039/PROVIDENT | LARUE |
| 40 | 34 | 2 | SCOTT KRIPPAYNE SPRING HILL 5476/CHORDANT | BRIGHT STAR BLUE SKY |

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

HIGHER GROUND®



by Deborah Evans Price

GMA WEEK CHANGES: The Gospel Music Assn. (GMA) has set the date for the 31st annual Dove Awards: April 20, 2000, at Nashville's Grand Ole Opry House. The move reunites the awards show with the organization's Gospel Music Week activities (April 16-19) and returns it to the Opry House after two years at the Nashville Arena. The show has traditionally been held on Thursday at the conclusion of Gospel Music Week, but last year it was held in March for a variety of reasons. Back by popular demand, the show returns to its usual slot. This year also marks the first time the week's events will have a corporate sponsor. Musicforce.com and Lightsources.com, which are part of Gaylord Entertainment's newly created Internet division, GET digitalmedia, will be the title sponsors of the convention.

"It's A Whole New Ball Game" will be the theme of Gospel Music Week 2000, a slogan GMA reps are saying conveys the message of "industry change, introduction of technology, and an emphasis on teamwork." The convention will once again be held at the Nashville Convention Center and Renaissance Hotel. "The genre is changing, the market is changing, therefore the business is changing," GMA president Frank Breeden says in a statement. "These changes are evident from the interest in company sponsorships of industry events. As we plan for this year's conference, the theme of teamwork is emphasized through this sponsorship as well as with seminars, concerts, and community events. The 2000 Gospel Music Week Conference will prepare our industry for any game thrown at us."

Among the new activities slated for the week will be the "Pre-Season Playoffs" on Saturday, which will give participants a chance to compete in laser tag, basketball, and volleyball. As always, music will pervade the week's festivities. The "Love God? Love Your Neighbor?" Sunday-evening worship service—which drew more than 12,000 people to the Nashville Arena last year—will be held once again. There will also be three evening "spectaculars." In the past, these events were hosted only by labels and distribution companies but will now be opened up to any booking agency, ministry organization, or other entity that wants to propose a concert.

Two events previously held in conjunction with GMA week have graduated to independent event status. Thus, the Academy of Gospel Music Arts' International Talent Finals have been moved to June 2000, and the Hall of Fame induction banquet will be held in the fall.

In other changes, the National Christian Radio Seminar and Christian Music and Video Retailers tracks will include only those actually working in radio and retail. In previous years, label staffers had signed up for those sessions, but now they will be registered for Industry 2000. This ensures that competing labels won't be attending each other's presentations. Also, due to low attendance, the Christian Music Video Seminar track has been eliminated, and those registrants will be absorbed into Industry 2000.

IT'S THIRD DAY'S 'TIME': All great bands seem to hit a pivotal point where they either discover what makes them unique and tap deeper into it or they just become so anxious to perpetuate their burgeoning success that they are quick to release a calculated collection of radio-ready singles, often devoid of the grit and soul that brought them acclaim in the first place. With one listen to **Third Day's** new album, "Time," it's obvious the Georgia-based quintet has taken the high road and delivered a set destined to be one of the year's highlights.

The project is filled with great songs that will have tremendous impact on all who hear them. The first two

singles are already hits at Christian radio, with "Took My Place" burning up rock airwaves and the stunning "I've Always Loved You" becoming the band's hottest-ever single at Christian AC radio.

Produced by **Monroe Jones** (whose credits include **Chris Rice**, **Wes Cunningham**, and **Margaret Becker**), "Time" is a project that musically celebrates the band's earthy, Southern roots while lyrically showcasing the depth of its faith and the eloquence with which the members express their beliefs and insights. The project debuted at No. 1 on the Top Contemporary Christian albums chart, selling more than 24,000 its first week.

Says lead vocalist **Mac Powell** of the album, which was recorded in Atlanta at Southern Tracks studios (**Pearl Jam**, **Stone Temple Pilots**, **Black Crowes**). "Everyone says, 'On this record, it sounds like you're returning to your first record.' Well, yes and no. It's rootsy like our first one, but I think it's a lot stronger. We approached it different in the songwriting. With our first two records, we went in and recorded all the songs we had. With this one, we worked a lot more on the songwriting. We had almost 40 songs to choose from. We recorded over 17 and ended up picking the ones we did for the record."

Powell and his bandmates—drummer **David Carr**, guitarists **Brad Avery** and **Mark Lee**, and bassist **Tai Anderson**—also recorded in a different manner. "We tried to do a major part of it live and do it all together," Powell says. "Instead of stacking things together, we played it live . . . because there's this energy that's there when you're doing a live show that's not necessarily always there on a recording. So we tried to capture



THIRD DAY

that energy on this record. We wanted it to feel like it was down-home and people were at a Third Day practice session."

"Time" marks the Dove Award-winning band's first release on Essential. Previously on Reunion, a sister label in the Provident Music Group system, Third Day was moved in a company restructuring that shifted rock acts to Essential. "We enjoyed being part of Reunion," says Powell, "but it's been a good thing. The people at Essential have been great. They've let us know from day one that we were going to be a priority."

In addition to the 10-song set, the label is issuing a limited-edition (7,000 copies) bonus CD, "Southern Tracks," that features four songs recorded live, in the round, that were chosen by the band especially for this CD.

"I think we finally captured our true sound," says Powell of "Time." "It's very roots rock, very American rock music, very simple, nothing very alternative about it, just straightforward rock'n'roll."

Third Day fans will get the chance to see the band on a 35-city tour this fall with Curb trio **Selah** and a new Pamplin act, **five o'clock people**. The tour is being sponsored by Dotsafe (www.dotsafe.com), a family-friendly Internet service provider. Under the agreement, Third Day will be offering the Dotsafe CD-ROM, Dot's Guide to the Internet, and a month of free Internet access (a \$39.95 combined value) to anyone who requests the activation kit at a Third Day show.

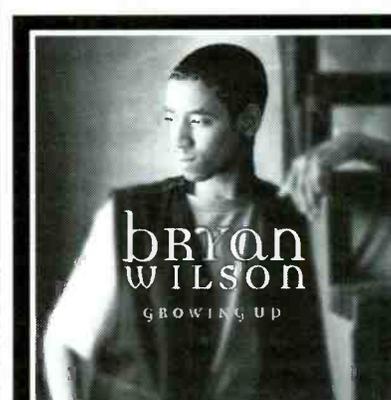
No article on Third Day would be complete without mentioning the most exciting new development in Powell's life. He became a father when he and his lovely wife, **Aimee**, welcomed baby daughter **Scout**. Congratulations!

NEWS NOTES: Cadence Communications has ceased operations. President/CEO **Stephen Clifford** issued a letter saying that after much struggle, it was unable to make "the company financially viable." The 4-year-old label was home to **Erin O'Donnell**, **Viva Voce**, and **Shaded Red**. None of the acts has announced new label affiliations yet, although O'Donnell was recently spotted at an industry event chatting with Benson chief **John Mays**. Hmmm.

Top Gospel Albums™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | | TITLE |
|-----------|-----------|---------------|---|--|--|
| | | | NO. 1 | | |
| 1 | 2 | 2 | PHASE2 MYRRH/WORD 69881/EPIC HS | 1 week at No. 1 | WE GOT NEXT |
| 2 | 1 | 50 | KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE | | THE NU NATION PROJECT |
| 3 | 3 | 23 | T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG HS | | SACRED LOVE SONGS |
| 4 | 4 | 29 | VARIOUS ARTISTS ● VERITY 43125 | WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS | |
| 5 | 6 | 73 | FRED HAMMOND & RADICAL FOR CHRIST ▲ VERITY 43110 | (PAGES OF LIFE) CHAPTERS I & II | |
| 6 | 8 | 21 | VICKIE WINANS CGI 5325/PLATINUM HS | | LIVE IN DETROIT II |
| 7 | 7 | 16 | RICHARD SMALLWOOD WITH VISION VERITY 43119 HS | | HEALING—LIVE IN DETROIT |
| 8 | 9 | 61 | TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE HS | | TRIN-I-TEE 5:7 |
| 9 | 5 | 13 | GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE HS | | I CAN SEE CLEARLY NOW |
| 10 | 10 | 21 | ANOINTED MYRRH/WORD 69616/EPIC HS | | ANOINTED |
| 11 | 12 | 17 | VIRTUE VERITY 43122 HS | | GET READY |
| 12 | 14 | 34 | VARIOUS ARTISTS MALACO 1002 | | HERITAGE OF GOSPEL |
| 13 | 13 | 25 | DOTTIE PEOPLES ATLANTA INT'L 10250 | | GOD CAN & GOD WILL |
| 14 | 11 | 44 | T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC HS | | LIVE FROM THE POTTER'S HOUSE |
| 15 | 20 | 30 | LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004 | | LOVE WILL GO ALL THE WAY |
| 16 | 22 | 7 | LAMAR CAMPBELL & SPIRIT OF PRAISE EMI GOSPEL 20246 | | I NEED YOUR SPIRIT |
| 17 | NEW | | IYANLA VANZANT HARMONY 1799 | | IN THE MEANTIME — MUSIC THAT TELLS A STORY |
| 18 | 26 | 7 | BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG | | BRENT JONES AND T.P. MOBB |
| 19 | 19 | 32 | VARIOUS ARTISTS INTERSOUND 5315/PLATINUM | | RAISIN' THE ROOF |
| 20 | 38 | 17 | THE FLINT CAVALIERS FIRST LITE 4018 | | THE FLINT CAVALIERS LIVE IN CONCERT |
| 21 | 15 | 25 | HELEN BAYLOR VERITY 43124 HS | | HELEN BAYLOR...LIVE |
| 22 | 17 | 77 | CECE WINANS PIONEER 92793/AG | | EVERLASTING LOVE |
| 23 | 18 | 85 | VARIOUS ARTISTS ▲ VERITY 43109 | WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS | |
| 24 | 27 | 29 | VARIOUS ARTISTS EMI GOSPEL 20209 | | GREAT WOMAN OF GOSPEL VOLUME II |
| 25 | 24 | 9 | VARIOUS ARTISTS VERITY 43127 | | BRIDGES |
| 26 | 21 | 6 | BISHOP PAUL S. MORTON, SR. B-RITE 90267/INTERSCOPE | | CRESCENT CITY FIFE |
| 27 | 16 | 39 | JUANITA BYNUM SHEKINAH INTERNATIONAL 11659 | | MORNING GLORY VOLUME ONE: PEACE |
| 28 | 23 | 5 | BEN TANKARD VERITY 43137 | | THE MINSTREL |
| 29 | 25 | 52 | YOLANDA ADAMS VERITY 43123 HS | | SONGS FROM THE HEART |
| 30 | NEW | | REV. GERALD THOMPSON & CHICAGO COMBINED ATLANTA INT'L 10254 | | LIVE IN CHICAGO |
| 31 | 35 | 2 | THE MISSISSIPPI MASS CHOIR MALACO 6031 | | EMMANUEL (GOD WITH US) |
| 32 | 32 | 43 | SOUNDTRACK DREAMWORKS 50050/INTERSCOPE | | THE PRINCE OF EGYPT—INSPIRATIONAL |
| 33 | 30 | 11 | VARIOUS ARTISTS PLATINUM 5333 | | DIVAS OF GOSPEL |
| 34 | 33 | 55 | DAWKINS & DAWKINS HARMONY 1696 | | FOCUS |
| 35 | 29 | 8 | TAKE 6 REPRISE 47375/WARNER BROS. | | GREATEST HITS |
| 36 | RE-ENTRY | | DEITRICK HADDON & V. O. U. TYSCOT 4074/PAMPLIN | | CHAINBREAKER |
| 37 | RE-ENTRY | | NANCEY JACKSON HARMONY 1738 | | RELATIONSHIP |
| 38 | 39 | 55 | FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE | | BOW DOWN AND WORSHIP HIM |
| 39 | NEW | | DIVINE NATURE TRINITY/DIAMANTE 5000/HENDRIX | | PART OF ME |
| 40 | 28 | 97 | KAREN CLARK-SHEARD ISLAND 524397/DJMG HS | | FINALLY KAREN |

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples 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 Heatsseeker titles. © 1999, Billboard/BPI Communications.



With Dove and Stellar Award nominations behind him and his sophomore release, *Growing Up*, ready to hit the market, Bryan is ready to be heard.

Release date: Sept. 28, 1999
Street Date: Oct. 5, 1999



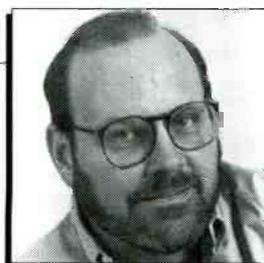
Hot Latin Tracks™



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE, 96 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST | TITLE |
|----------------------------|--------------|------------|---------------|--|---|
| | | | | IMPRINT/PROMOTION LABEL | PRODUCER (SONGWRITER) |
| | | | | ▶ No. 1 ◀ | |
| 1 | 2 | 2 | 16 | MILLIE EMI LATIN † | DE HOY EN ADELANTE R.PEREZ (R.PEREZ) |
| ▶ GREATEST GAINER ◀ | | | | | |
| 2 | 7 | 9 | 7 | SO PRA CONTRARIAR & GLORIA ESTEFAN RCA/BMG LATIN † | SANTO, SANTO E.ESTEFAN JR., R.BLADES (E.ESTEFAN JR., R.BLADES, A.CHIRINO) |
| 3 | 1 | 1 | 12 | RICKY MARTIN C2/SONY DISCOS † | BELLA G.NORIEGA, R.ROSA (J.SECADA, G.NORIEGA, R.ROSA, L.GOMEZ ESCOLLAR) |
| 4 | 5 | 10 | 15 | ENRIQUE IGLESIAS FONOVISIA/INTERSCOPE/UNIVERSAL LATINO † | BAILAMOS M.TAYLOR, B.RAWLING (P.BARRY, M.TAYLOR) |
| 5 | 10 | 31 | 3 | MARC ANTHONY COLUMBIA/SONY DISCOS † | DIMELO C.ROONEY (M.ANTHONY, C.ROONEY) |
| 6 | 3 | 3 | 6 | LUIS MIGUEL WEA LATINA † | SOL, ARENA Y MAR L.MIGUEL (L.MIGUEL, A.PEREZ, F.FLOYD, S.LOYO) |
| 7 | 8 | 6 | 8 | FRANCO DE VITA SONY DISCOS † | TRAIGO UNA PENA F.DE VITA, A.CUCCO, PENA (F.DE VITA) |
| 8 | 4 | 8 | 12 | GILBERTO SANTA ROSA SONY DISCOS | DEJATE QUERER J.LUGO (D.POVEDA) |
| 9 | 13 | 11 | 36 | CONJUNTO PRIMAVERA FONOVISIA | NECESITO DECIRTE J.GUILLEN (R.GONZALEZ, MORA) |
| 10 | 15 | 24 | 7 | ELVIS CRESPO SONY DISCOS | TIEMBLO R.CORA (E.CRESPO) |
| 11 | 16 | 22 | 4 | RICARDO MONTANER WEA LATINA | EL PODER DE TU AMOR B.SILVETTI (R.MONTANER, B.SILVETTI) |
| 12 | 14 | 15 | 6 | LIMITE 21 EMI LATIN | ESTAS ENAMORADA E.TORRES SERRANT (J.BERMUDEZ, E.TORRES SERRANT) |
| 13 | 6 | 4 | 20 | JENNIFER LOPEZ WITH MARC ANTHONY SONY DISCOS † | NO ME AMES D.SHEA, J.ZAMBRANO (G.BIGAZZI, A.CIVAI, BALDI, M.FALAGIANI) |
| 14 | 11 | 7 | 17 | MARCO ANTONIO SOLIS FONOVISIA | EL PEOR DE MIS FRACASOS B.SILVETTI (M.A.SOLIS) |
| 15 | 18 | 14 | 7 | CHAYANNE SONY DISCOS † | ATADO A TU AMOR ESTEFANO (ESTEFANO) |
| 16 | 9 | 5 | 15 | MANA WEA LATINA † | SE ME OLVIDO OTRA VEZ FHER & ALEX (J.GABRIEL) |
| 17 | 24 | 30 | 4 | MELINA LEON WITH VICTOR MANUELLE SONY DISCOS | LA PERSONA EQUIVOCADA E.REYES (A.MONTALBAN, E.REYES) |
| 18 | 20 | 21 | 4 | CHRISTIAN CASTRO ARIOLA/BMG LATIN | ALGUNA VEZ K.SANTANDER (K.SANTANDER) |
| 19 | 12 | 12 | 21 | ALEJANDRO FERNANDEZ SONY DISCOS † | LOCO PRAMIREZ (MASSIAS) |
| 20 | NEW ▶ | | 1 | VICTOR MANUELLE SONY DISCOS | PERO DILE NOT LISTED (NOT LISTED) |
| 21 | 21 | 18 | 10 | TONNY TUN TUN CAIMAN | CUANDO LA BRISA LLEGA T.TUN TUN (T.TUN TUN, J.A.CASTRO) |
| 22 | 19 | 19 | 15 | LOS TIGRES DEL NORTE FONOVISIA † | LAGRIMAS LOS TIGRES DEL NORTE (R.RUBIO) |
| 23 | 31 | 34 | 3 | JACI VELASQUEZ SONY DISCOS | LLEGAR A TI R.PEREZ (T.TORRES, A.TALAMANTEZ, A.GRUILON, D.HERNANDEZ) |
| 24 | 17 | 13 | 12 | MANNY MANUEL MERENGAZO/RMM | EN LAS NUBES L.MARTI (H.GARCIA) |
| 25 | 28 | 37 | 24 | RICKY MARTIN C2/SONY DISCOS † | LIVIN' LA VIDA LOCA R.ROSA, D.CHILD (R.ROSA, D.CHILD) |
| 26 | 32 | 35 | 5 | BANDA MACHOS WEA LATINA | INGRATOS OJOS MIOS B.LOMELI, M.BUENO, A.MARISCAL (B.VILLAREAL) |
| 27 | 25 | 25 | 8 | GEORGE LAMOND PRESTIGIO/SONY DISCOS † | QUE TE VAS M.BONILLA (J.GABRIEL) |
| 28 | 26 | 23 | 6 | CORVO SONY DISCOS | A CAMBIO DE QUE A.DE LUNA (X.SANTOS) |
| 29 | NEW ▶ | | 1 | MANA WEA LATINA | TE SOLTE LA RIENDA FHER, A.GONZALEZ (J.A.JIMENEZ) |
| 30 | 23 | 16 | 17 | LOS TUCANES DE TIJUANA EMI LATIN † | ME HACES MUCHA FALTA G.FELIX (M.QUINTERO, LARA) |
| 31 | 34 | — | 2 | LUIS FONSI UNIVERSAL LATINO | ME IRE NOT LISTED (A.MATHEUS) |
| 32 | 38 | 33 | 6 | LOS ANGELES DE CHARLY FONOVISIA | ME VAS A RECORDAR J.RODRIGUEZ (A.VEZZANI) |
| 33 | 27 | 38 | 22 | JUAN LUIS GUERRA 440 KAREN/CAIMAN † | EL NIAGARA EN BICICLETA J.L.GUERRA (J.L.GUERRA) |
| 34 | 37 | 27 | 9 | GRUPO INNOVACION PLATINO/FONOVISIA | SED DE CARINO NOT LISTED (NOT LISTED) |
| 35 | 36 | — | 2 | ELLA BAILA SOLA EMI LATIN | DESPIDETE G.BENAVIDES (M.BOTIA) |
| 36 | 29 | — | 2 | CHRISTINA AGUILERA RCA/BMG LATIN † | GENIE IN A BOTTLE D.FRANK, S.KIPNER (S.KIPNER, D.FRANK, P.SHEYNE) |
| 37 | NEW ▶ | | 1 | TIRANOS DEL NORTE SONY DISCOS | TE PIDO Y TE RUEGO J.MARTINEZ (A.M.VEGA) |
| 38 | 33 | 36 | 5 | DLG SONY DISCOS | A VECES ME PREGUNTO S.GEORGE (G.GARCIA, S.GEORGE) |
| 39 | 39 | — | 3 | ALEJANDRO FERNANDEZ SONY DISCOS | SI HE SABIDO AMOR PRAMIREZ (H.STRADA) |
| 40 | 30 | 28 | 18 | CHRISTIAN CASTRO ARIOLA/BMG LATIN † | MI VIDA SIN TU AMOR K.SANTANDER (K.SANTANDER) |

Latin Notas



by John Lannert

MIAMI STEPS BACKWARD: Ever since MIDEM's groundbreaking presentation of Cuban artists at its 1998 event, Miami seemed to be a hospitable locale for Cuban acts to perform without undue ruckus from the city's hard-line critics of Cuban strongman **Fidel Castro**.

However, on Sept. 10, a show by Cuba's renowned dance band **Los Van Van** that was scheduled to be held Oct. 9 at Miami's James L. Knight Center was canceled by Miami City Attorney **Alejandro Vilarello** and Globe Facility Services, the private firm that manages the Knight Center, which is owned by the city.

A violation of a little-known federal regulation that requires the group to demonstrate that it was being paid only a per diem and travel expenses was given as the reason for the cancellation. Officials for Los Van Van, which records for Havana Caliente, reportedly were given one day to provide appropriate payment documentation.

In a published newspaper report, Vilarello asserted that since the show was going to take place on city-owned property, he was merely enforcing the law. But in no other U.S. city where Los Van Van has played, or is scheduled to play on its current stateside trek, has this regulation been enforced.

Havana Caliente president **María Zenoz** insists

that clearances were secured from the State Department and Immigration and Naturalization Service for Los Van Van to perform in the U.S. While noting that she is "pretty shocked" by the cancellation, Zenoz adds that "what Miami is trying to say is that they're above federal law."

Noting that the cancellation of the show is a violation of the First Amendment, Zenoz adds that she and the America Civil Liberties Union are expected to file suit against the city and Globe Facility Services, seeking to reinstate the show.

If the lawsuit is unsuccessful, Zenoz says, the Oct. 9 concert may take place elsewhere in South Florida.

Meanwhile, Brigade 2506, which represents veterans of the Bay of Pigs invasion, coincidentally has booked the Knight Center to show an anti-Castro flick. Musical performers also will be featured. The Brigade 2506 event is scheduled to take place—surprise, surprise—Oct. 9.

Of course, Miami residents were scarcely shocked by the cancellation of Los Van Van's show. City fathers have haltingly put down their lawful foos in the past... and shot themselves there, as well.

Why? Because through the years, anti-Castro radicals in Miami and surrounding Dade County have pressured radio PDs, concert promoters, and local elected officials to toe a myopic, most undemocratic political line that nixes noteworthy cultural events and music programming that offer even a whiff of positive coverage for Castro. It is a rigid posture that has become increasingly out of step with the opinions of many younger Cuban-Americans.

Though many would like to disengage politics from culture, it is patently ingenuous to think politics and culture do not mix. Politicians make sure politics is injected.

(Continued on next page)

Luis Damón

CAT # 83312

REYES RECORDS INC. Member of **AFM**

CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS

140 NW. 22 Avenue, Miami, Florida 33125 * Tel.: (305) 541-6686 / Fax: (305) 642-2785

E-MAIL reyesrecords@reyesrecords.com WEB-SITE reyesrecords.com

TODO EN MUSICA * EVERYTHING YOU NEED IN MUSIC

MAJOR CREDIT CARDS ACCEPTED

| POP | TROPICAL/SALSA | REGIONAL MEXICAN |
|--|---|--|
| 22 STATIONS | 16 STATIONS | 63 STATIONS |
| 1 RICKY MARTIN C2/SONY DISCOS BELLA | 1 GILBERTO SANTA ROSA SONY DISCOS DEJATE QUERER | 1 CONJUNTO PRIMAVERA FONOVISIA NECESITO DECIRTE |
| 2 SO PRA CONTRARIAR & GLORIA ESTEFAN RCA/BMG LATIN SANTO, SANTO | 2 ELVIS CRESPO SONY DISCOS TIEMBLO | 2 LOS TIGRES DEL NORTE FONOVISIA LAGRIMAS |
| 3 FRANCO DE VITA SONY DISCOS TRAIGO UNA PENA | 3 LIMITE 21 EMI LATIN ESTAS ENAMORADA | 3 MARCO ANTONIO SOLIS FONOVISIA EL PEOR DE... |
| 4 MILLIE EMI LATIN DE HOY EN ADELANTE | 4 SO PRA CONTRARIAR & GLORIA ESTEFAN RCA/BMG LATIN SANTO, SANTO | 4 BANDA MACHOS WEA LATINA INGRATOS OJOS MIOS |
| 5 RICARDO MONTANER WEA LATINA EL PODER DE TU AMOR | 5 VICTOR MANUELLE SONY DISCOS PERO DILE | 5 LOS TUCANES DE TIJUANA EMI LATIN ME HACES... |
| 6 CHAYANNE SONY DISCOS ATADO A TU AMOR | 6 MARC ANTHONY COLUMBIA/SONY DISCOS DIMELO | 6 LOS ANGELES DE CHARLY FONOVISIA ME VAS A... |
| 7 LUIS MIGUEL WEA LATINA SOL, ARENA Y MAR | 7 TONNY TUN TUN CAIMAN CUANDO LA BRISA LLEGA | 7 GRUPO INNOVACION PLATINO/FONOVISIA SED DE CARINO |
| 8 MELINA LEON WITH VICTOR MANUELLE SONY DISCOS LA PERSONA EQUIVOCADA | 8 MANNY MANUEL MERENGAZO/RMM EN LAS NUBES | 8 BANDA MAGUEY RCA/BMG LATIN MIL GRACIAS |
| 9 ENRIQUE IGLESIAS FONOVISIA/INTERSCOPE/UNIVERSAL LATINO BAILAMOS | 9 FRANCO DE VITA SONY DISCOS TRAIGO UNA PENA | 9 INTOCABLE EMI LATIN EL AMIGO QUE SE FUE |
| 10 MARC ANTHONY COLUMBIA/SONY DISCOS DIMELO | 10 GEORGE LAMOND PRESTIGIO/SONY DISCOS QUE TE VAS | 10 LIBERACION DISAEMI LATIN SI ESTUVIERAS CONMIGO |
| 11 LIMITE 21 EMI LATIN ESTAS ENAMORADA | 11 MELINA LEON WITH VICTOR MANUELLE SONY DISCOS LA PERSONA EQUIVOCADA | 11 LOS TEMERARIOS FONOVISIA ESTABA SOLO |
| 12 LUIS FONSI UNIVERSAL LATINO ME IRE | 12 LUIS MIGUEL WEA LATINA SOL, ARENA Y MAR | 12 CORVO SONY DISCOS A CAMBIO DE QUE |
| 13 ELLA BAILA SOLA EMI LATIN DESPIDETE | 13 RICKY MARTIN C2/SONY DISCOS BELLA | 13 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN FUISTE MALA |
| 14 CHRISTINA AGUILERA RCA/BMG LATIN GENIE IN A BOTTLE | 14 CHRISTINA AGUILERA RCA/BMG LATIN GENIE IN A BOTTLE | 14 JUAN GABRIEL ARIOLA/BMG LATIN EL SINALOENSE |
| 15 CHRISTIAN CASTRO ARIOLA/BMG LATIN ALGUNA VEZ | 15 DLG SONY DISCOS A VECES ME PREGUNTO | 15 LOS INVASORES DE NUEVO LEON EMI LATIN TOTAL YA SE FUE |

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.

Artists & Music

THE Billboard Latin 50™

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

NOTAS

(Continued from preceding page)

ed wherever possible, particularly in fields popular to the masses, such as art and athletics.

Until the city of Miami can be successfully prosecuted for its awkward application of recondite federal law, the obvious way for concert promoters to stage Cuban talent in Miami is to produce shows at venues standing on privately owned property, which is out of the reach of federal regulation and the anti-Castro fanatics.

GETTING CAUGHT UP: Noted Cuban singer **Láito Sureda** died Sept. 12 in Havana of respiratory failure. He was 85 (*Billboard Bulletin*, Sept. 13). A highly regarded singer in the '40s and '50s of percussive ballads called *boleros*, Sureda rode the boom in Cuban music created by the **Buena Vista Social Club**. In 1996 he formed his own group, **Láito Y Su Sonora**. Spanish indie Eurotropical is set to drop a posthumous studio disc by the group later this year.

Due out Tuesday (21) on RMM is **Tito Puente's** live tribute to mambo and cha-cha-cha, "Mambo Birdland." Two other key releases on RMM are **India's** "Sola," due Oct. 28, and a cast recording of the off-Broadway production "Quién Mató A Héctor Lavoe?," featuring its star, **Domingo Quiñones**. That package is due Oct. 5.

Due to a change in format from regional Mexican to news/talk, **KFIG Fresno, Calif.**, and **KCOR San Antonio** have been dropped from the panel of reporters to Hot Latin Tracks and the regional Mexican genre chart. Also, **KPHX Phoenix** has switched its format from regional Mexican to pop. There are now 95 reporting stations, of which 62 are regional Mexican reporters and 23 are pop reporters.

Get-well wishes to **Virgilio Canales**, leader of **Disa band Liberación**, who is recuperating from a gallbladder operation Sept. 8.

Bill Marín has left his post as president of **Prestigio/Sony Discos**. No replacement has been named.

U.S. Latino indie retailer **Ritmo Latino** has sent a pointedly worded letter to **eritmo.com**, threatening to slap a service-mark infringement suit on the Latin Web site if it does not cease doing business as **eritmo.com**.

COTTO OFF THE HOOK: Members of **Sony Tropical merengue crew Grupomanía** and dozens of fans rejoiced outside Puerto Rico's Bayamón Superior Court as vocalist **Alfred Cotto** was cleared of cocaine-trafficking charges. The Aug. 30 decision capped a second preliminary hearing at which a local judge found insufficient evidence to send the case to trial.

The ruling was a second setback for prosecutors, who claimed Cotto was affiliated with the area's most powerful drug gang, and cannot be overturned.

Cotto was arrested July 9 and accused of supervising the sale of a kilo of cocaine to an undercover agent in front of a Bayamón strip club. Cotto's lawyers produced three witnesses upholding the singer's alibi that

he was appearing in a play at the Guaynabo Fine Arts Center at the time of the alleged drug transaction on Nov. 20, 1998. Witnesses included the play's executive producer, its director, and merengue starlet **Celinés Pagán**, who was part of the cast.

Mayra López Mulero, Puerto Rico's toughest organized-crime prosecutor, contended that Cotto had time to leave the facility and carry out the drug deal and suggested that videotapes introduced as evidence were doctored. But Judge **Ahmed Arroyo** said the case was full of "loopholes and incongruities" and acquitted Cotto. **Grupomanía** bandmates **Reynaldo "El Chino" Reyes** and brothers **Oscar** and **Banchy Serrano** risked criticism from local pundits and observers by attending the hearing. They hugged Cotto following the verdict.

Cotto, who was expelled from **Grupomanía** in the wake of his arrest, rejoined the band Sept. 4. The group now is in the studio cutting its next album for **Sony**.

CHART NOTES, RETAIL: Sales of titles appearing on **The Billboard Latin 50** once again are on the slide, as the number of pieces declined from 167,500 units to 160,000 units.

Only 13 of the 50 titles showed positive sales gains. All titles in the top 10 dropped in sales, including **Enrique Iglesias'** chart-topper "Bailamos" (**Fonovisa**), which dipped 3% to 17,500 pieces. Despite the decrease in sales, "Bailamos" rose 80-76 on **The Billboard 200**.

And for the 10th week in a row, "Bailamos" tops the pop genre chart.

Also in its 10th week at No. 1 is **Buena Vista Social Club's** eponymous bow on **World Circuit/None-such/AG**, which stays parked at the zenith of the tropical/salsa genre chart on sales of 16,000 units, off 3% from last issue.

Los Huracanes Del Norte's "Norteno 2000" (**Fonovisa**) remains ruler of the regional Mexican genre chart for the second successive week, with 5,500 units, down 8% from last issue.

Despite this issue's loss of sales, look for a healthy spike next issue with the expected chart entrance of **Luis Miguel's** highly anticipated "Amarte Es Un Placer" (**WEA Latina**).

Sony Discos contemporary Christian music star **Jaci Velásquez** makes her bow this issue on **The Billboard Latin 50** with "Llegar A Ti." She is the second contemporary Christian act to enter the chart after **Fonovisa's Rabito**.

CHART NOTES, RADIO: While the audience impressions for her hit ballad "De Hoy En Adelante" remain unchanged this issue at 12.2 million, **EMI Latin** songstress **Millie** reclaims the throne on **Hot Latin Tracks** after a three-week absence.

"De Hoy En Adelante" nipped the duet single by **Só Pra Contrariar** and **Gloria Estefan**, "Santo Santo" (**Ariola/BMG Latin**), by a puny 29,000 impressions.

Though dethroned from **Hot Latin**

Tracks, **Ricky Martin's** "Bella" holds down the uppermost rung on the pop genre chart with 8.8 million impressions, down 1.4 million from last issue.

Meantime, **Gilberto Santa Rosa's** "Déjate Querer" (**Sony Discos**) ranks No. 1 on the tropical/salsa genre chart for the seventh consecutive week, with 9.7 million impressions, down 1.5 million from last issue.

Conjunto Primavera's "Necesito Decirte" (**Fonovisa**) returns to the pinnacle of the regional Mexican genre chart for the sixth time with 7.9 million impressions, up 900,000 from last issue.

SALES STATFILE: The **Billboard Latin 50**: this issue: 160,000 units; last issue: 167,500 units; similar issue last year: 102,500 units.

Pop genre chart: this issue: 64,000 units; last issue: 67,500 units; similar issue last year: 33,000 units.

Tropical/salsa genre chart: this issue: 53,000 units; last issue: 56,000 units; similar issue last year: 43,000 units.

Regional Mexican genre chart: this issue: 36,000 units; last issue: 37,000 units; similar issue last year: 21,000 units.

Assistance in preparing this column provided by **Teresa Aguilera** in **Mexico City** and **Karl Ross** in **San Juan, Puerto Rico**.

LATIN TRACKS A-Z

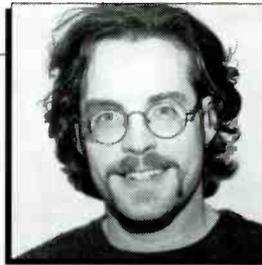
- 28 TITLE (Publisher - Licensing Org.) Sheet Music Dist. A CAMBIO DE QUE (Not Listed)
- 38 A VECES ME PREGUNTO (Milenio, ASCAP/Sir George, ASCAP/WB, ASCAP)
- 18 ALGUNA VEZ (F.I.P.P., BMI)
- 15 ATADO A TU AMOR (World Deep Music, BMI)
- 4 BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)
- 3 BELLA ISHE'S ALL I 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)
- 1 DE HOY EN ADELANTE (Rubet, ASCAP/Universal, ASCAP)
- 8 DEJATE QUERER (PSO, ASCAP/Peermusic, ASCAP)
- 35 DESPIDETE (Not Listed)
- 5 DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Con Tiffani, BMI/Copyright Control)
- 33 EL NIAGARA EN BICICLETA (Redomi, BMI)
- 14 EL PEOR DE MIS FRACASOS (Crisma, SESAC)
- 11 EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)
- 24 EN LAS NUBES (Caribbean Waves, ASCAP)
- 12 ESTAS ENAMORADA (UKE, ASCAP)
- 36 GENIE IN A BOTTLE (Stephen A. Kipner, ASCAP/EMI April, ASCAP/AppleTree, BMI/Griff Griff, ASCAP/WB, ASCAP)
- 26 INGRATOS OJOS MIOS (EMI Blackwood, BMI)
- 17 LA PERSONA EQUIVOCADA (Erami, ASCAP)
- 22 LAGRIMAS (Fonomusic, ASCAP)
- 25 LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
- 23 LLEGAR A TI (Ventura, ASCAP)
- 19 LOCO (M.A.M.P., ASCAP)
- 30 ME HACES MUCHA FALTA (Flamingo, BMI)
- 31 ME IRE (Warner/Chappell)
- 32 ME VAS A RECORDAR (Fonomusic, SESAC)
- 40 MI VIDA SIN TU AMOR (F.I.P.P., BMI)
- 9 NECESITO DECIRTE (Seg Son, BMI)
- 13 NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)
- 20 PERO DILE (Not Listed)
- 27 QUE TE VAS (Zomba Golden Sands, ASCAP/BMG Songs, ASCAP)
- 2 SANTO, SANTO (F.I.P.P., BMI)
- 16 SE ME OLVIDO OTRA VEZ (BMG, ASCAP)
- 34 SED DE CARINO (Not Listed)
- 39 SI HE SABIDO AMOR (Warner-Tamerlane, BMI)
- 6 SOL, ARENA Y MAR (Warner-Tamerlane, BMI)
- 37 TE PIDO Y TE RUEGO (Not Listed)
- 29 TE SOLTE LA RIENDA (Not Listed)
- 10 TIEMBLO (CD Elvis, BMI/Sony/ATV Latin, BMI)
- 7 TRAIGO UNA PENA (Warner/Chappell, ASCAP)

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|-----------------|----------------|--|-------------------------------------|---|
| | | | NO. 1 | | |
| 1 | 1 | 16 | ENRIQUE IGLESIAS | FONOVISA 0517 | BAILAMOS |
| 2 | 2 | 103 | BUENA VISTA SOCIAL CLUB | WORLD CIRCUIT/NONESUCH 79478/AG | BUENA VISTA SOCIAL CLUB |
| 3 | 3 | 12 | MANA | WEA LATINA 27864 | MTV UNPLUGGED |
| 4 | 4 | 8 | VARIOUS ARTISTS | COLUMBIA 69989/SONY DISCOS | LATIN MIX USA VOL.2 |
| 5 | 6 | 74 | ELVIS CRESPO | SONY DISCOS 82634 | SUAVEMENTE |
| 6 | 5 | 14 | IBRAHIM FERRER | WORLD CIRCUIT/NONESUCH 79532/AG | BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER |
| 7 | 7 | 2 | LOS HURACANES DEL NORTE | FONOVISA 0766 | NORTENO 2000 |
| 8 | 8 | 19 | ELVIS CRESPO | SONY DISCOS 82917 | PINTAME |
| 9 | 10 | 51 | SHAKIRA | SONY DISCOS 82746 | DONDE ESTAN LOS LADRONES? |
| 10 | 9 | 28 | SELENA | EMI LATIN 97886 | ALL MY HITS TODOS MIS EXITOS |
| 11 | 11 | 12 | LOS TIGRES DEL NORTE | FONOVISA 80761 | HERENCIA DE FAMILIA |
| 12 | 12 | 7 | INTOCABLE | EMI LATIN 21502 | CONTIGO |
| 13 | 13 | 25 | A.B. QUINTANILLA Y LOS KUMBIA KINGS | EMI LATIN 99189 | AMOR, FAMILIA Y RESPETO |
| 14 | 14 | 15 | CHRISTIAN CASTRO | ARIOLA 66275/BMG LATIN | MI VIDA SIN TU AMOR |
| 15 | 17 | 5 | VARIOUS ARTISTS | COLD FRONT 6431/K-TEL | LATIN CLUB MIX 2000 |
| | | | GREATEST GAINER | | |
| 16 | 26 | 2 | PRISCILA Y SUS BALAS DE PLATA | ANDREA/PLATINO 8872/UNIVERSAL | CORAZON DE CRISTAL |
| 17 | 16 | 83 | RICKY MARTIN | SONY DISCOS 82653 | VUELVE |
| 18 | 25 | 25 | CONJUNTO ALMA NORTENA | CDM 1037 | ALMA |
| 19 | 29 | 57 | SOUNDTRACK | EPIC 68905/SONY DISCOS | DANCE WITH ME |
| 20 | 24 | 3+ | JAGUARES | RCA 69740/BMG LATIN | BAJO EL AZUL DE TU MISTERIO |
| 21 | 20 | 33 | MARCO ANTONIO SOLIS | FONOVISA 0516 | TROZOS DE MI ALMA |
| 22 | 34 | 5 | LIBERACION | DISA 21878/EMI LATIN | SI ESTUVIERAS CONMIGO |
| 23 | 18 | 18 | ALEJANDRO FERNANDEZ | SONY DISCOS 83182 | MI VERDAD |
| 24 | 19 | 21 | DLG | SONY DISCOS 82924 | GOTCHA! |
| 25 | 15 | 26 | EDNITA NAZARIO | EMI LATIN 59935 | CORAZON |
| 26 | 23 | 32 | LOS TRI-O | ARIOLA 58436/BMG LATIN | NUESTRO AMOR |
| 27 | 21 | 57+ | RUBEN GONZALEZ | WORLD CIRCUIT/NONESUCH 79477/AG | INTRODUCING...RUBEN GONZALEZ |
| 28 | 28 | 17 | VARIOUS ARTISTS | SONY DISCOS 83231 | BILLBOARD LATIN MUSIC AWARDS |
| 29 | 22 | 19 | GILBERTO SANTA ROSA | SONY DISCOS 83016 | EXPRESSION |
| 30 | 31 | 22 | TONNY TUN TUN | CAIMAN 2986 | CAMINANDO |
| 31 | 32 | 69 | PEPE AGUILAR | MUSART 1819/BALBOA | CON MARIACHI |
| 32 | 35 | 51 | ENRIQUE IGLESIAS | FONOVISA 080002 | COSAS DEL AMOR |
| 33 | 27 | 29 | NOELIA | FONOVISA 6080 | NOELIA |
| | | | HOT SHOT DEBUT | | |
| 34 | NEW | | JACI VELASQUEZ | SONY DISCOS 83212 | LLEGAR A TI |
| 35 | 33 | 8 | ELIADES OCHOA | HIGHER OCTAVE WORLD 47494/VIRGIN | SUBLIME ILUSION |
| 36 | 30 | 5 | LOS ANGELES DE CHARLY | FONOVISA 9863 | LA MAGIA DEL AMOR |
| 37 | 37 | 64 | OZOMATLI | ALMO SOUNDS 80020/INTERSCOPE | OZOMATLI |
| 38 | 38 | 2 | MELINA LEON | SONY DISCOS 83327 | CON LOS PIES SOBRE LA TIERRA |
| 39 | 39 | 101 | MANA | WEA LATINA 20430 | SUENOS LIQUIDOS |
| 40 | 43 | 3 | LIMITE 21 | EMI LATIN 98315 | SEPTIMA ARMONIA |
| 41 | 40 | 11 | MANNY MANUEL | MERENGA 82302/RMM | LLENO DE VIDA |
| 42 | 36 | 3 | GRUPO MOJADO | FONOVISA 9860 | REFLEXION |
| 43 | 44 | 10 | GEORGE LAMOND | PRESTIGIO 83209/SONY DISCOS | ENTREGA |
| 44 | 42 | 32 | PEPE AGUILAR | MUSART 2017/BALBOA | POR EL AMOR DE SIEMPRE |
| 45 | 49 | 97 | MARC ANTHONY | RMM 82156 | CONTRA LA CORRIENTE |
| 46 | 45 | 45 | LOS TEMERARIOS | FONOVISA 6078 | 15 EXITOS PARA SIEMPRE |
| 47 | RE-ENTRY | | VICENTE FERNANDEZ | SONY DISCOS 82713 | ENTRE EL AMOR Y YO |
| 48 | NEW | | RICARDO MONTANER | WEA LATINA 29382 | RICARDO MONTANER CON LA METROPOLITAN ORCHESTRA |
| 49 | RE-ENTRY | | BANDA MACHOS | WEA LATINA 28917 | RANCHEROS DE ORO |
| 50 | 41 | 49 | CHAYANNE | SONY DISCOS 82869 | ATADO A TU AMOR |

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. H indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

Classical KEEPING SCORE



by Bradley Bambarger

A FIDDLER'S TALE: Isaac Stern is far more than just one of the most successful violinists to ever take up the instrument. As longtime *spiritus rector* of Carnegie Hall, a most politically engaged (and well-connected) musician, and a top Svengali for up-and-coming talent, Stern has been one of America's most celebrated and efficacious figures in the arts across seven decades. As such, he is in a unique place to lend a valuable slant to the story of this musical century just by telling his own tale—which he has done with “My First 79 Years” (320 pages, \$27.50), written with novelist Chaim Potok and published Oct. 7 by Knopf.

Born July 21, 1920, in Kremenetz, Russia, Stern grew up in San Francisco, where he debuted at 16 in the Brahms concerto with Pierre Monteux and the San Francisco Symphony. “My First 79 Years” dispatches his early Bay Area years quickly, moving on to his heady, unimpeded international ascendance following a hit 1943 Carnegie Hall bow. Stern's career has since propelled him from the concert stage to the world stage, where he has become a White House regular and earned the top civilian honors not only of the U.S. but France and Israel. An indefatigable Zionist, Stern recounts in “My First 79 Years” his moving experiences playing for Israeli soldiers wounded in the 1973 Yom Kippur War. He also details his historic tours of Russia and China. His partner on almost all these treks was the late pianist Alexander “Shura” Zakin, his recital mate for 33 years.

“My First 79 Years” is at its strongest with Stern's accounts of his closest musical relationships—with Zakin; pianist Eugene Istomin and cellist Leonard Rose, with whom he formed a long-running trio; and Leonard Bernstein, whom he eulogizes touchingly. Then there are his clear-eyed appraisals of such heroes as Jascha Heifetz and heartfelt appreciations of protégés like Pinchas Zukerman. And with a line like “never a contract, only a handshake,” Stern pays tribute not only to his familial relationship with longtime manager Sol Hurok but to long-gone days in the music business.

Another key collaboration in Stern's life has been with the label known first as Columbia, then CBS, and now Sony Classical; one of the most enduring artist-label relationships in history, the 54-year tenure has yielded more than 100 recordings of some 200 works by 63 composers. Sony's 44-disc “Isaac Stern: A Life In Music” documents the violinist in virtually all the standard repertoire, most recently via the golden quartet of Stern, Yo-Yo Ma, Emanuel Ax, and Jamie Laredo. Most important, perhaps, the edition also features several of the concertante premieres in which he has figured—including Bernstein's “Serenade” (1954), George Rochberg's Violin Concerto (75), Krzysztof Penderecki's Violin Concerto No. 1 (77), and Henri Dutilleul's “L'Arbre Des Songes” (85), each of which he discusses in “My First 79 Years.” To accompany the book's publication, Sony will issue a midprice compilation disc under the same title Oct. 19 that features characteristic Stern enthusiasms from Vivaldi to Prokofiev.

Of course, Stern's greatest enthusiasm over the past half-century has been Carnegie Hall, an institution he famously helped save from the wrecking ball in 1960 and then restore in 1986. Excited about the Hall's expansive plans for the future (Keeping Score, Billboard, Jan. 30), Stern also finds space in his book to tout the Hall's new executive director, Franz Xaver Ohnesorg, formerly the artistic director of Cologne Philharmonic Hall in Germany.

The tone of Stern's autobiography reflects its subject: proud of his accomplishments (and proud of not being too proud); no-nonsense about shortcomings, his and others; and, above all, possessed of the courage of his convictions. The book can be stark—there is much black and white in its reflections and not many shades of gray (regarding the postwar Wilhelm Furtwängler affair; for example). Yet to his credit, Stern speaks plainly about his painful late-life divorce and happy remarriage (at 75), as well as his health troubles—including triple-bypass surgery in '87 and recent bouts with arthritis and carpal-tunnel syndrome that have damaged his bowing arm. With too many variable performances in the past few years, Stern has bravely called an end to his major solo career. But he still takes up the bow publicly to play chamber music with students and for special occasions.

Teaching youngsters from Jerusalem to Japan, the ever-active Stern is passionate about education. “My First 79 Years” was even written to that end, in a sense. “I've been fortunate to know most of our century's greatest musical figures, and I wanted to pass along a little of what I've absorbed,” he told Keeping Score. “We have the most fantastic collection of raw talent ever in our country today. But what young people must be taught is not only ‘the how’ of playing but ‘the why’—and that's something that a David Oistrakh or a Fritz Kreisler knew in abundance... The diminution of standards in the name of the monthly bottom line is one of the problems of our time. But the core values of music don't dissipate. And that's our job, to always remind people of how beautiful things can be.”

IN PRINT: In a *fin de siècle* mood, Schirmer Books/MacMillan Library Reference USA has published a great new anthology of seminal thinking on the music of this century: “Composers On Modern Musical Culture: An Anthology On Twentieth Century Music” (300 pages, softcover, \$25), astutely compiled by Bryan Simms, director of graduate music studies at the University of Southern California. From famous texts to rare finds, the collection features 30 essays by composers from Debussy, Busoni, and Schoenberg to John Cage, Pierre Boulez, and John Harbison; it also includes a section on jazz, with contributions from the likes of Darius Milhaud, Gunther Schuller, and Duke Ellington.

Schirmer/MacMillan—recently purchased by the Gale Group of Farmington Hills, Mich.—has also published “20/20: 20 New Sounds Of The 20th Century” (220 pages, softcover with CD, \$45), by William Duckworth. A Bucknell University professor (and author of “Talking Music,” an excellent volume of composer interviews from Schirmer), Duckworth traces the century from Stravinsky's “Rite Of Spring” to Meredith Monk's “Atlas.” It can be an engaging tour, even if the author freights his selection too heavily with late-'70s/early-'80s minimalism and electro-theatrics. Enhancing the book's allure is its CD, produced by Sony Special Products, which features examples of 18 of the 20 works. RCA, ECM, Delos, and others licensed tracks to Sony for the disc, but, apparently, Nonesuch and Warner Bros. wouldn't make Steve Reich's “Drumming” and Laurie Anderson's “O Superman” available.

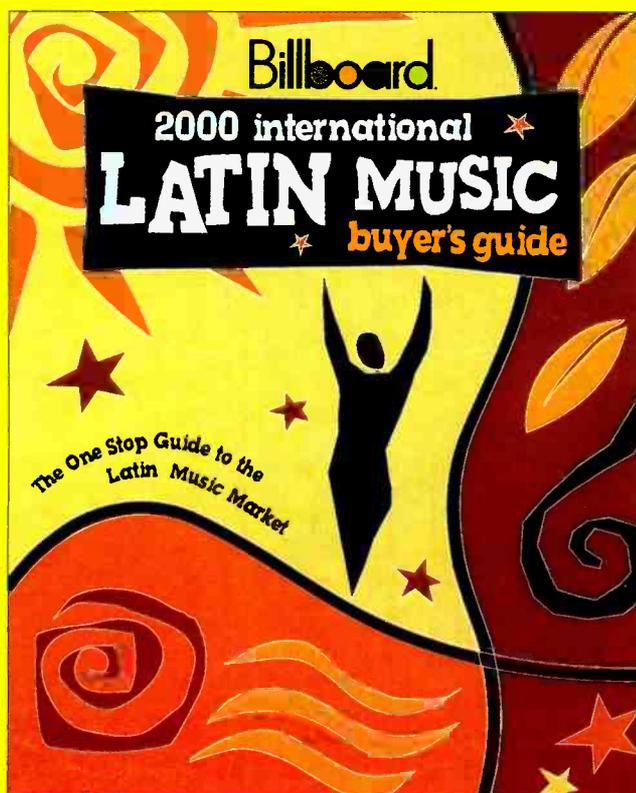
FOR THE RECORD: If God is in the details, as they say, then the devil was working overtime to take the deity's place a couple of weeks ago. As many surely noticed, the Sept. 11 edition of Keeping Score—covering RCA's deluxe, 94-disc Arthur Rubinstein boxed set “A Life In Music”—was less than completely accurate, despite the usual best intentions. Of course, the largest miscue was that the column had the great pianist's name inexplicably misspelled throughout. It is correct above. Apologies to his fans and family for the typo.

More errata: The names of two of the reissue engineers for the boxed set are spelled correctly as Thomas MacCluskey and Michael Sobol. Also, Rubinstein was born 10 years earlier than listed, in 1887, and the artist made his formal debut at age 13. Finally, contrary to what was stated, there are no acoustic recordings in the set: Rubinstein studiously avoiding making records until the advent of the electrical era and its superior technology for capturing piano tone.

As always, feedback to Keeping Score is welcome, pro or con. E-mail: bbambarger@billboard.com.

Billboard's 2000 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

Your One Stop Guide to the Latin Music Market



Over 3,000 listings from 19 countries:
record company executives, music
publishers, wholesalers and distributors,
latin music radio stations in the U.S.,
clubs, artists, managers, agents,
songwriters and much more!

To order your copy call toll-free 800-344-7119.

(International call 732-363-4156). Or send check for \$85 plus \$6 shipping & handling (\$14 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

To order our **NEW** “International Latin Music Buyer's Guide” online and get updated information all year long call (212) 536-5223 or visit www.billboard.com/directories

Now available on diskette or mailing labels, for rates call Mike Fouratt at 212-536-5017.

www.billboard.com

BDLG3009

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Neighbors Redraw Distribution Map

Universal, EMI, Sony Pool Resources In Sweden & Norway

BY KAI R. LOFTHUS

STOCKHOLM—A new joint venture by major-label affiliates in Norway and Sweden (*Billboard* **Bulletin**, Sept. 10) will cut costs and offer greater product choice—but that, say local retailers, may come at a price to them.

The Swedish and Norwegian affiliates of Universal Music, EMI, and Sony Music have confirmed that they will launch an as-yet-unnamed distribution company based in Borås, near the city of Gothenburg, Sweden, in June next year. With ownership divided equally among the six companies, the operation is expected to employ 50 people on a 6,000-square-meter site.

EMI Norway managing director Michael Manasse, former marketing director at EMI Sweden, confirms the new venture. Noting the economic advantages of centralizing distribution, he adds, "We can easily maintain the title selection we already have and even improve on it. My hidden agenda is that it also could become easier to sell Norwegian music in Sweden."

Industry sources here suggest that Warner Music Sweden and BMG Sweden are also planning their own joint-distribution company, although there has been no official confirmation of this.

In Sweden, EMI and Sony Music currently operate separate warehouse/distribution operations, while Warner Music's Stockholm distribution center covers Sweden, Norway, and Finland. Universal Music Sweden and BMG Sweden co-own Stockholm-based distributor Record Service.

In Norway, Universal, EMI, and BMG product is at present distributed through Music Service Oslo (MSO), a joint venture with Arcade. However, the MSO contract runs out on May 31, 2000. Sony distributes independently from Oslo. BMG's managing directors in Sweden and Norway—respectively, Hasse Breitholtz and Elly Joys—could not be contacted at press time, nor could the managing directors in Sweden of Universal (Gert Holmfred), Warner (Sanji Tandan), EMI (Stefan Gullberg), or Sony (Per Sundin).

Echoing Manasse's comments, Sony Music Norway managing director Rune Hagberg says, "Part of the business plan is to increase the number of titles available." For the majority of retailers, the switch will mean no change, he adds. "The goods will still arrive the next day." Although this means no change for retailers outside Stockholm and

Oslo, Sony currently offers same-day delivery for merchants in those two major cities. As a result, retailers have mixed feelings about the changes.

In Sweden, Lars Brask is head buyer of music at 72-store hyper-

'My hidden agenda is that it also could become easier to sell Norwegian music in Sweden'

—MICHAEL MANASSE—

market chain Åhlens. He explains, "Our own central warehouse is in Stockholm, and today we can place orders, receive the CDs, and redistribute them to our Stockholm stores within the same day." Brask adds that Åhlens' 13 stores in Stockholm account for up to 40% of the chain's turnover.

The downside of the new system, Brask predicts, will be seen if records are delayed in reaching those Stockholm stores. Consumers, he suggests, will spend their money

elsewhere. "I won't consciously buy less product from [Universal, EMI, and Sony]," he insists, "but they have to consider that they will sell fewer records if it takes one day extra. That's a long time in our business."

Kristoffer Sjögren, store manager at Stockholm-based retailer Skivhuset, says Borås' current position as hub for a variety of distribution activities in Sweden and Norway makes it an ideal choice for the new venture. "Borås is the mail-order mecca of Sweden," Sjögren explains, "and [Sweden's] postal service is the best, so I'm not worried about the change of delivery." However, he adds, "I do see a danger of more price increases." The costs of constructing a new building for the venture's warehouse will have to be met, he points out.

The Swedish/Norwegian shake-up, the latest example of record companies consolidating costly distribution operations, comes less than six months after Sony and Warner launched their jointly owned U.K. distributor, The Entertainment Network (Billboard, April 17). A similar three-way joint venture also exists among Sony, Warner, and Universal in Australia.

Japan's Avex Revises Upward Its Sales And Profit Estimates

BY STEVE MCCLURE

TOKYO—Bucking the industry trend here, Avex, Japan's biggest independent label, is projecting a solid business performance for the year ending in March 2000.

Avex has revised upward its sales and profit estimates for the year, due to strong sales by such acts as Ayumi Hamasaki and the Backstreet Boys in the first half of the current year and anticipated major sales by international and domestic acts in the second half.

Avex now projects year-end sales of 59.2 billion yen (\$548 million), up 6.3% over the previous estimate, and after-tax profit of 4.6 billion yen (\$42.6 million), up 7%. The new estimates represent gains of 13% and 52%, respectively, over the corresponding figures for the year ending March 1999.

Those projections contrast with falling sales at most other Japanese labels. The Recording Industry

Assn. of Japan says that in the first seven months of calendar 1999, production by its 21 member companies was down 9% in volume and 5% in value terms.

For the six months to Sept. 30, Avex estimates its sales at 25 billion yen (\$231.5 million), 6.4% higher than the previous estimate. But the revised estimates for first-half current and net profits are both down 26% from the previous forecast, mainly because several major releases were postponed to the second half.

Meanwhile, Avex decided at a Sept. 1 board meeting to make a stock split whereby each Avex share will become 1.5 shares; this will increase the total number of shares to 17,845,312. Chairman Tom Yoda says the move is designed to maximize the trading volume of Avex shares as the company prepares for a full debut on the Tokyo Stock Exchange.

avex



Bottled Happiness. BMI in the U.K. celebrates the success of Apple Tree/Warner/Chappell writer Pam Sheyne's recent No. 1 hit on The Billboard Hot 100—Sheyne co-wrote Christina Aguilera's "Genie In A Bottle"—at a reception at BMI's London headquarters. Pictured, from left, are Sheyne's manager Nigel Rush, BMI director of U.K. writer/publisher relations Christian Ulf-Hansen, Sheyne, Warner/Chappell managing director Richard Manners, Performing Right Society senior manager of membership representation Malcom Buckland, Warner/Chappell executive director of creative and international Annette Barrett, and BMI VP of European writer/publisher relations Phil Graham.

New Charts Aid Dutch Rock Solidarity Is Behind Hague Acts' Breakouts

BY ROBERT TILLI

THE HAGUE, Netherlands—A sense of local camaraderie is helping to rebuild the music scene here.

Rocker Anouk (Dino), who was helped by local rock veterans Golden Earring (CNR), has in turn helped Billy The Kid (Dino) with tour support slots and landing a deal: The band then helped the band Kane (RCA) find managers who could steer them toward a hit.

Both new acts have been aided by more open-mindedness in radio programming and changes in the way

the top (Billboard, Dec. 20, 1997). On June 26 and Aug. 2, respectively, Billy The Kid's and Kane's singles got the power-play treatment, which provided them with 28 plays in the daytime slot. "In Billy The Kid's case it came from our DJs, whereas Kane's single was picked up by the team of music programmers," comments Basy de Groot, music director at 3FM.

Dino Music A&R manager Rudo de Raaff remembers the hard labor for Billy The Kid very well. "It was all done in the old-fashioned way of



BILLY THE KID



KANE

that the charts are compiled.

Billy The Kid's third single, "Loser," and Kane's first, "Where Do I Go Now," are grungy rock ballads, but that's where the similarity ends.

Edwin Jansen, who manages Billy The Kid and Kane and tour manager Anouk, sees the difference in case histories clearly. "For Anouk and Billy The Kid we had to work really hard to get recognition, whereas in Kane's case it just seemed to happen out of the blue," Jansen says.

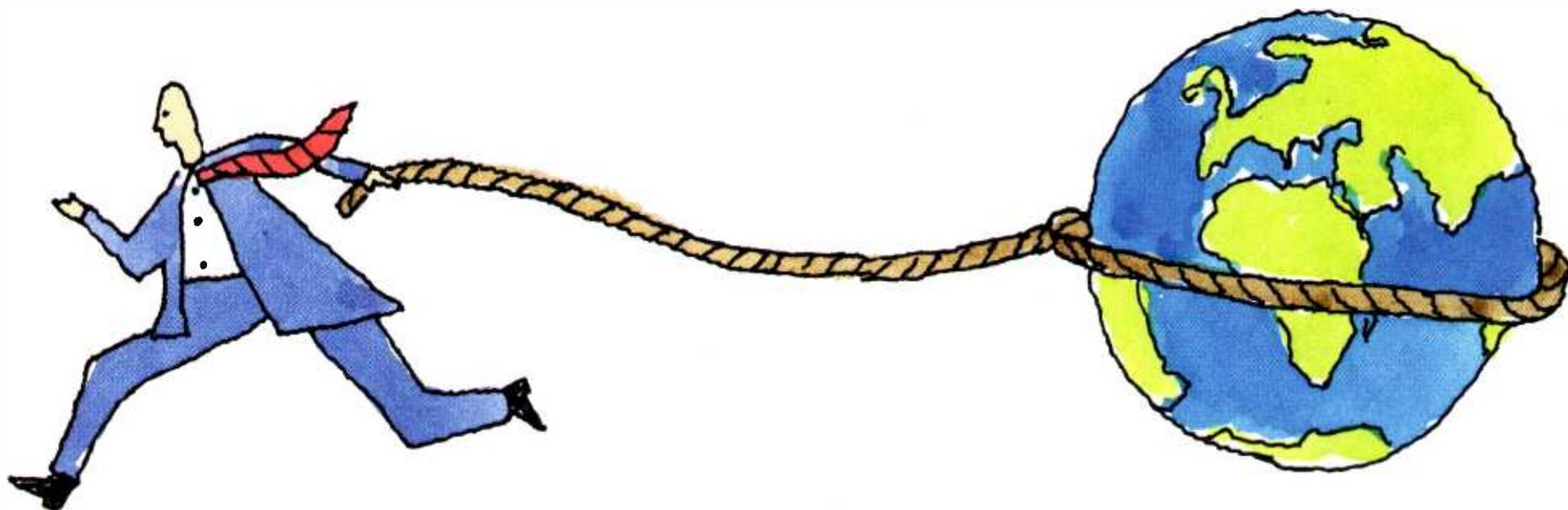
A major tool in the new acts' breakthroughs has been power-play status on public Radio 3FM, the same factor that two years ago catapulted Anouk's "Nobody's Wife" to

plugging the single to individual DJs, who aired it as their one and only free choice they still have nowadays. These DJs convinced their programming bosses," De Raaff recalls.

Almost simultaneously local music TV station TMF put the video on high rotation. "Songs like these serve as the perfect antidote to the current overkill of R&B records," says TMF music director Erik Kross.

Another selling point of "Loser," which on July 3 peaked at No. 51 on the Mega Top 100 chart, was that it was written and co-produced by Anouk along with Dutch remix master Erwin Muser "Our first two
(Continued on page 76)

WE'VE MOVED...



THE U.K. OFFICES OF

Billboard

Billboard *Bulletin*

**Music
& Media**

HAVE MOVED.
COME SEE OUR NEW DIGS.

50-51 Bedford Row
London, WC1R 4LR

ph: 44.171.822.8300

fax: 44.171.242.9136

newsline...

EMI MUSIC AUSTRALIA is to acquire a 10% stake in music retail market leader Sanity's online and interactive operation, *sanity.com*, the music company announced Sept. 9 in Sydney. EMI says that, in exchange for the stake, it will "supply *sanity.com* with expertise, services, and content in connection with its online music business." According to Brett Blundy, managing director of Sanity parent Brazin Ltd., *sanity.com* will establish itself as a free Internet service provider and an Australian music portal. The deal allows for EMI's stake to rise to 25% upon achieving certain performance criteria. Brazin, which is also parent of lingerie chain Bras'n Things, enjoyed a 45% increase in sales in the past year, with \$28.2 million Australian (\$18.33 million) net profit. Blundy says the strongest growth came from Sanity, which opened 47 stores in the past 12 months, bringing its total to 197 stores. Blundy says Sanity's target of having a total of 250 stores by the year's end will be met. **CHRISTIE ELIEZER**

THE 33RD ANNUAL CMA AWARDS, to be held Wednesday (22) in Nashville, will this year receive its highest U.K. profile to date. BBC Radio 2 will broadcast the event live, in addition to a concert from artist Reba McEntire's studio, while TV highlights will air on BBC 2 Sept. 28. The Country Music Assn. (CMA) will also run a U.K. retail campaign centered on the awards in association with the British Assn. of Record Dealers, involving all the major chains and 150 indie stores. **PAUL SEXTON**

MIKE HENEGHAN, managing director of U.K. label Independiente since it was set up by Go! Discs founder Andy Macdonald in early 1997, has left the company. Macdonald, who is chairman of Independiente, will assume Heneghan's responsibilities. Independiente, which employs about 20 staff members, counts Paul Weller, hit alternative rockers Travis, techno act Vitro, and singer/songwriter John Martyn among its signings. The label was created after PolyGram acquired Go! Discs in 1996. **MARK SOLOMONS**

GERMAN PRODUCTION COMPANY Jack White Productions closed the subscription period for its initial public offering (*Billboard*, Aug. 28) earlier than planned on account of strong investor interest. It was discontinued on Sept. 9 in view of massive over-subscription for the 1.59 million shares. Originally, the subscription period was to continue until Sept. 10. The music production company's shares were listed on the Neuer Market segment of the Frankfurt Stock Exchange for the first time on Sept. 13. **WOLFGANG SPAHR**

MARTIN TAYLOR, former chief executive of banking firm Barclays, is to become chairman of U.K. retail chain and newspaper distributor WHSmith Group (*Billboard Bulletin*, Sept. 8). Taylor takes over from Jeremy Hardie, who is retiring, on Nov. 1. He will join the Smith board Oct. 1. The move brings Taylor to Smith for the second time; he was previously a nonexecutive director of the group from 1993-98. Group chief executive Richard Handover says, "Martin Taylor's extensive business experience will enable him to provide the executive team with invaluable counsel as we continue to develop the WHSmith brand and businesses." Taylor, who adds the chairmanship to a portfolio of other high-profile posts, is expected to spend around one or 1½ days each week at Smith. **TOM FERGUSON**

THE U.K.'S PERFORMING RIGHT SOCIETY (PRS) has postponed its annual general meeting, which was to take place Sept. 17, until Oct. 22. According to PRS, the rescheduling was necessary because of an error in sending out voting papers. At the meeting, the body is due to debate proposed changes to its constitution to increase the participation of lower-earning members in its decision-making and the creation of a worldwide rights administration structure (*Billboard Bulletin*, July 23). "Despite the best professional efforts of all concerned, there was, on this unprecedented occasion, an unfortunate sequence of events, partly as a result of which the papers were posted one day late by Electoral Reform (Ballot Services) Ltd.," says PRS in a statement. PRS members will be sent new voting papers; postal votes already cast for the election of board directors will stand. **MARK SOLOMONS**



AUSTRALIAN HARMONICA PLAYER and pioneer of the local country music scene Horrie Dargie died at 82. His 1952 live album, "The Horrie Dargie Concert," recorded at the Sydney Town Hall before a tour of England, sold 50,000 copies and was the first local album to be certified gold in Australia. Dargie got his break while stationed in New Guinea during World War II and was pushed onto the stage to play with Larry Adler, who hailed him as one of the best harmonica players in the world. Dargie toured Europe constantly, contributed to recent soundtracks "Crocodile Dundee 2" and "Doing Time For Patsy Cline," and was inducted into the Australian Record Industry Assn.'s Hall of Fame in 1996. **CHRISTIE ELIEZER**

Polydor Censors Japanese Rocker

BY STEVE McCLURE

TOKYO—Polydor K.K. says it will not release the latest album recorded by veteran Japanese rocker Kiyoshiro Imawano and his backing group, Little Screaming Revue, after Imawano refused to remove a rock version of Japan's national anthem, "Kimigayo," from the set.

The album, "Fuyu No Jujika" (The Cross Of Winter), will instead be released on Imawano's own indie label, Swim Records, on Wednesday (22). "Kimigayo," whose ambiguous lyrics are usually interpreted as a paean to Japan's emperor, was for decades Japan's de facto national anthem but only achieved official status after relevant legislation was passed by Japan's Diet (parliament) in August. The move was controversial because of the song's association with Japanese militarism in the 1930s and '40s and its glorification of the emperor.

In a statement released by his management office, Imawano was quoted as saying his version of "Kimigayo" only represented an attempt to sing the national anthem in his own way.

Says one industry source, "I think what Imawano has done is really great. It shows he's got the real rock 'n' roll spirit."

Polydor, for its part, says releasing an album containing Imawano's take on the song could "arouse controversy concerning a politically and socially sensitive issue, which could divide public opinion in two. It may also give the impression that we are taking one side of the two opinions."

Observers say the most likely explanation for Polydor's stance is that the label fears the prospect of harassment by Japan's ubiquitous *uyoku* right-wing groups, which specialize in playing recordings of martial music at ear-splitting volume from speakers mounted on trucks.

A well-known English translation of "Kimigayo's" lyrics, which are in ancient Japanese, reads, "Thousands of years of happy reign be thine/Rule on, my lord, till what are pebbles now/By age united to mighty rocks shall grow/Whose venerable sides the moss doth line."

The incident isn't the first time Imawano has encountered record label censorship. Back in the '80s, his former band, RC Succession, recorded a song with an anti-nuclear power stance, only to have it rejected by the act's label, Toshiba-EMI. Major electronics company Toshiba is heavily involved in Japan's nuclear power industry.

In 1995 Imawano tweaked his nose at the authorities when he gave the name the Timers to a group he started up. *Taima* is a Japanese slang term for marijuana.

Other examples of censorship by Japanese labels include one in which rock group Soul Flower Union recorded a song in the wake of the 1995 Kobe earthquake comparing the plight of people in Kobe's working-class Nagata district to the

politicians in Tokyo's Nagata-cho, where the Diet is located. Ki/oon Sony Records found that reference too controversial, so Soul Flower Union released the song on an indie label.

In 1993 pop/rock trio Shonen Knife was asked by its label, MCA Victor (now Universal Victor), to remove an alleged drug reference from a song on the album "Rock Animals." The song, "Catnip Dream," originally included the line "Tane o maetara happa ga dettekita," which translates as "I sowed a seed in the

ground, and leaves came out."

In colloquial Japanese, *happa* (literally, "leaves") means marijuana.

"The problem wasn't specifically the use of the word 'happa,'" said a label official at the time. "The problem was one of general nuance."

"Catnip Dream" describes how catnip makes cats feel dreamy and contains lines such as "Catnip wa nekkochan no drug" ("Catnip is a kitty-cat drug"), which was not cut from the song.

Bass player Michie Nakatani, who wrote the song, says she was surprised when MCA Victor asked her to cut the *happa* reference.

"I didn't mean it as a drug reference," she says. "I meant it as something a cat takes and enjoys, like medicine. But Japanese people are too strict—they don't understand jokes. There are bands that say a lot worse things than us."



IMAWANO

Dutch Pirates Suffer Major Blow

1½-Yr. Investigation Uncovers Counterfeit CD Scheme

This story was prepared by Mark Solomons in London and Robbert Tilli in Amsterdam.

A crackdown on organized piracy in the Netherlands has led to 10 arrests on a string of charges that carry penalties of up to eight years' imprisonment.

Nine Dutch nationals and a German appeared in court in the Netherlands Sept. 13 to face charges of copyright infringement and membership in a criminal organization. The most serious charge they face is control of a criminal organization, which carries a maximum penalty of an eight-year jail sentence.

The 10 were arrested in a series of raids on more than 50 locations in the Netherlands and Germany Sept. 8 (*Billboard Bulletin*, Sept. 10), following an 18-month undercover operation by police and investigators from Dutch rights body BUMA/STEMRA, coordinated by Dutch anti-piracy federation BREIN. In addition to BUMA/STEMRA, BREIN includes local International Federation of the Phonographic Industry (IFPI) affiliate NVPI and film industry body MPA.

A number of firearms and more than 2 million guilders (\$1 million) in cash was recovered during the raids, which involved some 400 law enforcement personnel. Two other people arrested were released without charge.

On Sept. 13, two of those arrested were remanded in custody for a week, and a hearing to further extend their detention was set for Thursday (23). Eight others were similarly remanded Sept. 10. The Dutch prosecution authorities can apply for a maximum of three con-

secutive periods of 30 days' detention in such cases.

According to a statement from the IFPI, the arrests represent the biggest crackdown yet on the illegal CD trade in the Netherlands, resulting in the "breaking up of the complete production process of pirate compilation CDs of the Braun MTV and Hitexplosion labels." The body estimates that this group has sold more than 4.3 million CDs of current hit repertoire in the Netherlands over the last four years, mainly in schools and youth centers, with a street

(Continued on page 76)



YOUR LINK
TO THE ITALIAN
MUSIC INDUSTRY

SUBSCRIPTION RATES:
ITALY L. 100.000
OVERSEAS L. 150.000
AIRMAIL L. 230.000
PAYABLE BY VISA/
MASTER CARD
MUSICA E DISCHI
VIA DE AMICIS, 47
20123 MILANO
TEL. 39.2.58105737
FAX 39.2.8323843

■ ASK FOR A FREE SAMPLE COPY ■

HITS OF THE WORLD



| JAPAN (Dempa Publications Inc.) 09/20/99 | | | GERMANY (Media Control) 09/14/99 | | | U.K. (Copyright CIN) 09/11/99 | | | FRANCE (SNEP/IFOP/Tite-Live) 09/11/99 | | |
|--|-----------|---|----------------------------------|-----------|--|-------------------------------|-----------|--|---------------------------------------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | NEW | LOVE MACHINE MORNING MUSUME ZETIMA | 1 | 1 | BLUE (DA BA DEE) EIFFEL 65 HANSA | 1 | 1 | WE'RE GOING TO IBIZA! VENGABOYS POSITIVA | 1 | 1 | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA |
| 2 | 1 | A AYUMI HAMASAKI AVEX TRAX | 2 | 2 | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA | 2 | 1 | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA | 2 | 2 | BLUE (DA BE DEE) EIFFEL 65 HOT TRACKS/SONY |
| 3 | 3 | AS TIME GOES BY HIRO TOY'S FACTORY | 3 | NEW | THE BAD TOUCH BLOODHOUND GANG MOTOR/UNI-VERSAL | 3 | 2 | THE LAUNCH DJ JEAN AM-PM | 3 | 3 | ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL |
| 4 | 2 | KOKODEWA NAI, DOKOKAE GLAY UNLIMITED | 4 | 5 | SUMMER SON TEXAS MERCURY | 4 | NEW | MICKEY LOLLY POLYDOR | 4 | 5 | IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA |
| 5 | NEW | STILL GROWIN' UP GLOBE AVEX TRAX | 5 | 4 | MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/ARIELA | 5 | NEW | FRIENDS FOREVER THUNDERBUGS EPIC | 5 | 4 | TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLY-DAY MERCURY/UNIVERSAL |
| 6 | NEW | GARDEN SUGAR SOUL FEATURING KENJI WARNER | 6 | 3 | KING OF MY CASTLE WAMDUE PROJECT STRICTLY RHYTHM/UNIVERSAL | 6 | 3 | (MUCHO MAMBO) SWAY SHAFT WONDERBOY | 6 | 7 | LA MANIVELLE WAZOO UNE MUSIQUE/SONY |
| 7 | 4 | SOMETHING 'BOUT THE KISS NAMIE AMURO AVEX TRAX | 7 | 16 | FASTERHARDERSCOOTER SCOOTER EDEL | 7 | NEW | AFRIKA SHOX LEFTFIELD/BAMBAATAA HIGHER GROUND/HARD | 7 | 8 | UN JOUR VIENDRA JOHNNY HALLYDAY MERCURY/UNIVERSAL |
| 8 | 5 | AURO AVEX TRAX | 8 | 6 | MAMBO NO. 5 LOU BEGA HANSA | 8 | 4 | BAILAMOS ENRIQUE IGLESIAS INTERSCOPE | 8 | 6 | JAMAIS LOIN DE TOI LAAM OLA/EMI |
| 9 | 11 | SUNNY DAY SUNDAY SENTIMENTAL BUS EPIC | 9 | 7 | 2 TIMES ANN LEE ZX | 9 | NEW | MOVING SUPERGRASS PARLOPHONE | 9 | 9 | WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA |
| 10 | 7 | NAZE . . . HYSTERIC BLUE SONY | 10 | 10 | MIT DIR FREUNDESKREIS COLUMBIA | 10 | 6 | I'VE GOT YOU MARTINE MCCUTCHEON INNOCENT | 10 | 10 | OFASIA SATE SAN UNE MUSIQUE/SONY |
| 11 | 6 | URA BTTB RYUICHI SAKAMOTO WARNER | 11 | 8 | KISS ME SIXPENCE NONE THE RICHER EASTWEST | 11 | 7 | MI CHICO LATINO GERI HALLIWELL EMI | 11 | 17 | MON ANGE NATHALIE CARDONE COLUMBIA |
| 12 | 14 | SOMETHING 'BOUT THE KISS NAMIE AMURO AVEX TRAX | 12 | 11 | THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY | 12 | 8 | BETTER OFF ALONE ALICE DEEJAY POSITIVA | 12 | 11 | MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG |
| 13 | NEW | GINGA NO CHIKAI MAX AVEX TRAX | 13 | 13 | DU TRAEGST KEINE LIEBE IN DIR ECHT EDEL | 13 | 9 | SING IT BACK MOLOKO ECHO | 13 | NEW | ALLER PLUS HAUT INA ARENA COLUMBIA |
| 14 | NEW | MESSENGER'S RHYME TOSHINOBU KUBOTA SONY | 14 | 9 | WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR | 14 | NEW | THERE SHE GOES SIXPENCE NONE THE RICHER ELEKTRA | 14 | 12 | LA PLAYA LA CLINIQUE VIRGIN |
| 15 | 10 | IF TRICERATOPS EPIC | 15 | 17 | BAILAMOS ENRIQUE IGLESIAS UNIVERSAL | 15 | 10 | UNPRETTY TLC LAFACE | 15 | 13 | BAILAMOS ENRIQUE IGLESIAS UNIVERSAL |
| 16 | 8 | SENTIMENTAL YUZU SENHA & CO. | 16 | NEW | UNPRETTY TLC ARIOLA | 16 | NEW | SUMMER GIRLS LYTE FUNKIE ONES LOGIC | 16 | 16 | I NEVER KNEW LOVE LIKE THIS ORGANIZ JAMA/SONY |
| 17 | 9 | EASY RIDER KYOKO FUKADA PONY CANYON | 17 | 14 | P. 2000 PUFF DADDY FEATURING HURRICANE G. ARISTA | 17 | 12 | IF I LET YOU GO WESTLIFE RCA | 17 | 18 | PAPA CHICO JAMALAK ALCHEMIS/SONY |
| 18 | 13 | BOYS & GIRLS AYUMI HAMASAKI AVEX TRAX | 18 | NEW | DEAR JESSIE ROLLERGIRL UNIVERSAL | 18 | 13 | SUMMERTIME OF OUR LIVES A1 COLUMBIA | 18 | NEW | DADDY COOL REMIXES BONEY M VOGUE/BMG |
| 19 | 16 | VANILLA GACKT NIPPON CROWN | 19 | 15 | IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA | 19 | 14 | LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA | 19 | 14 | ON NE S'AIMER PLUS JAMAIS LARUSSO ODEON/EMI |
| 20 | 18 | GOLDFINGER '99 HIROMI GO SONY | 20 | NEW | FKK (EVERYBODY'S FREE TO WEAR) DIE GERD SHOW SONY | 20 | NEW | DRINKING IN L.A. BRAN VAN 3000 CAPITOL | 20 | NEW | BEAUTIFUL STRANGER MADONNA MAVERICK |
| 20 | 18 | HAPPY TOMORROW NINA SONY | | | | | | | | | |
| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | NEW | MR. CHILDREN 1/42 TOY'S FACTORY | 1 | 2 | BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST | 1 | 1 | SHANIA TWAIN COME ON OVER MERCURY | 1 | 1 | CELINE DION AU COEUR DU STADE COLUMBIA |
| 2 | NEW | THE BRILLIANT GREEN TERRA2001 SONY | 2 | 1 | RAMMSTEIN LIVE AUS BERLIN MOTOR/UNIVERSAL | 2 | NEW | MARTINE MCCUTCHEON YOU, ME & US INNOCENT | 2 | 2 | WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG |
| 3 | 1 | YOSUI INOUE GOLDEN BEST FOR LIFE | 3 | 4 | WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/ARIELA | 3 | 4 | TRAVIS THE MAN WHO INDEPENDIENTE | 3 | 3 | EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY |
| 4 | NEW | SHIKAO SUGA SWEET KITTY | 4 | 3 | SOUNDTRACK NOTTING HILL MERCURY | 4 | 6 | STEREOPHONICS PERFORMANCE AND COCKTAILS V2 | 4 | 5 | FRANCIS CABREL HORS SAISON COLUMBIA |
| 5 | 5 | DRAGON ASH VIVA LA REVOLUTION VICTOR | 5 | NEW | HELMUT LOTTI GOES CLASSIC III HELMUT LOTTI EMI | 5 | 4 | BOYZONE BY REQUEST POLYDOR | 5 | 4 | THE OFFSPRING AMERICANA COLUMBIA |
| 6 | 3 | RICKY MARTIN RICKY MARTIN EPIC | 6 | 5 | PUFF DADDY FOREVER ARIOLA | 6 | 5 | TEXAS THE HUSH MERCURY | 6 | 6 | MANU CHAO CLANDESTINO VIRGIN |
| 7 | 8 | BACKSTREET BOYS MILLENNIUM JIVE/AVEX TRAX | 7 | 6 | SOUNDTRACK STAR WARS EPISODE I SONY | 7 | 3 | DIVINE COMEDY A SECRET HISTORY—THE BEST OF SETANTA | 7 | 18 | TINA ARENA IN DEEP COLUMBIA |
| 8 | 2 | CHAGE & ASKA NO DOUBT TOSHIBA-EMI | 8 | NEW | SOUNDTRACK EISKALTE ENGEL VIRGIN | 8 | 7 | ANDREA BOCELLI SOGNO POLYDOR | 8 | 11 | SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL |
| 9 | 4 | HIKARU UTADA FIRST LOVE TOSHIBA-EMI | 9 | 10 | TEXAS THE HUSH MERCURY | 9 | 11 | TLC FANMAIL LAFACE/ARISTA | 9 | 8 | BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB NIGHT AND DAY |
| 10 | NEW | THE BEATLES YELLOW SUBMARINE TOSHIBA-EMI | 10 | 9 | FREUNDESKREIS ESPERANTO COLUMBIA | 10 | 11 | ABBA GOLD—GREATEST HITS POLYDOR | 10 | 9 | ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL |
| 11 | 7 | KINKI KIDS C ALBUM JOHNNY'S ENTERTAINMENT | 11 | 7 | WOLFGANG PETRY ALLES—LIVE HANSA | 11 | 10 | VENGABOYS THE PARTY ALBUM! POSITIVA | 11 | 7 | TRYO MACAGUBIDA YELEN/SONY |
| 12 | 6 | 19 ONGAKU VICTOR | 12 | 14 | IBRAHIM FERRER IBRAHIM FERRER EASTWEST | 12 | NEW | AIR PREMIERS SYMPTOMES VIRGIN | 12 | 13 | JEAN JACQUES GOLDMAN TOURNEE 98 EN PAS-SANT COLUMBIA |
| 13 | 11 | VARIOUS ARTISTS SUPER EUROBEAT VOL. 100 AVEX TRAX | 13 | 8 | SHANIA TWAIN COME ON OVER MERCURY | 13 | 12 | RICKY MARTIN RICKY MARTIN COLUMBIA | 13 | 13 | JEAN JACQUES GOLDMAN TOURNEE 98 EN PAS-SANT COLUMBIA |
| 14 | 9 | AMIKA HATTAN AUTUMN BREEZE PONY CANYON | 14 | 12 | LOU BEGA A LITTLE BIT OF MAMBO HANSA | 14 | 15 | WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA | 13 | 20 | SOUNDTRACK DAWSON'S CREEK COLUMBIA |
| 15 | NEW | KOUZO MURASHITA DOU SOU KAI SONY | 15 | 15 | RED HOT CHILI PEPPERS CALIFORNICATION WEA | 15 | 16 | DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI | 14 | 19 | PUFF DADDY FOREVER ARISTA |
| 16 | NEW | SHOGO HAMADA J. BOY SONY | 16 | 20 | TLC FANMAIL ARIOLA | 16 | 17 | BRITNEY SPEARS . . . BABY, ONE MORE TIME JIVE | 15 | 10 | BEE GEES LIVE: ONE NIGHT ONLY POLYDOR/UNIVERSAL |
| 17 | 16 | FUJIKO HEMMING LA CAMPANELLA VICTOR | 17 | 16 | BLOODHOUND GANG ONE FIERCE BEER COASTER MOTOR/UNIVERSAL | 17 | 14 | GERI HALLIWELL SCHIZOPHONIC EMI | 16 | 17 | JAN LUIS MURAT MUSTANGO LABELS/VIRGIN |
| 18 | NEW | SHOGO HAMADA DOWN BY THE MAINSTREET SONY | 18 | 13 | JENNIFER LOPEZ ON THE 6 COLUMBIA | 18 | 19 | THE CHEMICAL BROTHERS SURRENDER VIRGIN | 17 | 12 | MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL |
| 19 | NEW | AIR FREEDOM/99 POLYSTAR | 19 | 17 | DEAN MARTIN THE VERY BEST OF DEAN MARTIN EMI | 19 | 13 | ELVIS COSTELLO THE VERY BEST OF UNIVERSAL MUSIC TV | 18 | 16 | SINCLAIR LIVE VIRGIN |
| 20 | NEW | SHOGO HAMADA AINO SEDAINO MAENI SONY | 20 | NEW | CHRISTIAN WUNDERLICH REAL GOOD MOMENT ARIOLA | 20 | NEW | APOLLO FOUR FORTY GETTIN' HIGH ON YOUR OWN SUPPLY EPIC | 19 | 14 | MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL |
| 20 | NEW | | 20 | NEW | | 20 | NEW | | 20 | 15 | PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL |

HITS OF THE WORLD

CONTINUED

EUROCHART (MUSIC & MEDIA) 09/15/99

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|---|
| 1 | 1 | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA LAUTSTARK/BMG |
| 2 | 2 | BLUE (DA BA DEE) EIFFEL 65 BLISS CO. |
| 3 | 5 | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA |
| 4 | 3 | MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA |
| 5 | NEW | WE'RE GOING TO IBIZA! VENGABOYS VIOLENT/JIVE |
| 6 | 4 | BAILAMOS ENRIQUE IGLESIAS UNIVERSAL |
| 7 | 6 | IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA |
| 8 | 8 | 2 TIMES ANN LEE X-ENERGY |
| 9 | 7 | WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA |
| 10 | NEW | SUMMER SON TEXAS MERCURY |
| ALBUMS | | |
| 1 | 1 | WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA |
| 2 | 2 | SHANIA TWAIN COME ON OVER MERCURY |
| 3 | 3 | SOUNDTRACK NOTTING HILL ISLAND |
| 4 | 4 | RED HOT CHILI PEPPERS CALIFORNICATION WEA |
| 5 | 5 | BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT |
| 6 | 6 | LOU BEGA A LITTLE BIT OF MAMBO LAUTSTARK/BMG |
| 7 | 7 | TEXAS THE HUSH MERCURY |
| 8 | 8 | RAMMSTEIN LIVE AUS BERLIN MOTOR |
| 9 | NEW | CELINE DION AU COEUR DU STADE COLUMBIA |
| 10 | 9 | BOYZONE BY REQUEST POLYDOR |

MALAYSIA (RIM) 09/14/99

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 1 | VARIOUS ARTISTS BEST '99 MUSIC STREET |
| 2 | 2 | VARIOUS ARTISTS MAX 5 SONY/BMG/WARNER |
| 3 | 3 | SITI NURHALIZA PANCAWARNA SUWAH |
| 4 | NEW | VARIOUS ARTISTS FRESH 2 WARNER |
| 5 | 4 | AMUK 2 TAK RELEWEN EMI |
| 6 | 6 | SOUNDTRACK MANN WARNER |
| 7 | 8 | ALEX TO 3D 24BIT (ALEX TO BEST COLLECTION) ROCK |
| 8 | 5 | BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/FORM |
| 9 | NEW | BUTTERFINGERS TRANSCENDENCE EMI |
| 10 | 9 | SPRING GALERI GEMILANG SONY |

SWEDEN (GLF) 09/16/99

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|--|
| 1 | 1 | BLUE (DA BA DEE) EIFFEL 65 BMG |
| 2 | NEW | BURNING DOWN THE HOUSE TOM JONES & THE CARDIGANS V2 |
| 3 | 3 | WHEN YOU SAY NOTHING AT ALL RONAN KEATING UNIVERSAL |
| 4 | 2 | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG |
| 5 | 5 | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG |
| 6 | 7 | IF I LET YOU GO WESTLIFE BMG |
| 7 | 4 | SUPER TROUPER A* TEENS STOCKHOLM/UNIVERSAL |
| 8 | 10 | FASTER HARDER SCOOTER SCOOTER EDEL |
| 9 | 6 | WE'RE GOING TO IBIZA! VENGABOYS JIVE/ZOMBA |
| 10 | 8 | UNPRETTY TLC BMG |
| ALBUMS | | |
| 1 | 1 | A*TEENS THE ABBA GENERATION STOCKHOLM |
| 2 | 3 | DI LEVA FOR SVERIGE I RYMDEM—DI LEVAS BASTA METRONOME/WARNER |
| 3 | 2 | VIKINGARNA KRAMGOA LATA 1999 NMG/EMI |
| 4 | 4 | BOYZONE BY REQUEST POLYDOR/UNIVERSAL |
| 5 | 8 | CORNELIS VREESWIJK CORNELIS BASTA WARNER |
| 6 | 5 | SMOKIE OUR SWEDISH COLLECTION CMC |
| 7 | 7 | PATRIK ISAKSSON NAR VERKLIGHETEN TRANGER SIG PA SONY |
| 8 | 6 | RED HOT CHILI PEPPERS CALIFORNICATION WARNER |
| 9 | 9 | BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA |
| 10 | 10 | ABBA ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL |

NORWAY (Verdens Gang Norway) 09/14/99

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|---|
| 1 | 1 | BLUE (DA BA DEE) EIFFEL 65 BMG |
| 2 | 5 | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG |
| 3 | 2 | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG |
| 4 | NEW | BURNING DOWN THE HOUSE TOM JONES & THE CARDIGANS V2 |
| 5 | 4 | IF I LET YOU GO WESTLIFE BMG |
| 6 | 6 | WHEN YOU SAY NOTHING AT ALL RONAN KEATING UNIVERSAL |
| 7 | 3 | KING OF MY CASTLE WAMDUE PROJECT SCANDINAVIAN |
| 8 | 7 | WE'RE GOING TO IBIZA! VENGABOYS EMI |
| 9 | RE | YOU ARE NOT ALONE MODERN TALKING BMG |
| 10 | NEW | UNPRETTY TLC BMG |
| ALBUMS | | |
| 1 | 3 | SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL |
| 2 | 1 | MADRUGADA INDUSTRIAL SILENCE VIRGIN |
| 3 | 2 | A*TEENS THE ABBA GENERATION UNIVERSAL |
| 4 | 5 | VIKINGARNA KRAMGOA LATA 1999 EMI |
| 5 | 6 | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL |
| 6 | 4 | SAVOY MOUNTAINS OF TIME EMI |
| 7 | 8 | RED HOT CHILI PEPPERS CALIFORNICATION WARNER |
| 8 | NEW | DJ SAKIN & FRIENDS WALK ON FIRE EMI |
| 9 | 7 | TEXAS THE HUSH UNIVERSAL |
| 10 | 9 | SOUNDTRACK THE MATRIX MAVERICK/WARNER |

SPAIN (AFYVE/ALEF MB) 09/09/99

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|--|
| 1 | 1 | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA ARIOLA |
| 2 | 3 | 19 DIAS Y 500 NOCHES JOAQUIN SABINA ARIOLA |
| 3 | 2 | ENRIQUE IGLESIAS BAILAMOS POLYDOR/UNIVERSAL |
| 4 | 4 | SANTO SANTO SO PRA CONTRARIAR RCA |
| 5 | NEW | I WILL GO WITH YOU DONNA SUMMER EPIC |
| 6 | 6 | LA BANANA BEN SA TUMBA UNIVERSAL |
| 7 | 5 | SOL, ARENA Y MAR—REMIXES LUIS MIGUEL WEA |
| 8 | 7 | BLUE (DA BA DEE) EIFFEL 65 BLANCO Y NEGRO |
| 9 | NEW | SUMMER SON TEXAS MERCURY/UNIVERSAL |
| 10 | 10 | PINATAME (REMIXES) ELVIS CRESPO EPIC |
| ALBUMS | | |
| 1 | NEW | PRESUNTOS IMPLICADOS ORIGINAL VERSION WEA |
| 2 | 1 | ABBA ABBA GOLD—GREATEST HITS POLYDOR |
| 3 | 2 | VONDA SHEPARD ALLY MCBEAL (TV SOUNDTRACK) EPIC |
| 4 | 5 | MANA TODO MANA—GRANDES EXITOS WEA |
| 5 | 4 | BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/VIRGIN |
| 6 | 3 | CHAYANNE ATADO A TU AMOR COLUMBIA |
| 7 | 6 | MAITA VENDE CA NO HAY LUZ SIN DIA HORUS |
| 8 | NEW | DOVER LATE AT NIGHT CHRYSALIS |
| 9 | 8 | HEVIA TIERRA DE NADIE HISPAVOX |
| 10 | NEW | TEXAS THE HUSH MERCURY |

PORTUGAL (Portugal/AFP) 09/14/99

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 2 | LOU BEGA A LITTLE BIT OF MAMBO LAUTSTARK/BMG |
| 2 | 1 | VENGABOYS THE PARTY ALBUM! VIOLENT/EMI |
| 3 | NEW | EXCESSO ATE AO FIM MERCURY/UNIVERSAL |
| 4 | 3 | FAFA DE BELEM APAIXONADA GLOBO/SONY |
| 5 | 4 | SANTAMARIA SEM LIMITE VIDISCO |
| 6 | 9 | TROVANTE UMA NOITE SO EMI |
| 7 | 7 | NRTINHO RADIO BRASIL MERCURY/UNIVERSAL |
| 8 | NEW | TINDERSTICKS SIMPLE PLEASURES ISLAND/UNIVERSAL |
| 9 | NEW | RED HOT CHILI PEPPERS CALIFORNICATION WARNER |
| 10 | 6 | GIPSY KINGS VOLARE! THE VERY BEST OF THE GIPSY KINGS SONY |

DENMARK (IFPI/Nielsen Marketing Research) 09/09/99

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|---|
| 1 | 1 | BLUE (DA BA DEE) EIFFEL 65 BMG |
| 2 | 2 | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG |
| 3 | 3 | KING OF MY CASTLE WAMDUE PROJECT ORANGE/SCANDINAVIAN |
| 4 | NEW | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG |
| 5 | NEW | NOT FOR THE DOUGH MULTICYDE/ANEA WARNER |
| 6 | 5 | MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG |
| 7 | 6 | WHEN YOU SAY NOTHING AT ALL RONAN KEATING UNIVERSAL |
| 8 | 4 | DOOH DOOH BARCODE BROTHERS UNIVERSAL |
| 9 | 7 | WE'RE GOING TO IBIZA! VENGABOYS VIRGIN |
| 10 | 9 | 2 TIMES ANN LEE SWEMIX/REMIXED |
| ALBUMS | | |
| 1 | 2 | DET BRUNE PUNKTUM HELBREDELSEN EMI MEDLEY |
| 2 | 1 | POUL KREBS FORABANDEDE VIDUNDERLIGE TOS SONY/PLAQUECOMPAGNIET |
| 3 | NEW | SEBASTIAN ROMEO SERENADER CMC |
| 4 | 3 | VENGABOYS THE PARTY ALBUM! VIRGIN |
| 5 | NEW | CAECILIE NORBY QUEEN OF BAD EXCUSES EMI MEDLEY |
| 6 | 4 | WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG |
| 7 | 5 | SHANIA TWAIN COME ON OVER UNIVERSAL |
| 8 | 7 | LOU BEGA A LITTLE BIT OF MAMBO BMG |
| 9 | 6 | DANNY DANNY KOOL EDEL/SPIN |
| 10 | NEW | TOSEDRENGENIE DE ALLEBEDSTE UNIVERSAL |

FINLAND (Radiomafia/IFPI Finland) 09/13/99

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|---|
| 1 | 1 | BLUE (DA BA DEE) EIFFEL 65 BLISS/BMG |
| 2 | 5 | BRAND NEW DAY STING A&M/UNIVERSAL |
| 3 | 6 | KAVEREITA TYRAVVO FEATURING JIMI PAAKALLO PYRAMID/MEGAMANIA |
| 4 | NEW | NIGHTWISH SLEEPING SUN SPINEFARM |
| 5 | 2 | FASTER HARDER SCOOTER SCOOTER CLUB TOOLS/KTEL |
| 6 | 8 | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA/BMG |
| 7 | 4 | LETOISA LEWINSKY KLAMYDIA KRÄKLUND |
| 8 | NEW | I GOT A GIRL LOU BEGA LAUTSTARK/BMG |
| 9 | NEW | LOVE'S GOT A HOLD ON MY HEART STEPS ZOMBA/EMI |
| 10 | NEW | BURNING DOWN THE HOUSE TOM JONES & THE CARDIGANS V2/MNW |
| ALBUMS | | |
| 1 | NEW | NELJA RUUSUA UUSI AALTO PARLOPHONE/EMI |
| 2 | 1 | LOU BEGA A LITTLE BIT OF MAMBO LAUTSTARK/BMG |
| 3 | 5 | A*TEENS THE ABBA GENERATION STOCKHOLM/UNIVERSAL |
| 4 | 4 | BOMFUNK MC'S IN STEREO EPIDROME/SONY |
| 5 | 2 | DINGO PARHAAT F-RECORDS/WARNER |
| 6 | 3 | MAIJA VILKKUMAA PLTKA INN LEIKKI EVIDENCE/WARNER |
| 7 | 6 | ZEN CAFE UA UA EVIDENCE/WARNER |
| 8 | 7 | RED HOT CHILI PEPPERS CALIFORNICATION WARNER |
| 9 | RE | ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL |
| 10 | 10 | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL |

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

THE FIRST LIVE ALBUM by electro-metal band **Rammstein** has debuted at No. 1 in Germany. The two-CD "Live In Berlin" (Motor Music) presents all the hits from the band's two previous albums, "Herzeleid" (Heartache) and "Sehnsucht" (Desire), and was recorded in Berlin in front of a crowd of 40,000. The six-piece band, fronted by **Till Lindemann**, has made a greater international mark than any German band in recent

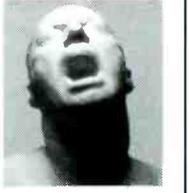


RAMMSTEIN

times, with 3 million units sold worldwide. During the band's U.S. tour this summer, Lindemann was arrested for indecent conduct onstage after enacting the song "Bück Dich" (Bend Over). A video, "Live From Berlin," was released in conjunction with the CD and includes a live clip of the offending track, only on sale to over-18s. The album and video have been simultaneously released on Island/Def Jam in the U.S.

ELLIE WEINERT

"Beyond Skin" (Outcaste). Like Singh's "O.K." (Island), the record is an expansively ambitious exploration of Asian classical forms and Western beats. "It offers a challenge to Britain's sense of multicultural identity, drawing in references that are political, personal, and sonic," says Sawhney, who was recently asked to do some remixes by **Sir Paul McCartney**. Outcaste had high hopes that Sawhney might have been short-listed for the Mercury Prize himself, but due to production difficulties, the album was too late to be eligible. It was finally released Sept. 13 and becomes the first serious contender for next year's prize.



SAWHNEY

NIGEL WILLIAMSON

BRENDA FASSIE'S status as South Africa's comeback kid was further entrenched when she was awarded the 1999 All Africa Music Award, aka the Kora, for best female artist. "Memeza," Fassie's most recent release, has surprised even her most ardent supporters by selling more than 500,000 units, according to CCP Records (a division of EMI South Africa), at a time when it appeared personal problems would cause the disintegration of the township pop legend's career. The Nigerian musician **Femi Kuti** (the son of late Afrobeat pioneer **Fela Ransome Kute**) picked up the Kora for best male artist at a ceremony attended by former president **Nelson Mandela** and **Michael Jackson**. Other winners were South African **Ringo Madlingozi** (best artist/group in Southern Africa), **Bisso Na Bisso** from Congo-Brazzaville (best group), and the Ivory Coast's **Nigui Saff** (best traditional music). **DIANE COETZER**

AMONG THE FIRST to congratulate **Talvin Singh** on winning this year's Technics Mercury Music Prize was **Nitin Sawhney**. The two men, who once worked together in the Tihai Trio, operate in a similar field, and the mainstream breakthrough for Anglo-Asian music, which Singh's award represents, is certain to benefit Sawhney's new album,

THE ARRIVAL of the Jewish new year finds the Israeli record industry in a deep depression. According to Business Data, the final months of the last Jewish year (May-September) saw a 30% year-on-year drop in income. The Israeli Federation of Records and Tapes blamed pirating, reporting the cost to legitimate manufacturers at \$60 million. The Israeli Music Producers Assn. produced a similar figure. The crisis in the industry is likely to remove the fourth-largest record chain, Picadilly, from the market. The 11-store chain has called in a bankruptcy arbitrator who has recommended selling the chain and, if there are no takers, closing it down.

BARRY CHAMISH

POLYDOR K.K. will not release the latest album by veteran Japanese rocker **Kiyoshiro Imawano** and his group, **Little Screaming Revue**, because Imawano refused to remove a rock version of Japan's national anthem, "Kimigayo," from the set. The album, "Fuyu No Jujika" (The Cross Of Winter), will instead be released on indie label Swim Records on Wednesday (22). "Kimigayo" was declared Japan's official national anthem only recently. For many, the song recalls unpleasant memories of Japan's imperialist past. Polydor said the song could "arouse controversy concerning a politically and socially sensitive issue which could divide public opinion in two." Some observers believe Polydor fears harassment by Japan's *uyoku* right-wing groups, which specialize in playing recordings of martial music at an ear-splitting volume from speakers mounted on trucks. **STEVE MCCLURE**

Musicrama, Inc.

... on a mission to bring you the world



PATRICIA KAAS
Le mot de passe

cat# 742712 SONY/GLOBE TROTTER

CURRENTLY AVAILABLE

Over 5000 import titles from France, Italy, Brazil, Latin America and the rest of the world. Call and ask for our catalog



call: 800-925-2112 outside the US: 718-389-7818 ext. 17 fax: 718-383-5152
email us at: info@musicrama.com

Bruce Allen And The Art Of Juggling

BY LARRY LeBLANC

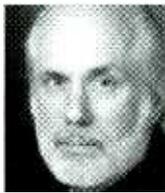
TORONTO—Bruce Allen doesn't do lunch, he doesn't do clubs, and he damn well doesn't golf.

"I don't think anybody puts more time into their acts in this business," says the Vancouver-based Allen, head of Bruce Allen Talent. "How many times have I called other managers, and I can't get them because they are on holidays or playing golf? People can get me at my office every day unless I'm on the road."

By anyone's measure, Allen is the only superstar personal manager in Canada. He has been largely responsible for three major Canadian acts—Bachman-Turner Overdrive in the '70s, and Bryan Adams and Loverboy (with co-manager Lou Blair) in the '80s—and such Vancouver-based producers as Bob Rock and the late Bruce Fairbairn. He also launched significant Canadian careers for Prism and Red Ryder in the '80s and galvanized the Canadian music community into action for the "Tears Are Not Enough" charity recording in 1985.

Handling the career demands of three top international acts—Adams plus fellow Canadian singers Martina McBride and Anne Murray—requires rare skill, as Allen and his staff are well aware. "If Bruce is on the phone with Anne Murray, and Adams calls, someone has to stall him until Bruce gets off," explains publicist Kim Blake, Allen's de facto aide-de-camp at Bruce Allen Talent. "You cannot tell Bryan, 'Hang on, Bruce is on with Anne.' Or tell Anne, 'Hold on, he's on with Bryan.'"

"These artists want to be talked to right away," acknowledges Allen.



ALLEN

"How do I juggle them? I sometimes have to tell them to hold. Adams and I talk every day, sometimes twice a day. Martina I talk to quite a bit because, like Bryan, she's very active in her career. Anne and I talk once or twice a week. She began in the music-industry system where the manager is the manager—I do my job, she does her job. Bob Rock and I talk every day. He's currently recording Metallica with the San Francisco Symphony."

Bruce Allen Talent also handles Canadians Kim Stockwood (overseen by Blake) and Econoline Crush (overseen by Randy Berswick and Adrienne Sol); U.S. country artist Lee Roy Parnell (also handled by Blake); Vancouver-based recording engineers Randy Staub and Mike Plotnikoff (overseen by Sandee Bathgate); and renowned Canadian wrestler Bret Hart (overseen by Teri Tkachuk), who recently recorded with Vancouver-based rappers the Rascalz for the soundtrack "Wrestling With Shadows," due October in Canada on BMG-affiliated ViK Records.

If Allen gives 100% of himself to his acts, he demands the same of the 10 people working for him. "My staff doesn't go out for lunch," he says. "At lunch time we all eat at our desks. We later commiserate that our [artists] are taking years off our lives, but it's because everybody here puts so much into their work."

That dedication breeds loyalty, and it's an approach that has paid dividends with Allen's clients. Adams, for example, says that, "Other than a handshake, Bruce and I still have no contract after 20 years."

Right now, Bruce Allen Talent is a hive of activity. With five nominations for Country Music Assn. Awards, to be held Wednesday (22), McBride seems poised for a major jump in her career. She released her new RCA album, "Emotion," Sept. 14, and her "I Love You" single is on country, AC, and top 40 radio in the U.S.

Murray's two-CD inspirational music album, "What A Wonderful World," co-produced with Tommy West, is launched in the U.S. by EMI-affiliated Christian Music Group Oct. 18. "Sales on Anne's album are going to blow peoples' minds," says Allen. "I bet it will sell around 1.2 million albums in North America."

In early September, Adams completed mixing three new tracks for a greatest-hits package, "The Best Of Me," to be released in October by Interscope Records in North America and Mercury/Polydor elsewhere. However, Allen—troubled over the former A&M star's handling at Universal following its buyout of PolyGram earlier this year—vows that Adams' days at that company are numbered. "[Former A&M acts] Sheryl Crow, Sting, and Bryan are like fish out of water at Interscope," he says.

"With this album, our four-album commitment to Universal is up," Allen

continues. "I'm praying they drop him. With Bryan's international sales, they probably won't, but [with single-album options now in effect], at least, he's closer to being out."

A spokesman from Interscope had no comment on Allen's remarks.

A proven tactician, Allen understands record-label *Realpolitik* perfectly. Behind the scenes, say label executives, he's smart enough not to confuse rhetoric, even his own, with reality. He's also widely respected in the music industry, home and abroad. "He's tenacious, smart, extremely dedicated, and well-respected," says Randy Lennox, president of Universal Music Canada.

"Bruce's biggest skill is his honesty," adds fellow Vancouver manager Terry McBride, who handles Sarah McLachlan, Barenaked Ladies, and Moist. "Bruce is great at laying out the reality [of a situation]. That's how you have to deal with artists. You have to be upfront."

"Bruce will work with everybody at the label on a project," says EMI Music Canada president Deane Cameron, who has worked with Allen since the mid-'70s. "He lets [label] people make decisions and be a part of a project. He'll speak out if he disagrees and can be fierce, but he tends to save that [attitude] for senior executives."

"Bruce listens very well," says Lisa Zbitnew, president of BMG Music Canada. "He's quite open-minded for someone who has been in the business for a long time."

Allen became involved in Martina McBride's career five years ago when, at the suggestion of a sister-in-law living in Vancouver, she approached him to manage her. "When I met Bruce, I liked his straightforward manner," McBride recalls. "I felt I'd always get a straight answer from him."

Despite his sizable management credentials within rock music, Allen admits that being an outsider to the Nashville establishment could have made him a dicey choice as manager for an ambitious country artist. "Martina took a hell of a risk on me," he says. "The first time I went down to Nashville, [then RCA executives] Jack Weston and Josh Leo told me if I tried to bring my rock'n'roll attitude to Nashville, goodbye. I've learned to integrate into [Nashville] society." As proof of that integration, Allen is today on the board of the Country Music Assn.

RCA Label Group chairman Joe Galante gives Allen top marks for becoming a highly regarded figure in Nashville. "He's respected and adored here," he says. "I consider him a friend as well as a business associate. Bruce has done a fabulous job with Martina. Even though he's Canadian, he understands the U.S. market and, of course, has a tremendous international perspective from working with Bryan Adams."

Allen's sizable international and pop



MCBRIDE



ADAMS

Publishing Vet Musel Dies

Journalist, Lyricist & BMI Honoree Was 90

BY NIGEL HUNTER

LONDON—Robert Musel, who died Sept. 8 of cancer at 90, was a long-term consultant for BMI in Europe and a popular personality in the music industry, as well as journalism.

"Bob was simply a great guy and a great teacher," comments Phil Graham, BMI VP of European writer/publisher relations. "He never stopped reading and learning himself and was always willing to pass on his knowledge."

Born in New York, Musel joined the United Press (UP) wire service when he was 15 and retired 58 years later. His first beat as a reporter was Broadway, which bolstered his strong interest in popular music. Later, while working in the UP bureau in Trenton, N.J., he covered the kidnapping and death of aviator Charles Lindbergh's son.

Musel was assigned as war correspondent to the U.S. Ninth Air Force during World War II and remained in London at the war's close, eventually becoming one of five United Press International (UPI) senior editors. He was named consultant to BMI in London in 1953 and became senior

adviser in 1987.

Musel combined his UPI duties with his BMI role until 1982. His extensive knowledge of the music business and his affable personality resulted in many U.K. acts—including the Beatles—entrusting their copyrights to BMI's administration in the U.S. BMI honored his long service and commitment in 1993 by inaugurating the annual Robert Musel Award for the most-performed U.K. song in the States.

Musel's activities as a lyricist included English words for the tango standard "A Media Luz" under the title "Tell Me Marianne" in 1939; "The Homecoming Waltz", written with Ray Sonin and Reg Connelly, in 1943; and English lyrics for "Poppa Piccalino" in 1953, originally an Italian song and reportedly a childhood favorite of Prince Charles. This charted in the U.K. that year, recorded by Diana Decker on Columbia and reaching No. 2. "Band Of Gold," which Musel wrote with Jack Taylor, made No. 6 in the U.K. in 1956, recorded by Don Cherry on Philips.

Musel is survived by his wife, Jill.

NEW CHARTS AID DUTCH ROCK

(Continued from page 71)

singles were hard-rocking songs, and we desperately needed something slow," says Billy The Kid lead singer Ricardo Pronk, a former member of Anouk's band.

Subsequently Dino Music repackaged and rereleased the album to include "Loser." Originally titled "Uncle Louis' Coffee Corner" when it was released at the end of last year, it was renamed "The Burnout Factor" for its rerelease in June. (The new title cheekily refers to radio terminology for a record that is dropped from the playlists.) As a result, sales of the album picked up from 1,800 units sold the first time round to 6,500, says the label.

"That band has now seriously broken out of their fan base in their hometown," says Co Rowold, buyer at retail chain Free Record Shop, where the album was made Buy 'n' Try item in June.

Kane's rocket to stardom started with "Where Do I Go Now," a single that was an exclusive at Free the week before its commercial release on July 9. A year ago BMG Holland A&R director Henkjan Smits signed the band after it had played only four gigs. Initially he wanted to break Kane through concerts.

"However, because of the decline of the live circuit I was forced to change my mind and try to break them through radio," explains Smits, who co-produced the grungy single with his business partner Haro Slok. Aided by Ronald Prent's stunning

remix, it proved a master plan. "Where Do I Go Now" is an airplay hit now and stands at No. 66 on the current chart. Kane is touring to support the release.

Lead singer Dinand Woesthoff can't believe his luck. "We have witnessed Anouk and Billy The Kid's long fight for success. We are mainly of the 'right band, right time, right place' type," says Woesthoff.

For Anouk's second album, "Urban Solitude," released Nov. 15, Woesthoff wrote the ballad "My Best Wasn't Good Enough." Kane's own, as-yet-untitled debut album is due for a January release to be preceded by a second single, "Hands," in November.

It's not just that radio has changed but that the charts have also started to feature such heavy rock bands as Guano Apes and Korn. It used to be hard to break out of the vicious circle. If a rock record did not chart within three weeks, it would be dropped from the playlists.

The new Mega chart (which merges the old Mega Top 100 and Rabo Top 40) takes airplay data into account for every position. Previously, only positions 51-100 used airplay data in the singles chart.

"Three years ago, Kane's instant success wouldn't have been possible," says de Groot. "Now it's much easier for a rock record to keep momentum through airplay. Once it's charted, airplay will spread over the other stations."

Online Advertising



With over 100,000,000 annual page views,
we deliver your message to music fans around the world.

Content Licensing



Put the world's most trusted charts and
music information on your website.

Unique Solutions



Customize opportunities that fit your needs.

Billboard® **online**

Power for your business



For information: sam bell 212.536.1402 • sbell@billboard.com • www.billboard.com

Billboard + Monitor AIRPLAY

OCTOBER 7-9, 1999

RADIO SEMINAR

FONTAINEBLEAU HILTON, MIAMI BEACH

\$99

RADIO REGISTRATION*

FREE Registration for all
Radio Awards Nominees

*radio station employees

contact

Michele Jacangelo Quigley
Special Events Director
212.536.5002 phone
212.536.1400 fax

airline

Discount Airfare on
American Airlines
call 1800.433.1790
refer to index #11769

hotel

Fontainebleau Hilton
4441 Collins Avenue
Miami Beach, FL 33140
305.538.2000
Seminar Room Rate
\$175*

*Reservations must be made by Sept 5, 1999.

Hotel cancellations must be made more than 14 days
prior to arrival or you will be charged for 2 room nights.

SOME HIGHLIGHTS . . .

- **Gala Billboard/Airplay Monitor Radio Awards Show**
We honor the best and brightest in the radio and record industries.
- **Annual TJ Martell Heston Hosten Memorial Golf Tournament**
- **The Artist Panel**
Don't miss this year's crop of hit-makers talk about the music industry and their relationships with radio.
- **Opening Night Party**
Kick it off right...it's only the beginning!
- **Specific Panels for Each Radio Format**
Panels will address topics vital to Top 40, R&B, Modern Rock, Mainstream Rock and AC.
- **Country "seminar within a seminar"**
A separate agenda exclusively tailored to Country Music.
- **VIP Credentials at Y100 Station Concert**
Friday, October 8, National Car Rental Center in Fort Lauderdale. Enrique Iglesias, Melissa Etheridge and more!
- **Friday Night South Beach Spectacular**
- **Beach . . . need we say more?**

DON'T MISS . . .

VIP Entry & Sizzling Parties
at South Beach Clubs
Rockin' Hotel Suites and
Late Night Jam Sessions

. . . and No Early Morning Panels!

MIAMI BEACH PROVIDES THE SUN!
WE SUPPLY THE FUN!

Register 10 people
get one free!

for updates & to register www.billboard.com

Mail to: Michele Jacangelo Quigley, Billboard/Airplay Monitor Radio Seminar, 1515 Broadway, New York, NY 10036, or fax to: 212.536.1400
Make checks payable to Billboard Magazine. Confirmations will be faxed or mailed. Please allow 10 business days. This form may be duplicated. Please type or print clearly.

- \$415 - Early Bird - Payment received by August 20 - **Extended until August 27**
- \$465 - Pre-Registration - Between August 20 & September 17
- \$525 - Full Registration & Walk up - After September 17

- \$99 Radio
- FREE** Radio Award Nominee (To be announced in the 8/13 Airplay Monitors & 8/21 Billboard)

First Name: _____ Last Name: _____ Title: _____
 Company: _____ Type of Company: _____ E-mail: _____
 Address: _____ City: _____ State: _____ Zip: _____
 Phone: _____ Fax: _____

FORMAT: AC Adult Top 40 Country Mainstream Rock Modern Rock Mainstream R&B Adult R&B Mainstream Top 40 Rhythmic Top 40 Triple-A Other _____

Paying by: check Visa/MC AMEX money order

Credit Card #: _____ Exp. Date: _____ Signature: _____

(charges not valid without signature)

Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.
Cancellations received between August 20 and September 17 are subject to a \$175 administrative fee. No refunds will be issued for cancellations made after September 17.

ALL REGISTRATIONS MUST BE RECEIVED BY MONDAY, OCTOBER 4. "WALK UP" REGISTRATION AT THE SEMINAR BEGINS THURSDAY, OCTOBER 7, NOON - 4:00PM

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

NRM CEO Takes On Downloading Exec's Confab Speech Says Net Won't Kill Brick-And-Mortar

BY ED CHRISTMAN

CHAMPION, Pa.—With the new millennium drawing near and many proclaiming E-commerce as the music-distribution model of the future, Bill Teitelbaum, chairman/CEO of National Record Mart (NRM), stated at the chain's convention that "everyone has missed the point" regarding the Internet.

"It is not the Internet that should be so highly spoken of, as regards music," he said. "Don't lose sight of the fact that it's not the download—it's the entertainment" that people are willing to buy.

In fact, Teitelbaum pointed out that in order to get the Zomba Group of Cos. to provide its catalog for content, Musicmaker.com had to give away part of its ownership to Zomba, just as it earlier gave away an ownership stake to EMI Music.

"That again proves it's the entertainment that counts, not the download," he said. "There is no download or Internet mail order that has created any artists."



Teitelbaum's keynote address was on the last night of the convention, which was held Aug. 29-Sept. 1 here at the Seven Springs Mountain Resort. The convention's theme was "Countdown To MilleNRM."

Mike Stephenson, VP of marketing for the Carnegie-based chain, said at the convention that management wanted to thank employees from the past millennium for making the chain so strong and to celebrate the new millennium and the new employees that it is counting on

to keep up the chain's performance.

In his keynote address, Teitelbaum said the Internet and downloading appear "so powerful" because the latter is free. Instead of talking about the excitement of the Internet, the industry should be focusing on the "theft of copyrighted material not belonging to either the person who posted it or the person who downloaded it."

Teitelbaum pointed out that the customer buys entertainment that is "orchestrated through a combination of artist, label, distribution, and retail working together. No one of us can do it alone. I highly doubt that the Internet will replace all of those parts."

While the industry goes through many cycles, each containing a "mega-threat that can put an end to

(Continued on page 81)

How Will The Digital Future Affect Brick-And-Mortar?

BY EILEEN FITZPATRICK

LOS ANGELES—While many in the technology community envision a world where consumers will get their music by downloading it onto their computers and never leave their homes to buy product, Digital On-Demand president Scott Smith has a different view of the digital future.

According to Smith, brick-and-mortar retailers will not be eliminated from the picture but will evolve into mini-entertainment centers with something for everyone.

"Eighty-five percent of music sales come from brick-and-mortar stores, and they have vast marketing clout," said Smith at the Digital Distribution and the

Music Industry conference, held Sept. 8-9 in Los Angeles (see story, page 10). "Online retailers don't have proof that they have loyal customers, and brick-and-mortar stores fundamentally own their customers."



Also enhancing retail's future is its penetration into urban markets, which are rich in music buyers but poor in technology usage.

"Thirty cents of every entertainment dollar is spent on urban kids," said Smith, "and computers and downloading are a rich white kid's game. It's tragic that

(Continued on next page)

BMG Classics Readies Campaign To Trumpet New Artists' Releases

BY DON JEFFREY

NEW YORK—BMG Classics is undertaking an ambitious marketing campaign to promote six vocal albums from its new wave of classical musicians.

Called "Voices Of The Millennium," the campaign, which begins in October, focuses on new albums by opera singers Denyce Graves, Ramon Vargas, Vesselina Kasarova, and Ben Heppner and composer Jake Heggie, whose songs are performed by a variety of vocalists.

David Kuehn, VP of marketing and A&R for the BMG Classics label RCA Red Seal, says this campaign differs from previous fall classical marketing efforts because it focuses on new artists and on vocal music. What also drives this promotion is

that all of the artists will be touring in the months ahead.

"Every fall we do some sort of campaign," says Kuehn, "tied to the opening of the opera season, particularly in New York, Los Angeles, and San Francisco. It's traditionally focused on back catalog, historical reissues, the standard repertoire. This year we looked at the new vocal music on Red Seal, and there were so many strong releases for the fall by artists that have a variety of styles, all of them completely unique."

Graves' debut album, "Voce Di Donna," was the first of the six albums in the promotion. Out on Aug.

24, the recording is a collection of compositions by artists such as Bizet and Barber. Graves opened in a production of "Samson Et Dalila" in Los Angeles in early September. In addition, she will appear in "Werther" in November with Andrea Bocelli in Detroit and in a new production of "Carmen" in February in Chicago.

Vargas' album of arias, "L'Amour, L'Amour," came out Sept. 14. This fall he opens in "L'Elisir D'Amore" with the Los Angeles Opera this month and appearing later in "Lucia Di Lammermoor" with the San Francisco Opera and the Metropolitan

Opera in New York.

Kasarova's solo lieder album is due Nov. 9. In addition, she and Vargas share a recording of Massenet's "Werther" that was released Sept. 14. Kasarova is back in the U.S. after a two-year absence and will perform in "Idomeneo" in November with the San Francisco Opera, as well as make a concert performance of "I Capuleti E I Montecchi" and a lieder recital in New York.

Heppner's recording, "My Secret Heart," is an album of parlor songs and will come out Nov. 9. He will open in Wagner's "Tristan Und Isolde" in November at the Metropolitan Opera.

The sixth album, which was released Sept. 14, is "Faces Of Love," a set of songs written by Heggie and sung by some of the most important

singers of today, including Frederica von Stade and Renée Fleming. Two concerts are planned of Heggie's songs performed by various singers next year in Berkeley, Calif., and in New York. An opera by Heggie based on the book "Dead Man Walking" will be staged in fall 2000 in San Francisco.

To promote these recordings at retail, BMG has provided free samplers with cuts from each of the six albums, a CD-sized brochure on the albums for bag stuffers, and countertop displays. "We wanted to have a very pinpointed and focused presentation so it looks very special in a retail display," says Kuehn.

In-store appearances by some of the artists may be part of the campaign.



aec
ONE STOP GROUP

Delivers Advanced

Consumer Direct Fulfillment Solutions

"The Real-Link between the Web Retailer and the Consumer"

- Extensive product catalog with over 265,000 skus available
- Your shopping catalog fueled by the All-Music Guide™ & the All-Movie Guide™
- **AMC**
- We Pick-Pack-&Ship orders direct to your consumer under your retail identity

CDF
CONSUMER DIRECT FULFILLMENT

For more information contact:
Natalie at 1-800-329-7664 ext. 4303
e-mail: cdf@aent.com
www.aent.com/cdf

newsline...

RENTRAK, the revenue-sharing videocassette distributor, has hired financial analysis firm Jackson Hole Advisors to explore strategic alternatives to "improve shareholder value." Some sources believe these options could include a public stock offering of Rentrak's Internet properties, such as ComAlliance, a fulfillment company for online merchants, and formovies.com, a Web site for video retailers and consumers.

LIBERTY DIGITAL, the successor company to TCI Music, saw its stock soar 17% to \$22.125 on its first day of trading on the Nasdaq National Market system under the symbol TDIG. Liberty Digital consists of the interactive TV and Internet properties of parent company Liberty Media Group. Its holdings include a stake in MTV's online properties. Liberty Media owns 95% of Liberty Digital.

MUSICLAND STORES says it plans to open four new Media Play stores by the end of 1999, for a total of 73 stores. The new locations will be in Cheektowaga, N.Y.; Holland, Ohio; Douglasville, Ga.; and Ann Arbor, Mich. All of these stores, except the one in Ann Arbor, will be in metropolitan markets where Media Play, an entertainment superstore chain, already has stores. In other news, Musicland and NetFlix.com, an online DVD rental store, have made an agreement designed to expand the market for DVD by linking the companies' Web sites. Under the deal, NetFlix will direct DVD rental customers to Musicland's sites if they wish to purchase the discs.

RECOTON, a marketer of consumer electronics accessories, announces that its lenders and noteholders have granted the company an additional \$50 million working-capital credit facility and have agreed to extend the expiration of Recoton's bank credit agreements. Investors drove the stock up 19% on the news.

TRANS WORLD ENTERTAINMENT has launched its first fully integrated digital download service, provided by Amplified.com. Customers of the retailer's Web site (twec.com) can now purchase music by downloading and by mail order using the same Internet shopping cart. About 8,000 singles by more than 1,300 artists are available for downloading.



METRO-GOLDWYN-MAYER says it plans to sell \$750 million worth of common stock to the public and use the proceeds for debt reduction and general corporate purposes. Majority shareholder Kirk Kerkorian's Tracinda Corp. may purchase some of those shares. Tracinda now owns 89.4% of MGM.

MUSICMAKER.COM, the online custom-CD-compilation company, has signed an exclusive five-year licensing agreement with New York-based TWT Records. TWT's catalog includes recordings by Nine Inch Nails, Sevendust, and XTC.

K-TEL DISTRIBUTION has signed exclusive distribution deals with nine new labels, including rap imprint Duck Down Records; Zinc Records, which is run by Bobby Z, the former drummer for The Artist Formerly Known As Prince's group the Revolution; R&B/hip-hop label Full Circle Records; pro basketball star Derrick Coleman's label 44 Ways; Helena-Bluxo, which records Kevin Bacon's group the Bacon Brothers; Diamond Life; Indasoul; Rampage; and Phatt Phunk.



THE AUDIO PUBLISHERS ASSN. (APA) reports that during Audiobook Month in June dollar sales of audiobooks rose 4% over the same month the year before. Sales in 1999 through June were up 5% over the corresponding period a year ago. This year the APA distributed 220,000 samplers to retail during Audiobook Month.

BEST BUY is co-producing with Farm Aid the first concert CDs culled from the 14 years of Farm Aid concerts. Two discs are planned, and a companion DVD with footage from the shows will also be available. No street dates or distributor had been announced at press time.

A&E HOME VIDEO is releasing as part of its "Biography Great Entertainers" collection the video "Brian Wilson: A Beach Boy's Tale." It comes out Oct. 26 at a list price of \$14.95. Other titles released on that date and at that price are "Paul Newman: Hollywood's Charming Rebel," "Cary Grant: Hollywood's Leading Man," and "Shirley Temple: The Biggest Little Star."

WORLD WRESTLING FEDERATION ENTERTAINMENT is planning to sell 10 million shares of Class A common stock at an estimated price of \$14-\$16 a share, with 1.5 million additional shares to cover over-allotments. The anticipated \$137 million in net proceeds will be used in part to expand Internet properties.

HOW WILL THE DIGITAL FUTURE AFFECT BRICK-AND-MORTAR?

(Continued from preceding page)

urban kids don't have access to computers, but it's a fact."

Smith has a vested interest in retail. This fall Digital On-Demand's RedDot Network kiosk will get initial testing in selected retail outlets. The kiosk enables consumers to download entire albums, liner notes, and cover art at their local music store. Both Sony Music and EMI Recorded Music have agreed to supply their catalogs for the downloading, and Virgin Megastore, Wherehouse Entertainment, Musicland, and Trans World Entertainment will par-

ticipate in the test.

But Digital On-Demand kiosks are only one small part of Smith's vision of the future brick-and-mortar environment.

His retail store of the future will contain "pods" where consumers can lounge around watching videos, beamed concerts, Webcasts, and other entertainment events. Cocktail waitresses will take orders for food, specialty coffees, and soft drinks. Those not watching a satellite-beamed event or Webcast will be able to see a live band from the local talent pool

performing in a main stage area.

What the store won't have is much physical inventory. Most of the product will be purchased online from the store's Web site, and customers will go into the store to pick it up.

"Retail must reinvent itself, or it won't survive," said Smith, "and instead of having all the space devoted to inventory, they can turn their store into a concert hall."

Smith took note of the power of technology and the new crop of consumers who have grown up with it.

"Within 10 years, everything that can be delivered digitally will be digitally distributed," he said, "and there is a group out there that doesn't depend on getting a hard product. They're living a life on the screen."

The integration of new tech-

'Retail must reinvent itself, or it won't survive'

- SCOTT SMITH -



On Target. Windham Hill recording artist George Winston stopped by the Target Stores convention last month to deliver a live set and promote his upcoming album, "Plains," due Sept. 28. After the performance, Windham Hill executives and Winston presented the Target buying staff with a plaque in tribute to the chain's support of Winston. Shown, from left, are Windham Hill VP of sales Dave Yeskel; Tom White, Windham Hill Midwest regional sales manager; Sue Peterson, senior buyer at Target; John Brill, new age buyer at Target; Winston; and Steve Vining, president of the Windham Hill Group.

EXECUTIVE TURNTABLE

HOME VIDEO. Naomi Pollock is named senior VP of marketing for Artisan Home Entertainment in Los Angeles. She was VP of strategic marketing for Universal Studios' home entertainment division.

Jim Newhouse is promoted to VP of sales and marketing for video and DVD at Madacy Entertainment in Westlake Village, Calif. He was national sales manager for video.

Hilary J. Hoffman is promoted to executive director of brand marketing for Universal Studios Home Video in Universal City, Calif. She was director of international marketing for Universal Studios Home Video's worldwide releases.

DISTRIBUTION. David Schlang is appointed president of One Way Records in Albany, N.Y. He was executive VP of new business development for Alliance Entertainment.

RETAIL. Blockbuster names Santo Politi president of new media in New York. Blockbuster also names Shellye Archambeau senior VP of E-commerce in Dallas. They were,



SCHLANG



LIEBERMAN

respectively, co-founder and partner of Bankers Trust Venture Partners and public sector VP, Asia-Pacific, for IBM.

NEW MEDIA. Milton Olin is named senior VP of business development and business affairs for MusicNow Network in Los Angeles. He was senior VP of business and legal affairs for A&M Records.

Larry Lieberman is named VP of marketing, advertising, and online development for Musicmaker.com in Reston, Va. He was VP of strategic planning and new business development for Comedy Central.

Drew Bourneuf is named supervising producer for QuickBand Networks in Hollywood. He was a producer for SHORT.

nology into the brick-and-mortar world is critical, Smith said, and will give traditional retailers an edge over Internet merchants.

He pointed to retail's established base of loyal customers who continue to enjoy the shopping environment and experience.

"The customer acquisition costs for online retailers are very high," Smith said, "and those customers have demands that can't be met online."

In addition to bearing tremendous costs in obtaining customers, online retailers are figuring out how to get the right music to the right consumer.

"Many times there is no way to navigate through all the titles that are offered, and [online retailers] have to provide extensive editorial content," he said. "That editorial content will become very valuable."

But brick-and-mortar retail already has the tools in place to effectively market music to consumers and can respond more quickly on a local level. In the short-term these stores will continue to do the bulk of music marketing while online retailers continue to experiment, Smith said.

One of the more successful experiments has been promotional downloads, which have shown they can drive album sales. Smith urged technology innovators to approach music labels with similar ideas instead of pie-in-the-sky predictions.

"You have to go to the labels and show them how to make more money," he said. "The labels will endorse companies that can prove they can enhance their products and profits."

Top Pop Catalog Albums

| THIS WEEK | LAST WEEK | ARTIST | TITLE | TOTAL CHART WEEKS |
|---|-----------|--|--|-------------------|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan [®] | | | | |
| NO. 1 | | | | |
| 1 | — | LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS | THREE DOLLAR BILL, Y'ALL 1 week at No. 1 | 78 |
| 2 | 3 | METALLICA ◆ ¹¹ ELEKTRA 611137/EEG (11.98/17.98) | METALLICA | 422 |
| 3 | 1 | BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG 846210/DJMG (10.98/17.98) | LEGEND | 534 |
| 4 | 2 | BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98) | ALL TIME GREATEST HITS | 22 |
| 5 | 4 | SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98) | SURFACING | 113 |
| 6 | 7 | MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*AG (10.98/17.98) HS | YOURSELF OR SOMEONE LIKE YOU | 132 |
| 7 | 6 | ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98/17.98) HS | ROMANZA | 93 |
| 8 | 8 | GUNS N' ROSES ◆ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98) | APPETITE FOR DESTRUCTION | 432 |
| 9 | 5 | JIMMY BUFFETT ▲ ³ MCA 5633* (6.98/11.98) | SONGS YOU KNOW BY HEART | 447 |
| 10 | 10 | DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98) | CRASH | 176 |
| 11 | 11 | DEF LEPPARD ▲ ¹ MERCURY 528718/DJMG (10.98/17.98) | VAULT — GREATEST HITS 1980-1995 | 151 |
| 12 | 12 | BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98) | GREATEST HITS | 255 |
| 13 | 15 | POISON ● CAPITOL 53375 (7.98/11.98) | GREATEST HITS 1986-1996 | 26 |
| 14 | 9 | TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 10813 (10.98/17.98) | GREATEST HITS | 285 |
| 15 | 13 | SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98) | SUBLIME | 161 |
| 16 | 14 | PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98) | DARK SIDE OF THE MOON | 1173 |
| 17 | 18 | MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67516/RLG (10.98/16.98) | EVOLUTION | 96 |
| 18 | 20 | TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98) | EVERYWHERE | 119 |
| 19 | 17 | SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98) | THE WOMAN IN ME | 237 |
| 20 | 16 | BARRY WHITE ▲ CASABLANCA 822782/DJMG (5.98/11.98) | GREATEST HITS VOLUME 1 | 30 |
| 21 | 21 | STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98) | GREATEST HITS 1974-78 | 400 |
| 22 | 19 | JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | 463 |
| 23 | 26 | KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS | KORN | 131 |
| 24 | 25 | PINK FLOYD ◆ ³ COLUMBIA 36183*/CRG (15.98 EQ/31.98) | THE WALL | 544 |
| 25 | 30 | MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98) | KIND OF BLUE | 45 |
| 26 | 35 | BEASTIE BOYS ▲ ⁸ DEF JAM 527351/DJMG (10.98/16.98) | LICENSED TO ILL | 415 |
| 27 | — | LINDA RONSTADT ▲ ⁵ ASYLUM 106/EEG (7.98/11.98) | GREATEST HITS | 88 |
| 28 | 27 | INSANE CLOWN POSSE ▲ ISLAND 524442/DJMG (10.98/16.98) | THE GREAT MILENKO | 93 |
| 29 | 29 | THE OFFSPRING ▲ EPITAPH 86432* (10.98/14.98) HS | SMASH | 144 |
| 30 | 31 | METALLICA ▲ ⁶ ELEKTRA 60812/EEG (11.98/17.98) | ...AND JUSTICE FOR ALL | 492 |
| 31 | 23 | STYX ● A&M 540387/INTERSCOPE (10.98/17.98) | GREATEST HITS | 17 |
| 32 | 28 | CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98) | CHRONICLE VOL. 1 | 317 |
| 33 | 33 | MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98) | THE IMMACULATE COLLECTION | 283 |
| 34 | 24 | VARIOUS ARTISTS ● BIG IDEA/WORD 6936/LYRICK STUDIOS (6.98/10.98) | VEGGIE TUNES | 23 |
| 35 | 40 | FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98) | GREATEST HITS | 366 |
| 36 | 37 | RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS | RAGE AGAINST THE MACHINE | 200 |
| 37 | 34 | QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98) | GREATEST HITS | 328 |
| 38 | 45 | KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98) | LIFE IS PEACHY | 94 |
| 39 | 39 | BRUCE SPRINGSTEEN ▲ ⁴ COLUMBIA 67060*/CRG (10.98 EQ/17.98) | GREATEST HITS | 73 |
| 40 | 32 | VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98) | THE BEST OF VAN MORRISON | 444 |
| 41 | 38 | AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) | GREATEST HITS | 66 |
| 42 | 46 | GARTH BROOKS ◆ ¹⁰ CAPITOL (NASHVILLE) 29689 (10.98/15.98) | THE HITS | 200 |
| 43 | 41 | AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98) | LIVE | 93 |
| 44 | 42 | TOOL ▲ ² VOLCANO 31087* (10.98/16.98) | AENIMA | 149 |
| 45 | 36 | AC/DC ◆ ¹⁵ EASTWEST 92418/EEG (11.98/17.98) | BACK IN BLACK | 278 |
| 46 | 43 | DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98) | UNDER THE TABLE AND DREAMING | 203 |
| 47 | 22 | PINK FLOYD ◆ COLUMBIA 37680 (10.98 EQ/16.98) | A COLLECTION OF GREAT DANCE SONGS | 34 |
| 48 | — | SUBLIME ▲ GASOLINE ALLEY 11474/MCA (10.98/16.98) HS | 40 OZ. TO FREEDOM | 119 |
| 49 | 47 | ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 189 |
| 50 | 44 | JEWEL ▲ ⁹ ATLANTIC 82700*/AG (10.98/17.98) HS | PIECES OF YOU | 175 |

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

Merchants & Marketing

NRM CEO TAKES ON DOWNLOADING

(Continued from page 79)

our business, [instead] each technological change has made our business bigger," he said.

The Internet will not kill brick-and-mortar stores, but it will help change them, Teitelbaum said. National Record Mart is a "brick-and-mortar retailer, and [we] are proud of it. We will continue to use every endcap and store window to continue to support our partners," the vendors.

Earlier in the address, he pointed out that during the past year NRM had added 38 new stores, relocated 10, and finished the year with about 185 outlets. By the end of the current fiscal year, which began March 28, NRM will have 200 stores and \$160 million in sales, he predicted.

Moreover, he pointed out that in its last fiscal year, the chain had completed two acquisitions and had proposals on the table to buy three more chains.

"It was just a few years ago that everyone spoke of NRM as 'when is it going to be sold?'" he said. "In these few years, it seems all of those persons talking about us are now gone. In fact, in just a short few years NRM has moved from being the 12th-largest [U.S.] music specialty retail chain to the fourth largest," in terms of store count.

"Listen to my words: 'specialty music retail chain.' We don't just sell music and accessories. That's all we do," he told vendors.

He reminded label and distributors that NRM is made up of music people and said the chain "covets our customers and business relationships. We hope you will covet your relationship with us."

Similarly, chain management "respects and supports all of our employees," Teitelbaum told staffers. "You are our partners . . . you are part of the NRM family. Wherever your life's journey takes you, we hope your experience at NRM is the one you will always remember."

Later that evening, the company gave out employee awards. Rich Bailey won district manager of the year, while Reggie Rykaczewski, who manages store No. 254 in Lower Burrell, Pa., won store manager of the year.

Since NRM has its convention every two years, it gave out two sets of awards, for fiscal 1998 and fiscal 1999. The highest sales increase in terms of both percentage and dollar amount for 1998 was credited to Scott Manning of store No. 15 in Greenwood, Ind. In fiscal 1999, for both categories Doug Van Horn of store No. 43 in Louisville, Ky., turned in the best results.

With shrinkage control, in fiscal 1998 James Whitis of store No. 178 in Oak Ridge, Tenn., had the lowest percentage loss, while Janet Bayne of store No. 203 in Indiana, Pa., had the lowest dollar amount loss. In fiscal 1999, the lowest shrinkage percentage was turned in by Jim O'Malley of store No. 22 in Upper Arlington, Ohio, while in dollars the best result was from Dustin Winkler of store No. 175 in Butler, Pa.

National Record Mart also acknowledged the service tenure of employees. The employees with the longest tenure, 20-plus years, were Scott Bargerstock, Robert Brining, Pud Charters, Holly DiCesare, Donna Evans, Sal Gasbarro, Diana Henry, Toni Holmes, Joann Kablach, Joyce Kerr, Rich Kraft, Jeff Maloni, Nadine Moran, Jo Nocera, Margie O'Neal, Jim Rogers, Sid Schugar, Jim Smales, Doug Smith, Gerrie

Steele, John Stribling, and Fran Verri.

The convention ended with a rocking set from Cheap Trick. Rick Nielsen, the band's guitarist, noted that the band played the NRM convention about 20 years ago. Acts performing earlier were Jimmy's Chicken Shack, the Badlees, Sixpence None The Richer, Kendall Payne, and Yankee Grey.

COMPARE!

PRICE • FILL • SERVICE

◆ CDs ◆ Cassettes ◆ DVDs ◆ Accessories

GALAXY

Music Distributors

NEW CUSTOMERS!

**Mention this AD and
Receive a FREE GIFT with your First Order!**

2400 Josephine Street Pittsburgh, PA. 15203
1-800-542-5422 (412) 481-8600
Fax: 1-800-542-TUNE (412) 481-1969
www.galaxymusic.com Email: info@galaxymusic.com

The Prices You Need. The Service You Deserve.

LASERDISCS • COMPACT DISCS • CASSETTES

DVD • MUSIC VIDEOS • VINYL • ACCESSORIES

DVD • MUSIC VIDEOS • VINYL • ACCESSORIES

You don't need to.....

Go south or west.....

check out the valley.....

or visit the pacific coast.....

**When everything you are looking
for in a one-stop is right in your
backyard!**

If you want.....

- Excellent Service
- Great Prices
- Best Fill

come to.....

NORWALK DISTRIBUTORS INC.

1193 Knollwood Circle • Anaheim, CA 92801
e-mail: sales@norwalkdist.com
(800) 877-6021 • Fax (714) 995-0423

LASERDISCS • COMPACT DISCS • CASSETTES

SOUTHWEST WHOLESALE

WEEKLY PRICE BLOWOUT!

| | Cassette | CD |
|------------------------------|----------|-------|
| BLACK ROB, Life Story | 6.29 | 10.59 |
| PAULA COLE, Amen | 6.89 | 11.19 |
| CREED, Human Clay | 6.89 | 11.19 |
| LOST BOYZ, Lb IV Live | 6.29 | 10.59 |
| MAC, World War III | 6.29 | 10.59 |
| METHOD MAN, Redman/Blackout! | 6.89 | 11.79 |
| STING, Brand New Day | 6.89 | 11.19 |

Prices good week of **Sep. 27th-Oct. 1st**

NEW ACCOUNTS CALL:
800-275-4799

UNSURPASSED SERVICE!
COMPUTERIZED CATALOG
INTERNET FULFILLMENT
WEEKLY MAILER

GREAT IMPORT SELECTION
EXCELLENT FILLS
OVER 170,000 SELECTIONS
POSTERS & PROMOS

SOUTHWEST WHOLESALE
records & tapes

| | | |
|---|--|--|
| 6775 Bingle Road Houston, Texas 77092 1-800-275-4799 713/460-4300 Fax: 713/460-1480 | 11132 Winners Circle #208 Los Alamitos, CA 90720 1-888-423-7611 562/493-2603 Fax: 888/807-4072 www.neosoft.com/~sww | 4616 SW 74 Avenue Miami, Florida 33155 1-800-503-4718 786/388-7912 Fax: 786/388-7913 |
|---|--|--|

Schlang Returns To One Way; Northeast Gets Y2K-Compliant

GOING ONE WAY: David Schlang, who has spent the last four years as a senior corporate executive for the Alliance Entertainment Corp. (AEC), has returned to the company's One Way Records division as president, the position he held when he sold the wholesaler to AEC in January 1995. Since that sale, Schlang's other positions at AEC have included executive VP of new business development, which was announced in October 1998; executive VP of corporate development, which was announced in April 1998; and executive VP/CEO of the music distribution group, which was announced in February 1997. Schlang replaces Harris Kozak, who apparently left the company a few months back.

Schlang had sold Albany, N.Y., based One Way, in which he was said to be a 50% owner, to AEC for \$21.5 million in a combination of cash, notes, company stock, and the assumption of \$3.5 million in debt. Current One Way revenues are unavailable, but in the year prior to its sale, sources suggested that One Way had revenues of slightly more than \$35 million. At the time, the company functioned both as a distributor and rackjobber. It specialized in selling budget titles and cutouts to retailers and mass merchants, and it operated a self-titled reissue label. The company has since pulled out of the cutout business, but

it has targeted the creation of specialty titles as a growth area.

According to a company press release, One Way will expand beyond its traditional account base to "create, manufacture, and distribute proprietary product for both stores and

E-commerce, ranging from clothing stores to bookstores and local supermarkets, as well as its traditional record store accounts."

UPGRADE:

Northeast One Stop is installing a new distribution system, says Lou DelSignore, chairman of the Albany, N.Y., one-stop. The system, provided by Next Trend Technology of Colorado Springs, Colo., will allow the company to be ready for the new millennium, according to DelSignore. In fact, one of the reasons why the company is installing a new inventory management system is because the old system wasn't Y2K compliant.

The new system will allow the company to get into Internet fulfillment. The previous inventory management system was from Young Systems, but Northeast personnel provided their own upgrades and customization of that system, says DelSignore. "But it allowed us to operate to [attain] \$40 million plus this year," he adds.

The new system will be turned on at the end of this month.

RETAIL TRACK
by Ed Christman

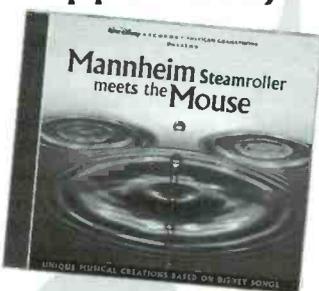


Disney

TRAK



Mannheim Steamroller and Disney - A Great Incremental Holiday Sales Opportunity!



Merchandise as part of your Mannheim Steamroller holiday display for more sales - more profits!

Marketing Support:

- ✓ Featured online advertising and promotion on Disney Online
- ✓ Tetley® Tea promotion reaching 1 million consumers during the holiday shopping period

Orders for Mannheim Steamroller Meets the Mouse shipped during the month of September 1999 will receive a 5% discount.

Listen at:
www.MannheimMeetsTheMouse.com

Share the music of Disney at our website:
www.disney.com/DisneyRecords

Part of GO Network

Walt Disney RECORDS

© Disney

To Be Truly National, We Must Be LOCAL.

YOUR STORE →

← **YOUR LOCAL aec SALES OFFICE**

AEC has 16 SALES OFFICES Devoted to Independent Retail

CD One Stop, Bethel CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta • Philadelphia • Los Angeles/3 Offices • Sacramento • Omaha • San Diego • Dallas • Portland • Chicago • Milwaukee • Denver

- Deepest selection of CD's, cassettes, VHS and DVD.
- Internet real-time ordering with **WebAmi**.
- New store specialists.
- Sales-driven marketing with **amped** weekly.
- **www.aent.com** — Online information designed to support your business.
- **www.allmusic.com** — **AMC** Voted Yahoo's "Best music reference sight," offers artist/song-title look-up.

aec
ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP!

bassin DISTRIBUTORS

Abbey Road



New Accounts: 800-635-9082
Fax: 954-340-7641

As Labels Exit, M.S. Distributing's Audio Biz In Question

THE M.S. SHUFFLE: With the future of M.S. Distributing's audio business in doubt, many of M.S.' labels have either taken their business to the Chicago-area firm's competitors or are seriously weighing their next move.

The Hanover Park, Ill.-based company—probably the oldest indie distributor in the country—has been sitting on shifting sands since Aug. 31. On that date, M.S. president **Tony Dalesandro** and executive VP **John Salstone**—who sold the company to Los Angeles-based online video retailer Movietown.com in July (Billboard, July 17)—were escorted from the company's offices by security (Billboard, Sept. 11).

No one appears to know the reason for their exit, though speculation is rampant. Puzzlesoft Corp., the new distribution entity that incorporates M.S.' assets, issued a statement saying the executives remain in place but are "currently on paid vacation" (Billboard Bulletin, Sept. 3).

Dalesandro and Salstone are not available for comment, but sources say the execs are telling those who do reach them that they are unable to say anything, on the advice of their attorneys.

News of the pair's departure set off a quick convulsion among some of M.S.' best-known labels. Chicago Records pulled its line two days after Dalesandro and Salstone left the building; Alligator Records physically reclaimed its product a day later; and, most devastatingly, Fantasy Records informed M.S. on Sept. 7 that it was changing distributors and asked for its product back (Billboard, Sept. 18).

This fallout allowed M.S.' competition—some of which began scrambling to contact the company's labels virtually the minute Dalesandro and Salstone hit the parking lot—to make some quick hay.

Jim Colson, VP of independent distribution at Woodland, Calif.-based Distribution North America (DNA), says that his company has picked up a number of accounts for Alligator and has a Midwestern vendorship for Fantasy. DNA had previously carried both lines in certain territories.

Most observers believe the desertion of key M.S. labels—especially Fantasy, which, with its massive catalog, probably accounted for a large portion of M.S.' audio business—will prompt (pardon the expression) wholesale mutiny on the part of the distributor's lines.

One source intimately familiar with the situation says, "In a month, you're going to be able to play jai alai in their warehouse."

An executive at one M.S.-distributed label that is still sitting on the fence about its relationship with the company admits that Fantasy's departure will be a blow to the distributor's relations with accounts: "If you walk with a bag into a store and you don't have [Fantasy's key act] **Creedence Clearwater Revival**, what are you gonna sell?"

Some are not pondering options. **Jerry Del Giudice**, the Chicago-based co-owner of Blind Pig Records, says his label pulled out of M.S. the same day as Fantasy. While Blind Pig has

'We felt Fantasy was their key label, and with them gone, it was only a matter of time before their other labels left'

— JERRY DEL GIUDICE —

been with M.S. almost since the blues label's inception over two decades ago, the decision to leave, while painfully difficult, proved inevitable in Del Giudice's view.

"We felt [Fantasy] was their key label, and with them gone, it was only a matter of time before their other labels left," he says.

One company facing tough choices is Cannon Falls, Minn.-based Pachyderm Records,



by Chris Morris

which is in the middle of a three-year exclusive deal with M.S. According to SoundScan, the label has sold 83,000 units of its bluesy rock act **Indigenous'** album "Things We Do" through the distributor. Sources say Pachyderm has been approached by several labels about new pressing and distribution deals or joint ventures and is near finalizing a worldwide agreement with Warner Bros.

Pachyderm sales VP **Lori Williams** will only say, "We are evaluating our options. We plan to continue to do what is in the best interests of our artists. **George Gilbert**, our attorney, is handling our affairs."

Fresh news about M.S. developments each day. For now, the company's predicament is being viewed with regret by those who know the distributor's long and distinguished history. One source says mournfully, "They had a 54-year-old company that blew up in four days."

A VERY DIFFERENT PICTURE of M.S. emerges when one talks to Puzzlesoft presi-

dent/CEO **Colin Nix**.

Nix repeatedly states that Dalesandro and Salstone remain in place as heads of distribution. He says, "We are going through a transition period, with new ownership, as any company would, and looking at improving the business and taking a business that has been around for 54 years, done very well under [Dalesandro and Salstone], and making major improvements from a technology side as well as an operational side. While they're on vacation, we're looking at the best way to do that."

'Our plans are not to exit the music business'

— COLIN NIX —

Addressing the recent label attrition, Nix says, "I am aware of it, and the concerns being expressed by the customers are not a surprise. There are always concerns expressed by customers after a significant transition. We are committed to our clients . . . I think that if you go to some of our clients that are concerned or have acted on their concerns in six months to a year from now, you will find that they will be back and happier than ever."

Nix sets aside any notion—advanced by several veteran observers in light of recent

events—that Puzzlesoft intends to leave the music business and concentrate on video distribution.

"Our plans are not to exit the music business," he says. "We are looking at, from a distribution point of view, focusing our business, getting our business in process for going forward . . . We do not plan to exit the business, although we are looking at, from a tactical point of view, how to improve the distribution business."

In closing our conversation with Nix, we note that the current state of affairs at M.S. is being likened by many to the more dramatic situation faced by Alliance Entertainment, before that firm declared bankruptcy and folded Independent National Distributors Inc. in 1997.

Nix says, "You use Alliance as an analogy here . . . As far as I know, Alliance is growing and doing great business."

He adds, "You're looking at a business in general that is going under significant change, due to mediums like the Internet, the Web, that are giving people technologies and access to things that weren't there before. The distribution business is going to change, and we do believe that we are bringing helpful things to make that change. There will be a transition period, but we do not plan to get out of the existing business we're in. It's a phenomenal business."

Often IMITATED, Never Duplicated!

amped

SEAL

SEE 'EM LIVE! BETTY JOEL, NSYNC, BAEROSMITH

EXPERIENCE THE MUSIC OF THE PACIFIC NORTHWEST AT WWW.EXPERIENCE.ORG

The Best Retailer Is An Informed Retailer

Get Informed! Get **amped!**

amped weekly is brought to you by

all music marketing a division of

ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP!

bassin DISTRIBUTORS

Abbey Road

CD

New Accounts: 800-635-9082
Fax: 954-340-7641

posters new releases samplers dvd/vhs releases concert dates top sellers stickers contests indie retailer profiles fun coming soon weekly sales hot 100 window clings

Children's Classics Enjoy New Life On Drive Entertainment

DRIVE, HE SAID: In acquiring a pair of vast and venerable children's music catalogs—the original Golden Records and the Columbia Children's Book and Record Library—Drive Entertainment now possesses what certainly, after that of Disney, is the largest collection of children's audio on the planet.

According to CEO **Stephen Powers**, the acquisition encompasses more than 25,000 recordings, 1,200 music publishing copyrights, 200 books, and 60 videos. These include audio titles featur-

with the narration. In the early '60s, it was sold to **Al Massler**, founder of Bell Records, which later became the Arista label. The Golden recordings were reissued under the name A.A. Records."

One of the A's stood for **Al Massler**; the other represented **Arthur Shimkin**, who along with the aforementioned **Mitch Miller** had executive-produced the Golden catalog. After the sale, however, Shimkin and Miller went over to Columbia Records and founded the Columbia Children's Book and Record Library.



by *Moira McCormick*

Shari Lewis & Lamb Chop, Charley Horse, Hush Puppy, Wing Ding Sing!"; "Woody Woodpecker: Original Cartoon Cast Album"; "The Mighty Hercules: Original TV Soundtrack"; and "Casper, The Friendly Ghost: Original Cartoon Cast Album," are most appropriate for retail sale.

"They're high-profile, TV- and star-driven," according to Powers. "My game plan is to release eight albums a month to retail. Retail probably wouldn't," he adds, "be able to sell a title like 'A Child's Introduction To Grownups.'"

That one might come under the "educational" heading. "We've identified over 150 educational—and entertaining—titles in the catalog," says Powers, noting that plans are being shaped for selling to the school and library market. "We'd release 30 or so titles twice a year—fall and winter—since it's a catalog-driven business."

The third category, says Powers, is "books on tape. We've got 'Madeline,' 'The Story Of Ferdinand,' 'Make Way For Ducklings'—dozens of classics. We went to the spring Book Expo [independent booksellers' trade convention] and opened up a number of distributors."

Still, it's an enormous catalog, and as to when it will all be reissued, Powers says, "It's hard to look that far in the future. Will we do it on CD or by digital download? We'd like to make most, if not all, of the catalog available on digital download—a format that's tailor-made for a large and rather esoteric library. "We've done deals with a number of those companies, like Liquid Audio, Mcy, Custom Revolutions, and Musicmaker, and we've had a number of other offers."

Powers says, "These recordings aren't just archival. Casper, Woody Woodpecker, and Rocky and Bullwinkle have been or are in the process of starring in major motion pictures. Dennis the Menace has inspired two recent live-action films. 'Dr. Dolittle' was a hit for **Eddie Murphy**. 'Cinderella' [an original Golden version that is among Drive's initial release] was made into a popular updated version last year, with 'Ever After.' We're always on the lookout for what Hollywood's doing that we can be on the coattails of."

The theme from the '60s cartoon series "Mighty Mouse" may end up on **R.E.M.**'s soundtrack for the **Jim Carrey** vehicle "Man On The Moon," about comedian **Andy**

Kaufman, notes Powers. "The movie depicts Kaufman singing it on 'Saturday Night Live,'" he says. "In fact, Universal is sending a promotional vinyl 45 to the media, with 'Mighty Mouse' on one side and **R.E.M.**'s 'Man On The Moon' on the other."

As for **Child's Play**, we got all choked up over Drive's catalog. Included in it are many records (the Columbia variety) that we played over and over in our childhood, such as **Keeshan's** "A Child's Introduction To Jazz" and "A Child's Introduction To The Nut-

cracker"—which we still, decades down the road (and never mind how many decades), remember huge chunks of, by heart.

We're also anxiously awaiting the reissue of "The Simon Sisters [Carly and Lucy] Sing 'The Lobster Quadrille,'" whose track "Pavane For The Nursery" is one of the most beautiful songs ever recorded. We suspect there are more than a few baby boomers out there who will have the same ecstatic reaction at the prospect of being able to get for their own kids the music that enchanted them.



Stephen Powers, co-founder/CEO of Drive Entertainment, drums up support for the rerelease of an original cartoon cast album with **Woody Woodpecker** and other characters.

ing such luminaries as **Danny Kaye**, **Bing Crosby**, **Shari Lewis**, **Alfred Hitchcock**, **Bob "Captain Kangaroo" Keeshan**, **Carly Simon**, **Burl Ives**, **Art Carney**, **Mitch Miller**, **Vivien Leigh**, **Johnny Cash**, **Burgess Meredith**, **Leonard Bernstein**, and **Emmett Kelly**.

These assets formerly were owned by the late **Jack Benanty** (**Frank Sinatra's** publisher), under his **Jackal Holdings LLC**.

Their journey to Culver City, Calif.-based Drive Entertainment is a convoluted—and fascinating—one.

Powers says, "One of Drive's original business plans, back in 1992, was to acquire libraries of recorded music," and notes that the label's acquisition of high-profile children's trio **Sharon, Lois & Bram** "got us into the kids' business." Thus, when Drive became aware of the opportunity to pick up Golden and Columbia Children's, the company was already familiar with the ins and outs of children's audio.

"Golden Records was created about 50 years ago at **Simon & Schuster**," says Powers. "It was a joint venture between that company and **Western Publishing**. The first things Golden Records released were 78-rpm audio versions of **Little Golden Books**, for which writers had been commissioned to write songs to go along

Shimkin served as president of that label and executive-produced some 150 albums there. Powers lauds the visionary and extremely influential **Shimkin**, observing, "Every idea that people have come up with in the current kids' music business was done by him—read-alongs, sing-alongs, book-and-record packages, TV soundtracks, cartoon-theme compilations, 'child's introduction to' albums, and more."

From the '60s on, both catalogs went through a Byzantine tangle of asset transactions much too complex to go into here; the upshot was that both collections ended up in **Benanty's** estate, which Drive purchased.

"We now own **Golden Records** and its publishing entity **Fairyland Music**," says Powers, "and **Columbia Children's**, which together encompass over 700 albums and many, many singles"—hence, he says, the song-by-song estimate of 25,000-plus recordings.

Now the question is, What to do with all that catalog? Powers, entirely aware that kids' audio can be a mighty tough sell, has devised a three-part marketing plan, with "several distinct categories of records." He notes, "We just started releasing titles in June with 11 [regular] releases and six Christmas titles available now."

These titles, which include **Lewis' first album**, "Hi Kids!

Billboard®

SEPTEMBER 25, 1999

Top Kid Audio™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE) | TITLE |
|---|-----------|---------------|---|---|
| <small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®</small> | | | | |
| No. 1 | | | | |
| 1 | 1 | 11 | POKEMON 2. B.A. MASTER — MUSIC FROM THE HIT TV SERIES KOCH 8501 (11.98/16.98) | |
| 2 | 2 | 75 | VEGGIE TUNES ● BIG IDEA/WORD 6936/LYRICK STUDIOS (6.98/10.98) | VEGGIE TUNES |
| 3 | 3 | 144 | CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98) | TODDLER TUNES |
| 4 | 10 | 151 | CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98) | SUNDAY SCHOOL SONGS |
| 5 | 6 | 193 | VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98) | DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 |
| 6 | 5 | 17 | READ-ALONG WALT DISNEY 60427 (6.98 Cassette) | TARZAN |
| 7 | 9 | 161 | CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98) | ACTION BIBLE SONGS |
| 8 | 7 | 46 | VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98) | TODDLER FAVORITES |
| 9 | 4 | 6 | LARRY-BOY VEGGIE TALES-LARRY-BOY: THE SOUNDTRACK BIG IDEA 60012/WORD (6.98/10.98) | |
| 10 | 12 | 128 | CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98) | SILLY SONGS |
| 11 | 8 | 62 | VEGGIE TUNES BIG IDEA/WORD 5874/LYRICK STUDIOS (6.98/10.98) | VEGGIE TUNES 2 |
| 12 | 14 | 212 | VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98) | |
| 13 | 11 | 22 | VARIOUS ARTISTS WALT DISNEY 60642 (9.98/16.98) | RADIO DISNEY KID JAMS |
| 14 | 19 | 123 | CEDARMONT KIDS CLASSICS ● BENSON 82216 (3.98/5.98) | BIBLE SONGS |
| 15 | 13 | 17 | READ & SING ALONG WALT DISNEY 60991 (11.98 Cassette) | TARZAN |
| 16 | 18 | 158 | VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98) | DISNEY'S PRINCESS COLLECTION |
| 17 | 15 | 202 | BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98) | BARNEY'S FAVORITES VOLUME 1 |
| 18 | 16 | 19 | READ-ALONG ▲ STAR WARS EPISODE I: THE PHANTOM MENACE KID RHINO 75642/RHINO (7.98/11.98) | |
| 19 | 20 | 26 | MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/15.98) | |
| 20 | 24 | 26 | BEAR WALT DISNEY 60640 (9.98 Cassette) | BEAR IN THE BIG BLUE HOUSE |
| 21 | 22 | 129 | VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98) | DISNEY CHILDREN'S FAVORITES VOLUME 2 |
| 22 | 21 | 25 | BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98) | I LOVE TO SING WITH BARNEY |
| 23 | 23 | 63 | VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98) | MORE SILLY SONGS |
| 24 | RE-ENTRY | | CEDARMONT KIDS CLASSICS BENSON 82219 (3.98/5.98) | SONGS OF PRAISE |
| 25 | RE-ENTRY | | VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98) | |

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

WEA Convention Brings Execs, Stars Together

BURBANK, Calif.—WEA's annual convention was held Aug. 4-7 at the Sheraton Universal Hotel in Burbank and attended by about 600 people, including executives of the distribution company, Warner Music Group labels, parent Time Warner executives, and accounts. Each of the three major label groups, as well as affiliated labels, made a presentation. Eight acts performed in Burbank. There were also three satellite meetings in New York, Atlanta, and Chicago.



The Los Angeles branch of WEA Corp. was named branch of the year. Shown here are members of the sales and marketing staff at the Los Angeles facility, headed by Tony Niemczyk, WEA regional VP, who was named branch manager of the year.



Shown at an Atlantic Group gathering during the WEA meeting, from left, are Ron Shapiro, executive VP/GM of Atlantic Records; Larry Frazin, president of 143 Records; David Foster, chairman of 143 Records; Ahmet Ertegun, co-chairman/CEO of the Atlantic Group; and Barry Landis, VP/GM of Atlantic Records' Christian Division.



Senior executives of the Warner Music Group and its parent company, Time Warner, take a break from meetings. Shown in the front row, from left, are Gerald Levin, chairman/CEO of Time Warner; Bob Daly, co-chairman/co-CEO of Warner Music Group; Sylvia Rhone, chairman/CEO of Elektra Entertainment Group; Terry Semel, co-chairman/co-CEO of Warner Music Group; and Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group. Shown in the back row, from left, are Dick Parsons, president of Time Warner; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Russ Thyret, chairman/CEO of Warner Bros. Records; Jerry Gold, executive VP/CFO of Warner Music Group; Les Bider, chairman/CEO of Warner/Chappell Music; Phil Quattaro, president of Warner Bros. Records; and Dave Mount, chairman/CEO of WEA Inc.



Warner/Reprise act Nu Flavor performed at the WEA meetings. Shown in the front row after the performance, from left, are Nu Flavor members Jacob Cenicerros, Rico Luna, Anthony Dacosta, and Frank Pargelinan. Shown in the rear, from left, are Craig Kostich, senior VP/marketing director for Reprise/Warner Bros. Records Inc.; Russ Thyret, chairman/CEO of Warner Bros. Records; Rich Fitzgerald, senior VP of marketing for Warner Bros. Records; Howie Klein, president of Reprise Records; and Fran Aliberte, executive VP of music sales for WEA Inc.



Each label at its meeting during the WEA Convention presented artists with forthcoming projects. Elektra artist Yolonda Adams represented her label. Shown, from left, are Sylvia Rhone, chairman/CEO of Elektra Entertainment Group; Dick Parsons, president of Time Warner; Adams; and Dave Mount, chairman/CEO of WEA Inc.



Several Warner Music Group executives get together to welcome Roger Ames, the newly named chairman/CEO of the Warner Music Group. Shown, from left, are Les Bider, chairman/CEO of Warner/Chappell Music; Jerry Gold, executive VP/CFO of Warner Music Group; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Ames; and Dave Mount, chairman/CEO of WEA Inc.



Lava/Atlantic artist Edwin McCain did a set of songs from his "Messenger" album. Shown after the performance, from left, are Dave Mount, chairman/CEO of WEA Inc.; Bob Daly, chairman/co-CEO of Warner Music Group; McCain; Dick Parsons, president of Time Warner; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Ron Shapiro, executive VP/GM of Atlantic Records; and Rick Froio, senior VP of sales for the Atlantic Group.



Alan Voss, senior VP of Elektra Entertainment Group, will replace George Rossi as executive VP/GM of WEA in a few weeks.



George Rossi, a 28-year-veteran at WEA and current executive VP/GM of WEA, will retire at the end of the year.

Top Music Videos

| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY | | Suggested List Price |
|-----------|-----------|---------------|---|---|----------------------|
| | | | TITLE, Imprint Distributing Label, Catalog Number | Principal Performers | |
| 1 | NEW | | HEAT IT UP MCA Music Video Universal Music Video Dist. 61694 | NO. 1 98 Degrees | 19.95 |
| 2 | 1 | 20 | HOMECOMING-LIVE IN ORLANDO ▲ ³ Jive/Zomba Video 41675-3 | Backstreet Boys | 19.98 |
| 3 | 2 | 44 | 'N THE MIX WITH 'N SYNC ▲ ⁵ BMG Video 65000 | 'N Sync | 19.95 |
| 4 | 5 | 67 | ALL ACCESS VIDEO ▲ ⁵ Jive/Zomba Video 41589-3 | Backstreet Boys | 19.98 |
| 5 | 9 | 18 | LIVE ▲ ³ USA Home Entertainment 45059955 | Shania Twain | 19.95 |
| 6 | 11 | 3 | FROM NOW TO THEN Gospe Centric 90311 | Kirk Franklin And The Family | 19.95 |
| 7 | 10 | 44 | NIGHT OUT WITH THE BACKSTREET BOYS ▲ ³ Jive/Zomba Video 41657 | Backstreet Boys | 19.95 |
| 8 | 12 | 182 | HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music Video Dist. 39548 | Eagles | 24.98 |
| 9 | 4 | 26 | KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902 | Bill & Gloria Gaither And Their Homecoming Friends | 29.98 |
| 10 | 3 | 17 | SO GLAD Spring House Video Chordant Dist. Group 44369 | Bill & Gloria Gaither And Their Homecoming Friends | 29.98 |
| 11 | NEW | | LIVE AUS BERLIN MCA Music Video Universal Music Video Dist. 61071 | Rammstein | 19.95 |
| 12 | 6 | 25 | SINGING IN MY SOUL Spring House Video Chordant Dist. Group 46440 | Various Artists | 29.98 |
| 13 | 13 | 91 | A NIGHT IN TUSCANY ▲ USA Home Entertainment 4400553973 | Andrea Bocelli | 24.95 |
| 14 | 14 | 24 | FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Video 50188 | Various Artists | 19.95 |
| 15 | 16 | 40 | CUNNING STUNTS ▲ Elektra Entertainment 40202 | Metallica | 19.98 |
| 16 | 15 | 20 | AROUND THE WORLD Columbia Music Video Sony Music Video 50184 | Mariah Carey | 19.98 |
| 17 | 18 | 36 | ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474 | Bee Gees | 19.98 |
| 18 | 17 | 10 | JIMI HENDRIX LIVE AT WOODSTOCK Universal Studios Home Video Universal Music Video Dist. 11989 | Jimi Hendrix | 14.95 |
| 19 | 8 | 37 | ATLANTA HOMECOMING ● Spring House Video Chordant Dist. Group 44359 | Various Artists | 29.98 |
| 20 | 22 | 107 | THE DANCE ▲ Warner Reprise Video 3-38486 | Fleetwood Mac | 19.98 |
| 21 | 21 | 27 | THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517 | Janet Jackson | 19.98 |
| 22 | 20 | 92 | RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3 | Rage Against The Machine | 19.98 |
| 23 | 19 | 7 | BEST OF 1980-1990 Island Video 84761 | U2 | 19.95 |
| 24 | 23 | 29 | LIVE AT THE FILLMORE EAST MCA Music Video Universal Music Video Dist. 11931 | Jimi Hendrix | 14.98 |
| 25 | 24 | 15 | VOICE OF AN ANGEL-IN CONCERT Sony Classical Video Sony Music Video 61770 | Charlotte Church | 19.98 |
| 26 | 29 | 33 | LIVE INTRUSION Columbia Music Video Sony Music Video 50197 | Slayer | 14.98 |
| 27 | 26 | 37 | ALL DAY SINGIN' AT THE DOME ● Spring House Video Chordant Dist. Group 44360 | Various Artists | 29.98 |
| 28 | RE-ENTRY | | 20 STORIES TALL Word Video 1701 | Mark Lowry | 21.95 |
| 29 | 31 | 191 | LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130 | Stevie Ray Vaughan And Double Trouble | 19.98 |
| 30 | 32 | 42 | BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734 | The Rolling Stones | 19.98 |
| 31 | 25 | 13 | THE LAST SUPPER Epic Music Video Sony Music Video 50187 | Black Sabbath | 24.98 |
| 32 | 40 | 7 | HEALING-LIVE IN DETROIT Vertigo Video BMG Video 43119 | Richard Smallwood With Vision | 19.95 |
| 33 | 37 | 127 | WHO THEN NOW? ◇ Epic Music Video Sony Music Video 50153 | Korn | 19.98 |
| 34 | NEW | | PRAYER BEAR Sparrow Video 43151 | Steve Green | 14.98 |
| 35 | 38 | 17 | MEETING PEOPLE IS EASY Capitol Video 77860 | Radiohead | 19.95 |
| 36 | RE-ENTRY | | LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171 | James Taylor | 19.98 |
| 37 | 30 | 50 | SHOCKUMENTARY ● USA Home Entertainment 57595 | Insane Clown Posse | 19.98 |
| 38 | RE-ENTRY | | JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101 | Bill & Gloria Gaither And Their Homecoming Friends | 19.98 |
| 39 | 36 | 5 | SPICE GIRLS IN AMERICA Virgin Music Video 92237 | Spice Girls | 19.98 |
| 40 | 33 | 11 | WE FOUR ARE HERE TO STAY ● Epic Music Video Sony Music Video 50201 | B*Witched | 19.98 |

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.



New Media

MERCHANTS & MARKETING

Europe's Major Retailers Hone Internet Plans

At PopKomm, Approaches Toward Web Range From Slow-Going To Gung-Ho

This week's column was prepared by Tom Ferguson in London.

When leading European music retail groups got together with their U.S. colleagues from the National Assn. of Recording Merchandisers at August's PopKomm trade fair in Cologne, Germany, the key issue on their minds was how to deal with the online threat—and take advantage of the online opportunity.

Bob Lewis, director general of the British Assn. of Record Dealers (BARD), was among those at the meeting. Music retailers studying the online market, he says, are also looking toward building a better dialogue with record companies that are developing their own Internet strategies.

Continental European and U.K. retailers, he says, want to establish rapport with the labels, "so that we can establish dialogue as to how the Internet will develop, how downloading will affect retail, and how retail will work within that scenario."

Lewis echoes the thoughts of music merchants across the continent when he says, "We believe that for some time to come, physical product is still of major interest to the consumer. No one will ever stand in the



way of new technology—witness mono to stereo, vinyl to CD—whatever. It will happen. The question is, How will the industry 'manage' it?"

Although they may be looking to speak with a united voice to the record industry, most major traditional music retailers across the continent are individually either trading online or working feverishly to establish their own Net presences.

It's an area in which Europe is still behind the U.S., where 1998 online sales of both physical product and digital downloads represented 1.1% of the country's \$13.7 billion music market and are expected to grow to \$3.1 million in 2000 and \$147 million by 2003 (Billboard, July 24). But Europe is catching up fast, and this fall several important runners will take to the track.

The potential prizes in the digital race for Europe should certainly put wings on their heels. According to a July report from consultants Jupiter Communications, although online sales of both physical product and digital downloads in Europe are only

expected to total around \$90 million this year, the market's value is expected to pass the billion-dollar mark by 2003.

Net predictions are often reckoned to be unreliable, but Tony Salter, CEO of Boxman—which claims to be Europe's leading online music merchant—says the Jupiter survey is "pretty much in line with what we're seeing."

Boxman, which was launched in 1997 in Sweden, also operates in Finland, Norway, Denmark, Germany, the U.K., France, and the Netherlands. According to Salter, it accounts for some 25% of European online sales. He adds that the company will launch in Spain and Italy "either later this year or early next year."

Boxman's approach is to launch individual companies and Web sites in each country, using local knowledge and dealing in local languages and currencies. The shareholders in each company also largely come from the entertainment sector in that country. Product is sourced through a mixture of local and centralized arrangements with labels and third parties, with shipping from a central hub in the Netherlands.

The localized approach at first glance may seem at odds with the global reach of the Internet. However—

(Continued on page 90)

Music Exchange™ automates the sales and licensing of music on the Internet. It provides publishers, artists, record labels and other music owners a simple, secure mechanism for creating, promoting, selling and licensing digital music on-line. Additionally, it offers new opportunities for secure music distribution via physical media such as CD, DVD or pre-installation on new PC's.

Complete m-commerce MusicX is a complete software solution for the recording industry and its consumers. It allows the creator and/or publisher of the music to securely deliver and license on-line music and CD's to a consumer. The process is simple and effective, and ensures appropriate compensation for the music owner while providing music buyers with simple and legal access to high quality music.

For a free MusicX CD e-mail music@jriver.com

For more information visit www.jriver.com/music or call 612.677.8200



MUSIC EXCHANGE™
complete @-commerce™
jriver.com/music

IT'S THE FUTURE OF
MUSIC!

MUSIC EXCHANGE™

TRAFFIC TICKER Top Retail Sites

Unique Visitors (in 000s)

| TOTAL VISITORS AT WORK & HOME | |
|-------------------------------|--------|
| 1. amazon.com | 11,452 |
| 2. cdnow.com | 3,885 |
| 3. columbiahouse.com | 2,504 |
| 4. bmgmusicservice.com | 2,266 |
| 5. buy.com | 1,981 |
| 6. bestbuy.com | 936 |
| 7. wal-mart.com | 806 |
| 8. blockbuster.com | 491 |
| 9. musicmatch.com | 410 |
| 10. towerrecords.com | 245 |

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

| | |
|------------------------|-------|
| 1. amazon.com | 2,545 |
| 2. cdnow.com | 981 |
| 3. bmgmusicservice.com | 669 |
| 4. columbiahouse.com | 648 |
| 5. buy.com | 389 |
| 6. wal-mart.com | 203 |
| 7. bestbuy.com | 199 |
| 8. musicmatch.com | 101 |
| 9. blockbuster.com | 92 |
| 10. towerrecords.com | 42 |

HOUSEHOLD INCOME \$40,000-\$75,000/YEAR

| | |
|------------------------|-------|
| 1. amazon.com | 4,841 |
| 2. cdnow.com | 1,726 |
| 3. columbiahouse.com | 1,062 |
| 4. bmgmusicservice.com | 943 |
| 5. buy.com | 781 |
| 6. bestbuy.com | 438 |
| 7. wal-mart.com | 377 |
| 8. musicmatch.com | 185 |
| 9. blockbuster.com | 159 |
| 10. towerrecords.com | 95 |

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 50,000 individuals throughout the U.S. participate in the Media Metrix

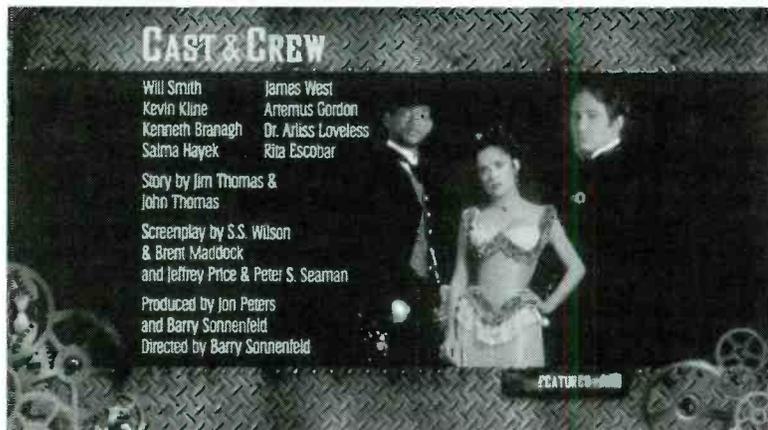
Billboard

SEPTEMBER 25, 1999

Top Internet Album Sales™

| THIS WEEK | LAST WEEK | WKS ON CHART | COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan | | BILLBOARD 200 RANK |
|-----------|-----------|--------------|---|---------------------------------|--------------------|
| | | | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST | |
| 1 | 1 | 2 | NO. 1 FLY MONUMENT 69678/SONY (NASHVILLE) | DIXIE CHICKS | 1 |
| 2 | 3 | 13 | SUPERNATURAL ▲ ARISTA 19080 | SANTANA | 4 |
| 3 | 2 | 3 | CHRISTINA AGUILERA RCA 67690 | CHRISTINA AGUILERA | 3 |
| 4 | 4 | 17 | MILLENNIUM ▲ ² JIVE 41672 | BACKSTREET BOYS | 2 |
| 5 | 6 | 13 | MIRRORBALL ▲ ² ARISTA 19049 | SARAH MCLACHLAN | 25 |
| 6 | 10 | 13 | ASTRO LOUNGE ● INTERSCOPE 90316 | SMASH MOUTH | 11 |
| 7 | 11 | 12 | SIGNIFICANT OTHER ▲ ³ FLIP 90335*/INTERSCOPE | LIMP BIZKIT | 7 |
| 8 | 9 | 14 | CALIFORNICATION ▲ WARNER BROS. 47386* | RED HOT CHILI PEPPERS | 17 |
| 9 | NEW | ▶ | A LITTLE BIT OF MAMBO RCA 67887 | LOU BEGA | 12 |
| 10 | 19 | 8 | DIZZY UP THE GIRL ▲ ² WARNER BROS. 47058 | GOO GOO DOLLS | 24 |
| 11 | 8 | 2 | RISK CAPITOL 99134 | MEGADETH | 41 |
| 12 | 7 | 2 | WESTERN WALL — THE TUCSON SESSIONS ASYLUM 62408/EEG | LINDA RONSTADT & EMMYLOU HARRIS | 83 |
| 13 | 16 | 2 | TITLE OF RECORD REPRISE 47388/WARNER BROS. | FILTER | 51 |
| 14 | RE-ENTRY | ▶ | DEVIL WITHOUT A CAUSE ▲ ³ LAVA/ATLANTIC 83119*/AG [HS] | KID ROCK | 5 |
| 15 | NEW | ▶ | KIND OF BLUE ▲ ² LEGACY/COLUMBIA 64935/CRG | MILES DAVIS | — |
| 16 | 20 | 9 | ...BABY ONE MORE TIME ▲ ⁶ JIVE 41651 | BRITNEY SPEARS | 6 |
| 17 | RE-ENTRY | ▶ | 5 ▲ ² VIRGIN 47758 | LENNY KRAVITZ | 43 |
| 18 | 12 | 5 | RUNAWAY BRIDE ▲ COLUMBIA 69923/CRG | SOUNDTRACK | 15 |
| 19 | RE-ENTRY | ▶ | 14:59 ▲ LAVA/ATLANTIC 83151*/AG | SUGAR RAY | 37 |
| 20 | NEW | ▶ | TONIGHT THE STARS REVOLT! ● DREAMWORKS 50107/INTERSCOPE | POWERMAN 5000 | 32 |

● 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 multiple platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. [HS] indicates past and present Heatseekers titles © 1999, Billboard/BPI Communications and SoundScan, Inc.



Warner Home Video has loaded "Wild Wild West" with numerous DVD enhancements, including a 30-minute behind-the-scenes documentary, music videos, Internet links, games, and extensive bios of the film's stars, Will Smith, Kevin Kline, and Salma Hayek. Warner will release the DVD and VHS versions on Nov. 30.

Warner Unveils Plans For November Co. Will Launch Big Campaigns For 'Iron Giant' & 'Wild West'

BY EILEEN FITZPATRICK
LOS ANGELES—Warner Home Video has booked the last two weeks of November to debut the critically acclaimed "The Iron Giant" and the Will Smith/Kevin Kline movie version of the '60s TV show "Wild Wild West."
"The Iron Giant" will hit retail on Nov. 23 on VHS, priced at \$22.95, and on DVD, priced at \$24.98, with a slew of promotional partners including General Mills, AOL, Best Western, and Act II Popcorn.
A week later, "Wild Wild West"

blazes into stores, priced at \$22.96 (VHS) and \$24.98 (DVD).

The multi-million dollar marketing campaign for "Iron Giant" will focus on kids ages 4-11 and their parents, with network and cable spots on the majors plus Animal Planet, MTV, Fox Family Channel, Nickelodeon, the Cartoon Network, and Kids' WB. Additional ads are scheduled for broadcasts of "The Wizard Of Oz" and "E.T." during the holidays.

In addition to alerting consumers about the video's availability, the ads will tout a free "Iron Giant" action figure, which will be affixed to 3.5 million units of the title.

Rebate offers worth \$6 in savings round out the campaign.

Consumers who see the new Warner Bros. film "Pokémon" will receive a free "Iron Giant" trading card and a \$2 discount coupon for purchase of "The Iron Giant" on video. The coupon campaign will be conducted in theaters nationwide during October and November.

In November, General Mills will feature the title on more than 4 million boxes of Honey Nut Cheerios touting a \$3 rebate offer and a free "Iron Giant" watch available by mail.

Packages of Act II Popcorn will include a \$3 rebate with purchase of the popcorn and the video.

During November and continuing through the holidays, Best Western will display information about the title's availability in more than 2,500 of its hotel lobbies in the U.S. and Canada.

If consumers haven't heard about the title via traditional advertising, AOL will conduct an online promotion where kids can log on and decorate a Chevy mini-van with "Iron Giant" artwork. The best design will win the van, which will be filled with "Iron Giant" toys.

Warner will launch a separate "Iron Giant" Web site in October, with additional contests and interactive games.

An on-pack sweepstakes entry
(Continued on page 90)

DVD Shipments Down, But By No Means Out; New Software May Boost Sales

SPEED BUMP: Just when you thought it was safe to declare DVD a runaway hit, there comes news of a slowdown in machine shipments to dealers. The Consumer Electronics Manufacturers Assn. reported August deliveries of 260,225, well short of projections, says the DVD Release Report of Sept. 8. As a result, the projected total for 1999 has been cut by a shade over 7% to 3.59 million players, down from the previous estimate of 3.86 million. More than likely, though, the August figure represents a breather for a business that has been racking up phenomenal numbers all year.

DVD Release Report notes the March-August total of 1.64 million machines nearly matched the 1.66 million shipped to stores in the previous two years. The hectic pace should resume in the last four months of 1999. Deliveries in the last four months of 1998

accounted for a staggering 59% of the year's total. If that percentage is repeated, September-November shipments could reach 2.7 million units. A conservative DVD Release Report projects 1.9 million.

When the last Christmas gift is unwrapped, the installed base should hover around 4 million players, a threefold gain over January. Hot software, in the form of "Titanic," "The Matrix," and "Saving Private Ryan," will help drive consumer sales. The arrival of "Private Ryan," due Nov. 2 from DreamWorks Home Entertainment, is particularly encouraging. It's the first DVD title carrying the imprimatur of director **Steven Spielberg**, who's featured on the disc in a half-hour making-of documentary. He had previously boycotted the format. Presumably, Universal Studios Home Video now will be able to unleash Spielberg's two "Jurassic Park" blockbusters and "E.T.—The Extra-Terrestrial." And **George Lucas**, another holdout, may be ready to bring the "Star Wars" and "Indiana Jones" series to market via Fox Home Entertainment and Paramount Home Video, respectively.

There's plenty of software activity to satisfy every taste—especially contemporary music, which is getting a major contribution from a new and potent supplier, BMG. Like Spielberg and Lucas, BMG had been outside DVD looking in. That ends this fall with the release of 17 titles, including "Puccini's 'Turandot' In Beijing, China" (first seen on PBS' "Great Performances"); "N Sync: 'N The Mix"; "Alabama For the Record—Live"; "Styx: Return To Paradise"; "Lynyrd Skynyrd: Lyve

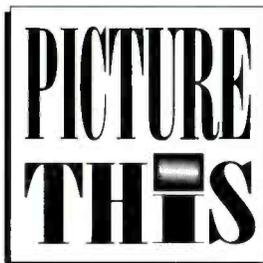
From Steel Town"; "Sarah McLachlan: Mirrorball"; "George Winston Seasons In Concert"; "The Backstreet Boys"; "Time Out With Britney Spears"; "Anthrax: Return Of The Killer B's Video Anthology"; "Blondie: VH1—Live From Town Hall"; "Face To Face: The First Seven Years"; "Meat Loaf: VH1 Storytellers"; "Stone Country"; and "Mötley Crüe: 1983-99 The Video Collection." Individual labels will direct marketing efforts.

"Industry reports indicate that DVD player sales are running at the strongest pace ever for a new format and will only pick up more steam throughout the fourth quarter," says BMG Distribution president/CEO **Peter Jones**. "We feel we are entering the market just as it is about to explode." BMG Entertainment senior VP **Kevin Conroy** notes that a number of titles

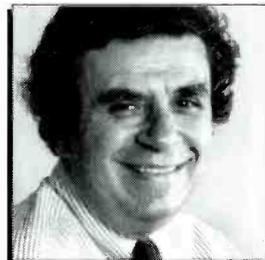
"are targeted at the youth market"—not the prime target for DVD players, still retailing for \$250-\$300. But there are also enough oldies on the list to attract teenagers' parents, who may be looking for more than just action/adventure attractions.

Grown-ups might also take to WinStar Home Video's VHS/DVD behind-the-scenes series, "The Directors," including action/adventure favorites like **John Frankenheimer** and **John McTiernan**. The series, which rolls out Nov. 23, has a surprising amount of promotional clout for a documentary line. Produced by **Bob Emery** in association with the American Film Institute (AFI), it's a regularly scheduled feature on the Encore cable channel. AFI's two recent campaigns, "100 Years, 100 Movies" and "100 Years, 100 Stars," sold lots of videos.

Much of the DVD activity will involve online retailers. Rental specialist NetFlix.com has struck an alliance with the Musicland Group that's supposed to enhance DVD rentals and sales via Web sites. The scheme has simplicity in its favor. Musicland's SamGoody.com will fulfill purchase requests of NetFlix customers who want to buy discs. Meanwhile, Musicland will offer its brick-and-mortar customers in Sam Goody, Media Play, Suncoast Motion Picture Company, and On Cue stores special DVD promotions including one free rental from NetFlix with every DVD purchase. A NetFlix E-mail newsletter tailored to the individual interests of customers of both Web sites will alert them to new releases.



by Seth Goldstein



running at the strongest pace ever for a new format and will only pick up more steam throughout the fourth quarter," says BMG Distribution president/CEO **Peter Jones**. "We feel we are entering the market just as it is about to explode." BMG Entertainment senior VP **Kevin Conroy** notes that a number of titles

DVD Forum Asks How To Make The Most Of Internet's Potential

BY EARL PAIGE
RANCHO MIRAGE, Calif.—Home video industry leaders are determined to look "beyond movies" for killer applications that push DVD into the online and mass markets.

Leaders met here recently at DVD Forum '99 for two days of vigorous but polite debate that acknowledged the challenges involved with breaking DVD into the mass market—and particularly into E-commerce.

The Internet is where the potential to sell DVDs is really burgeoning, according to Intel director of technology **Damon Ryan**. Ryan surprised many with statistics indicating that 50% of Internet users are women, 50% of users are located outside of the U.S., 33% of U.S. households are online, and 50% of U.S. online households are buying products online.

Ryan enhanced his vision of a global community with predictions that within five years 1 billion consumers will be connected to the Internet and that by 2003 E-commerce sales will grow by 92%.

Hollywood studios took their lumps for holding back such big titles as "Saving Private Ryan" (DreamWorks Home Entertainment recent-

ly announced the Nov. 2 release on DVD of the film). Other studios, however, are clearly ahead of the curve, says InterActual Technologies president/CEO **Todd Collart**.

"It was the successful Internet experiment with 'Ronin' [released by MGM] and its related chat rooms that showed DVD can reach out to movie fans around the world," Collart said.

'It was the successful Internet experiment with 'Ronin' . . . that showed DVD can reach out to movie fans around the world'

—TODD COLLART—

In addition, he noted that John Frankenheimer's new film will incorporate DVD and Internet elements "from beginning to end."

While attendees were upbeat about the future of the format, DVD Forum '99 organizers were disappointed by the attendance.

Last year the con-fab's San Francisco event attracted 1,000 attendees. This year's event drew only 500.

One possible explanation was the abundance of DVD conferences held in Southern California this summer.

Within six weeks, there were three conferences. Aside from DVD Forum '99, DVD Pro pulled in 1,200 in San Francisco, and the International Recording Media Assn.'s Universal City DVD '99 event drew about 600 attendees.

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 | 6 | THERE'S SOMETHING ABOUT MARY | FoxVideo 41112263 | Ben Stiller Cameron Diaz | 1998 | R | 19.98 |
| 2 | 2 | 8 | PLAYBOY'S CELEBRITIES | Playboy Home Video Universal Music Video Dist. PBV0846 | Pamela Lee Dian Parkinson | 1999 | NR | 19.98 |
| 3 | 11 | 3 | BELLY | Artisan Entertainment 10207 | NAS DMX | 1998 | R | 14.98 |
| 4 | 3 | 80 | AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY | New Line Home Video Warner Home Video N4638 | Michael Meyers Elizabeth Hurley | 1997 | PG-13 | 19.98 |
| 5 | 4 | 14 | BLADE | New Line Home Video Warner Home Video N4685 | Wesley Snipes | 1998 | R | 19.98 |
| 6 | 27 | 4 | 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 |
| 7 | 12 | 4 | PLAYBOY'S STRIP SEARCH | Playboy Home Video Universal Music Video Dist. PBV0848 | Various Artists | 1999 | NR | 19.98 |
| 8 | 9 | 12 | RUSH HOUR | New Line Home Video Warner Home Video N4687 | Jackie Chan Chris Tucker | 1998 | R | 14.98 |
| 9 | 10 | 5 | RONIN | MGM/UA Home Video Warner Home Video M907439 | Robert De Niro | 1998 | R | 19.98 |
| 10 | 7 | 3 | SPAWN 3: THE ULTIMATE BATTLE | HBO Home Video Warner Home Video 91589 | Animated | 1999 | NR | 22.97 |
| 11 | 8 | 19 | BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲ | Jive/Zomba Video 41675-3 | Backstreet Boys | 1999 | NR | 19.98 |
| 12 | 6 | 4 | WHAT DREAMS MAY COME | USA Home Entertainment 4400582753 | Robin Williams Cuba Gooding, Jr. | 1998 | R | 19.95 |
| 13 | 13 | 9 | THE KING AND I | Warner Home Video 17468 | Animated | 1998 | G | 22.95 |
| 14 | 15 | 22 | THE SILENCE OF THE LAMBS | MGM/UA Home Video M207746 | Jodie Foster Anthony Hopkins | 1991 | R | 19.95 |
| 15 | 28 | 2 | AMERICAN HISTORY X | New Line Home Video Warner Home Video N4739 | Edward Norton Edward Furlong | 1998 | R | 19.98 |
| 16 | 16 | 5 | BULWORTH | FoxVideo 0511 | Warren Beatty Halle Berry | 1998 | R | 19.98 |
| 17 | NEW ▶ | | SONIC THE HEDGEHOG: THE MOVIE | A.D.V. Films 001D | Animated | 1999 | NR | 19.98 |
| 18 | 23 | 19 | YOU'VE GOT MAIL | Warner Home Video 16954 | Tom Hanks Meg Ryan | 1998 | PG | 22.96 |
| 19 | 5 | 3 | AMERICA'S FUNNIEST HOME VIDEOS UNCENSORED | Real Entertainment 2595 | Various Artists | 1999 | NR | 19.95 |
| 20 | 14 | 5 | U2: BEST OF 1980-1990 | Island Video 84761 | U2 | 1999 | NR | 19.95 |
| 21 | 22 | 18 | PLAYBOY: 1999 PLAYMATE OF THE YEAR | Playboy Home Video Universal Music Video Dist. PBV0842 | Heather Kozar | 1999 | NR | 19.98 |
| 22 | 25 | 21 | A BUG'S LIFE | Walt Disney Home Video Buena Vista Home Entertainment 15653 | Dave Foley Kevin Spacey | 1998 | G | 26.99 |
| 23 | 34 | 3 | HERCULES: ZERO TO HERO | Walt Disney Home Video Buena Vista Home Entertainment 17757 | Animated | 1999 | NR | 19.99 |
| 24 | 30 | 35 | TAE-BO WORKOUT | Tae-Bo Retail Ventura Distribution TB2274 | Billy Blanks | 1999 | NR | 39.95 |
| 25 | 17 | 41 | 'N THE MIX WITH 'N SYNC ▲ | BMG Video 65000 | 'N Sync | 1998 | NR | 19.95 |
| 26 | RE-ENTRY | | DANCE WITH ME | Columbia TriStar Home Video 23943 | Vanessa L. Williams Chayanne | 1998 | PG | 19.95 |
| 27 | 21 | 3 | 54 | Miramax Home Entertainment Buena Vista Home Entertainment 1595803 | Mike Myers | 1998 | R | 19.99 |
| 28 | 18 | 19 | BABE: PIG IN THE CITY | Universal Studios Home Video 83607 | James Cromwell Magda Szubanski | 1998 | G | 22.98 |
| 29 | NEW ▶ | | PRACTICAL MAGIC | Warner Home Video 16322 | Sandra Bullock Nicole Kidman | 1998 | PG-13 | 19.95 |
| 30 | NEW ▶ | | DRACULA | Universal Studios Home Video 84562 | Bela Lugosi | 1931 | NR | 14.98 |
| 31 | RE-ENTRY | | THE GREAT MOUSE DETECTIVE | Walt Disney Home Video 1360 | Animated | 1986 | G | 24.99 |
| 32 | 32 | 6 | BABY GENIUSES | Columbia TriStar Home Video 21723 | Kathleen Turner Christopher Lloyd | 1998 | PG | 23.95 |
| 33 | NEW ▶ | | MANA: MTV UNPLUGGED | Wea Latina Video 27904-3 | Mana | 1999 | NR | 19.98 |
| 34 | 24 | 5 | MARILYN MANSON: DEMYSTIFYING THE DEVIL | Roc Doc Films Ventura Distribution 1111 | Marilyn Manson | 1999 | NR | 19.95 |
| 35 | 20 | 10 | A CLOCKWORK ORANGE | Warner Home Video 1031 | Malcolm McDowell | 1971 | R | 19.98 |
| 36 | NEW ▶ | | BEST OF THE CHRIS ROCK SHOW | HBO Home Video Warner Home Video 91656 | Chris Rock | 1999 | NR | 19.98 |
| 37 | 35 | 15 | HOW STELLA GOT HER GROOVE BACK | FoxVideo 2767 | Angela Bassett Whoopi Goldberg | 1998 | R | 19.98 |
| 38 | NEW ▶ | | CLEOPATRA | Hallmark Home Entertainment Artisan Entertainment 92018 | Leonor Varela Billy Zane | 1999 | NR | 19.98 |
| 39 | 26 | 22 | FAMILY VALUES TOUR '98 ▲ | Epic Music Video Sony Music Video 50188 | Various Artists | 1999 | NR | 19.95 |
| 40 | 36 | 16 | SHANIA TWAIN: LIVE ▲ | USA Home Entertainment 45059935 | Shania Twain | 1999 | NR | 19.95 |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE (Rating) | Label Distributing Label, Catalog Number | Principal Performers |
|-----------|--------------|---------------|---|--|--------------------------------------|
| | | | ◀ No. 1 ▶ | | |
| 1 | 5 | 3 | ANALYZE THIS (R) | Warner Home Video 16988 | Robert De Niro Billy Crystal |
| 2 | 2 | 6 | PAYBACK (R) | Paramount Home Video 336323 | Mel Gibson |
| 3 | 1 | 4 | SHAKESPEARE IN LOVE (R) | Miramax Home Entertainment Buena Vista Home Entertainment 17492 | Gwyneth Paltrow Geoffrey Rush |
| 4 | 8 | 5 | CRUEL INTENTIONS (R) | Columbia TriStar Home Video 02712 | Reese Witherspoon Ryan Phillippe |
| 5 | 3 | 7 | 8MM (R) | Columbia TriStar Home Video 02709 | Nicolas Cage |
| 6 | 11 | 3 | EDTV (PG-13) | Universal Studios Home Video 84435 | Matthew McConaughey Jenna Elfman |
| 7 | 7 | 8 | A CIVIL ACTION (PG-13) | Touchstone Home Video Buena Vista Home Entertainment | John Travolta Robert Duvall |
| 8 | 6 | 10 | RUSHMORE (R) | Touchstone Home Video Buena Vista Home Entertainment 1599803 | Bill Murray |
| 9 | 10 | 10 | THE THIN RED LINE (R) | FoxVideo 142550 | Sean Penn |
| 10 | 4 | 12 | ENEMY OF THE STATE (R) | Touchstone Home Video Buena Vista Home Entertainment 1596903 | Will Smith Gene Hackman |
| 11 | 17 | 2 | GO (R) | Columbia TriStar Home Video 03924 | Sarah Polley Katie Holmes |
| 12 | 9 | 4 | TRUE CRIME (R) | Warner Home Video 16989 | Clint Eastwood |
| 13 | 14 | 5 | MESSAGE IN A BOTTLE (PG-13) | Warner Home Video 16989 | Kevin Costner Robin Wright Penn |
| 14 | 18 | 6 | OCTOBER SKY (PG) | Universal Studios Home Video 4004510593 | Jake Gyllenhaal Chris Cooper |
| 15 | NEW ▶ | | THE MOD SQUAD (R) | MGM/UA Home Video Warner Home Video M906835 | Claire Danes Omar Epps |
| 16 | NEW ▶ | | LOCK STOCK AND TWO SMOKING BARRELS (R) | USA Home Entertainment 4004510593 | Nick Moran Jason Flemyng |
| 17 | 12 | 5 | BLAST FROM THE PAST (PG-13) | New Line Home Video Warner Home Video N4751 | Brendan Fraser Alicia Silverstone |
| 18 | 16 | 10 | VARSITY BLUES (R) | Paramount Home Video 336433 | James Van Der Beek Jon Voight |
| 19 | 15 | 11 | A SIMPLE PLAN (R) | Paramount Home Video 333763 | Bill Paxton Billy Bob Thornton |
| 20 | NEW ▶ | | 200 CIGARETTES (R) | Paramount Home Video 336434 | Ben Affleck Janeane Garofalo |

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top DVD Sales™

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



| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE (Rating) (Price) | Label Distributing Label, Catalog Number | Principal Performers |
|-----------|-----------------|---------------|--|---|---------------------------------------|
| | | | ◀ No. 1 ▶ | | |
| 1 | 1 | 2 | TITANIC (PG-13) (29.99) | Paramount Home Video 155227 | Leonardo DiCaprio Kate Winslet |
| 2 | NEW ▶ | | MONTY PYTHON AND THE HOLY GRAIL (R) (24.95) | Columbia TriStar Home Video 60306 | John Cleese Eric Idle |
| 3 | 3 | 4 | ANALYZE THIS (R) (24.98) | Warner Home Video 16988 | Robert De Niro Billy Crystal |
| 4 | 2 | 5 | SHAKESPEARE IN LOVE (R) (29.99) | Miramax Home Entertainment/Buena Vista Home Entertainment 17492 | Gwyneth Paltrow Geoffrey Rush |
| 5 | 4 | 6 | THERE'S SOMETHING ABOUT MARY (R) (34.95) | FoxVideo 4112263 | Ben Stiller Cameron Diaz |
| 6 | 5 | 7 | PAYBACK (R) (22.99) | Paramount Home Video 336323 | Mel Gibson |
| 7 | 6 | 13 | ENEMY OF THE STATE (R) (29.99) | Touchstone Home Video/Buena Vista Home Entertainment 0016 | Will Smith Gene Hackman |
| 8 | 10 | 7 | HEAT (R) (24.98) | Warner Home Video 14192 | Robert De Niro Al Pacino |
| 9 | 7 | 8 | 8MM (R) (24.95) | Columbia TriStar Home Video 02854 | Nicolas Cage |
| 10 | 8 | 3 | GO (R) (24.95) | Columbia TriStar Home Video 03826 | Sarah Polley Katie Holmes |
| 11 | RE-ENTRY | | STARGATE (PG-13) (24.98) | Artisan Entertainment 60190 | Kurt Russell James Spader |
| 12 | NEW ▶ | | TOTAL RECALL (R) (24.95) | Artisan Entertainment 60439 | Arnold Schwarzenegger Sharon Stone |
| 13 | RE-ENTRY | | JOHN CARPENTER'S VAMPIRES (R) (26.99) | Columbia TriStar Home Video 60306 | James Woods Daniel Baldwin |
| 14 | RE-ENTRY | | I STILL KNOW WHAT YOU DID LAST SUMMER (R) (19.95) | Columbia TriStar Home Video 08549 | Jennifer Love Hewitt Brandy |
| 15 | 13 | 37 | BLADE (R) (24.98) | New Line Home Video/Warner Home Video N4685 | Wesley Snipes |
| 16 | 15 | 36 | AUSTIN POWERS (PG-13) (24.98) | New Line Home Video/Warner Home Video 34577 | Michael Meyers Elizabeth Hurley |
| 17 | NEW ▶ | | A NIGHTMARE ON ELM STREET (R) (24.98) | New Line Home Video/Warner Home Video 34664 | Robert Englund |
| 18 | NEW ▶ | | CRUEL INTENTIONS (NR) (24.95) | Columbia TriStar Home Video 04827 | Reese Witherspoon Ryan Phillippe |
| 19 | 16 | 6 | MESSAGE IN A BOTTLE (PG-13) (24.98) | Warner Home Video 16989 | Kevin Costner Robin Wright Penn |
| 20 | RE-ENTRY | | A CIVIL ACTION (PG-13) (29.99) | Touchstone Home Video/Buena Vista Home Entertainment 16790 | John Travolta Robert Duvall |

© 1999, Billboard/BPI Communications and VideoScan, Inc.

THE \$200+ MILLION BOX OFFICE RECORD-SMASHING GROOVEFEST!



THE BIGGEST COMEDY OPENING EVER IS NOW THE BIGGEST BOX OFFICE RELEASE FOR 4TH QUARTER 1999!

\$20 MILLION CONSUMER ADVERTISING AND CROSS-PROMOTIONAL BLITZ* WILL GENERATE **1 BILLION** CONSUMER IMPRESSIONS!



Tie-in partners include:



Coupon book inserted in the video and DVD is loaded with over **\$300 in savings!**



LOOK FOR AUSTIN'S FLOAT IN THE MACY'S THANKSGIVING DAY PARADE!

CROSS-TRAILERING ON *The Matrix* and *Wild, Wild West*!

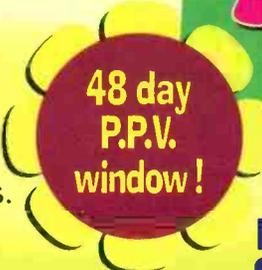
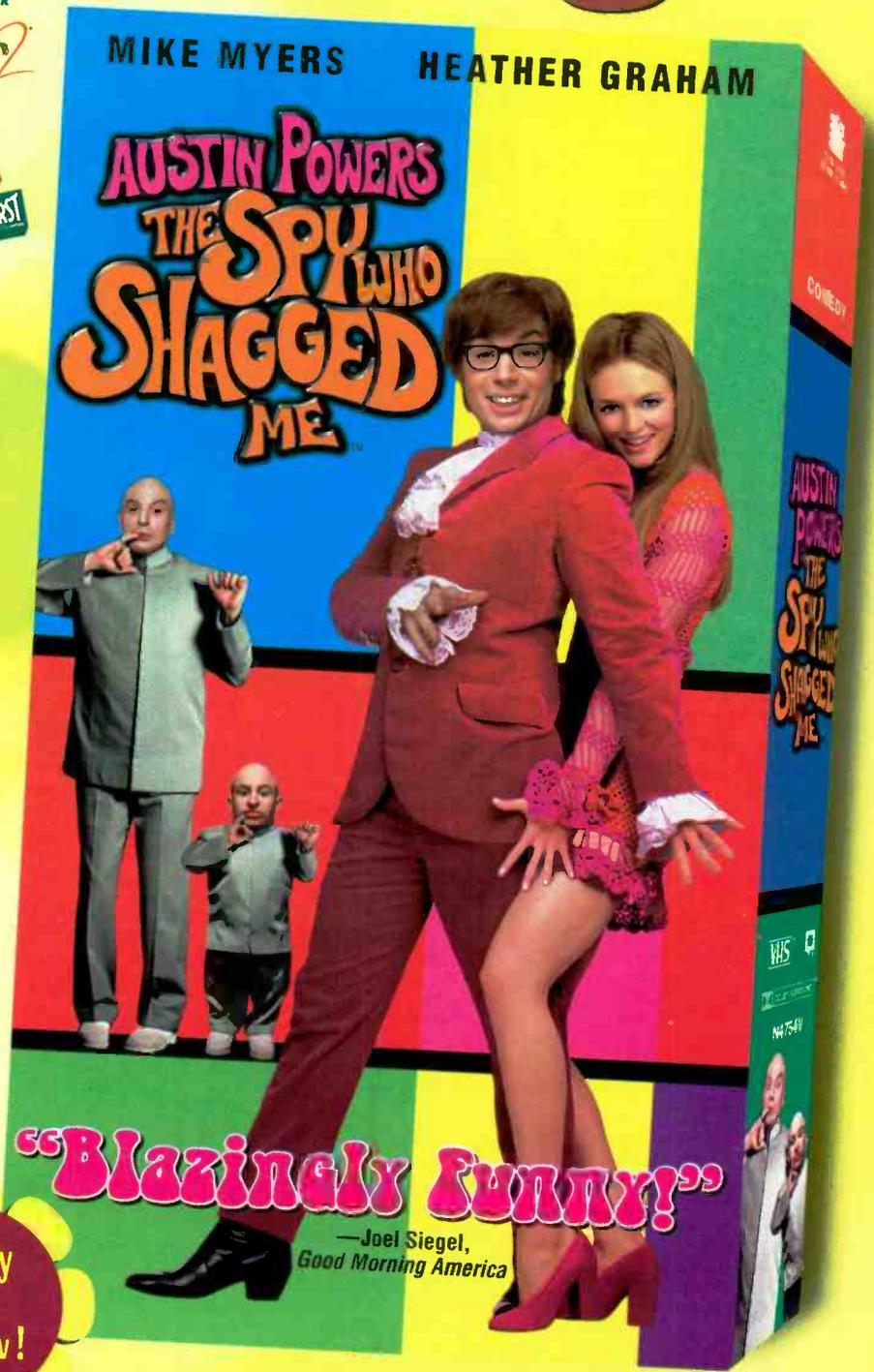
RANDY P.O.P.!

Featuring 24, 48 and 96-count prepacks, banners, posters, buttons and more!

RENTAL PROFIT PACKS

contain P.O.P. and promo items to increase rental turns. Ask your sales representative for details.

"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*



"Blazingly Funny!"
—Joel Siegel, *Good Morning America*

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 DVD

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

PG-13



©1999 New Line Home Video, Inc. All Rights Reserved. Sold exclusively through Warner Home Video.



www.austinpowers.com
*Actual media schedule subject to change.

WARNER UNVEILS PLANS FOR NOVEMBER

(Continued from page 87)

form to win another Chevy mini-van will be inside each cassette, and the Cartoon Network will also sponsor a "watch and win" sweepstakes awarding the video and toys.

While Warner's campaign for "Iron Giant" will target kids, its plan for "Wild Wild West" will be broadened to entice adults with DVD players.

The title will carry multiple DVD enhancements, including a 30-minute behind-the-scenes documentary, audio commentary from director/producer Barry Sonnenfeld, Smith's music video of the title song, and Enrique Iglesias' "Bailamos," another song from the film's soundtrack.

In an area called "Loveless' Lair" DVD viewers can take a look at some of the specials effects and other production aspects.

"Good Guys' Gadgets" looks at how the gadgets and props were developed for the film; "Wardrobe Of The West" focuses in on the costumes and makeup; "Loveless'

Ladies" profiles the actresses who play the villain's lady friends; and "Evil Devices" explains how Dr. Loveless' gadgets were created.

The disc will also contain ROM elements and Internet links to the

film's original theatrical Web site, as well as the Warner Home Video, Warner Bros. Studio Store, and Warner Bros. Online sites.

Additional ROM enhancements include "Artemus Gordon's Mind



The spectacular special effects in "Wild Wild West" play a big role in the film's DVD version, due Nov. 30. The disc will showcase how various good-guy and bad-guy gadgets and effects were created for the movie, which grossed \$151 million at the box office.

Projection Theater." The area takes visitors through a virtual tour of the film, incorporating clips.

An interactive game called "The Steel Assassin" is also part of the ROM package.

The VHS/DVD title will be supported with television and print advertising expected to generate 500 million impressions.

Purchasers of the title can receive

up to \$20 in rebates: By also buying the soundtrack, consumers can get \$5 back, and by buying both "Wild Wild West" and New Line Home Video's "Austin Powers: The Spy Who Shagged Me" on DVD or VHS, they can get another \$5 back.

A mail-in rebate worth \$10 is available with the additional purchase of a separate CD-ROM game from South Peak Interactive.

SITES + SOUNDS

(Continued from page 86)

er, Salter says he is sure it's the best one for Europe: "There are so many examples of American companies in different fields not getting this and suffering—companies which have come over and considered Europe as one country have invariably changed their strategy after failing."

American online companies that are already eyeing European markets include CDnow and Amazon.com. Last December, CDnow president/CEO Jason Olim was in London on a high-profile visit that generated a hefty number of column inches in the U.K. press.

Olim said then that his visit was aimed at raising CDnow's profile as an important first step toward taking a larger chunk of the U.K.—and subsequently the European—market. However, the cdnow.co.uk site simply links visitors directly to its main U.S. site at cdnow.com.

Amazon confines its activities in the U.K. and Germany to book retailing; its amazon.co.uk and amazon.co.de sites direct consumers to Amazon to buy CDs from the U.S. Both CDnow and Amazon, however, are understood to be recruiting European staff in the U.K. and Germany, respectively.

Among the U.K.-based traditional music merchants, Tower Records and HMV are already up-and-running online, although Tower is revamping its site at www.towereurope.com, and HMV is only trading from a limited catalog (www.hmv.co.uk) before the launch of its full-blown Web site this fall. Around the same time, Virgin plans to add its U.K. and French catalog to its www.virginmega.com site.

Tower Records senior VP and director of European operations Andy Low has spoken of achieving "a unique synergy between retail and 'E-tail,' with each thriving on the existence of the other." With this approach, he launched the first of a new type of Tower store in the U.K. The Tower Express outlets here stress their in-store access to the Tower Web site at www.towereurope.com. It's a pan-European site, available in English, Italian, German, Spanish, and French.

That multilingual approach is also taken by France's largest music merchant, FNAC, which is readying a new version of its Web site at www.fnac.com to launch this fall. The site will be in French, Spanish, Portuguese, and Italian.

FNAC's existing Web site, which offers records, books, video, and com-

puter software, debuted in February 1997, and the merchant claims to have accounted for 40% of electronic trade in cultural products in France during 1998. In March, FNAC also became the first major music retailer in Europe to offer a catalog—albeit limited—of downloadable music for sale on its Web site (www.fnac.fr).

Other major retailers in Europe do not, as yet, offer regular purchases of downloadable music from their sites. HMV, Tower, and Virgin have all expressed interest in in-store downloading/CD burning facilities. However, that will take some time to trickle down to street-level activity.

The arrival of the in-store download kiosk is also seen as something of a double-edged sword. If they are accepted, will they then spread to other outlets such as gas stations, post offices, and supermarkets? That could clearly have serious implications for the traditional music merchant.

In Germany, Europe's largest music market, record retailers remain slightly skeptical about the prospects of E-commerce. Market leader WOM, for example, still has no Internet presence, although a Web site is under construction. When that arrives, it's expected to have no E-commerce facilities, being aimed at enticing customers into WOM stores.

And yet, Jupiter Communications has predicted that Germany will lead the rest of Europe in E-commerce. Online sales will, it says, hit almost 40 million German marks (\$21.3 million) in 1999 and triple just one year later. By the end of 2002, according to Jupiter, E-commerce sales of music will have a volume of over \$400 million in Germany alone.

That strong growth projection for Germany is derived from the high level of Internet use expected in Germany, with more than 27 million people to be online in 2000. This would, Jupiter suggests, put Germany at the top of the European Internet league—the U.K. will have only 19 million users, and France, 8.3 million.

However, although talk of millions of users and a \$1 billion online market may look promising for retail and the music industry alike, there's still one caveat: As BARD's Lewis points out, "If you expand the means of distribution, it doesn't mean you're going to expand the market."

Assistance in preparing this column was provided by Wolfgang Spahr in Hamburg and Rémi Bouton in Paris.

Billboard

SEPTEMBER 25, 1999

Top Special Interest Video Sales™

| RECREATIONAL SPORTS™ | | | | HEALTH AND FITNESS™ | | | | | |
|----------------------|-----------|---------------|---|----------------------|-----------|-----------|---------------|--|----------------------|
| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price | THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
| 1 | 1 | 13 | NO. 1 WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234 | 14.95 | 1 | 1 | 37 | NO. 1 BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274 | 39.95 |
| 2 | 2 | 13 | WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233 | 14.95 | 2 | 2 | 10 | BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271 | 29.95 |
| 3 | 3 | 13 | WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236 | 14.95 | 3 | 3 | 29 | CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813 | 14.98 |
| 4 | 4 | 42 | WWF: AUSTIN 3:16 UNCENSORED World Wrestling Federation Home Video 213 | 14.95 | 4 | 4 | 16 | DENISE AUSTIN: POWER KICKBOXING Parade Video 832 | 14.98 |
| 5 | 5 | 12 | WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235 | 14.95 | 5 | 7 | 4 | BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885 | 9.98 |
| 6 | 6 | 42 | WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215 | 14.95 | 6 | 6 | 39 | ABS AND BUNS: 2-PACK UAV Entertainment 60115 | 9.95 |
| 7 | NEW | | WCW: MAYHEM Turner Home Entertainment 97165 | 14.95 | 7 | 5 | 22 | KATHY SMITH'S KICKBOXING WORKOUT Sony Music Video 51570 | 14.98 |
| 8 | 7 | 14 | MICHAEL JORDAN: HIS AIRNESS USA Home Entertainment 41949 | 19.98 | 8 | 8 | 256 | YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088 | 14.98 |
| 9 | NEW | | WCW: HULK HOGAN Turner Home Entertainment 97168 | 14.95 | 9 | 9 | 44 | TOTAL YOGA Living Arts 1080 | 9.98 |
| 10 | 8 | 42 | WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210 | 14.95 | 10 | 11 | 32 | POWER YOGA FOR BEGINNERS Living Arts 60017 | 9.98 |
| 11 | NEW | | WCW: RIC FLAIR Turner Home Entertainment 97167 | 14.95 | 11 | 13 | 22 | YOGA: STRESS RELIEF Living Arts 60014 | 9.98 |
| 12 | 9 | 12 | RODDY PIPER: TOUGH AND DEADLY Universal Studios Home Video 82234 | 9.98 | 12 | 12 | 34 | KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564 | 14.98 |
| 13 | 10 | 9 | THE OFFICIAL 1999 NHL STANLEY CUP CHAMPIONSHIP VIDEO USA Home Entertainment 14525 | 19.98 | 13 | 10 | 41 | YOGA FOR BEGINNERS: ABS Living Arts 1188 | 9.98 |
| 14 | 12 | 36 | WWF: D-GENERATION X World Wrestling Federation Home Video 212 | 14.95 | 14 | 14 | 40 | KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565 | 14.98 |
| 15 | 11 | 40 | WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214 | 14.95 | 15 | 18 | 2 | LIVING YOGA COLLECTION Living Arts 61187 | 17.98 |
| 16 | 13 | 17 | WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205 | 19.95 | 16 | 16 | 50 | DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933 | 12.99 |
| 17 | 17 | 8 | THE OFFICIAL 1999 NBA FINALS VIDEO USA Home Entertainment 41933 | 19.98 | 17 | 15 | 38 | PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611 | 14.95 |
| 18 | NEW | | WCW: BEST OF UNCENSORED '99 Turner Home Entertainment 97166 | 14.95 | 18 | 17 | 108 | PAULA ABDUL'S GET UP AND DANCE! Artisan Entertainment 60214 | 9.98 |
| 19 | 14 | 12 | HITMAN HART: WRESTLING WITH THE SHADOW Trimark Home Video 87088 | 14.99 | 19 | NEW | | YOGA FOR BEGINNERS: LOWER BODY Living Arts 60003 | 9.98 |
| 20 | 19 | 36 | WWF: SABLE UNLEASHED World Wrestling Federation Home Video 217 | 14.95 | 20 | 19 | 13 | DENISE AUSTIN'S PREGNANCY PLUS WORKOUT Parade Video 50 | 14.95 |

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1999, Billboard/BPI Communications and VideoScan Inc.

**Get more reach. More impact.
More results.**

Now, you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product and service in the industry's leading news magazine.

All Major Credit Cards Accepted

Billboard Classified

RATES & INFORMATION

- SERVICE & RESOURCES: \$160 per inch/per week, 4 weeks minimum
- MUSIC INDUSTRY HELP WANTED : \$160 per inch/per week
- RADIO HELP WANTED: \$95 per inch/per week
- BOX REPLY SERVICE: \$30

Classified ads are commissionable when an agency represents an outside client.

Call Billboard Classified Today!

Tracy Walker 1-800-390-1489

twalker@billboard.com

FAX ALL ADS TO: 212-536-8864

DEADLINE: FRIDAY AT 3:30PM EASTERN

DUPLICATION/ REPLICATION

DIGI-ROM

Full Services For Electronic Media

CD-ROM • DVD • AUDIO CD

MASTERING REPLICATION PRINTING

- CD-ROM One-Offs: Same Day - On Site
- 2000 CD-R Duplication: Next Day - On Site
- Video Compression: BetaSP & VHS to AVI, Quicktime, MPEG1 & MPEG2: On Site
- Audio & DVD Mastering Suites: On Site
- DVD-R Disc Duplication: On Site
- Audio Archival Restoration with CEDAR
- **Personalized Service: Outta Sight!**

800-815-3444

In New York City call 212-730-2111
On the web: www.digirom.com

DUPLICATION/REPLICATION

ONE-STOP MANUFACTURING

- CD Replication
- Vinyl Records (colors available!)
- Cassettes
- Graphics Design
- Super-Hot Mastering Studio

NEW - On-Demand Color Printing

We make everything in-house.
Best Price, Best Service, & Best Quality ... period.

EUROPADISK LTD. (800) 455-8555

Major credit cards accepted.

Disks With No Risks

<http://www.europadisk.com>

DUPLICATION/ REPLICATION

1000 CD's
as low as
\$799.00*

Mastering from DAT Included

DELUXE CD PACKAGES
500 CD'S w/4 panel color..\$1095
1000 CD's w/4 panel color..\$1495
CD Rom & Cassette services available

Full graphic service as low as \$285

CD LABS™
The sounds of music.

(818) 505-9581 • (800) 4 CD LABS
www.cd labs.com
Serving the industry since 1957

MUSIC MERCHANDISE

THE WORLD'S LARGEST SELECTION of "Vintage & Oldies" titles on CD at the lowest prices. FREE catalog! Wholesale only. Contact Chaz. **GOTHAM DISTRIBUTION CORP.**
1-800-4-GOTHAM • FAX: (610) 649-0315
2324 Haverford Road • Ardmore, PA 19003

COMPUTER/ SOFTWARE

Musicware Complete POS/Inventory Control for ALL your record and video store needs! w/ Spanish availability built-in!
888-222-4767 (toll free)
Fax (919) 828-4485
e-mail: SALES@IDCSOFT.COM
WWW.IDCSOFT.COM

RecordTrak

Inventory Management For Record Stores
800-942-3068
Fax 203-269-3830
Voice 203-265-3840

ESP We Anticipate Your Every Need
CD REPLICATION
Cassette Duplication
Graphic Design & Printing
Digital Editing & Mastering
1-800-527-9225
(716) 691-7631 • Fax (716) 691-7732

46 PRODUCTIONS
25 CDRs - \$100/50 CDRs - \$175
100 CDRs - \$250/200 CDRs - \$425
\$5.00 OFF WITH THIS AD
From CD or CDR master. Includes CDR jewel box w/text printing on CD label. Add \$19 for other digital master. \$33 for analog master. Orders must be prepaid. Shipping not included.
Tel (800) 850-5423 Email: info@46p.com
Visit our Web Page at <http://www.46p.com>

BEST QUALITY-LOWEST PRICES!
Warner Media - CDs: \$.54 ea.
Creative Sound
(800) 323-PACK
<http://csoundcorp.com>

The Computer and POS Solution for the Music & Video Industry
young SYSTEMS
(888)658-7100
•Chains •Independents •One-Stops
www.youngsystems.com

replication by disc rsb
• CD duplication
• mastering
• cassettes on digital bin
• printing
1 800 361-8153
www.rsbdisc.com

CASSETTES
• DIGITAL BIN •
1000 FOR .64 EACH
ALSHIRE CUSTOM SERVICE
Call Now!
(800) 423-2936
FAX (818) 569-3718
sales@alshire.com
1015 W. Isabel St.
Burbank, CA 91506

PROFESSIONAL SERVICES
Attn Record Companies, Bands, & Singers!
Need to be produced? Need songs for a project? CALL Associated Music Producers Coalition! We specialize in Producing & Writing Songs for the Music Industry. CALL 216-807-3915 EMAIL: associmuspro@hotmail.com

MSI Music Software Inc.
•Complete POS
•Wholesale and One-Stop Distributors
•Royalty Tracking
•Website Development
•Soundscan Reporting
14 years Experience
Call for free brochure: (800) 877-1634

Call Toll Free **877-DISC-USA**
Feel the POWER of Excellence
DIGITAL FORCE
TOTAL CD, CD-ROM, DVD, & CASSETTE PRODUCTION
(212) 252-9300 in NYC
www.digitalforce.com
149 MADISON AVENUE NY, NY 10016

THIRD WAVE MEDIA
WORLD CLASS QUALITY **disc & DVD** REPLICATION
OVER \$500 OF EXTRAS Free with every retail ready package
• free Web page w/sound
• free Barcode
• free 3rd color on CD
• free clear tray
• free Design kit
Call today for a FREE catalog
(800) WAVE-CD1
www.thirdwavemedia.com

MUSIC MERCHANDISE
BUY DIRECT AND SAVE!
While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.
Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O. Box A Trenton, N.J. 08691-0020

PUBLICITY PHOTOS
PUBLICITY PRINTS
- LITHOGRAPHED ON HEAVY SATIN GLOSS PAPER -
FREE Catalog & Samples
B&W 8x10's
500 - \$80
1000 - \$108
B&W POSTCARDS
500 - \$65.00
Other sizes & color available
Price includes Typesetting & Freight in Continental U.S.
ABC PICTURES
1867 E. Florida St., Suite BB
Springfield, MO 65803
Toll Free 1-888-526-5336
www.abcpictures.com

COMPACT DISCS • 75¢ EACH
IT'S A BETTER DEAL! "ADD IT UP"
1,000 CDs 750.00
1,000 Jewel/Wrap 300.00
1,000 2-Pg Book/Tray 240.00
\$ 1,290.00
From your CD-Ready Master & Print-Ready Film
Complete CD & Cassette Packages!
CALL FOR QUOTE
Digital Mastering Systems • Digital Audio Duplication • Computer Graphics
NATIONAL TAPE/DISC
1-800-874-4174
1110-48th Avenue North • Nashville, TN 37209

ZMACHARS, INC.
MUSIC MERCHANDISE One stop distributor for posters, t-shirts, stickers, hats, keyrings, buttons, incense, lights, jewelry, sunglasses, tapestries, and much more... We are a service based company with all of the latest merchandise available. Get it all with just one call...
NO MINIMUM/SAME DAY SHIPPING, dealers only call for info: 1-800-248-2238 fax: 305-888-1924
www.zmachars@aol.com

REACH YOUR MUSIC COMMUNITY IN **BILLBOARD MAGAZINE**

COMPLETE PACKAGES, READY-TO-GO!
• CD-Audio & CD-ROM Replication
• Pre-Mastering / Short-Run CD-R
• Vinyl Pressing • Cassette Duplication
• Design/Film/Printing
MaxDisk
Call for free catalogue/custom quote!
1-800-681-0708
<http://www.maxdisk.com>

For Classified Advertising Call Tracy Walker at 1-800-390-1489 or E-mail your Classified Advertising to twalker@billboard.com

STORE SUPPLIES

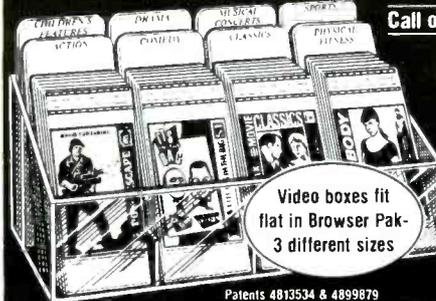
JD STORE EQUIPMENT SINCE 1977

800-433-3543
 Fax: 310-563-1387 Email: jdstore@ixnetcom.com www.jdstore.com
 Distribution from MD & CA Call for free 100 page catalog!

Display your VHS, DVD, CD, & Gen Merchandise
 Slatwall, Metal, Wood, Acrylic, & Wire * Custom Fixtures & POP Displays

DISPLAY UNITS

320 VIDEO TITLES in just 2 SQ. FT.!
 complete line of counter, wall, and floor displays.



Call or write today for FREE sample Pak

Browser[®]
 DISPLAY SYSTEMS
 CHICAGO ONE STOP, INC.
 401 West Superior • Chicago, IL 60610
 Phone: 312-822/0822 • Tollfree: 800-822/4410

Video boxes fit
 flat in Browser Pak-
 3 different sizes

Patents 4813534 & 4899879

STORE SUPPLIES

PLASTIC DIVIDER CARDS
 BLANK OR PRINTED
800-883-9104
 ALL MAJOR CREDIT CARDS ACCEPTED

FOR SALE

THE BLAIR WITCH PROJECT
 THE BLAIR WITCH PROJECT
 THE STATE OF ILLINOIS
 THE BLAIR WITCH PROJECT
 THE BLAIR WITCH PROJECT
LICENSED MERCHANDISE
 T-shirts, Hats,
 Jewelry, Candleholders
 MobTown/Chicago
773-279-1400 EXT 214

FOR SALE

Recording/Sound Studio-Rochester, NY.
 10,000 SF fully equipped downtown complex
 near world famous Eastman School of Music.
 For information, contact Rynne, Murphy &
 Associate, Inc
CALL: 716-262-3277

PUBLICATIONS

In the Studio?
FREE Guide to Master Tape Preparation Saves You Time and Money!
1-800-468-9353
 www.discmakers.com/bb
 info@discmakers.com
DISC MAKERS

NOTICES/ ANNOUNCEMENTS

INDIE MUSIC WEEK
 Where the INDIE music industry meets to do business!! Nov 10-13th in Nashville. Attend seminars & showcases. Sponsors include: LiveOnTheNet.com, Performer Magazine & Indie-Music.com
CALL: 615-860-4084 or email: Mwiboss8@aol.com

IF IT'S THE MOVERS AND SHAKERS OF THE MUSIC INDUSTRY YOU WANT TO REACH
FAX BILLBOARD CLASSIFIED 212-536-8864

HELP WANTED

ALLEGROSM

EASTERN REGION SALES MANAGER

National independent distributor of music/video products is seeking an Eastern Region Sales Manager. Requires 5 yrs sales management or related experience. Emphasis on ability to develop & manage key account relationships. Must be able to lead & motivate a diverse sales team. We offer competitive compensation package and a dynamic team environment.

Please SEND resume with salary history to:

Human Resources, Sales Position
 Allegro Corporation, 14134 NE Airport Way, Portland, OR 97230
 FAX: 503-257-9061 Email: jody@allegro-music.com
 All applicants confidential. E.O.E.

SALES & MARKETING ASSISTANT

Growing Los Angeles-based independent record label specializing in roots music looking to hire Sales & Marketing Assistant. Responsibilities include scheduling appointments, meetings, correspondence, expenses, filing, faxing, photocopying, placing outgoing calls, screening and prioritizing incoming calls. Must be computer efficient (MS Excel, Word, Access) and be Internet savvy. Type at least 55 words per minute. Should have excellent communication skills and strong organizational skills. Extremely detail-oriented and ability to follow-through. Interest in advancing in sales and marketing field. College degree preferred. NO PHONE CALLS.

Fax cover letter and resume Attn: Sales & Mktg Asst 310-315-9996

WANTED - NATIONAL SALES MANAGER

A leading national music distributor located in NY area seeks a professional person to manage and expand existing account base. Well-organized and detail-oriented individual must have 5+ years record industry sales experience, managerial and strong computer skills, be familiar with wide range of music including Dance, Pop Rock, World, International and Jazz, have experience dealing with major accounts and a BA degree or equivalent. Responsibilities include maximizing sales, coordinating sales staff of 15, production of sales tools, expanding of local marketing efforts and achievement of sales targets. Your excellent communication skills will be utilized for liaison with customer base, MIS and in-house marketing staff.

FAX resume in confidence with cover letter and salary requirements to:
516-682-5137

THE RECORDING ACADEMY - POSITIONS AVAILABLE

The Recording Academy invites you to become a member of our family. We are currently recruiting for several positions including: Special Project Manager, Director of Marketing & Membership, Office Manager, Publications Coordinator, Exec Asst and P/T Receptionist. If you are interested in learning more about our open positions, please log onto our web site at:

www.Grammy.com

PRODUCTION MANAGER

Large NYC independent rock label is seeking organized person for extremely detail-oriented, multi-task position. Candidate will be responsible for coordinating & troubleshooting all stages in design/pre-production of packages & promotional materials. Must have: prior administrative experience, a basic knowledge of print production, and the ability to work well under pressure. Knowledge of Macintosh programs extremely helpful: Quark, Photoshop, Illustrator. Internet knowledge helpful too.

Please fax your resume to Michelle V. at 212-334-6921

REGIONAL SALES

Growing independent distribution company seeking aggressive field sales representative for the South, Southeast and Northeast territories. Industry experience and knowledge of regional/national accounts and buyers is a definite plus. Excellent benefits, competitive wages and advancement possibilities available.

Please forward resumes to:

Box 9033, Billboard Classified, 1515 Broadway, NYC, NY 10036

REGIONAL SALES REPS

MDI Distribution, a National Independent Music Distribution Company, is looking for Regional Sales Representatives in multiple locations for the East Coast, Midwest, and West Coast. Relationships with key retail personnel in the region a must.

Please send resume by fax to: 404-221-9857 or by email to: ninamdi@aol.com

T-SHIRTS

Looking for a T-shirt one-stop?
 You've found it!

BACKSTAGE FASHION

Worldwide Distributors of Licensed:
 ROCK, COUNTRY, WRESTLING AND
 NOVELTY T-SHIRTS, STICKERS & MORE

Call for a free price list/flyer (dealers only):

800-644-ROCK
 (outside the U.S. - 520-775-6649)

www.backstage-fashion.com
backstage@northlink.com

WANTED TO BUY



WE BUY CDS!
 OPEN or SEALED • ANY QUANTITY • ANY GENRE
TOLL-FREE: (877) TURNITUP
 e-mail: info@turnitup.com

WE BUY CDS
\$\$\$ HIGHEST PRICES PAID \$\$\$
 LARGE COLLECTIONS / INVENTORIES WELCOME
 OPEN / SEALED / PROMOS OK - ALL GENRES!
 • STRICTLY CONFIDENTIAL •
AMOeba MUSIC
 (415) 831-1200 TONY OR (510) 549-1125 STEVE OR MARC
GET THE MOST \$ FOR YOUR CDS ANYWHERE

Going Out of Business?
 Dropping Your Used Product?
 Selling your Collection?

**CASH for CDs-DVDs-Videos
 Laserdiscs-Software-Audio Books**

Scott Henderson, 520-881-1744, x110
 e-mail: scotth@bookmans.com

BUDGET AUDIO LICENSES SOUGHT

Distributor to Supermarkets, Drug Stores, Car Washes & other alt outlets is seeking to license budget audio tracks - Oldies, Vocalists, Soul, Jazz, Reggae, Blues, Nature, Easy List, Relaxation, Classical, etc. Also seeking CONSULTANTS. Finders Fees avail. Please respond to: Box 9028, Billboard Classified, 1515 Broadway, NYC, NY 10036

CALL BILLBOARD AT 212-536-5058

For Billboard Classified Advertising Call Tracy Walker at 212-536-5058

HELP WANTED



ATLANTIC
RECORDING
CORPORATION

PUBLICITY MANAGER

Atlantic Records, a New York City based Time Warner division, seeks an experienced music publicist with solid press/TV contacts. Qualified candidate will be able to negotiate artist publicity in fields including world music, jazz and americana and be able to create innovative press strategies that take developing artists into the mainstream. The ideal candidate will be energetic, a self-starter and team player with strong conceptual, pitching and writing skills. We offer a competitive salary and a full benefits package.

Please SEND resume and cover letter, specifying salary requirements to:
Atlantic Recording Corporation
1290 Avenue of the Americas
28th Floor - Dept HR/999 New York, NY 10104

REAL ESTATE

INVESTMENT PROPERTY Liberty, New York

Investors, Builders, Sportsman
628+/- Acres including 352
Acre Swan Lake. Excellent
Hunting & Fishing Grounds,
Newly Built Log Cabin. Bank
owned & Financing available
to Qualified Buyer. Zoned RD/
AC. Asking \$1,499,000.

For Further Information
Contact Brian A. Ammar
at: 516-447-2377.

Best Buy Boasts Big 2nd Qtr.

NEW YORK—Best Buy reported a 34% increase in earnings for its fiscal second quarter on Sept. 14, beating analysts' expectations. However, the company still saw its stock drop 9.5% to \$54.75 as part of a general market selloff sparked by Wall Street's concerns that a stronger-than-expected economy could lead to a hike in interest rates next month.

For the second quarter, which ended Aug. 28, Best Buy reported earnings of \$59 million, or 28 cents per share (*Billboard Bulletin*, Sept. 15). That's a penny better than the 27 cents a share estimated by Wall Street and up from the \$44.1 million, or 21 cents

per share, for the same time frame last year. Revenue jumped 23% to \$2.7 billion, up from \$2.2 billion a year ago. Comparable store sales increased 11.1%, a 17.9% gain over last year's corresponding period.

In addition, the company has announced the formation of Best Buy.com Inc., a wholly owned subsidiary that will be headed by John Walden, president of electronic commerce. Walden, the former president/COO of online grocer peapod.com, joined the company in May.

The company plans to substantially expand its Internet offerings within the next 12 months.

BRIAN GARRITY



HitMeNow
.com

Take a hit and you'll be hooked

Join our rapidly growing personalized wireless discount shopping service.

Account Representatives & Sales People

Positions available SE Region Office South
Florida & NE Region Office NYC

Must have a minimum 2-3 years experience and a strong client base. Good presentation skills as well as strong interpersonal skills, and the ability to work closely with all facets of the business are a necessity. Your responsibility is to create relationships with major entities in the following categories:

Sports, Travel, Entertainment,
Electronics/Home Appliances, Hobbies,
Health & Fitness, Private Sales/Openings

Fax your resume with requirements to:
561.272.8860 or email ecohen@gate.net

100 E. Linton Blvd., Suite 500A
Delray Beach, FL 33483

POSITION AVAILABLE

Independent label in Los Angeles seeks
Salesperson (domestic/foreign) and
Publicist.

SEND resume to: David, P.O. Box
39439, Los Angeles, CA 90039.

Music Engineering Opportunity

Must be a team player with a minimum
of five years music engineering experience.
Impressive resumes only.

Please FAX to: 314-423-4867

Sponsorship Negotiator

For major outdoor events. Experience
in dealing with major corporations for
large outdoor events such as state fairs
& festivals.

Please call: 612-897-1844 or
fax resume to: 612-837-9194

VOLUNTEERS WANTED

If you will be in Miami area from October
6-9 and would like to volunteer to work
with the Billboard/Airplay Monitor Radio
Seminar & Awards, please call

Phyllis Demo @: 212-536-5299

COOL JOBS

Est music oriented magazine needs sales/
marketing reps in Atlanta, Jacksonville,
Tampa, & Orlando. Music/print/advertising/
sales exp a plus.

FAX resume, etc to: 561-989-8019

ASSISTANT ROYALTIES ACCOUNTANT

Jive Records/Zomba Recording Corp seeks
royalties professional to join our team. Individual will assist in the production of artist and publisher royalty statements by handling rate set-ups, rate calculations and data entry. Must be a team player with at least 1.5 years of mechanical royalties experience, understanding of the royalties process and good computer skills. College degree preferred.

FAX resume w/ salary requirements to:
212-727-0543;

Attn: Human Resources

VICE PRESIDENT

Indie label seeks candidate to run day-to-day. Experience w/ Indie distribution and marketing, as well as knowledge of alternative forms of music required. Understanding of financials & business affairs helpful.

Please SEND resumes via email to:
musicjobs@yahoo.com or via
regular mail to: Box 9032
Billboard Classified
1515 Broadway, NYC, NY 10036

VP SALES

KRB Music Inc, a 16 year old growing
music Co, is seeking a career minded
professional for the position, VP of
Sales. This person will manage a staff,
rep Firms, and brokers. A Salary &
Work History is required w/ Resume:

Attn: Laban DeFriesse
Director of Business Affairs,
FAX: 615-371-8601.
Email: laban@krbmusic.com

REAL ESTATE

Completely
Built
Sound Studio
Ready
to move-in
2,100 Sq. Ft.
at
150 Fifth Avenue
Corner 20th Street



a property development of
L.H. CHARNEY
associates inc.
John Martin
212-764-7666 ext.223

WINSTON'S 'PLAINS'

(Continued from page 13)

ers on the road will also benefit local food banks.

Beyond the Internet and touring, Windham Hill is exploring a full range of traditional marketing strategies. AC and noncommercial outlets have been serviced with a four-track album sampler and have given positive feedback.

"George is an unusual artist in that he's not a traditional radio figure, but he is a recognizable name that some listeners respond to," says Michael Callen, assistant music director at KTRR Windsor, Colo.

Retail will get a limited pressing of "Plains" with two bonus tracks.

"This is a project that we feel strongly about," says Julie Borden, manager of Serenity Books and Music, an indie outlet in San Francisco. "It's intelligent yet accessible to a wide audience. I'm predicting that it'll do extremely well—particularly during the holiday season."

Although Winston is pleased with the early response to "Plains," which also bears the logo of his own Dancing Cat imprint, he admits that he's already "moved on" from the set. "I'm always trying to create the future," he says. "I don't reminisce."

In fact, while he welcomes the opportunity to record, he views it as a "secondary experience and a necessary means to playing concerts. I finish a record and I'm relieved. I prefer the live experience because it allows me to continually grow and explore a piece of music."

Inspired by the artist's native Montana, "Plains" continues in the vein of his 1994 Grammy-winning solo piano album, "Forest." He originally planned for that set to be called "Forest & Plains" and then decided to give each idea its own recording.

Viewing himself as more an interpreter of songs than a composer, Winston, whose songs are published by Dancing Cat (BM), says the purpose of each album is to include the most thematically appropriate pieces, often from a wide variety of sources.

On "Plains," he combines self-penned tunes like "Plains (Eastern Montana Blues)," "Graduation," and "Cloudburst" with his takes on Chet Atkins' "Waltz For The Lonely," Sarah McLachlan's "Angel," and "The Dance," popularized by Garth Brooks.

"In truth, I regard myself as a student learning from many different composers," he says. "I have a voracious appetite to learn new things, which is why I don't tend to dwell very long on any one of my recordings."



Mayhem Music. Methods Of Mayhem have signed with MCA Records and will release their debut album this fall. The band's self-titled debut features Tommy Lee on guitars, drums, and vocals; rapper TiLo; and a host of guest artists. The band's first single, "Get Naked", is set to arrive in stores in October. Shown, from left, are Jeff Harelston, senior VP of business and legal affairs for MCA Records; Kenny Meiselas, attorney for Methods Of Mayhem; Tim Reid, marketing director for MCA Records; Abbey Konowitch, executive VP of MCA Records; Jay Boberg, president of MCA Records; Lee; TiLo; and Tom Sarig, VP of A&R for MCA Records.

Billboard® DIRECTORIES

The Definitive Source for Industry Information

INTERNATIONAL BUYER'S GUIDE: Jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry worldwide. A powerful tool. \$139

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists U.S. and International, talent, booking agencies, facilities, services and products. \$109

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and chainstore operations across the USA. \$175

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3000 professional services and suppliers. \$75

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 100 markets. \$105

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$85

To order: call 800-344-7119 (International 732-363-4156),
fax 732-363-0338, or mail this ad and payment to:
Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add \$6 per directory for shipping (\$14 for international orders). Add sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

Billboard Directories are also available online.

For rates call MIKE FOURATT at 212-536-5223. For information on getting a directory on diskette or mailing labels call 212-536-5223

www.billboard.com

BDZZ3028

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Make It Real. At left and on right, K-Ci & JoJo, who are riding the charts with "Tell Me It's Real," hang backstage with KUBE Seattle morning personality Tari Free and DJ Damon Knight before performing at the station's recent Summer Jam. The celebration took place at the George Amphitheater in George, Wash.

World Music Goes Coast To Coast

Putumayo Launches Genre's 1st Nationally Syndicated Radio Show

BY LAURA FRIES

Call it the Ricky Martin effect or the spirit of Bob Marley. "The Putumayo World Music Hour," the first nationally syndicated show of its kind, will make its bow in January 2000.

The evolution of such a simple yet radical concept has been a musical odyssey of sorts that has taken Putumayo founder Dan Storper to the far corners of the globe.

Listeners, however, won't have to travel far to hear what Storper describes as a blend of traditional and contemporary feel-good music. The show, produced by Tom Frouge and Shane Sharkey, has already cleared more than 70 commercial and noncommercial radio stations, including the most recent addition of groove station



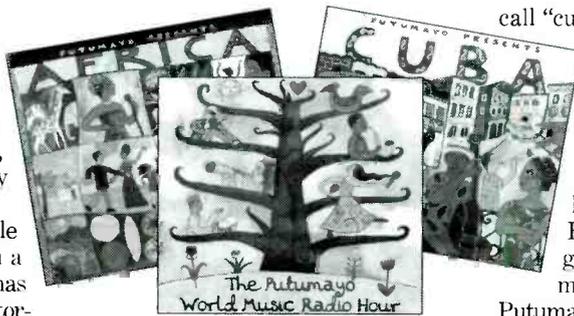
STORPER

KACD Los Angeles.

And if Putumayo senior VP of marketing David Hazan has his way, even more people will have a chance to hear the type of music that inspired Paul Simon's "Graceland" album.

"World Music is a tiny niche, yet this is as close to music with universal appeal this side of the Beatles or Motown," Hazan says. "Kids love it. Grandparents love it. I'm not saying everyone loves this music, but pretty much everyone *likes* this music. It does not have the polarizing effect that most pop music has."

The show, hosted by Storper and KFOG San Francisco personality Rosalie Howarth, is a musical oasis of sounds from around the globe, featuring mainly non-English-speaking artists like Ricardo Lemvo, Sam Mangwana, Habib Koité, and Oliver Mtukudzi. Each hourlong show also



call "cultural creatives." American Demographics magazine describes this group as well-educated, financially solvent Americans curious about other cultures and traveling. They account for about 44 million people in this country, and Hazan says he believes that this group has been alienated from mainstream radio and that Putumayo can bring them back.

includes interviews with world music makers and fans such as Bonnie Raitt, Carlos Santana, Peter Gabriel, and Taj Mahal.

The show's target audience is 35-plus adults whom Hazan and Storper

"Cultural creative adults is a psychographic as opposed to demographic term that refers to young and middle-aged adults from 25-54 who are interested in travel, food, and other cultures," say Hazan. "It's kind of a (Continued on next page)

newsline...

CROSS-OWNERSHIP RULES UP FOR DEBATE. Sen. John McCain, R-Ariz., introduced a bill Sept. 13 to eliminate the Federal Communication Commission's ban on cross-ownership of a newspaper and broadcast stations in a market. The rules have been in force for more than 20 years.

GINSBURG CHARGED WITH INSIDER TRADING. The Securities and Exchange Commission (SEC) has charged former Evergreen Media/Chancellor president/CEO Scott Ginsburg with insider trading. Ginsburg allegedly tipped his brother, Mark Ginsburg, and his father, Jordan Ginsburg, that EZ Communications was for sale. When American Radio Systems (now CBS/Infinity) bought EZ, the SEC says, Mark made \$664,000 and Jordan netted \$412,875. The SEC also charges that in June 1997 Scott tipped his brother about the pending sale of Katz Media. One month later, Evergreen Media and Chancellor Media announced they were buying the rep firm, and Mark made \$729,000 by trading Katz stock. The SEC has asked a federal judge to order the Ginsburgs to return \$1.8 million in profits made from those tips. Scott Ginsburg, now CEO of DG Systems, declined to comment.

LONGER SPOTS FOR CANDIDATES. The FCC has ruled that stations must sell presidential and congressional candidates commercials longer than 30 and 60 seconds. The FCC says that radio and TV stations can easily adjust their schedules to accommodate the longer commercials and that voters would benefit from more information. Candidates are already charged the lowest possible price for spot time.

Is Viacom Deal Revolutionary?

The CBS/Viacom merger may revolutionize radio and other media, according to the In-Stat Group, a high-tech market-research firm.

"There's a much more direct connection between MTV programmers and the 165 stations owned by Infinity," says analyst Gerry Kaufhold.

The MTV brand name offers "dynamite" promotional possibilities, he says. "For example, an MTV jingle package that ties the TV to the radio station gives it a big-time image in their markets. I suspect there will be a lot of opportunities for [short-form] programs, which also helps the station differentiate itself."

Yet Kaufhold doesn't believe Viacom will launch an MTV-branded 24/7 syndicated format, largely because CBS CEO Mel Karmazin, who has a radio background, knows that localism is key. "You want the stations' personalities identifiable. I can see using voices of MTV VJs for interviews or to introduce hot records, but it's a balancing act." Such tie-ins will be par-

ticularly helpful for stations locked in format battles, he added.

Meanwhile, with a slew of lawyers at their side, including former Federal Communications Commission (FCC) chairman Richard Wiley, Karmazin and Viacom CEO Sumner Redstone appeared before the commission.

Redstone described it as little more than a "hello and goodbye" to FCC chairman Bill Kennard, who noted the merger was not yet before the commission. "Once it is," Kennard said, "the essential question will be, How will this merger accelerate delivery of digital-age services to all consumers?"

The Washington trip was actually more than a courtesy call. Karmazin and Redstone have to convince the FCC to relax the cap on station ownership of networks and the 35% national audience cap, or Viacom will have to sell off stations and reduce, or end, its ownership of UPN.

FRANK SAXE

AIRPLAY Monitor

Airplay Monitor is music and radio's #1 trade publication. Each week, radio programmers and record company promotion executives rely on Airplay Monitor to deliver the most accurate chart information coupled with news, special features and incisive editorial. Get the magazine the industry reads and trusts. Get Airplay Monitor.



SIGN UP NOW AND RECEIVE 4 FREE ISSUES OF THE MONITOR OF YOUR CHOICE!

If you're not completely satisfied with Airplay Monitor, write cancel on your first bill, return it and owe nothing.

- Top 40 Airplay Monitor (1 year/50 issues) \$249
- Country Airplay Monitor (1 year/50 issues) \$219
- R&B Airplay Monitor (1 year/50 issues) \$219
- Rock Airplay Monitor (1 year/50 issues) \$219

Name _____
 Company/Station _____
 Address _____
 City/State/Zip _____
 Fax _____ E-mail _____

CALL 1-800-745-8922 TO SUBSCRIBE OR FAX YOUR ORDER TO 212-536-5294. OUTSIDE THE USA CALL 740-382-3322

Or mail to Monitor, Attn: M. Fouratt, 1515 Broadway, NY, NY 10036
 e-mail mfouratt@bpicomm.com

Adult Contemporary

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE IMPRINT & NUMBER/PROMOTION LABEL | ARTIST |
|--------------|--------|--------|---------|--|-----------------------------------|
| No. 1 | | | | | |
| 1 | 1 | 1 | 23 | YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD † | PHIL COLLINS 16 weeks at No. 1 |
| 2 | 2 | 2 | 20 | I WANT IT THAT WAY JIVE ALBUM CUT † | BACKSTREET BOYS |
| 3 | 3 | 3 | 21 | I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT † | SARAH MCLACHLAN |
| 4 | 4 | 5 | 14 | I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC † | EDWIN MCCAIN |
| 5 | 5 | 4 | 21 | THE HARDEST THING UNIVERSAL 56246 † | 98 DEGREES |
| 6 | 6 | 9 | 6 | BLUE EYES BLUE COLUMBIA SOUNDTRACK CUT/REPRISE | ERIC CLAPTON |
| 7 | 7 | 6 | 9 | YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/IDJMG † | SHANIA TWAIN |
| 8 | 10 | 12 | 6 | MUSIC OF MY HEART MIRAMAX SOUNDTRACK CUT/EPIC † | 'N SYNC & GLORIA ESTEFAN |
| 9 | 8 | 7 | 27 | KISS ME SQUINT 79101/COLUMBIA † | SIXPENCE NONE THE RICHER |
| 10 | 9 | 10 | 7 | LOST IN YOU CAPITOL 58788 | GARTH BROOKS AS CHRIS GAINES |
| 11 | 11 | 8 | 39 | (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* † | 'N SYNC |
| 12 | 12 | 14 | 12 | NO MATTER WHAT RAVENOUS/MERCURY ALBUM & SOUNDTRACK CUT/IDJMG † | BOYZONE |
| 13 | 15 | 17 | 8 | SHE'S ALL I EVER HAD C2 79259 † | RICKY MARTIN |
| 14 | 13 | 11 | 45 | ANGEL WARNER SUNSET 13621/REPRISE † | SARAH MCLACHLAN |
| 15 | 18 | 19 | 55 | FROM THIS MOMENT ON MERCURY 566450/IDJMG † | SHANIA TWAIN |
| 16 | 16 | 15 | 31 | BELIEVE WARNER BROS. 17119 † | CHER |
| 17 | 14 | 16 | 89 | TRULY MADLY DEEPLY COLUMBIA 78723 † | SAVAGE GARDEN |
| 18 | 17 | 13 | 12 | SOMETIMES JIVE ALBUM CUT † | BRITNEY SPEARS |
| 19 | 20 | 22 | 5 | BAILAMOS OVERBROOK 97122/INTERSCOPE † | ENRIQUE IGLESIAS |
| 20 | 19 | 18 | 18 | DESTINY JIM BRICKMAN WITH JORDAN HILL & BILLY PORTER WINDHAM HILL ALBUM CUT | |
| 21 | 21 | 21 | 24 | THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG † | SHANIA TWAIN |
| 22 | 23 | 29 | 4 | I DO (CHERISH YOU) UNIVERSAL ALBUM CUT † | 98 DEGREES |
| 23 | 24 | 25 | 3 | I LOVE YOU COLUMBIA SOUNDTRACK CUT † | MARTINA MCBRIDE |
| 24 | 22 | 23 | 6 | WHAT A WONDERFUL WORLD ARISTA 13710 | KENNY G WITH LOUIS ARMSTRONG |
| 25 | 26 | — | 2 | AMAZED BNA ALBUM CUT † | LONESTAR |

Adult Top 40

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE IMPRINT & NUMBER/PROMOTION LABEL | ARTIST |
|-----------------|--------|--------|---------|---|--------------------------------|
| No. 1 | | | | | |
| 1 | 2 | 2 | 21 | SHE'S SO HIGH COLUMBIA ALBUM CUT † | TAL BACHMAN 1 week at No. 1 |
| 2 | 1 | 1 | 19 | ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT † | SMASH MOUTH |
| 3 | 3 | 3 | 24 | OUT OF MY HEAD HOLLYWOOD ALBUM CUT † | FASTBALL |
| 4 | 4 | 4 | 14 | SOMEDAY LAVA 84536*/ATLANTIC † | SUGAR RAY |
| 5 | 5 | 7 | 12 | SMOOTH ARISTA 13718 † | SANTANA FEATURING ROB THOMAS |
| 6 | 12 | 17 | 5 | MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* † | LOU BEGA |
| 7 | 8 | 10 | 14 | BLACK BALLOON WARNER BROS. 16946 † | GOO GOO DOLLS |
| 8 | 6 | 5 | 15 | LAST KISS EPIC 79197 | PEARL JAM |
| 9 | 7 | 6 | 16 | I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC † | EDWIN MCCAIN |
| 10 | 11 | 12 | 21 | BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 † | CITIZEN KING |
| 11 | 10 | 9 | 52 | SLIDE WARNER BROS. ALBUM CUT † | GOO GOO DOLLS |
| 12 | 15 | 16 | 7 | THERE SHE GOES SQUINT/TELEKTRA ALBUM CUT/EEG † | SIXPENCE NONE THE RICHER |
| 13 | 9 | 8 | 20 | I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT † | SARAH MCLACHLAN |
| 14 | 13 | 13 | 19 | I WANT IT THAT WAY JIVE ALBUM CUT † | BACKSTREET BOYS |
| 15 | 17 | 20 | 9 | STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/ERG † | LEN |
| 16 | 14 | 11 | 47 | KISS ME SQUINT 79101/COLUMBIA † | SIXPENCE NONE THE RICHER |
| 17 | 18 | 21 | 13 | SCAR TISSUE WARNER BROS. 16913 † | RED HOT CHILI PEPPERS |
| 18 | 16 | 15 | 50 | BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC † | MATCHBOX 20 |
| 19 | 19 | 18 | 18 | HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/2 † | BLESSID UNION OF SOULS |
| AIRPOWER | | | | | |
| 20 | 22 | — | 2 | ANGELS WOULD FALL ISLAND 562345*/IDJMG † | MELISSA ETHERIDGE |
| 21 | 20 | 14 | 16 | BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS. † | MADONNA |
| 22 | 21 | 22 | 19 | YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD † | PHIL COLLINS |
| 23 | 23 | 25 | 20 | CALL AND ANSWER REPRISE ALBUM CUT † | BARENAKED LADIES |
| 24 | 24 | 26 | 8 | MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA † | TRAIN |
| 25 | 30 | — | 2 | MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG | SHANIA TWAIN |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 70 adult contemporary stations and 71 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications.

WORLD MUSIC GOES COAST TO COAST

(Continued from preceding page)

fancy way of saying yuppies that shop at Borders and Barnes & Noble, and those are really the people we try to reach. They are not active music consumers anymore, but they used to love music."

According to Storper, the concept of "The Putumayo World Music Hour" is to reintroduce music to these people in the right context.

"There are very few people who don't like the song 'Jammin'.' It cuts across all age groups and personality types and gets played on adult rock stations," says Storper. "So we asked ourselves, 'How do you go beyond that?'"

In the case of Putumayo, you start with a pleasant but fairly unheralded Sunday-night show on KFOG and generate an avid grass-roots following. Throw in some savvy marketing, and you have the first world music show to be nationally syndicated.

"The Putumayo World Music Hour" was originally conceived of as a short-term summer series airing from Memorial Day to Labor Day. Then a remarkable thing happened at triple-A station KINK Portland, Ore.

According to KINK PD Dennis Constantine, "The Putumayo World Music Hour" jumped from a 3.3 Arbitron rating to an 11.9 in one week.

"The Putumayo World Music Hour" is Portland's No. 1-rated show in its Friday time slot and our second most popular show," says Constantine. "Some of the most interesting music right now is coming from places around the world like Brazil and Africa. 'The Putumayo World Music Hour' shows listeners the roots of the music that will be popular tomorrow."

"The response from listeners, from stations, from advertisers was so much greater than what we expected, no one wanted it to go away," says Hazan. "It was not realistic for us to simply keep the show going because we put quite a lot into the production of these shows. We determined that the best way to ensure continuity was to start new, weekly shows next year."

In the interim, stations will feature four "Putumayo World Music" specials, tied in with the four remaining holidays of 1999, in addition to repeats of the original 15 episodes of the summer series. "I think what people appreciate about Putumayo is that it feels very organic," says Hazan.

"Let's face it," he continues, "a lot of baby boomers are alienated by the metal and the rap. There's not much in the current state of mainstream music that appeals to the traditional rock 'n' roll baby boomer mentality. That doesn't mean that they're mellowed out and only like wimpy music."

In fact, Storper tends to talk of world music as the ultimate party music. He should know, considering he played the role of world music DJ for most of New York's elite.

The genesis of "The Putumayo World Music Hour" came from Storper's own Putumayo record label, which in turn was borne out of the chic Putumayo clothing stores. Storper founded the Putumayo clothing company in 1975, collecting crafts, folk art, and apparel on his many international sojourns. "Seinfeld" fans may even

recall an episode revolving around the famed New York boutique.

To help create atmosphere for his stores, he started playing music from all of the countries that he had visited. Storper's in-store compilations caught on with shoppers, and he decided to start a record label devoted to these little-known world artists. At the same



time, Storper also became a member of Social Venture Network (SVN), an association for socially conscious corporations, where he became friendly with Ben Cohen of Ben and Jerry's Ice Cream and Anita Roddick, owner of the Body Shop. He also met Richard Foos, president of Rhino Records, the only record company that was a member of SVN. Putumayo, which started as a joint venture with Rhino Records, became the second.

It is no coincidence, then, that national sponsors for "The Putumayo World Music Hour" include socially conscious advertisers like Tom's of Maine and Working Assets. Hazan says the icing on the cake is getting to create a unique radio show and work with companies that think like his.

It wasn't always such an easy ride. Although the music from the Putumayo record label was a natural fit

with noncommercial stations, the company was frustrated in the lack of support from commercial radio.

"We thought the best way to overcome that was to take a brand-based approach and develop our own syndicated radio show," says Hazan. Since the show airs both commercially and noncommercially, the company has to produce two versions of the show to meet advertising requirements.

Storper is quick to point out that even though the show was created out of a lack of airplay for the label, the "World Music Hour" is not an infomercial for Putumayo.

"We try to identify music that we think is universal, but the majority of the songs are not signed to Putumayo," says Storper. "I have the opportunity to include songs that I tried to license but couldn't for one reason or another. In fact, there are artists that I have always loved that I'm now able to support, as well as a lot of the labels I believe in, like Palm Pictures and Real World. I'm a huge Peter Gabriel fan. It's nice to be able to play music on these labels that doesn't get commercial airplay."

"Eventually, we would like to have 'Putumayo' be heard around the world," says Hazan, who hints that efforts to get the show running on the Internet may be the company's next move. "The worst aspect of the show is that we do not have a high enough percentage of the top 20 markets cleared. Then again, we didn't think we'd get any of them."



MOVE OVER, chocolate, there's a new addiction in town, just a click away at www.1075theriver.com to WRVW (the River) Nashville.

"More and more people are going online for information," says PD Jimmy Steele. "And music information is our product."

Steele suggests that the most practical way to maintain our turn-of-



the-century society is to provide meaningful information in a user-friendly format.

"One of the last things the average person will want to look at is our jock/personality biographies and photos," he says. "What people are primarily

interested in is information surrounding our products and events. They frequently hit our events and concert pages, as well as TicketMaster links and [E-mail] requests for our program 'Interactive 8 At 8.'"

The site's design is simplistic and easy to navigate, with maintenance outsourced to Shredded Heart Productions. The company's designer, Trisha Pena, works directly with WRVW to execute frequent updates and new additions to the Web site as quickly as possible.

"As for new stuff on the horizon, we are looking to expand with the Webcasting of our broadcast signal and explore new ways of generating additional nontraditional revenue from the site," says Steele. "The Internet is simply going to be a huge part of broadcasting's future."

Top 40 Tracks™

| T. WK | L. WK | WKS ON | WKS ON | TRACK TITLE IMPRINT/PROMOTION LABEL | ARTIST |
|------------------|--------------|--------|------------------|---|--|
| ▶ No. 1 ◀ | | | | | |
| 1 | 1 | 14 | 5 weeks at No. 1 | GENIE IN A BOTTLE RCA | CHRISTINA AGUILERA |
| 2 | 2 | 5 | | MAMBO NO. 5 (A LITTLE BIT OF...) RCA | LOU BEGA |
| 3 | 3 | 2 | | ALL STAR INTERSCOPE | SMASH MOUTH |
| 4 | 4 | 3 | | SOMEDAY LAVA / ATLANTIC | SUGAR RAY |
| 5 | 5 | 4 | | BAILAMOS OVERBROOK / INTERSCOPE | ENRIQUE IGLESIAS |
| 6 | 6 | 6 | | WHERE MY GIRLS AT? MOTOWN | 702 |
| 7 | 7 | 8 | | SHE'S SO HIGH COLUMBIA | TAL BACHMAN |
| 8 | 8 | 13 | | SHE'S ALL I EVER HAD C2 | RICKY MARTIN |
| 9 | 12 | 11 | | I DO (CHERISH YOU) UNIVERSAL | 98 DEGREES |
| 10 | 10 | 14 | | UNPRETTY LAFACE / ARISTA | TLC |
| 11 | 15 | 16 | | SMOOTH ARISTA | SANTANA FEATURING ROB THOMAS |
| 12 | 11 | 9 | | IF YOU HAD MY LOVE WORK / ERG | JENNIFER LOPEZ |
| 13 | 9 | 7 | | LAST KISS EPIC | PEARL JAM |
| 14 | 13 | 10 | | I WANT IT THAT WAY JIVE | BACKSTREET BOYS |
| 15 | 17 | 19 | | STEAL MY SUNSHINE WORK / ERG | LEN |
| 16 | 14 | 12 | | OUT OF MY HEAD HOLLYWOOD | FASTBALL |
| 17 | 16 | 17 | | BLACK BALLOON WARNER BROS. | GOO GOO DOLLS |
| 18 | 19 | 18 | | HEY LEONARDO (SHE LIKES ME FOR ME) PUSH / V2 | BLESSID UNION OF SOULS |
| 19 | 20 | 23 | | SCAR TISSUE WARNER BROS. | RED HOT CHILI PEPPERS |
| 20 | 23 | 25 | | THERE SHE GOES SQUINT/ELEKTRA / EEG | SIXPENCE NONE THE RICHER |
| 21 | 25 | 33 | | (YOU DRIVE ME) CRAZY JIVE | BRITNEY SPEARS |
| 22 | 18 | 15 | | BILLS, BILLS, BILLS COLUMBIA | DESTINY'S CHILD |
| 23 | 27 | 34 | | LARGER THAN LIFE JIVE | BACKSTREET BOYS |
| 24 | 26 | 27 | | HEARTBREAKER COLUMBIA | MARIAH CAREY FEATURING JAY-Z |
| 25 | 21 | 21 | | BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. | CITIZEN KING |
| 26 | 22 | 20 | | I WILL REMEMBER YOU (LIVE) ARISTA | SARAH MCLACHLAN |
| 27 | 28 | 30 | | I NEED TO KNOW COLUMBIA | MARC ANTHONY |
| 28 | 24 | 22 | | IT'S NOT RIGHT BUT IT'S OKAY ARISTA | WHITNEY HOUSTON |
| 29 | 29 | 28 | | MUSIC OF MY HEART MIRAMAX / EPIC | 'N SYNC & GLORIA ESTEFAN |
| 30 | 35 | 40 | | BACK AT ONE MOTOWN | BRIAN MCKNIGHT |
| 31 | 30 | 24 | | BEAUTIFUL STRANGER MAVERICK / WARNER BROS. | MADONNA |
| 32 | NEW ▶ | 1 | | MAN! I FEEL LIKE A WOMAN! MERCURY / DJMG | SHANIA TWAIN |
| 33 | 34 | 29 | | TELL ME IT'S REAL MCA | K-CI & JOJO |
| 34 | 31 | 26 | | I COULD NOT ASK FOR MORE LAVA / ATLANTIC | EDWIN MCCAIN |
| 35 | NEW ▶ | 1 | | ANGELS WOULD FALL ISLAND / DJMG | MELISSA ETHERIDGE |
| 36 | 33 | 31 | | SUMMER GIRLS LOGIC / ARISTA | LFO |
| 37 | 32 | 32 | | THE CUP OF LIFE COLUMBIA | RICKY MARTIN |
| 38 | 40 | — | | WANNA BE A BALLER SHORT STOP / REPUBLIC / UNIVERSAL | LIL' TROY FEAT. YUNGSTA, FAT PAT, LIL' WILL, HAWK, BIG T |
| 39 | 39 | 35 | | ANYWHERE BAD BOY / ARISTA | 112 FEATURING LIL'Z |
| 40 | 36 | 36 | | SOMETIMES JIVE | BRITNEY SPEARS |

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.

Radio

PROGRAMMING

White Displays 'Staying Power' As Icon's Signature Voice Returns To The Airwaves

LOVE UNLIMITED: Barry White almost said no.

As an artist manager in the early 1970s, he had just taken his newly discovered female trio **Love Unlimited** to the top of the R&B charts, and with another potent love song in hand—this one for a guy—he went about searching for just the right vocalist to fill the role.

His "spiritual adviser" **Larry Nunes** suggested that with his own subterranean-pitched, ultra-suave voice, White—who had sung bass with soul groups like the **Upfronts**, the **Majestics**, and the **Atlantics**—give it a go himself.

"I really did not want to be a singer," White says in a speaking voice as scintillating as that signature instrument of sensual rhythm. "My godfather Larry talked me into it, saying, 'Sing your song, make this album.' We fought back and forth, but he finally won out."

It's safe to say the man has no regrets. Today, some 40 years after first dipping his toes into the music industry, White remains a force on the charts and throughout pop culture. He's had recurring roles on Fox's **"Ally McBeal"** (he's set to appear in the season opener later this month) and **"The Simpsons,"** and he stands tall as one of the most sampled and covered artists in history; recent examples include hits from **Lisa Stansfield**—a lifelong fan—**Taylor Dayne**, and **George Lamond**. And his **Love Unlimited Orchestra's** "Love's Theme" has resurfaced on the "Dick" soundtrack.

Meanwhile, White's first record in four years—his 22nd—the aptly titled **"Staying Power"** on Windham Hill's Private Music, just hit the top 20 of the R&B album charts, while the title track—a prototype of his epicurean "let's go there and take the slow lane" brand of noble coaxing—hit No. 2 on R&B Airplay Monitor's adult R&B radio chart.

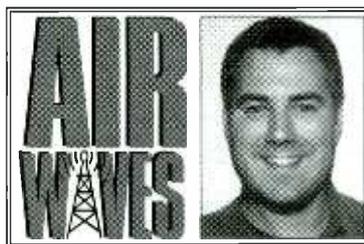
That's not an easy feat for a veteran artist, given the changing tide of R&B radio. Notes **Ron McCarrell**, VP of marketing for Windham Hill Group, "Radio has changed a lot since Barry's last album. Rap and hip-hop were coming on at that time, but not in the way they are now. Close to half of the [mainstream R&B reporting] panel is now rap and hip-hop, and they're not going to play it. But we were still able to slam-dunk the adult R&B stations."

"It's very nice that people still listen to me, that they're still reacting to my music. I'm very thankful for that," White says. "Most artists sign on and end up changing this and that. I don't believe in that for me. When I have to change, I will leave the industry."

Don't count on it, if radio has its way. "No one has come along and filled in what he does, the whole feel he gives his music, the lovemaking,

It's like an attitude he has," says **Daisy Davis**, assistant PD/music director at **WDAS Philadelphia**.

"I think that he's just timeless," she continues. "You have some artists who are part of an era, but when you hear the music later as an oldie,



by Chuck Taylor

it sounds dated. You can't define Barry White's music by an era. You can listen to it anytime, and the things he did in the '70s sound good in the '90s. You can't do that with a lot of groups from back in that day."

"Barry White has a signature voice; it's unforgettable. I was glad to hear that he's back," adds **Jamilah Muhammad**, music director of R&B **WVAZ (V-103)** Chicago. "He could be talking about McDonald's, and you know it's him."

White's opinion of what keeps the magic alive is charmingly humble. "It's a combination of things: the melodies, the lyrics, the production, the Love horns, strings, rhythm, bass, and drums," he says. "They're strong grooves, and we try to keep them on the cutting edge."

Uh, and what about the voice?



WHITE

"OK, the voice, the music, and the melody," White concedes.

"I've seen stuff walk across my desk when Barry comes in talking. He can move small objects with that voice," jokes Windham Hill Group president **Steve Vining**. "I am convinced that there is a humanism and quality about his music that connects with such a broad walk of people. I can't put my finger on it exactly, whether it's the songs, the voice, the lyrics, or how heartfelt the lyrics are. But it's all a reflection of what a gentle human being he is."

The album **"Staying Power,"** pro-

duced by the artist with **Jack Perry**, richly entwines those stirring elements, with telltale titles like "Get Off On You," "Low Rider," and "The Longer We Make Love." Originally, White recorded "Longer" as a duet with **Chaka Khan** for the U.S. release of the album and a European version with **Stansfield**. In the end, he decided to include both renditions worldwide. (The **Stansfield** version will be the next single.)

"I called up Chaka and asked her to come in and do it. We went in the studio and just nailed it," White says. "With Lisa, I sent her the masters, and she sang her lyric. I had no choice but to put both of them on."

Overall, he says, the project and its title "just represent me, my life in the music business, the way I have been consistent in being dedicated to my craft, which writers, producers, and artists have to do. You have to be committed to what you're doing, and hopefully by doing that, you will have staying power."

"I said everything I wanted to on this album," he adds. "Each one comes in its own time. Sometimes there are themes, sometimes there aren't. I just do what I feel creatively."

White's response to having that music covered and sampled by numerous contemporary artists is marked first by a quiet chuckle. "I'm always thankful that young people find my music important enough that they want to use it," he says. "It keeps my copyrights alive and well, and they get a hit, so everybody's doing good."

But ask for his perception of the current R&B scene, and he's quick to reprimand the community. "The whole R&B thing has changed. The young artists can't do what we used to do," White says. "The way people hear music has changed. Through sampling, it has stifled music to a great degree. They don't deal with melodies like we used to do. Lyrics are less strong. The majority of what's out there has very weak lyrics and melodies."

He will have the opportunity to show his contemporaries how it's done right during his upcoming tour with reunited co-headliners **Earth, Wind & Fire**, a match as ideal as both acts' continuing passion for their music.

"I've always loved the Elements [his nickname for Earth Wind & Fire] and respected their music. I think it's a natural fit," White says. "We have both had a history of attracting black listeners, white, Puerto Rican, Latino, everything."

"He's definitely one of the big love guys out there," says **Mike Abrams**, PD of **WBHK (Kiss-FM)** Birmingham, Ala. "The women go crazy."

Adds **WDAS' Davis**, "I just hope he stays well and in good health and continues to make the songs that never go away."

Matt Scannell of Vertical Horizon has simple desires. First and foremost, he would like a mailing list that updates itself.

"Our mailing list has been crucial to our career. It is the main way we keep in touch with fans, tell them we are playing in their area, or that we're putting out a new record," he says. "But many of our fans are in high school or college, so they move around like every year, and we lose them. The band keeps looking for someone in the FBI that we can cozy up to just to keep that list current."

It's obvious that communication is very important to Scannell and company. The general lack of it in the world is what inspired him to pen "We Are," which was No. 39 two issues ago on the Mod-

ern Rock Tracks chart.

"This is gonna sound all peace, love, and groovy, but we tend to isolate ourselves from other people and real interaction these days. People would rather



'It's all about goods and not about feeling, passion, or not being lonely'
—Matt Scannell, Vertical Horizon

listen to a radio or talk in Internet chat rooms under a fake name than sit down to have coffee with someone in the flesh," he explains. "Our focus is wrong. It's all about goods and not about feeling,

passion, or not being lonely. It sounds corny, but these feelings come from a scary place inside. I'm uncertain and bothered by where we are going."

And Scannell holds himself just as accountable. "I fall prey as much as the next guy. I would never sing a song I didn't believe in or agree with. To me, Bob Dylan wrote the songs about societal strife, and he did it brilliantly. I can't do that. All I can do is write about what happened to me or the way I feel about an issue."

Grasping true feeling in a song didn't always come easy to Scannell. "At first, songwriting was very A plus B equals C. But you discover that it's more important to convey emotion in the abstract. I had to learn to speak in metaphors and similes."

J-SHIN

(Continued from page 27)

Smith. "We will pursue television and video opportunities. And we'll have him sing a cappella during radio visits. We want to let the world know there's a real talent here."

To promote J-Shin to retail, Smith says Atlantic will focus on mom-and-pops stores. Consumers who buy music by a comparable artist like R. Kelly or Keith Sweat will receive a complimentary J-Shin CD sampler.

Since J-Shin's music is targeted more toward a college-age demographic, Smith says, Atlantic will also utilize the college reps it has on 50 East Coast campuses to host listening parties and blanket the campuses and surrounding areas with flyers and posters during the first week in October.

Also that month, J-Shin will go on a promotional tour of 15 to 20 East Coast college markets, including New York, Boston, Miami, and Philadelphia. He will also do a series of safe-sex public service announcements that will be sent to radio as the single's release date approaches.

"J-Shin wrote a song about a one-night stand, but there's also a song ['Sex Is Not'] that says sex is not the only thing on his mind," notes Smith. "J-Shin's attitude is, 'If you are going to be a player, play it safe.'" Smith adds that the label is also formulating a series of safe-sex-related promotional items.

To capitalize on J-Shin's urban appeal, Smith says, Atlantic is looking for cross-marketing and sponsorship opportunities by utilizing the label's partnership with the Wilhelmina Agency. That same union put together Brandy's Cover Girl and Candies campaigns.

J-Shin is managed and booked by Miramar, Fla.-based Rare Breed Entertainment, which is headed by president Dru Clark. J-Shin's music is published by First-N-Gold (BMI).

BRUCE ALLEN

(Continued from page 76)

music contacts, Galante argues, will now pay off in broadening McBride's activities outside the country music field. "As we embark on Martina becoming a worldwide star and with her having a both a pop hit and a country hit with 'I Love You,' what Bruce knows is now coming into play," he says. "Until now, he's been more of a guiding force and a sounding board for Martina. He hasn't had the platform he's wanted."

"I certainly rely heavily on Bruce for advice about international markets," says McBride, who in October is due in Australia for a week of promotion. "I respect his experience. It helps me having somebody that has had such experience with those markets."

For his part, Allen yearns to handle another promising country act but admits, "I seldom get the calls from country artists changing managers."

In 1981, Allen had sworn he'd retire in four years only after breaking an act bigger than Bachman-Turner Overdrive. He accomplished that with Loverboy, and then did it spectacularly with Adams on a global scale. Today, at 54 years old, there's no talk of retirement. "Management is what I do best," he concludes.

Billboard®

SEPTEMBER 25 1999

Mainstream Rock Tracks™

| T. WK. | L. WK. | 2 WKS | WKS ON | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST IMPRINT/PROMOTION LABEL |
|-----------------|--------|-------|--------|---|--|
| No. 1 | | | | | |
| 1 | 2 | 3 | 3 | HIGHER HUMAN CLAY | CREED WIND-UP † |
| 2 | 1 | 1 | 17 | SCAR TISSUE CALIFORNICATION | RED HOT CHILI PEPPERS WARNER BROS. † |
| 3 | 3 | 2 | 8 | ENEMY DAYS OF THE NEW | DAYS OF THE NEW OUTPOST/INTERSCOPE † |
| 4 | 4 | 7 | 4 | THE DOLPHIN'S CRY THE DISTANCE TO HERE | LIVE RADIOACTIVE/MCA † |
| 5 | 6 | 6 | 5 | CAN'T CHANGE ME EUPHORIA MORNING | CHRIS CORNELL A&M/INTERSCOPE † |
| 6 | 5 | 4 | 13 | YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK | TONIC UNIVERSAL † |
| 7 | 7 | 5 | 21 | KEEP AWAY GODSMACK | GODSMACK REPUBLIC/UNIVERSAL † |
| 8 | 11 | 10 | 9 | WELCOME TO THE FOLD TITLE OF RECORD | FILTER REPRISE † |
| 9 | 8 | 8 | 15 | NOOKIE SIGNIFICANT OTHER | LIMP BIZKIT FLIP/INTERSCOPE † |
| 10 | 10 | 12 | 12 | SMOOTH SUPERNATURAL | SANTANA FEATURING ROB THOMAS ARISTA † |
| 11 | 9 | 11 | 12 | ROLLIN' STONED CAN'T GET THERE FROM HERE | GREAT WHITE PORTRAIT/COLUMBIA |
| 12 | 13 | 14 | 16 | THE KIDS AREN'T ALRIGHT AMERICANA | THE OFFSPRING COLUMBIA † |
| 13 | 15 | 18 | 9 | WORKIN' EDGE OF FOREVER | LYNYRD SKYNYRD CMC INTERNATIONAL |
| AIRPOWER | | | | | |
| 14 | NEW ▶ | 1 | 1 | THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS | BUSH TRAUMA |
| 15 | 14 | 16 | 27 | LIT UP BUCKCHERRY | BUCKCHERRY DREAMWORKS † |
| 16 | 18 | 22 | 5 | COWBOY DEVIL WITHOUT A CAUSE | KID ROCK TOP DOG/LAVA/ATLANTIC † |
| 17 | 12 | 9 | 16 | GET BORN AGAIN NOTHING SAFE | ALICE IN CHAINS COLUMBIA † |
| 18 | 16 | 17 | 32 | WHY I'M HERE FEBRUARY SON | OLEANDER REPUBLIC/UNIVERSAL |
| 19 | 17 | 20 | 9 | SWINGIN' ECHO | TOM PETTY AND THE HEARTBREAKERS WARNER BROS. † |
| AIRPOWER | | | | | |
| 20 | 20 | 21 | 12 | WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT! | POWERMAN 5000 DREAMWORKS † |
| 21 | 19 | 15 | 19 | AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5 | LENNY KRAVITZ MAVERICK/VIRGIN † |
| 22 | 22 | 24 | 7 | DENIAL HOME | SEVENDUST TVT † |
| 23 | 29 | 39 | 3 | PAPER SUN EUPHORIA | DEF LEPPARD MERCURY/DJMG |
| 24 | 23 | 26 | 8 | MUDSHOVEL DYSFUNCTION | STAIN'D FLIP/ELEKTRA/VEEG † |
| 25 | 27 | 29 | 6 | FOR THE MOVIES BUCKCHERRY | BUCKCHERRY DREAMWORKS † |
| 26 | 21 | 13 | 17 | PROMISES EUPHORIA | DEF LEPPARD MERCURY/DJMG † |
| 27 | 26 | 28 | 8 | SUPERBEAST HELLBILLY DELUXE | ROB ZOMBIE GEFEN/INTERSCOPE |
| 28 | 24 | 23 | 26 | BAWITDABA DEVIL WITHOUT A CAUSE | KID ROCK TOP DOG/LAVA/ATLANTIC † |
| 29 | 31 | 38 | 3 | BREAKDOWN Q2K | QUEENSRYCHE ATLANTIC |
| 30 | 37 | — | 2 | WE'RE IN THIS TOGETHER THE FRAGILE | NINE INCH NAILS NOTHING/INTERSCOPE |
| 31 | 28 | 25 | 18 | WHAT'S MY AGE AGAIN? ENEMA OF THE STATE | BLINK 182 MCA † |
| 32 | 30 | 33 | 5 | ATTENTION PLEASE ATTENTION PLEASE | CAROLINE'S SPINE HOLLYWOOD |
| 33 | 34 | — | 2 | ONE MAN ARMY HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH | OUR LADY PEACE COLUMBIA † |
| 34 | 35 | 34 | 4 | TATTOOED BRUISE (HERE AND THERE) 1000 YARD STARE | DOUBLEDRIE MCA |
| 35 | NEW ▶ | 1 | 1 | PUT YOUR LIGHTS ON SUPERNATURAL | SANTANA FEATURING EVERLAST ARISTA |
| 36 | NEW ▶ | 1 | 1 | INSOMNIA RISK | MEGADETH CAPITOL |
| 37 | 38 | 40 | 3 | I WALK ALONE FEBRUARY SON | OLEANDER REPUBLIC/UNIVERSAL † |
| 38 | NEW ▶ | 1 | 1 | ZIP-LOCK A PLACE IN THE SUN | LIT RCA † |
| 39 | 33 | 30 | 18 | LAST KISS NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES | PEARL JAM EPIC |
| 40 | 32 | 19 | 12 | CRUSH 'EM "UNIVERSAL SOLDIER: THE RETURN" SOUNDTRACK & RISK | MEGADETH TRAUMA/CAPITOL † |

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 25, 1999

Modern Rock Tracks™

| T. WK. | L. WK. | 2 WKS | WKS ON | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST IMPRINT/PROMOTION LABEL |
|-----------------|--------|-------|--------|---|---|
| No. 1 | | | | | |
| 1 | 1 | 1 | 17 | SCAR TISSUE CALIFORNICATION | RED HOT CHILI PEPPERS WARNER BROS. † |
| 2 | 2 | 2 | 21 | WHAT'S MY AGE AGAIN? ENEMA OF THE STATE | BLINK 182 MCA † |
| 3 | 4 | 5 | 4 | THE DOLPHIN'S CRY THE DISTANCE TO HERE | LIVE RADIOACTIVE/MCA † |
| 4 | 6 | 14 | 3 | HIGHER HUMAN CLAY | CREED WIND-UP † |
| 5 | 3 | 3 | 16 | NOOKIE SIGNIFICANT OTHER | LIMP BIZKIT FLIP/INTERSCOPE † |
| 6 | 5 | 9 | 5 | COWBOY DEVIL WITHOUT A CAUSE | KID ROCK TOP DOG/LAVA/ATLANTIC † |
| 7 | 8 | 13 | 5 | CAN'T CHANGE ME EUPHORIA MORNING | CHRIS CORNELL A&M/INTERSCOPE † |
| AIRPOWER | | | | | |
| 8 | NEW ▶ | 1 | 1 | THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS | BUSH TRAUMA |
| 9 | 12 | 25 | 3 | COME ORIGINAL SOUNDSYSTEM | CAPRICORN/DJMG |
| 10 | 11 | 6 | 18 | STEAL MY SUNSHINE "GO" SOUNDTRACK & YOU CAN'T STOP THE BUM RUSH | LEN WORK/ERG † |
| 11 | 7 | 4 | 21 | ALL STAR "ASTRO LOUNGE & MYSTERY MEN" SOUNDTRACK | SMASH MOUTH INTERSCOPE † |
| 12 | 10 | 8 | 33 | MY OWN WORST ENEMY A PLACE IN THE SUN | LIT RCA † |
| 13 | 9 | 7 | 18 | THE KIDS AREN'T ALRIGHT AMERICANA | THE OFFSPRING COLUMBIA † |
| 14 | 17 | 16 | 7 | ZIP-LOCK A PLACE IN THE SUN | LIT RCA † |
| 15 | 14 | 15 | 7 | ENEMY DAYS OF THE NEW | DAYS OF THE NEW OUTPOST/INTERSCOPE † |
| 16 | 15 | 12 | 15 | SOMEDAY 14:59 | SUGAR RAY LAVA/ATLANTIC † |
| 17 | 16 | 10 | 24 | BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND | LO FIDELITY ALLSTARS FEAT. PIGEONHED SKINT/SUB POP/COLUMBIA † |
| AIRPOWER | | | | | |
| 18 | 20 | 21 | 11 | WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT! | POWERMAN 5000 DREAMWORKS † |
| 19 | 22 | — | 2 | WE'RE IN THIS TOGETHER THE FRAGILE | NINE INCH NAILS NOTHING/INTERSCOPE |
| 20 | 19 | 22 | 5 | ONE MAN ARMY HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH | OUR LADY PEACE COLUMBIA † |
| 21 | 13 | 11 | 13 | YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK | TONIC UNIVERSAL † |
| 22 | 18 | 17 | 9 | WELCOME TO THE FOLD TITLE OF RECORD | FILTER REPRISE † |
| 23 | 21 | 20 | 18 | WHY I'M HERE FEBRUARY SON | OLEANDER REPUBLIC/UNIVERSAL |
| 24 | 25 | 24 | 8 | FOR THE MOVIES BUCKCHERRY | BUCKCHERRY DREAMWORKS † |
| 25 | 23 | 18 | 18 | AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5 | LENNY KRAVITZ MAVERICK/VIRGIN † |
| 26 | 24 | 23 | 10 | BEAUTIFUL METASEXUAL | JOYDROP TOMMY BOY † |
| 27 | 36 | 38 | 4 | DO RIGHT BRING YOUR OWN STEREO | JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/DJMG † |
| 28 | 34 | 35 | 6 | BUMP ROYAL HIGHNESS | KOTTONMOUTH KINGS CAPITOL † |
| 29 | 28 | 31 | 5 | CAILIN UNWRITTEN LAW | UNWRITTEN LAW INTERSCOPE |
| 30 | 27 | 26 | 14 | BLACK BALLOON DIZZY UP THE GIRL | GOO GOO DOLLS WARNER BROS. † |
| 31 | 26 | 19 | 13 | ANA'S SONG (OPEN FIRE) NEON BALLROOM | SILVERCHAIR EPIC † |
| 32 | 32 | 33 | 10 | BODYROCK PLAY | MOBY V2 † |
| 33 | 31 | 30 | 25 | BAWITDABA DEVIL WITHOUT A CAUSE | KID ROCK TOP DOG/LAVA/ATLANTIC † |
| 34 | 33 | 32 | 25 | WHATEVER GODSMACK | GODSMACK REPUBLIC/UNIVERSAL † |
| 35 | 30 | 28 | 22 | LAST KISS NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES | PEARL JAM EPIC |
| 36 | 29 | 29 | 16 | YEAH, WHATEVER HALFWAY DOWN THE SKY | SPLENDER C2 |
| 37 | NEW ▶ | 1 | 1 | AROUND THE WORLD CALIFORNICATION | RED HOT CHILI PEPPERS WARNER BROS. |
| 38 | 37 | 34 | 13 | STITCHES CANDYASS | ORGY ELEMENTREE/REPRISE † |
| 39 | NEW ▶ | 1 | 1 | DENIAL HOME | SEVENDUST TVT † |
| 40 | 39 | 37 | 4 | MUDSHOVEL DYSFUNCTION | STAIN'D FLIP/ELEKTRA/VEEG † |

MTV Video Awards Garner Top Ratings But Rankle Partygoers

MTV MILLENNIUM: The 1999 MTV Video Music Awards (VMAs) show may have been the last one of the 20th century, but let's hope it's not the last MTV awards show to remember that people at events like this shouldn't take themselves too seriously.

This year's VMAs—held Sept. 9 at the Metropolitan Opera House in New York—had its welcome share of irreverence, thanks to host **Chris Rock**, who had the guts to poke fun at many of the artists in attendance. Rock's humor held together what might have otherwise been an altogether predictable event filled with ample yawn-inducing moments.

The premiere telecast of this year's show turned out to be a ratings phenomenon for MTV: According to the network, not only was the show MTV's highest-rated VMAs ever, but it broke the record for the most-watched entertainment program in cable TV history (*Billboard Bulletin*, Sept. 13). According to A.C. Nielsen Co., the first-run telecast of the awards show scored a 11.2 household rating/18 share, representing approximately 8.2 million U.S. households—up 37% from last year's VMA ratings.

A highlight of the show was **Kid Rock** with **Run-D.M.C.** and **Aerosmith** doing "Walk This Way." It was a great performance that exemplified the coming together of different generations of performers from different genres of music.

The MTV VMAs always deliver when it comes to having hit artists perform at the show, but we were hoping for more musical diversity in this year's lineup, which was overpopulated with hip-hop and teenybopper acts. MTV regularly plays videos from singers and bands who don't rap, but these acts were underrepresented as performers at the awards show.

Lauryn Hill continued her 1999 winning streak of music awards. Her video for "Doo Wop (That Thing)" won four VMAs, including best video of the year (*Billboard*, Sept. 18). Hill, along with **Wyclef Jean** and **Pras**, first rose to fame as a member of the multi-platinum R&B/hip-hop group the **Fugees**, which is on hiatus. But don't expect a Fugees reunion anytime soon, says Jean.

"Lauryn's not returning my calls, and Pras isn't returning my calls," Jean said backstage. "The Fugees are like brothers and sisters: If you don't fight, then that means you have no love for your

family."

In the meantime, Jean has been busy collaborating with other artists, including **Carlos Santana**; **Whitney Houston**; **U2's Bono**; and **Earth, Wind & Fire**. Jean's next album, "Two Sides To A Book," will be released sometime next year on Columbia Records.

Gavin Rossdale of **Bush**, who was a presenter at the awards show, told us that the band will be working with director **Hype Williams** on an upcoming video. It's expected to be the first rock video from Williams, who's known as a leading R&B/hip-hop director, with credits that include most of **Busta Rhymes'** and **Missy "Misdemeanor" Elliott's** videos.

Bush recently completed a videoclip for "The Chemicals Between Us" (directed by **Stephane Sednaoui**), the first from the group's next album, "The Science Of Things," due Nov. 2 on Trauma Records.

Although the attendees we spoke with loved MTV's inspired choice of holding the VMAs at the Metropolitan Opera House (it was the first awards show ever held there), many were disappointed that this year MTV

didn't uphold the tradition of having an after-party. Given that the VMA show is MTV's biggest event of the year, its decision to skip the after-party was a glaring omission that caused more than a few angry grumblings in the industry. MTV executives did host a smaller party at the W Hotel, but it wasn't the star-studded blowout that people have come to expect from MTV.

An MTV spokeswoman said that the network didn't have an official after-party this year because record companies were hosting their own after-parties. But record companies have always hosted their own parties after the VMAs, and that didn't stop MTV from having its own party for all these years.

We can hope that enough people expressed their unhappiness with MTV's lack of after-show festivities that the network won't make this mistake again next year.

Non-MTV after-parties included Sony Music's bash at restaurant **Ruby Foo's**. Guests included **Will Smith**, **Ricky Martin**, **John Mellencamp**, **Jay-Z**, and **Jennifer Lopez**. Guests at RCA's soiree at Ohm included **The Artist Formerly Known As Prince** and **'N Sync**.

TO OUR READERS: Local Show Spotlight will return in the next issue.

THE EYE



by Carla Hay

FOR WEEK ENDING SEPTEMBER 5, 1999

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 Mary J. Blige, All That I Can Say
- 3 Eve & Noko, What Ya Want
- 4 Jay-Z, Girls' Best Friend
- 5 Juvenile, Back That Thang Up
- 6 TLC, Unpretty
- 7 Ginuwine, So Anxious
- 8 Faith Evans, Never Gonna Let You Go
- 9 Brian McKnight, Back At One
- 10 Puff Daddy, P.E. 2000
- 11 R. Kelly, If I Could Turn Back The Hands
- 12 Whitney Houston, My Love Is Your Love
- 13 Deborah Cox, We Can't Be Friends
- 14 Eric Benet, Spend My Life With You
- 15 Naughty By Nature, Jamboree
- 16 Redman & Method Man, Tear It Off
- 17 Snoop Dogg, B-Please
- 18 Noreaga, Oh No
- 19 Destiny's Child, Bills, Bills, Bills
- 20 K-Ci & JoJo, Tell Me It's Real
- 21 Silk, Meeting In My Bedroom
- 22 B.G., Bling Bling
- 23 Coko, Sunshine
- 24 Imx, Stay The Night
- 25 Lauryn Hill, Everything Is Everything
- 26 Missy "Misdemeanor" Elliott, All In My Grill
- 27 112, Love You Like I Did
- 28 Case, Happily Ever After
- 29 Tru, Hoody Hood
- 30 Chris Rock, No Sex

NEW ONS

- K-Ci & JoJo, Fee Fi Fum
Ol' Dirty Bastard, Got Your Money
Amyth, 1, 2, 3
Ja Rule, 4 Life
Half-A-Mil, Thug Ones
Slick Rick, Frozen



COUNTRY MUSIC TELEVISION
Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Montgomery Gentry, Lonely & Gone
- 2 Shania Twain, You've Got A Way
- 3 Lonestar, Amazed
- 4 Tim McGraw, Something Like That
- 5 Jessica Andrews, You Go First
- 6 Trisha Yearwood, I'll Still Love You More
- 7 Mark Young, She's In Love
- 8 Alan Jackson, Little Man

- 9 Sherrie Austin, Never Been Kissed
- 10 Toby Keith, When Love Fades
- 11 Dixie Chicks, Ready To Run
- 12 Faith Hill, The Secret Of Life
- 13 Martina McBride, I Love You
- 14 Jack Ingram, How Many Days
- 15 Mandy Barnett, The Whispering Wind *
- 16 Brad Paisley, He Didn't Have To Be
- 17 Ty Herndon, Steam
- 18 Brooks & Dunn, Missing You *
- 19 Keith Urban, It's A Love Thing *
- 20 Lee Roy Parnell, She Won't Be Lonely Long *
- 21 Clay Walker, Live, Laugh, Love *
- 22 Randy Travis, A Man Ain't Made Of Stone *
- 23 Chely Wright, It Was *
- 24 Kenny Rogers, The Greatest
- 25 Alecia Elliott, I'm Diggin' It *
- 26 Dwight Yoakam, Thinking About Leaving *
- 27 Redmon & Vale, Squeezin' The Love Outta You *
- 28 Jason Sellers, A Matter Of Time *
- 29 Tara Lyn Hart, Stuff That Matters
- 30 George Jones, Choices
- 31 Sammy Kershaw, When You Love Someone
- 32 Chad Brock, Lightning Does The Work
- 33 Bryan White, You're Still Beautiful To Me
- 34 Lila McCann, Crush
- 35 Lacey, I Want A Man
- 36 George Strait, Write This Down
- 37 Bruce Robison, The Good Life
- 38 Chely Wright, Single White Female
- 39 Alabama, God Must Have Spent A Little More...
- 40 Yankee Grey, All Things Considered
- 41 Bellamy Brothers, The Ex-Files
- 42 Alison Krauss, Forget About It
- 43 Jerry Kilgore, Love Trip
- 44 Anita Cochran, For Crying Out Loud
- 45 Chalee Tennon, Handful Of Water
- 46 Lisa Angelle, I Wear Your Love
- 47 John Michael Montgomery, Home To You
- 48 Gary Allan, Smoke Rings In The Dark
- 49 Marty Stuart, Red, Red Wine And Cheatin'
- 50 Suzy Bogguss, Goodnight

* Indicates Hot Shots

NEW ONS

- The Derailers, The Right Place
John Berry, Power Windows
Kenny Rogers, Slow Dance More
Pam Tillis, After The Kiss
Shedaisy, This Woman Needs



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Mariah Carey, Heartbreaker
- 2 Christina Aguilera, Genie In A Bottle
- 3 Kid Rock, Cowboy
- 4 Britney Spears, (You Drive Me) Crazy
- 5 TLC, Unpretty

- 6 Jennifer Lopez, Waiting For Tonight
- 7 Chris Cornell, Can't Change Me
- 8 Sugar Ray, Someday
- 9 Ricky Martin, She's All I Ever Had
- 10 Red Hot Chili Peppers, Scar Tissue
- 11 Lou Bega, Mambo No. 5
- 12 Marc Anthony, I Need To Know
- 13 Chris Rock, No Sex
- 14 98 Degrees, I Do (Cherish You)
- 15 Len, Steal My Sunshine
- 16 Silverchair, Ana's Song (Open Fire)
- 17 Juvenile, Back That Thang Up
- 18 Snoop Dogg, B-Please
- 19 Jimmie's Chicken Shack, Do Right
- 20 Korn, Freak On A Leash
- 21 Ricky Martin, Livin' La Vida Loca
- 22 Backstreet Boys, I Want It That Way
- 23 Eminem, Guilty Conscience
- 24 Lauryn Hill, Doo Wop
- 25 TLC, No Scrubs
- 26 Whitney Houston, My Love Is Your Love
- 27 Bif Naked, Moment Of Weakness
- 28 Santana Feat. Rob Thomas, Smooth
- 29 Jennifer Lopez, If You Had My Love
- 30 Lil' Troy, Wanna Be A Baller
- 31 'N Sync & Gloria Estefan, Music Of My Heart
- 32 Goo Goo Dolls, Black Balloon
- 33 Buckcherry, For The Movies
- 34 Limp Bizkit, Nookie
- 35 Lit, Zip-Lock
- 36 LFO, Summer Girls
- 37 Enrique Iglesias, Bailamos
- 38 Jay-Z Feat. Amil & Ja, Can I Get A...
- 39 Fatboy Slim, Praise You
- 40 Eminem, My Name Is
- 41 Madonna, Beautiful Stranger
- 42 Redman & Method Man, Tear It Off
- 43 'N Sync, Tearin' Up My Heart
- 44 B.G., Bling Bling
- 45 Q-Tip, Vivrant Thing
- 46 Mary J. Blige, All That I Can Say
- 47 Filter, Welcome To The Fold
- 48 Powerman 5000, When Worlds Collide
- 49 Jay-Z, Girls' Best Friend
- 50 Aaliyah, Are You That Somebody?

** Indicates MTV Exclusive

NEW ONS

- Backstreet Boys, Larger Than Life
Puff Daddy Feat. R. Kelly, Satisfy You
Limp Bizkit, Rearranged
Smash Mouth, Then The Morning Comes
Live, The Dolphin's Cry
Chris Cornell, Can't Change Me
Eminem, Role Model
Sevendust, Denial
Eve, Gotta Man
Mobb Deep, It's Mine
Tash, Rap Life
Tyrese Feat. Heavy D., Criminal Mind
Melissa Etheridge, Angels Would Fall



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Smash Mouth, All Star
- 2 Lenny Kravitz, American Woman
- 3 Red Hot Chili Peppers, Scar Tissue
- 4 Sugar Ray, Someday
- 5 Santana Feat. Rob Thomas, Smooth
- 6 Jennifer Lopez, If You Had My Love
- 7 Madonna, Beautiful Stranger
- 8 Tal Bachman, She's So High
- 9 Lou Bega, Mambo No. 5
- 10 Enrique Iglesias, Bailamos
- 11 Ricky Martin, She's All I Ever Had
- 12 Shania Twain, Man! I Feel Like A Woman!
- 13 Faith Hill, I Want It That Way
- 14 Len, Steal My Sunshine
- 15 Ricky Martin, Livin' La Vida Loca
- 16 Marc Anthony, I Need To Know
- 17 Goo Goo Dolls, Black Balloon
- 18 Mariah Carey, Heartbreaker
- 19 Train, Meet Virginia
- 20 Jennifer Lopez, Waiting For Tonight
- 21 Spice 101, There She Goes
- 22 Melissa Etheridge, Angels Would Fall
- 23 Buckcherry, For The Movies
- 24 Whitney Houston, My Love Is Your Love
- 25 Christina Aguilera, Genie In A Bottle
- 26 Chris Cornell, Can't Change Me
- 27 Brian McKnight, Back At One
- 28 Weir Al Yankovic, It's All About The Pentums
- 29 TLC, Unpretty
- 30 Chris Gaines, Lost In You
- 31 Lenny Kravitz, Fly Away
- 32 Sheryl Crow, The Difficult Kind
- 33 Kid Rock, Cowboy
- 34 Shaggy, Hope
- 35 Eric Clapton, Blue Eyes Blue
- 36 Backstreet Boys, I Want It That Way
- 37 Joan Osborne, Baby Love
- 38 Meredith Brooks, Lay Down
- 39 Lit, My Own Worst Enemy
- 40 Jewel, Jupiter
- 41 TLC, No Scrubs
- 42 Sarah McLachlan, I Will Remember You
- 43 Sugar Ray, Every Morning
- 44 Alanis Morissette, So Pure
- 45 Weir Al Yankovic, You Don't Love Me Any
- 46 Weir Al Yankovic, Eat It
- 47 Weir Al Yankovic, Jurassic Park
- 48 Weir Al Yankovic, Bedrock Anthem
- 49 Weir Al Yankovic, Fat
- 50 Weir Al Yankovic, Amish Paradise

NEW ONS

- Live, The Dolphin's Cry
Sting, Brand New Day
Tori Amos, 1000 Oceans
Cheap Trick, The 70's Song
Days Of The New, Enemy

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 25, 1999.

music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

Deborah Cox, We Can't Be Friends
112, Love You Like I Did
Juvenile, Back That Thang Up
LFO, Summer Girls
Whitney Houston, My Love Is Your Love
Britney Spears, (You Drive Me) Crazy
Lil' Troy, Wanna Be A Baller
Mariah Carey, Heartbreaker
Snoop Dogg, B-Please
Blaque, I Do
Puff Daddy, P.E. 2000
R. Kelly, If I Could Turn Back The Hands...
Eve, Gotta Man
Jennifer Lopez, Waiting For Tonight
Santana Feat. Rob Thomas, Smooth
B.G., Bling Bling
Backstreet Boys, I Want It That Way
Imx, Stay The Night
Christine Aguilera, Genie In A Bottle
Limp Bizkit, Nookie
K-Ci & JoJo, Tell Me It's Real

NEW

Chante Moore, See You In A Different Light
Chris Cornell, Can't Change Me
Cuba, Cross The Line
D'Auguste, Not 2 Far
David Bowie, Thursday's Child
Dead Prez, Hip Hop
Free Style Lee, My Time To Shine
Lenny Kravitz, Black Velvet
Marilyn Manson, Coma White
Mobb Deep, It's Mine
Our Lady Peace, One Man's Army
Rahsaan Patterson, Treat You Like A Queen
Smash Mouth, Then The Morning Comes
Strong, Mi Amiga
Tash, Rap Life
Unwritten Law, Cailin
Warren G, I Want It All

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Sevendust, Denial
Eve, Gotta Man
Death In Vegas, Aisha
Smash Mouth, Then The Morning Comes
Limp Bizkit, Rearranged
Days Of The New, Enemy
Live, The Dolphin's Cry
311, Come Original
Chris Cornell, Can't Change Me
The Beatles, Hey Bulldog
The Chemical Brothers, Out Of Control
David Bowie, Thursday's Child
Manic Street Preachers, You Stole The Sun From My Heart
The Wiseguys, Ooh La La
Unwritten Law, Cailin

Continuous programming
299 Queen St West, M5V2Z5

Lou Bega, Mambo #5 (new)
Choclair, Let's Ride (new)
Live, The Dolphin's Cry (new)
Chris Cornell, Can't Change Me (new)
Backstreet Boys, Larger Than Life
Christine Aguilera, Genie In A Bottle
Lauryn Hill, Everything Is Everything
Prozak, Strange Disease
TLC, Unpretty
Destiny's Child, Bills, Bills, Bills
The Offspring, The Kids Aren't Alright
Edwin, Hang Ten
I Mother Earth, Summertime In The Void
Ricky Martin, She's All I Ever Had
Moist, Breathe
The Boomtown Boys, Pictures
Enrique Iglesias, Bailamos
Puff Daddy, P.E. 2000
Britney Spears, (You Drive Me) Crazy
Santana Feat. Rob Thomas, Smooth

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Aleks Synteks, Sexo, Pudor Y Lagrimas
Moenia, Manto Estelar
Madonna, Beautiful Stranger
Jennifer Lopez, If You Had My Love
Mana, Se Me Olvido Otra Vez
Cafe Tacuba, La Locomotora
Limp Bizkit, Nookie
The Chemical Brothers, Hey Boy, Hey Girl
The Cranberries, Animal Instinct
Shakira, Inevitable
James, I Know What I'm Here For
Lou Bega, Mambo No. 5
Santana Feat. Rob Thomas, Smooth
Titan, Corazon
Jumbo, Siento Que
Jaguars, Fin
Britney Spears, Sometimes
Azul Violeta, Quiere Mas
Enrique Iglesias, Bailamos
Mana, Te Solte La Rienda

2 hours weekly
3900 Main St
Philadelphia, PA 19127

Mary J. Blige, All That I Can Say
Noreaga, Oh No
Coko, Sunshine
Q-Tip, Vivrant Thing
IMX, Stay The Night
Jay-Z, Girls' Best Friend
TLC, Unpretty
Lost Boyz, Ghetto Jiggy
Lauryn Hill, Everything Is Everything
Redman & Method Man, Tear It Off
Puff Daddy, P.E. 2000
Vega, Let Me Get It On
Gang Starr, Discipline
Gina Thompson Feat. Missy, Ya Di Ya
Ja Rule, 4 Life

TELEVISION

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Tori Amos, Bliss
Tom Petty & The Heartbreakers, Swingin'
Chris Gaines, Lost In You
Spicene None The Richer, There She Goes
Alanis Morissette, So Pure
U2, One Tree Hill
Barry White, Staying Power
Lauryn Hill, Everything Is Everything
Vitamin C, Smile
Meredith Brooks, Lay Down
702, You Don't Know
Buckcherry, For The Movies
Oleander, I Walk Alone
Smash Mouth, All Star
Eve 6, Tongue Tied
Lamb, B-Line
Scruti Politti, Tinseltown To The Boogiedown
Speech, Clock In Sync With Mine
Stretch Princess, Sorry
Ricky Martin, She's All I Ever Had

CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

TLC, Unpretty
Brian McKnight, Back At One
Juvenile, Back That Thang Up
R. Kelly, If I Could Turn Back The Hands...
Q-Tip, Vivrant Thing
One Voice, When U Think About Me
Naughty By Nature, Jamboree
702, You Don't Know
Jay-Z, Girls' Best Friend
IMX, Stay The Night
Destiny's Child, Bills, Bills, Bills
Missy "Misdemeanor" Elliott, All In My Grill
Christine Aguilera, Genie In A Bottle
Puff Daddy, P.E. 2000
Coko, Sunshine

THE GOLD RUSH THAT WASN'T: INDIE SECTOR ASSESSES FALLOUT FROM LAST YEAR'S BIG MERGER

(Continued from page 1)

ageable size. This bounty would then be ripe for the plucking by the independents (Billboard, Feb. 6).

However, 16 months after the announcement of the merger, and six months after Universal's labels underwent massive consolidation, the indies—like the majority of those hopeful Golden State prospectors 150 years ago—have unearthed merely a handful of nuggets. Though it hasn't been what a 'niner would call a busted claim, the great indie gold rush of '99 has yet to happen.

To date, only a handful of imprints formerly distributed by Universal or PolyGram have landed with indie

'The fallout that you're going to see is gonna come now, in the next six months or a year, if at all'

- JIM CHIADO -

distributors.

The talent picture is brighter, but only somewhat. At least one multi-platinum-level performer is believed to be destined for the indies: Sources say that Jimmy Buffett, whose custom label Margaritaville Records goes through Island, will be starting up a new imprint, Mail Boat Records, that will move through independent channels. A live greatest-hits set by Buffett is reportedly due in early November. Buffett's management declines to comment; however, an Island spokeswoman says that the singer/songwriter has a new deal on the table with the label.

However, ex-Universal acts have come to the indies in a trickle so far, rather than in the expected flood.

The indies remain uncertain about how much may still come their way. Many point out that the Universal shakeout is still in progress and that time may still bring more imprints and acts to the fold. However, others note that if more is to come to the indies, the labels and talent that formerly operated in the major-label sphere will have to retool their expectations about what the indies may be able to provide.

Indie distributors invariably express disappointment when polled about the spoils they have thus far derived from the merger.

"The whole thing was sort of underwhelming," says Jim Cuomo, head of distribution at Ryko Distribution Partners in New York. "Like, nothing happened. . . . We had the nets ready, and it just never happened. Very, very honestly, as far as distribution is concerned, [we picked up] nobody."

Jim Colson, VP of independent distribution at Woodland, Calif.-based Distribution North America (DNA), says, "It was kind of interesting. Everyone thought they would drop a lot of labels, but they ended up consolidating lots of labels and doing other things to basically keep everyone in the fold."

Colson notes that senior personnel at DNA's parent Valley Media also saw illusory opportunities.

"It was funny," Colson says. "We would have conversations with executive staff, and they'd say, 'Go reach out,' and we were somewhat at a loss as to who to reach out to. Either folks were making their own way, or [just] switching major labels."

Asked about what his firm has culled as a result of the merger, Colson cites Calliope Music, a new label distributed by the DNA label Phoenix and founded by the Chicago band Sonia Dada, which was formerly on Capricorn. The label will release a new Sonia Dada album and three catalog titles on Oct. 12.

Michael Koch, president of Port Washington, N.Y.-based Koch International, says his company has picked up Eureka Records, an L.A.-based rock label previously distributed by Island. Eureka is operated by Joel Wertman, who also manages one of the imprint's acts, blues guitarist Corey Stevens.

Koch says of Wertman, "He wanted to cut himself loose, because he was moving too far down the [Universal] pecking order."

But Koch generally expresses dissatisfaction with the rewards drawn from the merger so far. "Really, not much has happened," he says. "There's been a lot of talk, but it's still status quo."

According to Jim Chiado, VP/GM of music distribution at New Hope, Minn.-based Navarre Corp., it's simply too early for most of the recently merged company's imprints to be in the hunt for new distribution.

He says, "They'll wait and see as to what kind of action they're going to get, what kind of priority status they're going to take with all of the new [Universal executives] that have been jockeying for positions. . . . I think the majority of those labels have tried to position themselves to hopefully be retained, in some form or another. The fallout that you're going to see, in my view, is gonna come now, in the next six months or a year, if at all."

A couple of former PolyGram imprints have arrived at New York-based RED Distribution via associations with its distributed labels, according to VP of product development Alan Becker. Triloka Records, formerly with Mercury, is being distributed by Samson Records, an imprint of Omaha, Neb.-based Gold Circle Entertainment, while ex-A&M imprint ANTRA Music Group—which features ex-Dogg Pound rapper Kurupt among its acts—has pactured with Danny Goldberg's Artemis Records.

"ANTRA came to us originally," Becker says, "and then while we were talking, they also had conversations with Danny Goldberg, and that seemed like a better fit—they'd have RED Distribution, but they would have a bigger apparatus to promote and market. And for us that was fine—we'd get the product anyway, and they had a couple of big records coming out."

Goldberg says he has met with "at least one artist, at least one label, and then there's one other artist where I made a phone call," in the

hope of picking up some Universal castaways. But the executive believes it's far too soon to find many acts at liberty, simply because of the pace at which Universal is working in pruning its immense roster.

He offers a hypothetical timetable: "The merger happens in December. The droppings of the new and devel-



opmental acts have been scattered out over the whole year. As I understand, they've been waiting for options to be up, rather than dropping 60 acts all at once. So let's say an act gets dropped in April. They shop for a couple of months. That gets them to June or July. Maybe they'd just now be thinking of going into the studio. How could it have gone faster?"

Amos Alter, president of Montreal-based Madacy Entertainment, recently established M2 Entertainment, a New York-based umbrella company overseeing four genre-specific start-up labels, for the express purpose of capitalizing on the Universal talent fallout (Declarations Of Independents, Billboard, Sept. 11). However, Alter believes it's premature to expect a windfall from the merger now.

"I think it's normal that you don't see an immediate pop," he says, "because the nature of our business involves, in most instances, contractual obligations from the artists to the



labels. So it's not something where you're going to see an overnight development, i.e., 'I no longer want to be part of Universal in the consolidation process, and therefore I'm picking up my bags and leaving.'"

Alternative Distribution Alliance (ADA) president Andy Allen says that unlike the staff consolidations this March, in which Universal "had a Black Friday, and if you were invited to one meeting you were gone and if you were invited to another meeting you stayed, the artists I think are being evaluated as they're turning in their new records. So it's not [happening] at one time."

Nonetheless, orphans from the Universal system are beginning to show up at the indies' doorsteps.

The Gas Giants, a group featuring former members of the multi-platinum A&M act the Gin Blossoms, completed its A&M debut in May 1998. According to front man Robin Wilson, the band members spent "the suckiest eight months I can think of" waiting to see if they would be retained after A&M was merged into a label group with Geffen and Interscope.

Finally dropped, the band took its

album to Atomic Pop, the Al Teller-run imprint that distributes its records direct via Internet downloads, and to retail through Alliance's Innovative Distribution Network.

Wilson sees advantages to being on an indie now: "I had a very difficult time at first believing that it was going to be possible to get the same marketing coverage that a major label could provide. It was very hard to convince me that they could do everything A&M could, but now I see it's possible but that it will just be done differently. There was a lot of waste with the Gin Blossoms, and a lot of inefficient spending."

Alt-country singer/songwriter Robbie Fulks is more ambivalent about his future in the indie sector but is willing to avail himself of an indie-label home for the time being.

After issuing two albums on Chicago label Bloodshot Records, Fulks was signed to Geffen, which released his "Let's Kill Saturday Night" in 1998. He was released in April, and put together "The Very Best Of Robbie Fulks," a set combining previously released and unreleased material, for sale at his shows. Though he says he was financially unsatisfied by his earlier relationship with Bloodshot, the label will release the album to retail through ADA in January.

Fulks says, "I considered a major the least likely avenue, and still do, although I'm not closing any doors at all. I think it's still the only way to get into most places that people buy records, and it's still the only way to give yourself the kind of promotional push to get out there on the level of the Spice Girls, if that happens to be your level. I considered—and am still considering what to do—either putting out my own records, going with an indie, or courting majors again or hopefully being courted."

Fulks calls singer/songwriter and former Geffen artist Aimee Mann a "poster girl" for the fallout from the Universal/PolyGram merger. Mann's clash with Interscope over the progress of her album "Bachelor No. 2" was made very public in a much-discussed New York Times Magazine story in July.

Since then, the musician has separated from Interscope. Though "Magnolia," an album of songs Mann penned for a forthcoming film by "Boogie Nights" director Paul Thomas Anderson, appears destined for Warner Bros., Mann's manager, Michael Hausman, says it's possible "Bachelor No. 2" could end up with an indie, provided Mann can retain her masters and a modicum of control over how her music is released.

"I've gotten many, many calls from independent labels," Hausman says. "All the indie labels had their antennae up."

There has even been some major-to-indie impact on the international front. The U.K. band Gorky's Zygotic Mynci, which was signed to Mercury worldwide and issued two albums on the label in the U.S., has been scooped up internationally by the English indie Beggar's Banquet. The group's album "Spanish Dance Troop" will be issued stateside through ADA on Oct. 19.

Lesley Bleakley, U.S. executive

VP of Beggar's Banquet, says of the band, "They got lost in the shuffle. Our U.K. office had heard of them and really liked them and approached them. . . . I know that they wanted to be on a label that was more focused."

Though Bleakley is obviously pleased about her good fortune with that act, she echoes the sentiments of other distributors and labels.

"[The merger] hasn't benefited us as much as I thought it was going to," she says. "I expected to be deluged by bands going, 'Oh, my God, we're off [the label]! Have you got room?' That hasn't happened."

'I expected to be deluged by bands . . . There's not been that freneticism that I expected to happen'

- LESLEY BLEAKLEY -

There's not been that freneticism that I expected to happen."

Most observers believe that more fruits can and will be derived from the Universal merger but that labels and acts from that system will have to shift their notion of what the indies can offer them if they are to be successfully wooed over.

Navarre's Chiado says, "I think the expectations of some of those particular labels [I talked to] were way out of character. Their expectations, and what they'd expect from Navarre—[and] I don't care if it's Navarre or Koch or Allegro or DNA or any of the players that are out there, or for that matter ADA or RED—were way too high."

Bleakley agrees: "With expectations when you're on a major-major label, and the money that's pumped behind you, it's going to be a big transition for bands to go from that to working maybe with a label like ours, which can't afford what the majors can but can obviously devote more time and attention. It's going to be a real readjustment to everyone's attitudes and expectations, I think, over time."

Viewing things from another perspective, Madacy's Alter believes that to bring in the major-label diaspora, the indies must convince those they are courting that they do business in a different, yet equally capable, way.

He says, "We, as independents, in order to both capitalize on and to satisfy what we call dissatisfied artists or the overflow, will also have to make the alternative an obvious choice for them. If we don't do that, what options do they really have? Are the options that are out there viable? Are the options that are out there financially stable for them to jump ship without the fear that they may sink on the new ship?"

Assistance in preparing this story was provided by Melinda Newman.

BHANGRA BEAT TRANSFORMS INDIPOP SCENE

(Continued from page 1)

Diyan" ("City Girls" in Punjabi) than they do of its stars.

"It's folk music with zest, that pulsates and keeps your body, your mind, and your spirit alive and kicking fit," says Mehndi, who is also called the *badshah*, or emperor, of bhangra. Mehndi also has inspired comparisons with the late Pakistani *qawwali* singer Nusrat Fateh Ali Khan in terms of charismatic presence and vocal power, as well as in his potential for attaining equal



international stardom.

"The moment it's played you can't help but sway involuntarily," he says, "because it inundates your very soul, instantly, leaving you exhilarated and happy."

Echoing Mehndi, Bally Sagoo, the Delhi, India-born English DJ/producer who helped create the bhangra club sound that erupted in England in the mid-'90s but has yet to penetrate the U.S. mainstream market, says, "You can't run away from the bhangra beat. It's an ethnic drum sound that makes you dance and incorporates a whole lot of ingredients. People think Indian music is just sitar and tabla drums and that bhangra is just an Indian country music style, but it's progressed to where 50,000 screaming people are at Daler Mehndi shows—with more and more non-Asians.

"I've used it in making Indian records out of drum'n'bass, house, R&B, hip-hop, and reggae," he adds. "Madonna's explored Indian sounds, and by next year, probably, it will be no big deal to have an Indian record on MTV."

Observers note that the U.S. bhangra and Indipop explosion could not have taken place without the core of British acts and that the potential for its development in America could be hampered by the lack of large, concentrated Asian communities.

Following Sagoo's lead is DJ Rekha, a young London-born Punjabi-American DJ/producer. Since March 1997, she has been regularly presenting bhangra, similarly mixed in with eclectic dance music styles and Bollywood hits, at S.O.B.'s via her monthly Thursday-night Basement Bhangra parties. She calls it Basement Bhangra not only to convey an appropriate "underground hipness" factor, she says, but to recall the basement bhangra parties of her teen years.

"That music hit me. The percussion—the sound of those drums," says Rekha, referring specifically to the insistent beat of the *dhol*: a big, two-sided wooden drum that is played with sticks and is to bhangra what the conga is to Latin music. "We've had a live dhol player and stopped playing the records, and people dance anyway because the beat and rhythm are so forceful."

Shashi Gopal, chairman and managing director of major Indian label Magnasound India Ltd., says that the dhol evokes some "3,000 years of [traditional South Asian] music in our genes."

ROOTS OF BHANGRA

Bhangra evolved out of an ancient traditional folk dance music played during harvest festivities, with the crop often being hemp, or *bhang* in Hindi.

It later became a more all-around popular music, with the dhol being supplemented by the quieter *dholak* hand drum, the two-piece tabla hand drum, and melodic instrumentation including traditional Indian flute, twangy one-stringed *thumbi* fiddle, zither, violin, harmonium, and, eventually, more modern instruments like guitar, mandolin, accordion, and saxophone.

"The foundation of the rhythm—its *chalan*—is the swing or punch rendered by the rustic dhol, the pulsating dholak, and the divine tabla," says Mehndi, whose band also employs guitars, mandolin, and a backup singer. "Played together, the sound that emanates out of all three [rhythm] instruments can best be described as powerfully rhythmical

and resoundingly captivating. It is incomparable with any sound, any rhythm in the world."

Bhangra remained essentially a Punjabi phenomenon, notes Gopal, until a sizable segment of the popu-



DJ REKHA

lation migrated in this century to the Southall suburb of West London. There, in the late '70s, Punjabi bands developed the "Southall sound," playing bhangra at weddings and community events.

But with the rapidly changing pop music trends so typical of the U.K., young Punjabis inevitably incorporated modern elements into the traditional bhangra mix, in some cases altering it—to the chagrin of purists—beyond recognition.

"[Punjabi] kids were more Western music-oriented because they were brought up there and went out clubbing," says Gopal. "So they picked up on songs with a Westernized pop feel but with a traditional dhol, which Indianized the product."

In the late '80s and early '90s, bhangra seemed to be verging on a mainstream breakthrough in the U.K., notes Gopal.

Birmingham, England-based record company Oriental Star Agencies (OSA) was scoring with Malkit Singh, "the Golden Voice of the Punjab," and Bally Sagoo; London's Multi Tone Records was represented by its flagship act, XLNC, and enticed BMG into a major joint-venture distribution deal.

Bhangra even entered the sports arena, as kick-boxing champion Cash "The Flash" Gill, an ethnic Punjabi who hailed from Birmingham, brought a traditionally costumed bhangra band with him whenever he entered the ring, further turning non-Asian attendees and TV viewers on to the aggressive dhol beat.

"There were 150-200 original bhangra bands in Southall, all performing with dhols and headgear," says Gopal, "and there were some clubs in Birmingham which drew 3,000-4,000 kids. If [the labels] had marketed well with the mega-stores and major Indian stores, there might have been a tremendous crossover, because people were looking for a new sound. But it probably wasn't a priority."

'A SENSE OF IDENTITY'

Still, the modernized bhangra scene in the U.K. then was more healthy than that back home in the Punjab, and it did cross over somewhat to the U.S.

"It gave young Indian immigrants here and all across the world a sense of identity," says Suri Gopalan, head of Edison, N.J.-based Vista India, a key U.S. distributor of South Asian music and video. "A lot of them

weren't very connected to their own forms of music because they didn't think it was cool, but bhangra offered a sound that was fused in with rap and R&B, so it became a dance and party music."

Although she's an Indian classical sitarist like her legendary father, Ravi Shankar, Anoushka Shankar, who lives in the U.S., has also felt the impact of bhangra observed by Gopalan.

"Because of the beat, it's something you can dance to," she says. "It's energetic and lively with a modern appeal, because there's lots of drums and an India-ness to it that makes it more exotic. When I was in New York doing publicity for my [1998 Angel Records release "Anoushka"], they were asking me if I go to bhangra clubs, and I couldn't believe people knew the word!"

But as Gopalan notes, bhangra in America is really just beginning to stir.

"Rekha's a pioneer because she's introducing it by fusing it with house and drum'n'bass to suit the clientele

here," he says.

Ironically, however, Rekha launched Basement Bhangra around the time of Bally Sagoo's first U.S. album, "Rising From The East" (Columbia U.K.), which she notes wasn't as bhangra-oriented as previous work, such as 1994's "Bollywood Flashback" album (Columbia U.K.), which rejuvenated classic Bollywood songs, and his innovative remixing at OSA for the likes of Fateh Ali Khan and bhangra star Malkit Singh.

"Bhangra was big in the U.K., but it was hard to translate to the U.S.," says Rekha. "Eventually, the music got overproduced, and the big labels fizzled."

Tjinder Singh, leader of London's inventive Punjabi folk/Western pop fusion group Cornershop, which utilizes a smaller version of the dhol called a *dholki*, paints a drearier picture of contemporary British bhangra.

"You don't even have live bands at weddings anymore," he says, lamenting the ascendancy of DJs. "There's old singers doing the rounds, but I

(Continued on next page)

AVS Picks Hits From Flicks

Indian Movie Songs Compiled For 1st Time

BY JIM BESSMAN

NEW YORK—A popular New Jersey-based TV network catering to the ardent movie fans within the South Asian community has launched the first in a planned series of CD compilations of Indian movie soundtrack song hits.

AVS Television Network, which is headquartered in East Windsor, N.J., and available on broadcast and cable TV outlets in 13 major U.S. and Canada markets as well as via satellite, debuted the series with "AVS Hot Picks, Volume 1," featuring 10 key songs from current and recent hit Indian film movie soundtracks.

The disc, which bowed Aug. 13, is a tie-in between AVS (which stands for Asian Variety Show) and TIPS Music, one of India's major labels and a worldwide distributor. Domestic distribution, though, will be through Vista India in Edison, N.J., which is also the center of a large Indian-American community.

"It's along the lines of a 'Best Of MTV' CD," says Raju Sethi, president of the 11-year-old AVS service, which puts out a weekly one-hour program consisting largely of music clips from Hindi-language movies and additional music and arts video material. "These are some of the best songs of the year that have all been prominently displayed on our show—and all from the biggest Indian movie blockbusters this year: And it's the first time there's ever been a [Hindi] soundtrack compilation linked with a TV station."

Among the hit songs included on the initial "AVS Hot Picks" volume are "Ishq Bina Kya Jeena" (Life Is Not Worth Living Without Love), from the movie "Taal"; "Tinak Tin Tana" (Play That Rhythm), from "Mann"; and "Mirchi" (Pepper), from "Biwi #1."

Other films represented on the compilation include "Sarfaroosh," "Hindustan Ki Kasam," "Kachehe

Dhaage," and "Hogi Pyar Ki Jeet." Among the vocalists on the set are such esteemed movie "playback" singers as Sukhwinder Singh, Kumar Sanu, Alka Yagnick, and Jaspinder Narula. These singers' voices are heard on the soundtracks and are lip-synched to by the movie actors during the elaborate dance sequences that are so much a part of popular Indian cinema.

"They've chosen the best songs from this year's mega-hit movies," says Vista India representative Vijaya Shree.

AVS now looks to put its promotional muscle behind stimulating sales of its first audio product.

"Our name and reputation are well established, and we'll obviously go crazy marketing," says Sethi. The setup began during the program's long-running promotion of "Taal" and continued with co-sponsorship of the premiere of "Mann" at the newly renovated Strand theater in Edison. "We'll promote big-time on the show, with ads and giveaways all over the country," Sethi adds. "And we'll sell CDs at certain theaters, like they do for American movies."

Sethi says other Indian labels have already expressed interest in similar movie soundtrack compilation ventures. "At first they figured, 'If we give up our best song [from a movie soundtrack], who the hell will buy the album?'" he says. "But then they realized that piracy in this country is so rampant that if they don't do something legally someone else will do it illegally."

If "AVS Hot Picks, Volume 1" is successful, Sethi looks to put out additional compilations every three months, depending on the pool of quality music available.

Sethi says AVS is also producing an album of original music. Due out next year, the album will also be distributed through Vista India.

SELECT DISCS



Although the following titles originate outside the U.S., Suri Gopalan, head of the Edison, N.J.-based Vista India, domestic distributor of South Asian audio and video product, says that most of it can be found at South Asian specialty stores or via Web site vistaindia.com. As Daler Mehndi's label, Magnasound, is carried in the U.S. by Allegro, some titles can be found in outlets of some major chains as well.

DALER MEHNDI:

"Dardi Rab Rab," 1996, Magnasound (India)

"The Best Of Daler Mehndi—The King Of Bhangra," 1998, Magnasound (India)

"Tunak Tunak Tun . . .," 1998, Magnasound (India)

JAZZY B:

"Folk 'N Funky," 1995, Supertone (Canada)

"All Eyez On Me," 1998, Music Waves (Canada)

PANJABI MC:

"Souled Out," 1993, Nachural Records (U.K.)

"Legalised," 1998, Nachural Records (U.K.)

BALLY SAGOO:

"Wham Bam," 1990, Oriental Star Agency (U.K.)

"Star Crazy," 1991, Oriental Star Agency (U.K.)

MALKIT SINGH:

"Upfront," 1989, Oriental Star Agency (U.K.)

"Dhorakada Bai Dhotakada," 1990, Oriental Star Agency (U.K.)

BHANGRA BEAT TRANSFORMS INDIPOP SCENE

(Continued from page 100)

don't think there's much future for bhangra here because people have moved on. Even my Asian friends don't know about Punjabi music, and with the new Asian breed of music, you might hear a tabla, but it's sampled via people in Tokyo."

As Singh indicates, the current South Asian music trend in England is DJ-heavy "Asian underground," led by artists like Asian Dub Foundation and Talvin Singh, a tabla virtuoso and drum'n'bass producer/remixer who has worked with Madonna and Blondie. Singh also just won the seventh Technics Mercury Music Prize in London for his Universal/Island U.K. album "OK," in what is considered a breakthrough for Asian music in the U.K. (Billboard, Sept. 18).

Sagoo, meanwhile, has launched his own label, Ishq (Global Music Pulse, Billboard, July 10), and is seeking top U.S. and U.K. DJs to further fuse Eastern and Western sounds. His first release is his own "Dub Of Asia," which he calls "more of a lounging, listening CD combining old-school dub music mixed with Indian instruments."

But unlike Singh, Sagoo is upbeat about the more traditional bhangra, citing such noteworthy Punjabi bhangra artists as Gurdas Mann, Hans Raj Hans, and Kuldip Manak, as well as England's Panjabi MC, whom Rekha cites as a more "classic style, hardcore Punjabi—even though he's a remixer."

Rekha also points to an emerging traditional bhangra scene in Vancouver, led by Jazzy B, which she says renders "a very folk, back-to-the-roots response to the over-synthesized sounds of the U.K. producers."

NEW INTERNATIONAL HEIGHTS

But she joins virtually everyone in lauding Mehndi and the vision of his Magnasound label for creating a bhangra-heavy Indian pop music that is now taking Punjab folk music to new international heights.

"He's a true phenomenon," says Gopalan, "an incredibly talented folk singer from India who doesn't conform to the bhangra culture of the

U.K. and has sold billions of albums and found a big cult following on both sides of the Atlantic."

Bhaskaran Menon, president of the Toronto-based OMI Music, distributor of Magnasound, credits Mehndi and Magnasound for "marrying" bhangra with pop, creating a fresh sound immensely appealing to non-Punjabi South Asians.

So strong is its allure, notes AVS Television Network president Raju Sethi, that "you can't pick up a movie soundtrack now that doesn't have at least one bhangra number in it."

The New Jersey-based Sethi, whose South Asian entertainment programming is syndicated throughout North America (see story, page 100), estimates that 80% of his film and music videos are bhangra-based, in keeping with audience demand. Mehndi, he adds, is so big now that the next film in which he appears, "Khauff" ("Fear" in Hindi), will give him top billing over the actors.

On record and especially in concert, Mehndi does seem bigger than life. With a charismatic personality and robust voice on a par with Pavarotti, Mehndi live also conjures memories of Bob Marley, singing and dancing and jumping with unbridled joy as he rides upon his bhangra-pop's propulsive, reggae-resembling cross-rhythms—all to the frenzied Punjabi audience shouts of "Hoy!" and "Balle!"

"He's lovely and great and the type of person who appeals to kids and parents and grandparents because his music is joyful and beautiful and lively," says Shankar.

Magnasound's Gopal says that his most recent contract with Mehndi, whose fourth album for the label, "Tunak Tunak Tun . . ." (stylistic vocal notations for the beat), came out last year and was the biggest ever for a South Asian pop singer (though he declines to divulge details). "Nobody commands his respect and price," says Gopal, "but he's the hottest pop star in India now. We've taken him from the state of Punjab—where nobody outside had heard these songs—and marketed him to every other state in India, where there are

all these different languages. And then we took him international, and he became big in Southall and then Japan and the Far East."

Gopal has also taken Mehndi to the U.S.

As Magnasound is one of India's major labels, it tried hard through its MTV India connections to obtain domestic MTV video play for Mehndi during his recent U.S. tour. "We were unable to, and unless we can do that we won't cross him over to that big music marketplace," says Gopal.

Mehndi's American crossover prospects would seem dim, due to the traditional language barriers that prevent most foreign music from entering the domestic mainstream. Mehndi himself, however, is heartily optimistic.

"If it's promoted well in the media, I don't see why bhangra should fail in mainstream America," he says. "It does not need to be modified to meet American tastes at all. Rather, music—or any form of art—communicates universally through one language: that of the soul, which transcends all cultures, races, colors, creeds, and sexes."

Mehndi is particularly buoyed by the crowd composition during his touring of the U.S.

"I observed that the audience was comprised, besides Asians, of a cross-cultural assembly of all groups of people," he says. "They received my music with a fervor which was thrilling, to say the least. Similarly, Michael Jackson's brand of music is listened to with equal gusto all around the globe. So ultimately what appeals is the music, which rises above all boundaries."

With this in mind, DJ Rekha is planning on expanding her bhangra nights at S.O.B.'s in October with a monthly Basement Bhangra Live night, for which she'll fly bhangra artists in from England to perform.

"We can reach a wider audience, absolutely," she says. "Whenever I play bhangra in front of people who haven't heard it, they go, 'Holy shit! For a DJ and producer, that's as good as it gets!'"

Indipop Still Evolving In India—And Globally

BY NYAY BHUSHAN

NEW DELHI, India—Indipop is the love child of a surprise marriage between '90s satellite television culture and India's decades-old film heritage that is now finding new favor among the huge Indian diaspora worldwide.

The music began in the early '90s, when the likes of MTV and Channel V found their audience shares minuscule when compared with the reach of mainstream "Bollywood"-oriented general entertainment channels.

A new breed of Indian artists were only too willing to supply a steady stream of glitzy videos to replace the limited appeal of international music. After all, Bollywood—the biggest film industry in the world in terms of numbers employed and viewers—has flourished here on a steady diet of mega-

selling soundtracks backed by compelling imagery from immensely popular movies that usually follow similar storylines interspersed with sentimental songs.

The total size of the Indian music industry is estimated by national trade body IMI at \$50 million, of which film soundtracks dominate at about 60%, with the rest divided among Indipop (about 15%), regional folk, devotional, classical, and international (about 5% each).

One of the biggest-selling Bollywood soundtracks of all time, 1997's "Dil To Pagal Hai" (on ex-EMI licensee HMV), moved 10 million units, while the biggest Indipop album, 1995's "Made In India" (on ex-WEA licensee Magnasound), by female artist Alisha, reportedly sold a million units, according to the respective labels.

That figure may now be chal-

lenged by Punjabi artist Daler Mehndi, whose 1996 *bhangra* breakthrough, "Bolo Ta Ra Ra" (Magnasound), made this genre of North Indian folk music trendy enough for the satellite-TV generation, even though bhangra was first reinvented by second-generation British Asians in the late '80s.

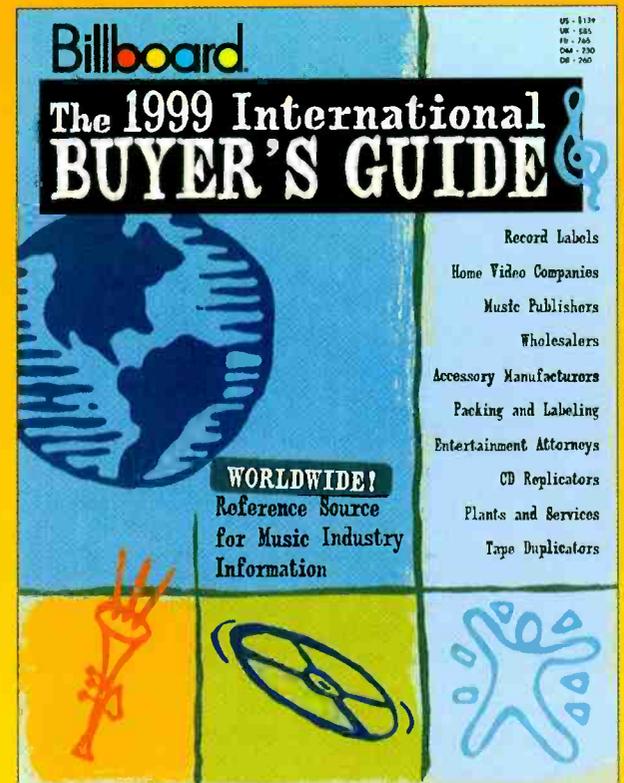
Had it not been for bhangra and the legions of Punjabi artists like Gurdaas Mann, Malkit Singh, and newcomer Jassi, most Indipop fare could well pass for Bollywood product. For the millions of overseas Indians, popular culture from back home is still Bollywood and its music—but Indipop is making a dent.

Mehndi, who was once a taxi driver in San Francisco, has had triumphant homecoming concerts in the U.S. (see story, page 1).

In 1997, Indipop received a fillip (Continued on page 109)

Billboard's 1999 International Buyer's Guide

If you want to reach the world of music and video, you need the International Buyers Guide.



Over 16,000 current and updated listings worldwide - complete with key contacts, phone & fax numbers, addresses, e-mail addresses and website listings.

- Record labels • Music distribution companies
- Wholesalers & Distributors • Video companies
- Music publishers • CD, CD-ROM & Video disc manufacturers • Equipment manufacturers
- Accessory companies • PR companies
- International listings • Associations and professional organizations • Performing and mechanical rights organizations
- Music libraries • Entertainment attorneys
- Importers/Exporters • Replicators • Duplicators
- And much more!

To order send payment for \$139 plus \$6 S&H (\$14 for international orders) with this ad to: **Billboard Directories**, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

**FOR FASTEST SERVICE
CALL (800) 344-7119.**

Outside the U.S. (732)363-4156.

Or fax your order to (732) 363-0338.

Now available on diskette and mailing labels.

For rates call (212) 536-5017.

To advertise call Jeff Serrette at (212) 536-5174

www.billboard.com

BBG3169

WEB OUTLOOK STILL CLOUDY FOR INVESTORS

(Continued from page 1)

able music, which is just now beginning to take shape. In fact, perhaps nothing serves as a better barometer for just how tenuous acceptance of the format remains in the eyes of both mainstream consumers and investors than the wildly fluctuating stock prices of a handful of newly public companies laying claim to the business (see graphics, this page).

Case in point: download retailer EMusic.com Inc., the other new player in the digital arena. A Wall Street analyst's prediction that the Redwood City, Calif.-based company would turn a profit by the end of fiscal 2001 sent shares in the company surging last week. The stock, which is actually down more than 20% since debuting on Nasdaq back in June, rose more than 50% during the five-day trading period ending Sept. 15, surging from more than \$14.81 a share to \$22.25.

The biggest gain came on Sept. 13, when shares jumped \$4.95, or 29.16%, in heavy trading to close the day at \$21.937, up from a Sept. 10 finish of \$16.98. Analyst Sara Zeilstra of Warburg Dillon Read plugged the company in an interview with *Baron's*, which was published that day.

Welcome to the wild world of Internet stock valuations, where demonstrating and retaining value isn't as easy as it may initially seem.

While shares in Liquid Audio recently bounced up, albeit a more modest 20%, on news of a new audio player that uses multiple formats including MP3 and shares in Musicmaker have enjoyed modest gains over the last two weeks on news of distribution agreements with labels TVT and Zomba/Jive as well as Musicland, sharp downturns are also often a fact of life.

Shares in MP3.com, a company with a market capitalization of more than \$2 billion that at the peak of investor euphoria traded as high as \$105, are off by more than 49% so far this year. It recently closed at \$32.125. Musicmaker is down more than 37%, while Liquid Audio, after slumping over much of the summer, has rallied back to trade at levels almost flat to its early performance.

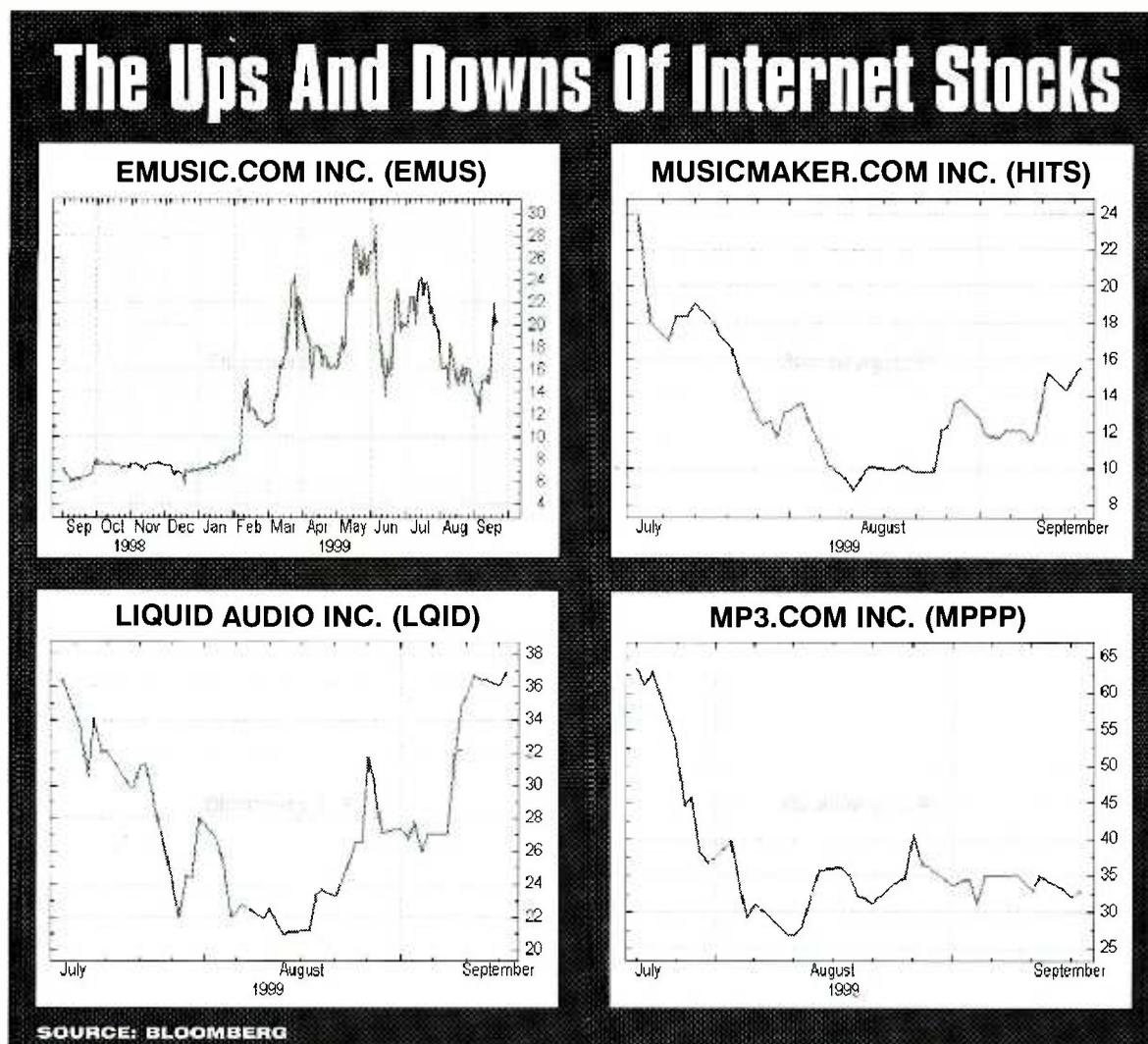
Industry experts lay the blame on a host of factors, including a sell-off of all Internet stocks, slow sales, inherent technology problems with the format, and lack of standardization and support from the major labels.

But arguably the biggest problem plaguing the new companies is a lack of clear identity.

"You've got a number of different companies with pretty radically different business models that are all kind of clumped into this downloadable space together," says Steve Grady, VP of marketing for EMusic.

Grady is not alone in his conclusion. With this emerging market, there are a lot of misperceptions among investors about downloadable music, both in terms of what it is and why consumers are interested in it, he says. That, in turn, has led to a monolithic view of the industry.

"The investment community still has a lot to figure out in terms of which companies do what in the space," says Lise Buyer, an Internet analyst with Credit Suisse First Boston (CSFB) who covers MP3.com. "[They] still need to understand who



is doing digital downloading, who is providing technology, and who is doing content aggregation."

In fact, given the widely varying claims the companies are making about where the revenue dollars in the marketplace are going to come from, one of the few things they all actually have in common, beyond music and the Internet, is sagging stock prices.

Liquid Audio is a very different company, to be sure, from MP3.com, analysts say. Whereas Liquid Audio is concerned with selling a technology and acting as a back-office distributor of music, MP3 is much more about developing original content and using it to drive advertising sales.

Somewhere in between sit EMusic, which sells digital downloads and focuses on generating money from distribution agreements with the independent labels and their artists, and Musicmaker, which sells customizable CDs from major-label artists as well as some music downloads.

The problem, says Joe Teklits, an Internet retail analyst with Ferris Baker Watts who follows Musicmaker, is the conflict in the messages coming from download companies.

"Musicmaker goes out and makes their pitch as the Internet music world according to Musicmaker... Maybe institutional investors buy into that, [but] then MP3 goes out with a much different story, almost an opposite story," he says. "Where Musicmaker is trying to focus on content from major record companies, MP3 is saying the major record companies are going to be obsolete in 10 years. That creates a lot of confusion for the investor, and with confusion comes a lack of interest until there is clarity."

Confusion, indeed. There is even

debate among industry experts over which companies are true competitors to the newly public download companies. In the case of Musicmaker, that list can include anyone from EMusic and MP3.com to more established retailers of music on the Internet such as Amazon.com and CDnow.

If there is one company standing apart from the pack, however, it is Liquid Audio, which describes itself as a distributor that helps musicians get their music out on the market and helps Web sites offer music.

"We actually feel pretty strongly about how we've been able to hold our valuation with respect to other music companies," says Andrea Cook Fleming, VP of marketing at Liquid Audio. "Whereas in the portal space and the whole Internet game I think you are seeing a lot of volatility, for [Liquid Audio] we are more of an infrastructure play. I think we were able to explain that to the market."

Standing out isn't easy. "[Where] we may be competitors is perceptually and maybe for mind share," EMusic's Grady says.

He points out, however, that when evaluating downloadable music, the myths often overshadow the realities. Those include the misperception that MP3.com owns the MP3 format, the belief that the Internet will be a panacea for unsigned bands trying to get exposure, the fear that the labels will go away, and the concern about competition from formats like streaming audio.

Perhaps the biggest myth at play in many of these stocks, argue analysts, is the myth of the Internet itself. That is the one in which investors take largely untested money-losing operations and bid them to unfathomable heights in the

name of future upside.

"MP3.com, depending on your perspective, fortunate or unfortunate to come just at the end of the real market frenzy [for Internet IPOs]," says CSFB's Buyer, who notes that since that time the 30 Internet stocks she follows are down about 65% on average from their highs of just a couple of months earlier.

While the performance numbers on MP3.com may not look so good at the moment, Buyer points out that its track record is still not bad for a company originally set to offer its stock between \$9 and \$11 a share but that was finally priced at \$28.

"No one was out there pounding the tables saying, 'Buy' this thing at 90 or 100," she says. "Is [the stock] a disappointment to those who bought it at prices over 32 or 33? Absolutely. But is it a disappointment to its investment bankers? No. It's trading well above the IPO price, which can not be said for a large number of Internet stocks."

Volatility is a common occurrence for Internet stocks, where the axiom "Buy on the rumor, sell on the news" characterizes a lot of trading, Dillon Read's Zeilstra says.

"The download music companies don't seem to, at this point, be any different from the rest of the E-commerce companies in that so many of them have been used as trading vehicles in addition to people who are actually investing in them."

Indeed, the new digital music companies are finding it challenging to spark investor interest outside of specific situations.

In EMusic's stock jump from Sept. 13, trading volume surged to more than 2.7 million shares, up from a daily average of just under 99,000.

The next day when the stock retreated, it did so on the much more modest trading volume of 311,300 shares.

The week before, all four companies—MP3.com, Musicmaker, EMusic, and Liquid Audio—were each trading around 250,000 shares daily.

Amazon, meanwhile, has an average trading volume of over 9 million shares; hard-line retailer Best Buy, which also sells CDs on the Internet and announced plans recently to step up its presence online has an average trading volume of more than 2 million shares.

Many watchers of the downloadable music space liken the behavior and investment strategies behind the new stocks to securities options.

"Whereas traditionally in established markets, firms are priced by growth rate and actual earnings, people are placing bets on each of these firms, often according to market capitalizations," says Martin De Bono, a marketing and consumer research analyst with Gomez.com.

But there is a price to be paid for such activities. "Clearly the MP3.com and the Liquid Audio IPOs had a big influence on the sector as a whole in terms of adding more visibility in the investor community," Grady says. "But also, when you go to 105 and then drop below your IPO price, it makes people nervous about what is going on in your sector."

Teklits says there is a need for more informed investing, something he concedes to be a tricky proposition given that the potentially biggest and strongest players in the industry, the major labels, are still largely on the sidelines in the face of no standardization.

"Right now nobody knows how this whole industry is going to evolve: which way the majors are going to go, who they are going to align with as far as digital downloads, or if they'll do it at all," he says.

Liquid Audio's Cook Fleming says her company's answer is to simply plow ahead regardless of how the stock is faring. "Consumers don't want to have to worry about all that stuff—they just want to get the music," she says.

Teklits agrees, calling increasing content the No. 1 priority for download companies. "At the end of the day, it's going to come down to who has the best product in the store," he says.

But they have to get consumers into the store, too.

Gomez research estimates that there will be less than \$127 million in U.S. download sales by the end of 2002—a tiny number in the \$12 billion-plus music industry.

"There is not a lot of volume on these sites in terms of transactional dollars," says Gomez's De Bono. He points out that the entire industry is still struggling with basic problems like the fact that a majority of consumers don't have the high-speed Internet access that is seen as key to making downloadable music a widely used format.

Solving such problems will take time, and investors and consumers should be aware of such issues going in, says CSFB's Buyer. "MP3.com was never about what the company was going to accomplish between July and September '99. The story is a longer-term story."

PATTY LARKIN RELEASES NEW SET ON VANGUARD

(Continued from page 13)

sic. Live albums aren't necessarily the best thing for radio. But we've released a sampler from the album with three songs plus a bonus cut. We're not worried about any singles charting, but we hope the album will chart."

Wendy Duff, PD of triple-A outlet CIDR (The River) Detroit, says of Larkin, "She's the kind of artist who separates the triple-A format from the rest of the radio pack. We make special room for artists like Patty because her music can be the kind of tool that shows how different triple-A is."

As for Larkin's "à gogo" album, Duff notes, "It's tough for live albums to get airplay. We'll probably have tracks from the album in a specialty program, but it's doubtful that we'll put it in regular playlist rotation."

Having built a fan base through steady touring, Larkin—who is booked by SRO Artists Inc. and managed by Bette Warner of Lamartine

Productions—is currently on a U.S. tour, with dates set until the end of the year.

One of the tour dates includes a performance at the 25th anniversary concert for Respond, an organization for victims of domestic violence (Billboard, Sept. 18). The concert is set to take place Friday (24) in Somerville, Mass.

The singer was one of several artists who contributed songs to "Respond," a benefit compilation album released in January for the organization (Billboard, Jan. 23). "Good Thing," one of Larkin's songs, will also be featured on the soundtrack to "Random Hearts," a film starring Harrison Ford.

Larkin's songs are administered by Four Five Two Music/BMG Songs (ASCAP).

"We've had a few people already asking about the new Patty Larkin album," says Carmine Lombardi,

'We make special room for artists like Patty because her music can be the kind of tool that shows how different triple-A is'

— WENDY DUFF —

sales associate at Hear Music, a Santa Monica, Calif., retail store with a triple-A clientele. "She doesn't sell a lot of records, but her album sales are steady, and she sells enough where we keep her albums in stock."

Welk adds, "Traditional retailers will be a key part of the campaign for

this album, but one thing we're doing a little differently with the album is we have album tracks as part of in-flight music on United Airlines."

Larkin is already writing songs for her next studio album, which Welk says is expected to be released in the first quarter of next year. She describes the next album as shaping up to be "a combination of story songs and slamming instrumentals. It's moody and features a lot of guitar work."

"She's got a great core audience," says Welk, "and she's got a mailing list of over 15,000 people. Her audience is your typical [triple-A] audience: around 35 years old, males and females who are true music lovers. Patty has the potential to cross over to the mainstream."

As for releasing a studio album within six months of a live album, Larkin admits, "I know that might be

expecting people to buy a lot of Patty Larkin product within a certain period of time, but this live album is so different from what you hear on the [previously released] studio albums that I don't think any of it is redundant."

Welk adds, "We don't feel that the live album will be dead by the time the next album comes out. Our mission statement for the Welk Music Group is to have artists like Patty Larkin, develop them, and take them to the next level."

In the meantime, Larkin will keep busy on the touring circuit. "I like touring," she says enthusiastically. "The best part is seeing the country and seeing all kinds of people. It's humbling and it gives you an appreciation for who's at your show. When you're on the road, you become a bit of an observer because you're not in familiar surroundings, and ultimately, that's good for songwriting."

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

HANGIN' ON: TLC holds on to the No. 1 slot on The Billboard Hot 100 for a second consecutive week with "Unpretty" (LaFace/Arista). Hot on its trail, however, is **Ricky Martin**, who jumps 4-2 with "She's All I Ever Had" (C2), positioning himself to grab the top spot next issue. "Unpretty" leads "Had" in both airplay and sales, but while both titles are rising in audience, "Unpretty" loses 13% off of last issue's sales total while "Had" increases by 40%, placing them only 4,000 units apart. Although it is unlikely, the only other possible challenger to TLC and Martin next issue could be the **Red Hot Chili Peppers'** "Scar Tissue" (Warner Bros.), as cassette and CD configurations hit retail Sept. 14.

ROCK ON: For the first time since the week we began factoring SoundScan sales into the Hot 100 (Dec. 7, 1991), the top three debuts on the Hot 100 Singles Sales chart are pop/rock titles. This is a refreshing change in the singles landscape and a trend that we hope will continue.

Leading the charge at No. 22 with 11,000 units scanned is **Tori Amos** with "1,000 Oceans" (Atlantic). "Oceans" is Amos' second single to debut on the sales chart in the last three weeks. "Bliss" debuted Sept. 16 at No. 16 with 16,500 pieces scanned. This issue, "Bliss" falls 21-24. "Oceans" falls just shy of charting on the Hot 100.

The Goo Goo Dolls debut at No. 28 on the sales chart with "Black Balloon" (Warner Bros.), their first retail single since 1995's "Name." "Balloon" scans 8,000 units, which bumps it 21-18 on the Hot 100.

Rounding out the rock trifecta is **Sugar Ray** with "Someday" (Atlantic). "Someday," released solely as a CD-maxi, moves 6,500 pieces and debuts at No. 37 on the sales chart. The additional sales points lift "Someday" from its three-week perch at No. 10 on the Hot 100 to No. 9 this issue.

What were the three rock titles to debut on the sales chart on that December week eight long years ago? At No. 19 was **Nirvana's** groundbreaking "Smells Like Teen Spirit" (DGC); No. 29 was **Metallica's** "The Unforgiven" (Elektra/EEG); and No. 65 was **Motley Crue's** "Home Sweet Home" (Elektra/EEG).

SUMMER BREEZE: As we head into the fall selling season, it seemed timely to look back at the summer of '99 and list the top 10 songs that were heard the most on the radio this past season at beaches, pools, and parks. The ranking is based on the Hot 100 Airplay chart and covers radio play from the week of Memorial Day through Labor Day.

No. 10: "Wild Wild West" by **Will Smith Featuring Dru Hill & Kool Mo Dee** (Overbrook/Columbia); No. 9: "Genie In A Bottle" by **Christina Aguilera** (RCA); No. 8: "Bills, Bills, Bills" by **Destiny's Child** (Columbia); No. 7: "No Scrubs" by **TLC** (LaFace/Arista); No. 6: "Kiss Me" by **Sixpence None The Richer** (Squint/Columbia); No. 5: "Livin' La Vida Loca" by **Ricky Martin** (C2); No. 4: "If You Had My Love" by **Jennifer Lopez** (Work/ERG); No. 3: "Where My Girls At?" by **702** (Motown); No. 2: "All Star" by **Smash mouth** (Interscope).

The No. 1 radio song from the summer of 1999 is "I Want It That Way" by the **Backstreet Boys** (Jive).

Billboard wants to know what you think . . .

In the next decade what 5 people will play the most significant roles in shaping the future of the music industry?

The results of this survey will be published in the Millennium issue of Billboard, celebrating vision and invention in the music industry.

Respond by phone at 212.382.6041

or email to thinkers@billboard.com

Be sure to leave your name and phone number

Published information will not identify respondents

We will give away a DVD player to one lucky person

Billboard

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



SEPTEMBER 25, 1999

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|----------------------------|------------|-----------|---------------|--|--|---------------|
| ◀ No. 1 ▶ | | | | | | |
| 1 | 1 | — | 2 | DIXIE CHICKS MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98) | 2 weeks at No. 1 FLY | 1 |
| 2 | 3 | 3 | 17 | BACKSTREET BOYS ▲ JIVE 41672 (11.98/17.98) | MILLENNIUM | 1 |
| 3 | 2 | 1 | 3 | CHRISTINA AGUILERA RCA 67690 (10.98/16.98) | CHRISTINA AGUILERA | 1 |
| 4 | 4 | 7 | 13 | SANTANA ▲ ARISTA 19080 (11.98/17.98) | SUPERNATURAL | 4 |
| 5 | 7 | 8 | 37 | KID ROCK ▲ LAVA/ATLANTIC 83119*/AG (10.98/16.98) HS | DEVIL WITHOUT A CAUSE | 5 |
| 6 | 6 | 6 | 35 | BRITNEY SPEARS ▲ JIVE 41651 (11.98/17.98) | ...BABY ONE MORE TIME | 1 |
| 7 | 5 | 4 | 12 | LIMP BIZKIT ▲ FLIP 90335*/INTERSCOPE (11.98/17.98) | SIGNIFICANT OTHER | 1 |
| 8 | 9 | 10 | 18 | RICKY MARTIN ▲ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98) | RICKY MARTIN | 1 |
| 9 | 12 | 15 | 45 | JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98) | 400 DEGREEZ | 9 |
| 10 | 11 | 11 | 7 | VARIOUS ARTISTS ▲ UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98) | NOW 2 | 3 |
| 11 | 14 | 13 | 14 | SMASH MOUTH ● INTERSCOPE 90316 (11.98/17.98) | ASTRO LOUNGE | 6 |
| ◀ GREATEST GAINER ▶ | | | | | | |
| 12 | 23 | 42 | 3 | LOU BEGA RCA 67887 (10.98/16.98) | A LITTLE BIT OF MAMBO | 12 |
| 13 | 8 | 2 | 3 | PUFF DADDY BAD BOY 73033*/ARISTA (11.98/17.98) | FOREVER | 2 |
| 14 | 10 | 5 | 4 | MARY J. BLIGE MCA 11929* (11.98/17.98) | MARY | 2 |
| 15 | 13 | 12 | 7 | SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98) | RUNAWAY BRIDE | 4 |
| 16 | 15 | 16 | 97 | SHANIA TWAIN ◆ ¹³ MERCURY (NASHVILLE) 536003 (10.98/17.98) | COME ON OVER | 2 |
| 17 | 17 | 17 | 14 | RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98) | CALIFORNICATION | 3 |
| 18 | 19 | 22 | 46 | 98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98) | 98 DEGREES AND RISING | 14 |
| 19 | 24 | 23 | 15 | JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98) | ON THE 6 | 8 |
| 20 | 20 | 24 | 22 | LIL' TROY ● SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS | SITTIN' FAT DOWN SOUTH | 20 |
| 21 | 22 | 18 | 7 | DESTINY'S CHILD ● COLUMBIA 69870*/CRG (11.98 EQ/17.98) | THE WRITING'S ON THE WALL | 6 |
| ◀ Hot Shot Debut ▶ | | | | | | |
| 22 | NEW | — | 1 | COAL CHAMBER ROADRUNNER 8659 (10.98/16.98) | CHAMBER MUSIC | 22 |
| 23 | 30 | 29 | 29 | TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98) | FANMAIL | 1 |
| 24 | 37 | 33 | 51 | GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98) | DIZZY UP THE GIRL | 15 |
| 25 | 25 | 20 | 13 | SARAH MCLACHLAN ▲ ARISTA 19049 (11.98/17.98) | MIRRORBALL | 3 |
| 26 | 26 | 26 | 7 | HOT BOYS CASH MONEY 53264/UNIVERSAL (10.98/16.98) | GUERRILLA WARFARE | 5 |
| 27 | 21 | 14 | 4 | MOBB DEEP LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98) | MURDA MUZIK | 3 |
| 28 | 18 | 9 | 3 | NOREAGA PENALTY 3097*/TOMMY BOY (11.98/17.98) | MELVIN FLUNT — DA HUSTLER | 9 |
| 29 | 32 | 28 | 15 | BLINK 182 ● MCA 11950 (10.98/16.98) | ENEMA OF THE STATE | 9 |
| 30 | 28 | 27 | 85 | DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS | WIDE OPEN SPACES | 4 |
| 31 | 36 | 31 | 77 | 'N SYNC ▲ RCA 67613 (11.98/17.98) | 'N SYNC | 2 |
| 32 | 31 | 34 | 8 | POWERMAN 5000 ● DREAMWORKS 50107/INTERSCOPE (8.98/12.98) | TONIGHT THE STARS REVOLT! | 31 |
| 33 | 33 | — | 2 | SOUNDTRACK EPIC 63615* (11.98 EQ/17.98) | BLUE STREAK — THE ALBUM | 33 |
| 34 | 29 | 25 | 5 | VARIOUS ARTISTS VIOLATOR/DEF JAM 558941*/DJMGM (10.98/16.98) | VIOLATOR THE ALBUM | 8 |
| 35 | 27 | 21 | 3 | LFO ARISTA 14605 (10.98/16.98) | LFO | 21 |
| 36 | 42 | 41 | 36 | GODSMACK ▲ REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS | GODSMACK | 22 |
| 37 | 39 | 32 | 35 | SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98) | 14:59 | 17 |
| 38 | 43 | 39 | 11 | VARIOUS ARTISTS ● RAZOR & TIE 89024 (11.98/17.98) | MONSTER BALLADS | 27 |
| 39 | 45 | 44 | 109 | BACKSTREET BOYS ◆ ¹¹ JIVE 41589 (11.98/17.98) | BACKSTREET BOYS | 4 |
| ◀ PACESETTER ▶ | | | | | | |
| 40 | 60 | 53 | 29 | EMINEM ▲ WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98) | THE SLIM SHADY LP | 2 |
| 41 | 16 | — | 2 | MEGADETH CAPITOL 99134 (10.98/16.98) | RISK | 16 |
| 42 | 34 | 47 | 44 | CHER ▲ WARNER BROS. 47121 (10.98/17.98) | BELIEVE | 4 |
| 43 | 44 | 45 | 70 | LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98) | | 5 |
| 44 | 46 | 46 | 19 | TIM MCGRAW ▲ CURB 77942 (10.98/17.98) | A PLACE IN THE SUN | 1 |
| 45 | 41 | 37 | 26 | GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/16.98) | 100% GINUWINE | 5 |
| 46 | 48 | 36 | 20 | VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98) | RUFF RYDERS: RYDE OR DIE VOL. 1 | 1 |
| 47 | 51 | 43 | 15 | LONESTAR ● BNA 67762/RLG (10.98/16.98) | LONELY GRILL | 28 |
| 48 | 47 | 35 | 13 | VARIOUS ARTISTS ● EPIC 63653 (11.98 EQ/17.98) | NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES | 18 |
| 49 | 52 | 38 | 17 | SOUNDTRACK ▲ WALT DISNEY 60645 (11.98/17.98) | TARZAN | 5 |
| 50 | 49 | 40 | 12 | K-CI & JOJO ▲ MCA 11937* (10.98/17.98) | IT'S REAL | 8 |
| 51 | 50 | 30 | 3 | FILTER REPRISE 47388/WARNER BROS. (10.98/16.98) | TITLE OF RECORD | 30 |
| 52 | 54 | 51 | 3 | VARIOUS ARTISTS TOMMY BOY 1364 (12.98/17.98) | JOCK JAMS VOLUME 5 | 51 |
| 53 | 35 | — | 2 | THE BEATNUTS VIOLATOR 1722*/LOUD (10.98/16.98) | A MUSICAL MASSACRE | 35 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|--|---------------|
| 54 | 38 | 19 | 3 | SEVENDUST TVT 5820 (10.98/16.98) | HOME | 19 |
| 55 | 56 | 57 | 12 | MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98) | DA REAL WORLD | 10 |
| 56 | 59 | 66 | 21 | B.G. ● CASH MONEY 53265/UNIVERSAL (10.98/16.98) | CHOPPER CITY IN THE GHETTO | 9 |
| 57 | 57 | 49 | 11 | WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98) | RUNNING WITH SCISSORS | 16 |
| 58 | 58 | 50 | 13 | LEN ● WORK 69528/EPIC (11.98 EQ/16.98) HS | YOU CAN'T STOP THE BUM RUSH | 46 |
| 59 | 70 | 69 | 56 | KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/17.98) | FOLLOW THE LEADER | 1 |
| 60 | 40 | — | 2 | DAYS OF THE NEW OUTPOST 30037/INTERSCOPE (11.98/17.98) | DAYS OF THE NEW | 40 |
| 61 | 64 | 60 | 11 | KENNY G ● ARISTA 19085 (11.98/17.98) | CLASSICS IN THE KEY OF G | 17 |
| 62 | 55 | 48 | 4 | SOUNDTRACK COLUMBIA 69934*/CRG (11.98 EQ/17.98) | IN TOO DEEP | 28 |
| 63 | 61 | 58 | 43 | THE OFFSPRING ▲ COLUMBIA 69661*/CRG (11.98 EQ/17.98) | AMERICANA | 2 |
| 64 | 62 | 65 | 29 | LIT ● RCA 67775 (10.98/16.98) HS | A PLACE IN THE SUN | 31 |
| 65 | 65 | 54 | 15 | JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMGM (10.98/16.98) HS | VENNI VETTI VECCI | 3 |
| 66 | 67 | 56 | 17 | SOUNDTRACK ● ISLAND 546196/DJMG (11.98/17.98) | NOTTING HILL | 19 |
| 67 | 84 | 75 | 55 | LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98) | THE MISEDUCATION OF LAURYN HILL | 1 |
| 68 | 63 | 64 | 43 | WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98) | MY LOVE IS YOUR LOVE | 13 |
| 69 | 68 | 71 | 25 | SILK ● ELEKTRA 62234/EEG (10.98/16.98) | TONIGHT | 21 |
| 70 | 53 | — | 2 | MAGIC NO LIMIT 50110*/PRIORITY (11.98/17.98) | THUGGIN' | 53 |
| 71 | 72 | 62 | 4 | VARIOUS ARTISTS UTV 564891/DJMG (10.98/17.98) | THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM | 53 |
| 72 | 66 | 52 | 15 | SOUNDTRACK ▲ MAVERICK 47348/WARNER BROS. (11.98/17.98) | AUSTIN POWERS: THE SPY WHO SHAGGED ME | 5 |
| 73 | 83 | 87 | 18 | SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98) | NO LIMIT TOP DOGG | 2 |
| 74 | 97 | 92 | 50 | JAY-Z ▲ ROC-A-FELLA 558902*/DJMGM (10.98/16.98) | VOL. 2... HARD KNOCK LIFE | 1 |
| 75 | 75 | 72 | 102 | CREED ▲ WIND-UP 13049 (11.98/17.98) HS | MY OWN PRISON | 22 |
| 76 | 81 | 70 | 15 | ENRIQUE IGLESIAS ● FONOVISA 0517 (10.98/16.98) | BAILAMOS | 65 |
| 77 | 69 | 59 | 13 | SOUNDTRACK ▲ OVERBROOK 60344*/INTERSCOPE (11.98/17.98) | WILD WILD WEST | 4 |
| 78 | 85 | 83 | 9 | CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98) | BIGGER & BLACKER | 44 |
| 79 | 80 | 77 | 7 | BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98) | STAYING POWER | 43 |
| 80 | 82 | 79 | 23 | BUCKCHERRY ● DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS | BUCKCHERRY | 74 |
| 81 | 88 | 78 | 13 | EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98) | MESSENGER | 59 |
| 82 | 73 | 86 | 13 | STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98) | (SPEECHLESS) | 31 |
| 83 | 78 | 73 | 3 | LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98) | WESTERN WALL — THE TUCSON SESSIONS | 73 |
| 84 | 91 | 82 | 17 | BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS | BUENA VISTA SOCIAL CLUB | 80 |
| 85 | 79 | 94 | 13 | VARIOUS ARTISTS INTEGRITY/WORD 69974/EPIC (11.98 EQ/19.98) | WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS | 70 |
| 86 | 74 | 67 | 6 | MEMPHIS BLEEK ● ROC-A-FELLA 538991*/DJMGM (10.98/16.98) | COMING OF AGE | 7 |
| 87 | 86 | 74 | 15 | TRU NO LIMIT 50010*/PRIORITY (12.98/19.98) | DA CRIME FAMILY | 5 |
| 88 | 105 | 115 | 26 | SILVERCHAIR EPIC 69816 (11.98 EQ/16.98) | NEON BALLROOM | 50 |
| 89 | 90 | 80 | 24 | ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98) | SOGNO | 4 |
| 90 | 96 | 95 | 11 | SOUNDTRACK KOCH 8901 (11.98/16.98) | POKEMON: 2.B.A. MASTER -- MUSIC FROM THE HIT TV SERIES | 90 |
| 91 | 89 | 76 | 13 | 702 ● MOTOWN 549526/UNIVERSAL (10.98/16.98) | 702 | 34 |
| 92 | 71 | 63 | 3 | THIRD DAY ESSENTIAL/SILVERTONE 10528/JIVE (10.98/16.98) | TIME | 63 |
| 93 | 110 | 97 | 39 | FATBOY SLIM ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98) HS | YOU'VE COME A LONG WAY, BABY | 34 |
| 94 | 108 | 111 | 37 | ORGY ▲ ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS | CANDYASS | 32 |
| 95 | 94 | 90 | 44 | 112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98) | ROOM 112 | 20 |
| 96 | 114 | 116 | 20 | ERIC BENET WARNER BROS. 47072 (10.98/16.98) | A DAY IN THE LIFE | 25 |
| 97 | 95 | 84 | 34 | DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (11.98 CD) | LIVE AT LUTHER COLLEGE | 2 |
| 98 | 93 | 106 | 44 | R. KELLY ▲ JIVE 61625* (19.98/24.98) | R. | 2 |
| 99 | 77 | 68 | 9 | TOO SHORT ● SHORT 41644/JIVE (11.98/17.98) | CAN'T STAY AWAY | 5 |
| 100 | 109 | 96 | 19 | VARIOUS ARTISTS RHINO 75699 (11.98/16.98) | MILLENNIUM HIP-HOP PARTY | 63 |
| 101 | 92 | 89 | 78 | JO DEE MESSINA ▲ CURB 77904 (10.98/16.98) | I'M ALRIGHT | 61 |
| 102 | 106 | 99 | 21 | CASE ● DEF SOUL 538871*/DJMGM (8.98/12.98) | PERSONAL CONVERSATION | 33 |
| 103 | 76 | 61 | 3 | MADE MEN RESTLESS 72981 (10.98/16.98) | CLASSIC LIMITED EDITION | 61 |
| 104 | 98 | 112 | 8 | VARIOUS ARTISTS WORD 69975/EPIC (11.98 EQ/19.98) | WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE | 84 |
| 105 | 87 | 55 | 3 | CLAY WALKER GIANT (NASHVILLE) 24717/WARNER BROS. (NASHVILLE) (10.98/16.98) | LIVE, LAUGH, LOVE | 55 |
| 106 | 101 | 91 | 23 | VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS | THE PARTY ALBUM! | 86 |
| 107 | 111 | 108 | 28 | KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98) | EVERYWHERE WE GO | 51 |
| 108 | 99 | 88 | 11 | ALICE IN CHAINS ● COLUMBIA 63649/CRG (11.98 EQ/17.98) | NOTHING SAFE | 20 |

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|------------|-----------|---------------|--|-------------------------------------|---------------|
| 109 | 113 | 109 | 73 | FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98) | FAITH | 7 |
| 110 | 120 | 127 | 9 | TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS | TRAIN | 110 |
| 111 | 112 | 102 | 72 | DAVE MATTHEWS BAND ▲ ³ RCA 67660* (10.98/16.98) | BEFORE THESE CROWDED STREETS | 1 |
| 112 | 103 | 103 | 18 | SHEDAISS LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS | THE WHOLE SHEBANG | 77 |
| 113 | 116 | 113 | 69 | DMX ▲ ³ RUFF RYDERS 558227*/DJMG (11.98/17.98) | IT'S DARK AND HELL IS HOT | 1 |
| 114 | 128 | 85 | 3 | PRINCE WARNER BROS. 47522 (11.98/16.98) | THE VAULT... OLD FRIENDS 4 SALE | 85 |
| 115 | 118 | 119 | 55 | ROB ZOMBIE ▲ ² GEFEN 25212*/INTERSCOPE (10.98/16.98) | HELLBILLY DELUXE | 5 |
| 116 | 107 | 98 | 26 | CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98) | VOICE OF AN ANGEL | 28 |
| 117 | 124 | 114 | 7 | MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS | ON HOW LIFE IS | 97 |
| 118 | 119 | 101 | 6 | ALISON KRAUSS ROUNDER 610465/MERCURY (NASHVILLE) (10.98/16.98) | FORGET ABOUT IT | 60 |
| 119 | 102 | 93 | 43 | JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/17.98) | SPIRIT | 3 |
| 120 | 117 | 107 | 26 | B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98) | B*WITCHED | 12 |
| 121 | NEW | 1 | 1 | STEVE VAI EPIC STREET 69317/EPIC (11.98 EQ/16.98) | THE ULTRA ZONE | 121 |
| 122 | 121 | 123 | 38 | DMX ▲ ² RUFF RYDERS 538640*/DJMG (11.98/17.98) | FLESH OF MY FLESH BLOOD OF MY BLOOD | 1 |
| 123 | 123 | 117 | 12 | THE CHEMICAL BROTHERS FREESTYLE DUST 47610*/ASTRALWERKS (11.98/17.98) | SURRENDER | 32 |
| 124 | 136 | 168 | 16 | SOUNDTRACK WORK 69851/EPIC (11.98 EQ/17.98) | GO | 67 |
| 125 | 155 | 141 | 13 | MOBY V2 27049* (16.98 CD) HS | PLAY | 125 |
| 126 | 135 | 124 | 31 | COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98) | DOSAGE | 21 |
| 127 | 133 | 133 | 14 | SARAH BRIGHTMAN REALLY USEFUL 539330/DECCA (10.98/16.98) | THE ANDREW LLOYD WEBBER COLLECTION | 110 |
| 128 | 146 | 152 | 11 | SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) HS | SLIPKNOT | 112 |
| 129 | 134 | 139 | 28 | GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98) | ALWAYS NEVER THE SAME | 6 |
| 130 | 148 | 150 | 12 | MANA WEA LATINA 27864 (9.98/16.98) | MTV UNPLUGGED | 83 |
| 131 | 104 | — | 11 | AVALON SPARROW 51687 (10.98/15.98) | IN A DIFFERENT LIGHT | 81 |
| 132 | 126 | 104 | 11 | SOUNDTRACK UNIVERSAL 53269 (10.98/17.98) | AMERICAN PIE | 50 |
| 133 | 132 | — | 7 | STAIN D FLIPIELEKTRA 62356/EEG (7.98/11.98) HS | DYSFUNCTION | 132 |
| 134 | 149 | 143 | 42 | 2PAC ▲ ² AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98) | GREATEST HITS | 3 |
| 135 | 127 | 120 | 50 | EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS | WHITEY FORD SINGS THE BLUES | 9 |
| 136 | 130 | 126 | 5 | VARIOUS ARTISTS UTV 564809/UNIVERSAL (10.98/17.98) | PURE 80'S | 113 |
| 137 | 147 | 155 | 10 | FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98) | STREET LIFE | 15 |
| 138 | 153 | 147 | 43 | GARTH BROOKS ● ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98) | DOUBLE LIVE | 1 |
| 139 | 145 | 142 | 49 | PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) | ...HITS | 18 |
| 140 | 140 | 132 | 7 | ERIC CLAPTON POLYDOR 547178/UNIVERSAL (23.98/29.98) | BLUES | 52 |
| 141 | 129 | 125 | 23 | NAS ▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98) | I AM... | 1 |
| 142 | 168 | 179 | 43 | DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS | ONE WISH | 72 |
| 143 | 156 | 154 | 66 | BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98) | NEVER S-A-Y NEVER | 2 |
| 144 | 150 | 173 | 28 | SIXPENCE NONE THE RICHER ● SQUINT 7032* (10.98/15.98) HS | SIXPENCE NONE THE RICHER | 89 |
| 145 | 139 | 138 | 12 | GEORGE JONES ASYLUM 52368/EEG (10.98/16.98) | COLD HARD TRUTH | 53 |
| 146 | 141 | 129 | 8 | TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98) HS | TAL BACHMAN | 124 |
| 147 | 152 | 135 | 21 | SARAH BRIGHTMAN ● NEMO STUDIO 56769/ANGEL (10.98/17.98) | EDEN | 65 |
| 148 | 144 | 131 | 16 | INSANE CLOWN POSSE ISLAND 524661/DJMG (11.98/17.98) | THE AMAZING JECKEL BROTHERS | 4 |
| 149 | 125 | — | 2 | 5TH WARD BOYZ PRIORITY 50125* (10.98/16.98) | P.W.A. THE ALBUM... KEEP IT POPPIN' | 125 |
| 150 | 166 | 149 | 50 | SHERYL CROW ▲ A&M 90404/INTERSCOPE (10.98/17.98) | THE GLOBE SESSIONS | 5 |
| 151 | 138 | 118 | 9 | SOUNDTRACK ● JIVE 41686* (11.98/17.98) | THE WOOD | 16 |
| 152 | 158 | 172 | 7 | VARIOUS ARTISTS SONY DISCOS/COLUMBIA 69989*/CRG (10.98 EQ/16.98) | LATIN MIX USA 2 | 152 |
| 153 | 157 | 144 | 35 | TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS | WWW.THUG.COM | 30 |
| 154 | 122 | 105 | 3 | MESHELL NDEGECELLO MAVERICK 47439/WARNER BROS. (10.98/16.98) | BITTER | 105 |

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 95
2Pac 134
5th Ward Boyz 149
702 91
98 Degrees 18
Christina Aguilera 3
Alice In Chains 108
Avalon 131
Tai Bachman 146
Backstreet Boys 2, 39
Barenaked Ladies 182
The Beatnuts 53
Bee Gees 192
Lou Bega 12
Eric Benet 96
B.G. 56
Blaque 156
Memphis Bleek 86
Mary J. Blige 14
Blink 182 29
Andrea Bocelli 89
Boyzone 167
Brandy 143
Sarah Brightman 127, 147
Garth Brooks 138
Buckcherry 80
Buena Vista Social Club 84

Jimmy Buffett 183
B*Witched 120
Caedmon's Call 199
Mariah Carey 180
Mary Chapin Carpenter 160
Case 102
Steven Curtis Chapman 82
The Chemical Brothers 123
Cher 42, 159
Kenny Chesney 107
Charlotte Church 116
Eric Clapton 140
Coal Chamber 22
Coko 164
Collective Soul 126
Phil Collins 139
Deborah Cox 142
Creed 75
Elvis Crespo 173
Sheryl Crow 150
Days Of The New 60
Def Leppard 165
Destiny's Child 21
Dixie Chicks 1, 30
DMX 113, 122
Dru Hill 157

Missy "Misdemeanor" Elliott 55
Eminem 40
EPMD 194
Everlast 135
Fastball 189
Ibrahim Ferrer 177
Fiend 137
Filter 51
Kirk Franklin 196
Kenny G 61
Garbage 175
Ginuwine 45
Godsmack 36
Goo Goo Dolls 24
Macy Gray 117
Faith Hill 109
Lauryl Hill 67
Hot Boys 26
Whitney Houston 68
Enrique Iglesias 76
Insane Clown Posse 148
Alan Jackson 193
Jay-Z 74
Jewel 119
George Jones 145

Juvenile 9
K-Ci & JoJo 50
R. Kelly 98
Kid Rock 5
Jordan Knight 186
Korn 59
Diana Krall 158
Alison Krauss 118
Lenny Kravitz 43
Len 58
LFO 35
Lil' Troy 20
Limp Bizkit 7
Lit 64
Lonestar 47
Jennifer Lopez 19
Lynyrd Skynyrd 179
Made Men 103
Madonna 184
Magic 70
Mana 130
Ricky Martin 8
Dave Matthews Band 111
Jay-Z 74
Edwin McCain 81
Tim McGraw 44

Sarah McLachlan 25
Megadeth 41
John Mellencamp 200
Jo Dee Messina 101
Metallica 178
Mobb Deep 27
Moby 125
The Moody Blues 171
Mr. Mike 172
NAS 141
McShel Ndegecello 154
Noreaga 28
'N Sync 31
The Offspring 63
Oleander 170
Orgy 94
Tom Petty And The Heartbreakers 190
John Popper 185
Powerman 5000 32
Prince 114
Puff Daddy 13
Rahzel 161
Red Hot Chili Peppers 17
Chris Rock 78

Kenny Rogers 187
Linda Ronstadt & Emmylou Harris 83
Ja Rule 65
Santana 4
Sevendust 54
Shedaisy 112
Silk 69
Silverchair 88
Sixpence None The Richer 144
Slick Rick 162
George Strait 93
Fatboy Slim 93
Slipknot 128
Smash Mouth 11
Will Smith 169
Snoop Dogg 73
SOUNDTRACK
American Pie 132
Austin Powers: The Spy Who Shagged Me 72
Blue Streak — The Album 33
City Of Angels 174
Cruel Intentions 188
Go 124
In Too Deep 62
The Matrix 176
Notting Hill 66

Pokemon: 2 B.A. Master — Music From The Hit TV Series 90
Runaway Bride 15
South Park: Bigger, Longer & Uncut 198
Tarzan 49
Wild Wild West 77
The Wood 151
Britney Spears 6
Staind 133
Static-X 191
George Strait 129
Sugar Ray 37
Donna Summer 155
Third Day 92
TLC 23
Too Short 99
Train 110
Trick Daddy 153
Tru 87
Shania Twain 16
U2 197
Steve Vai 121
VARIOUS ARTISTS
Jock Jams Volume 5 52
Latin Mix USA 2 152

Love Serenade Body + Soul Twenty-Four Sensual Grooves 166
Millennium Hip-Hop Party 100
Monster Ballads 38
No Boundaries — A Benefit For The Kosovar Refugees 48
Now 2 10
Pure 80's 136
Ruff Ryders: Ryde Or Die Vol. 1 46
The Source Hip-Hop Music Awards 1999 — The Album 71
Violator The Album 34
Wow! The 90s: 30 Top Christian Songs Of The Decade 104
Wow! Worship: Today's 30 Most Powerful Worship Songs 85
Vengaboys 106
Vitamin C 163
Clay Walker 105
Barry White 79
Bryan White 181
Winans Phase2 168
Weird Al Yankovic 57
Dwight Yoakam 195
Rob Zombie 115

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|-----------------|-----------|---------------|--|---|---------------|
| 155 | 137 | 110 | 12 | DONNA SUMMER EPIC 69910* (11.98 EQ/17.98) | VH1 PRESENTS LIVE & MORE ENCORE! | 43 |
| 156 | 165 | 163 | 15 | BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98) | BLAQUE | 79 |
| 157 | 162 | 164 | 46 | DRU HILL ▲ ² DEF SOUL 524542/DJMG (10.98/17.98) | ENTER THE DRU | 2 |
| 158 | 161 | 145 | 14 | DIANA KRALL VERVE 304/VG (10.98/16.98) | WHEN I LOOK IN YOUR EYES | 68 |
| 159 | 115 | 196 | 21 | CHER GEFEN 24509*/INTERSCOPE (10.98/16.98) | IF I COULD TURN BACK TIME — CHER'S GREATEST HITS | 57 |
| 160 | 189 | 183 | 16 | MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98) | PARTY DOLL AND OTHER FAVORITES | 43 |
| 161 | 154 | 122 | 5 | RAHZEL MCA 11938* (10.98/16.98) | MAKE THE MUSIC 2000 | 51 |
| 162 | 167 | 137 | 16 | SLICK RICK ● DEF JAM 558936*/DJMG (10.98/16.98) | THE ART OF STORYTELLING | 8 |
| 163 | 171 | — | 2 | VITAMIN C ELEKTRA 62406/EEG (10.98/16.98) HS | VITAMIN C | 163 |
| 164 | 143 | 140 | 5 | COKO RCA 67766* (10.98/16.98) | HOT COKO | 68 |
| 165 | 164 | 134 | 14 | DEF LEPPARD ● MERCURY 546212/DJMG (11.98/17.98) | EUPHORIA | 11 |
| 166 | RE-ENTRY | 2 | 2 | VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98) | LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES | 151 |
| 167 | 192 | — | 2 | BOYZONE RAVENOUS/MERCURY 559171/DJMG (10.98/16.98) HS | WHERE WE BELONG | 167 |
| 168 | NEW | 1 | 1 | WINANS PHASE2 MYRRH/WORD 69881/EPIC (10.98 EQ/16.98) HS | WE GOT NEXT | 168 |
| 169 | 177 | 169 | 94 | WILL SMITH ▲ ⁶ COLUMBIA 68683*/CRG (11.98 EQ/17.98) | BIG WILLIE STYLE | 8 |
| 170 | 151 | 146 | 16 | OLEANDER REPUBLIC 53242/UNIVERSAL (10.98/16.98) HS | FEBRUARY SON | 115 |
| 171 | 160 | 148 | 4 | THE MOODY BLUES THRESHOLD 53565/UNIVERSAL (10.98/16.98) | STRANGE TIMES | 93 |
| 172 | NEW | 1 | 1 | MR. MIKE PRIORITY 50031* (10.98/16.98) | RHAPSODY | 172 |
| 173 | 180 | 182 | 42 | ELVIS CROSO ▲ SONY DISCOS 82634 (8.98 EQ/13.98) HS | SUAVEMENTE | 106 |
| 174 | RE-ENTRY | 74 | 74 | SOUNDTRACK ▲ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98) | CITY OF ANGELS | 1 |
| 175 | 172 | 162 | 70 | GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98) | VERSION 2.0 | 13 |
| 176 | 173 | 167 | 24 | SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98) | THE MATRIX | 7 |
| 177 | 174 | 159 | 14 | IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98) HS | BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER | 137 |
| 178 | 176 | 176 | 42 | METALLICA ▲ ² ELEKTRA 62299*/EEG (18.98/24.98) | GARAGE INC. | 2 |
| 179 | 197 | 192 | 16 | LYNYRD SKYNYRD MCA 11941 (6.98/11.98) | THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD | 147 |
| 180 | 186 | 184 | 43 | MARIAH CAREY ▲ ³ COLUMBIA 69670*/CRG (11.98 EQ/17.98) | # 1'S | 4 |
| 181 | 131 | 81 | 3 | BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98) | HOW LUCKY I AM | 81 |
| 182 | 184 | 174 | 62 | BARENAKED LADIES ▲ ⁴ REPRISE 46963/WARNER BROS. (10.98/16.98) | STUNT | 3 |
| 183 | 142 | 130 | 17 | JIMMY BUFFETT ● MARGARITAVILLE 524660/DJMG (11.98/17.98) | BEACH HOUSE ON THE MOON | 8 |
| 184 | 200 | 195 | 77 | MADONNA ▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98) | RAY OF LIGHT | 2 |
| 185 | NEW | 1 | 1 | JOHN POPPER A&M 490408/INTERSCOPE (11.98/17.98) HS | ZYGOTE | 185 |
| 186 | 169 | 160 | 16 | JORDAN KNIGHT ● INTERSCOPE 90322 (10.98/16.98) | JORDAN KNIGHT | 29 |
| 187 | 175 | 156 | 18 | KENNY ROGERS DREAMCATCHER 004 (11.98/16.98) | SHE RIDES WILD HORSES | 60 |
| 188 | RE-ENTRY | 12 | 12 | SOUNDTRACK VIRGIN 47174 (12.98/17.98) | CRUEL INTENTIONS | 60 |
| 189 | 183 | 181 | 52 | FASTBALL ▲ HOLLYWOOD 62130 (10.98/16.98) HS | ALL THE PAIN MONEY CAN BUY | 29 |
| 190 | 185 | 194 | 22 | TOM PETTY AND THE HEARTBREAKERS ● WARNER BROS. 47294* (10.98/17.98) | ECHO | 10 |
| 191 | 193 | — | 3 | STATIC-X WARNER BROS. 47271 (7.98/11.98) HS | WISCONSIN DEATH TRIP | 183 |
| 192 | 178 | 157 | 42 | BEE GEES ● POLYDOR 559220/UNIVERSAL (10.98/17.98) | ONE NIGHT ONLY | 72 |
| 193 | 199 | 190 | 37 | ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98) | HIGH MILEAGE | 4 |
| 194 | 163 | 121 | 8 | EPMD DEF JAM 558928*/DJMG (10.98/16.98) | OUT OF BUSINESS | 13 |
| 195 | 194 | 185 | 17 | DWIGHT YOAKAM REPRISE (NASHVILLE) 47389/WRN (10.98/16.98) | LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S | 80 |
| 196 | 190 | — | 49 | KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98) | THE NU NATION PROJECT | 7 |
| 197 | RE-ENTRY | 41 | 41 | U2 ● ISLAND 524613/DJMG (11.98/17.98) | THE BEST OF 1980-1990 | 45 |
| 198 | RE-ENTRY | 11 | 11 | SOUNDTRACK ATLANTIC 83199/AG (10.98/17.98) | SOUTH PARK: BIGGER, LONGER & UNCUT | 28 |
| 199 | RE-ENTRY | 8 | 8 | CAEDMON'S CALL ESSENTIAL/SILVERTONE 10486/JIVE (10.98/16.98) | 40 ACRES | 77 |
| 200 | 182 | 151 | 4 | JOHN MELLENCAMP MERCURY 558355/DJMG (10.98/16.98) | ROUGH HARVEST | 99 |

newsline...

HENRY DROZ, president of Universal Music and Video Distribution (UMVD), will be promoted to chairman of the company, according to sources. In conjunction, Jim Urie, executive VP of UMVD, is expected to become president of the company. Craig Kornblau, also executive VP of UMVD, recently added the title of president of Universal Studios Home Video. Universal Music spokesman Bob Bernstein had no comment.

ED CHRISTMAN

UNIVERSAL MUSIC has finalized a new deal with classical crossover tenor Andrea Bocelli. Though Universal would not disclose terms of the pact, sources indicate that it provides for five pop and five classical albums over the next seven years.

The singer—whose album "Romanza" has sold 16 million units worldwide, according to his manager, Michele Torpedine of MT Blues—remains signed to Sugar Music Italy, which is distributed by Universal in Italy. Polydor Holland has exclusive international rights outside Italy. Universal Classics handles Bocelli in the U.S. Torpedine says the deal incorporates terms of an earlier, provisional pact. "This is confirmation that we are happy with the good work that our labels are undertaking under the new Universal management," says Torpedine.

DOMINIC PRIDE, MARK DEZZANI



TERRI SANTISI, formerly executive VP of the now defunct EMI-Capitol Records Group North America, has joined KPMG, the accounting and consulting firm, as a partner. Santisi, who will be based in New York, will hold the position of national industry director for media and entertainment. Santisi was swept from the EMI executive ranks along with Charles Koppelman when the parent company shuttered its North American operation in May 1997.

ED CHRISTMAN

M.S. DISTRIBUTING'S East Coast sales director Harvey Rosen is establishing a new distribution company, Wildcat Distributing, according to sources. Rosen could not be reached for comment. However, Mark Vidulich, COO of Bayside Entertainment Distribution in West Sacramento, Calif., confirms that Bayside will temporarily execute fulfillment for Wildcat and that the new company has secured Fantasy Records for accounts on the East Coast. Fantasy is one of several labels that recently ended their relationships with M.S., following the apparent exit of the distributor's president Tony Dalesandro and executive VP John Salstone (see Declarations of Independents, page 83).

CHRIS MORRIS

LOS ANGELES-BASED online company MusicNow Network continues to staff up with the addition of Scott Dinsdale as executive VP. Dinsdale, formerly senior VP/chief technology and information officer for BMG Entertainment, reports to company founder/CEO Rand Bleimeister. The company also recently brought another major-label veteran on board—Milt Olin, formerly senior VP of business and legal affairs with A&M, who was named senior VP of business development and business affairs. MusicNow's newest Web site, FirstLook.com, an advertising-supported "virtual listening station" offering streamed audioclips of new music from major and indie labels and artists, has just launched. The site is based on a pay-per-click model, Bleimeister says, whereby labels, artists, or retailers pay "per-click" fees; the higher the fee, the higher the placement. Visitors are encouraged to rate the songs, and tallies are posted next to the tracks. The site does not offer sales; "buy" buttons direct visitors to off-site retailers chosen by the sponsor of the track.

MARILYN A. GILLEN

U.S. DIGITAL software firm Global Music One (GMO) is opening a London office this month to expand its business into Europe. Angus Margerison, former managing director of U.K. indie label One Little Indian, has been recruited to run the operation. GMO chairman Ralph Simon has been developing European plans over the past six months, and its Digital Audio Postcard software was deployed in the launch of Geri Halliwell's solo debut by Chrysalis Records U.K. Margerison previously held posts at Virgin Vision and EMI Records.

ADAM WHITE

MTV IS EXPECTED to announce the launch of a 24-hour service in Hong Kong at a press event Tuesday (21). MTV Networks Asia is understood to have just closed a deal with major pay-TV provider Cable TV, which has 400,000 subscribers in Hong Kong, for its fiber-optic and microwave services. The music broadcaster is thought to be planning to extend its MTV Mandarin strand into Hong Kong, with the possible addition of some English-language programming. MTV Networks Asia, a joint venture



between MTV Networks, a division of Viacom Inc., and PolyGram N.V., owns and operates three 24-hour services—MTV Southeast Asia, MTV Mandarin, and MTV India—which currently have a combined distribution of more than 100 million homes. The network has been without a full service in Hong Kong since MTV Asia broke with Rupert Murdoch's Star TV and moved to Singapore in 1994.

DAVENA MOK

SONG OFFER

(Continued from page 3)

adds, there are a number of factors that bode well for the effort's success, including Dave Matthews Band's deeply wired fan base.

"Our demo is very Internet savvy—they buy merchandise from us over the Web and frequent our sites," agrees Coran Capshaw, the band's manager.

Also potentially key, according to Wingate and Kevin Conroy, senior VP of worldwide marketing at BMG Entertainment, is the exclusive nature of the online sales offering.

"For the first time, there is going to be a major platinum act offering exclusive material not available in any other format," says Wingate. "If you want these songs, you will have to buy them online. You can't overstate that as a factor."

While other major-label artists have previously sold tracks via download, sometimes before retail availability—most recently Atlantic Records' Tori Amos with "Bliss" (Billboard, Aug. 21)—the offerings have been part of a wider outreach that mixed brick-and-mortar and online sales.

But while startlingly large numbers have been clocked when major-act tracks have been posted as free promotional downloads, few cash-register bells have so far rung when a fee has been attached to the often-cumbersome download process.

"It has been a buildup time until this point, but now we need to see if we can convert people from downloading free music to paying for it," says Wingate.

BMG also has been building toward doing downloads, waiting until the time and circumstances were right to test the commercial waters, Conroy says, including the establishment of a secure online trading environment.

"This is a critical moment for us," Conroy says of the Dave Matthews Band campaign. "While we have been using downloads for some time for promotion, this is the first time that we will make songs available to be purchased [via download]."

The company's hesitation does not mean it is not bullish on the market for commercial downloads, Conroy says; in fact, the opposite is true.

"We believe this is a long-term opportunity for our company and for the business as a whole," he says. "All of the indicators we have suggest that the [download] market is going to grow, and grow dramatically, and we are just in the beginning of it. For those reasons, we need to take the time to really get it right."

"And so while we have moved very quickly to embrace the Internet [for marketing], we wanted to be very focused and deliberate in how we entered the market for commercial downloads," Conroy adds. "We think it's very important as we begin to develop the market for legitimate commercial downloading that we take this opportunity to put forth some very strong marketing-oriented offers to consumers—to give them something to be excited about."

BMG will be announcing a number of other commercial-download ventures, Conroy says, each with "some unique or compelling angle."

BETWEEN THE BULLETS



by Geoff Mayfield

POST-AWARDS WINNERS: The 11.2 rating/18 share garnered by MTV's Video Music Awards, first seen Sept. 9 and much repeated since then, are not just impressive by cable standards (see *The Eye*, page 98). The numbers even exceed the ratings pulled by some of the awards shows that are broadcast on over-the-air networks and syndicators. So, it's no surprise to see the MTV special's fingerprints all over *The Billboard 200*.

Winner and performer **Ricky Martin** sees his first increase in 10 weeks, a 3,000-unit bump (9-8), while **Eminem**, who also hit the stage and the podium, earns the Pacesetter award with a 28% increase.

Other Video Music Award performers who bullet: **Kid Rock** (7-5, a gain of 14,500 units), **TLC** (30-23), **'N Sync** (36-31), **Lauryn Hill** (84-67), **Snoop Dogg** (83-73), **Jay-Z** (97-74), **Fatboy Slim** (110-93), and **Moby** (155-125). **Korn**, who won but didn't play, advances 70-59 with a 4,000-unit gain.

Since the awards show ran on a Thursday, later in the tracking week than it has in past years, and since it is so often repeated, the show may also affect next issue's *Billboard 200*.

CHICK POWER: Of course, one need not appear at the MTV awards to have a big sales week, as proved by **Dixie Chicks**, who retain the No. 1 slot on *The Billboard 200* with 204,000 units, down 40% from their historic first week.

In so doing, the Chicks become the first country act other than **Garth Brooks** to surpass 200,000 units in each of an album's first two weeks during the SoundScan era. In fact, the only country act other than Brooks or Dixie Chicks to score an opening week in the 200,000-plus club is **Tim McGraw**; he's done that twice, but on both occasions slipped below 200,000 units in his second week.

MORE POWERFUL THAN A LOCOMOTIVE: With bushels of new albums slated for the holiday selling drive, there will no doubt be more than one Super Tuesday between now and the end of the year. The release schedule penciled in for Nov. 2 certainly appears to be one of them, with new albums scheduled from **Metallica**, **Mariah Carey**, **Rage Against The Machine**, **Counting Crows**, **The Artist Formerly Known As Prince**, **Savage Garden**, **the Roots**, **Lil' Kim**, **Guy**, a solo outing from **Spice Girls' Melanie C.**, and Christmas albums from **Jewel** and, believe it or not, **Rosie O'Donnell**, plus a multi-artist soundtrack from "King Of The Hill" (featuring, among others, **Sheryl Crow**, **Sugar Ray**, **Barenaked Ladies**, and **Willie Nelson**).

The next two weeks after that also look formidable. Nov. 9 is the target for **Will Smith**, **Foo Fighters**, **Fiona Apple**, **Enrique Iglesias' English** debut, a live **Natalie Merchant** set, **Michael Bolton**, and **Perry Farrell** (Farrell's album will include hits from **Jane's Addiction** and **Porno For Pyros**). That day is also supposed to bring boxes from **the Doors** and **the Grateful Dead**. On Nov. 16, expect to see new goods from **Korn**, **Raekwon**, **Dru Hill**, and **Big Punisher**; hits sets from **Celine Dion** and **Beastie Boys**; and a Christmas album from **Kenny G**.

The fireworks start before November, with **Cypress Hill**, a **Gin Blossoms** hits set, the all-star **Woodstock '99** collection, and Christmas offerings from 98° and TV's "Touched By An Angel" expected on Oct. 19, followed by an Oct. 26 lineup that is to bring **LeAnn Rimes**; **Goodie Mob**; **Stone Temple Pilots**; **Crosby, Stills, Nash & Young**; **Alan Jackson**; **Gerald Levert**; and **B*Witched**, plus an **Alice In Chains** box.

Of course, all of the above dates are tentative. Like items in a jet's overhead bin, albums aiming for the fourth quarter's selling drive are subject to shift. The tentative nature of end-of-the-year release dates is evidenced by albums by Smith, Carey, Dion, and Nas; not too long ago, all four had been seen as October albums but are now expected to come a month later.

How busy will these last four months be? During the last four months of the year, the Interscope imprints alone will account for 21 new albums. It will also be intriguing to see how a couple of new acts weather the heavy competition. Although conventional wisdom suggests withholding rookie artists from the last three or four months of the year, two who are clearly priorities for their labels—Columbia's **Jessica Simpson** and MCA's **A*Teens**—are both scheduled for that bustling Nov. 9 slate.

WILL SURROUND SOUND FIND A PLACE IN MAINSTREAM AUDIO MARKET?

(Continued from page 1)

Beacon Theatre"—have already seen the light of day on DVD Video, which uses Dolby AC3 compression to squeeze the additional audio information onto the disc.

Similarly, surround recordings from such pioneers as Alan Parsons and Tom Jung have appeared via the Digital Theater Systems label, which uses a proprietary process to encode compressed surround information on conventional CDs.

However, surround sound is expected to receive a huge boost from DVD Audio, which will be the first format to deliver full bandwidth, uncompressed audio across five channels of audio and a subwoofer.

The standard surround-sound, or 5.1-channel, system consists of five speakers plus a subwoofer (the ".1" in the formula). The speakers are typically placed in the front left, front center, front right, rear left, and rear right of the room, forming a circle around the listener; the subwoofer is usually located on the floor in front of the listener.

Although music professionals disagree on some of the aesthetic and technical aspects of surround sound, they concur that the medium is instantly appealing.

"Any time I bring people into the studio and play surround for them, their mouths open up," says Elliot Scheiner, a producer/engineer who has mixed 5.1-channel DVDs for the Eagles ("Hell Freezes Over"), Fleetwood Mac ("The Dance"), and Steely Dan ("Gaucho") and has just finished a surround mix of Sting's

As artists, producers, engineers, and mixers start working in this format, they can't help but fall in love with it'

- FRANK FILIPETTI -

scheduled Sept. 28 release, "Brand New Day" (A&M Records) (Billboard, Sept. 18).

That enthusiasm, say sources, promises to drive the format past its current niche among the estimated 3.5 million home-theater enthusiasts in the U.S.

"As artists, producers, engineers, and mixers start working in this format, they can't help but fall in love with it," says Frank Filipetti, a producer/engineer whose surround credits include Taylor's "Live At The Beacon Theatre" and "Hourglass" and Meat Loaf's "Storytellers."

While the progression from mono to stereo in the 1960s marked a substantial upgrade in the fidelity of recorded music, 5.1-channel sound represents a quantum leap, according to sources.

"On an aesthetic level, if you compare any stereo mix to 5.1, the differences are dramatic," says Allen Sides, a producer/engineer who is in the midst of building a state-of-the-art, 5.1-channel mixing suite at his Ocean Way Recording Studio in Los Angeles. "It's not subtle. This is a step beyond stereo and mono. If you had a 5.1-channel, home-theater installation and just finished watching 'Armageddon,' you throw on a stereo CD and it's going to sound wimpy by comparison."

Filipetti agrees, saying that his stereo mixes now sound "lifeless" compared with surround.

Others believe that stereo will continue to have a special appeal in the age of DVD Audio, especially among purist, audiophile listeners.

Dolby Laboratories GM of multi-channel audio John Kellogg says, "I'm not one of those guys, even though I've thought for the past 15 years that multichannel music was going to be the way forward, who says stereo's over. I believe a well-mixed, two-channel presentation can be incredible, particularly for audiophiles."

The audiophile angle has emerged as a key issue in fending off a potential format war between DVD Audio and Sony's Super Audio CD (SACD), both of which offer data storage on the order of 10 times that of the CD but use incompatible encoding systems. Because Sony is aiming SACD at high-end, stereo-oriented, audiophile consumers—as opposed to DVD Audio's initial home-theater target market—the two formats are not expected to vie for the same customer, according to observers.

A PRIMED MARKET

By building on the installed base of DVD video players—estimated at 3.5 million stand-alone units and nearly 7 million DVD-ROM drives—supporters of DVD Audio hope to capture a market that has already been primed for a new way of experiencing music.

Furthermore, the existence of a DVD Video market is cited as evidence that the current multichannel trend differs from the early-'70s experiment with quad, which failed because of the lack of a user base and a lack of a coordinated industry effort to create one.

"Quad had no medium," says Sterling Sound co-owner and mastering engineer Ted Jensen, who worked with Filipetti on both Taylor DVDs and on a surround version of Pat Metheny's "Imaginary Day." "On the other hand, there's an installed base of 5.1-channel systems in home

'I haven't been blown away with sound like this in a long time. I would love 5.1 to be the format of the future'

- AL DI MEOLA -

theaters and a potential market in the automobile market, which is ideal for surround sound. Between the two of them, there's already a lot going for 5.1."

Sources say that today's technology-savvy consumers are not only ready for surround sound but have come to expect it because of its use in movie theaters and DVD video programs.

The music recording industry is responding to this trend by ramping up for it. Manufacturers of recording equipment are introducing systems that facilitate multichannel mixing, and studios—ranging from Sides' Ocean Way to mastering facilities Gateway Mastering, Sterling, Masterdisk, and Georgetown Masters—are equipping their rooms with multiple speakers and other associated gear.

Even home studio operators like Los Angeles-based Robert Margouleff have jumped on the bandwagon. In fact, Margouleff and his partner, Brant Biles, have devoted the past four years almost exclusively to mixing surround projects for film and music clients.

Despite the efforts of these early adopters, however, much of the industry remains unprepared for DVD Audio, according to sources.

A key obstacle is money. Although estimates of the cost of surround sound vary from project to project, the need for additional microphones, tape tracks, console channels, speakers, and processors can escalate into the thousands of dollars.

"Mostly what happens is, you do the project [in stereo], and someone at the label will say, 'For an extra \$25,000, \$30,000, we can mix it in surround,'" says Filipetti. "Until DVD becomes a proven method of selling records, it's going to be hard to convince people to spend the extra money. Right now, most studios aren't prepared for it, but as more and more business happens,

they'll get hip to it."

As with any industry trend, the enthusiasm of artists is likely to drive the business.

Guitar icon Al Di Meola, a recent convert to surround sound thanks to 5.1-channel mixes of his recent work for Telarc Records by independent engineer Rich Tozzoli, says, "To me, this is the most exciting way to hear music. I haven't been blown away with sound like this in a long time. I would love 5.1 to be the format of the future."

Tozzoli, who is also working on surround projects with Vernon Reid and others, says, "Every artist I've brought in to hear their music in 5.1 gets the goose bumps, and I haven't gotten goose bumps in stereo since 'Physical Graffiti.' There hasn't been a person that I've ever played a mix for that said, 'I prefer stereo.'"

Other engineers talk of a biological basis for surround sound, arguing that early humans relied on their acute aural perception for survival.

"The ability to hear behind us is what saved us from predators," says Margouleff.

He adds that early spiritual music derived some of its force from the spatial acoustics of churches.

"One of the reasons this music was magical is the organ was in the back of the church, the choir was in the front, and there were processions with bells," he says. "We're now in a position to restore that sensibility."

This Week's Billboard Online
<http://www.billboard.com>

Exclusive Album Reviews

Little Milton
 "Welcome To Little Milton"
 (Malaco)

Stereophonics
 "Performance & Cocktails"
 (V2)

News Updates Twice Daily

Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday. This week's champ is **Chris Heaney** from Bethlehem, Pa.

News contact: **Julie Taraska**
jtarsaka@billboard.com

INDIPOP STILL EVOLVING IN INDIA

(Continued from page 101)

in reaching out to foreign markets when India celebrated its 50th anniversary of independence from British rule. Timed with the launch of Sony's Indian operations, the label unfurled its domestic repertoire with acclaimed film soundtrack composer A.R. Rehman's debut non-film product, "Vande Mataram" (a patriotic ode that inspired freedom fighters).

Distributed through Sony affiliates in key target markets like the U.S., U.K., the Middle East, and neighboring Asian territories, "Vande Mataram" sold about 100,000 units internationally as part of overall sales of about 800,000, says Sony.

Indipop can be credited for reconnecting overseas Indians with their roots thanks to the new remix culture. Pioneering success stories like U.K.-based producer Bally Sagoo's 1993 album "Bollywood Flashback" (Columbia), which also passed the million mark in sales, featured renditions of classic film songs by new Indian

singers remixed in a Western R&B groove. That spawned dozens of Indian DJ/producers to do the same, as in Akbar Sahmi's 1998 debut, "Jalwa" ("Happening") on indie label Times Music, clocked in at 200,000 units domestically).

Indipop has also spawned an Indian answer to girl power with artists like Alisha (now signed to Virgin), along with such performers as Anaida (BMG Crescendo), Sunita Rao (HMV), Shweta Shetty (Magnasound), and Suchitra Krishnamurthy (Global Music Pulse, Billboard, Sept. 4), whose latest album, "Zindagi" ("Life") on HMV, includes a track composed by Sir Andrew Lloyd Webber.

Still, the biggest endorsement for most Indipop artists, beyond multi-platinum albums, is to break into Bollywood.

Alisha, Daler Mehndi, and Shweta Shetty have contributed to popular soundtracks, a move that comes in handy when performing in foreign markets.

Posters
 NOW AVAILABLE ON COMPACT
300 just \$99

When You Make CDs with Disc Makers!
 Full color, glossy, 11" x 17" posters are the ideal way to promote gigs, record releases, or store appearances. Make CDs with Disc Makers, and you can get 300 full color posters for just \$99!
FREE catalog!
1-800-468-9353
DISC MAKERS
www.discmakers.com • info@discmakers.com

■ BPI COMMUNICATIONS INC. • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Mark Dacey, Robert J. Dowling, Howard Lander • Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett, Craig Reiss • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1999 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January. One Aster Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$289.00. Continental Europe 225 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 740-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 111 Issue 39. Printed in the U.S.A.

If you do not wish to receive promotional material from mailers other than Billboard Magazines, please call (800) 745-8922.

The Artist Joins Radio Awards Show

The Artist will be performing at the Billboard/Airplay Monitor Radio Awards Show on Oct. 9. The awards show performance, sponsored by Arista, culminates the three-day seminar, to be held on Oct. 7-9 at the Fontainebleau Hilton in Miami Beach.

The Artist's debut NPG/Arista album, *Rave Un2 The Joy Fantastic*, will be released on Nov. 2, with the first single, "The Greatest Love Ever Sold," in stores on Sept. 28.

In a recent Billboard Magazine interview Arista president/CEO Clive Davis stated, "The new album is soulful, funky, rock, and



THE ARTIST

cutting edge all at the same time. The Artist is youthful, fresh, creative, and electrifying. He has led the way and been the voice of a generation. He is also one of the greatest performing talents of our time."

The awards, which will be hosted by legendary rocker Dee Snider and radio icon Doug Banks, recognize the nation's top programmers, air personalities, and syndicated programs.

To register for the seminar, or for more information, contact Michele Quigley at 212-536-5002 or visit www.billboard.com/events/radio.

PERSONNEL DIRECTIONS

Marlaina Gray has recently joined Billboard as a full-time copyeditor.

Prior to joining Billboard, Gray worked for the daily Courier-News in Bridgewater, N.J., as a copy editor. Her duties at the newspaper included editing staff and wire service stories, writing headlines, and page design.

Gray holds a bachelor's degree in English/Journalism from Trenton State College. While in school, Gray was an intern at the independent publishing company T.F.H. Publications, in Neptune, N.J.

Gray replaces Lisa Gidley, who is leaving her full-time capacity with Billboard to pursue freelance endeavors. Gidley will remain with Billboard on a temporary part-time basis through the end of October.

Billboard's international editorial team in London has been reorganized, with redefined responsibilities for Dominic Pride, Mark Solomons, and Tom Ferguson.

As international music editor,

Pride continues to lead Billboard's international artists and repertoire coverage, with an emphasis on innovative developments worldwide. He will also report on the Internet's impact on the A&R process globally.

Solomons has been appointed international business editor, directing the magazine's breaking-news coverage from international markets. He continues his responsibilities as international editor of Billboard Bulletin.

Ferguson has been appointed Billboard's international editor, and is responsible for the execution and content of the weekly International section. He will work closely with Billboard's global network of correspondents, contributing editors and bureau chiefs, as do Pride and Solomons.

Pride joined Billboard in 1992 as Billboard's European news editor; Ferguson in 1995 as managing editor of Music Monitor; and Solomons in 1997 as Billboard Bulletin's international editor.



GRAY



PRIDE



SOLOMONS



FERGUSON

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
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

Houston's 'Love' Is Our 'Love'

THE COMMERCIAL RELEASE of Whitney Houston's "My Love Is Your Love" (Arista) pushes the single to new heights on Hot R&B Singles & Tracks as well as the Hot 100. The fourth single from Houston's latest album (also titled "My Love Is Your Love") pole-vaults 11-2 on the R&B chart. If "My Love Is Your Love" can inch up one position next issue, dislodging "Spend My Life With You" (Warner Bros.) by Eric Benét Featuring Tamia, it will be Houston's ninth chart-topper. That'll keep her in third place on the list of solo female artists with the most No. 1 R&B hits, behind Aretha Franklin (20) and Janet Jackson (14).

On the Hot 100, where "My Love" wasn't even in the top 40 last issue, Houston is up 28 places to No. 16. That should make it a certainty to reach the top 10, and when it does, it will be Houston's 22nd top 10 hit. That's good enough for third place here as well, where she trails Madonna (32) and Janet Jackson (24). Houston has done incredibly well with singles from the "My Love Is Your Love" album, especially if you discount "When You Believe," her duet with Mariah Carey from "The Prince Of Egypt." "Heartbreak Hotel" peaked at No. 2, and "It's Not Right But It's Okay" went as high as No. 3.

FORTUNATE SON: With "Kiss Me" (Squint/Columbia) by Sixpence None The Richer tumbling off the Hot 100 this issue, the song with the most seniority on the chart is "Fortunate" (Rock Land/Interscope/Columbia) by Maxwell. And just to demonstrate how rapidly the chart is turning over, this single has only been on the chart for 25 weeks. It's been a long, long

time since not one title on the list has been on the Hot 100 for at least half a year, and it wasn't very long ago that singles were still kicking after 50 or 60 weeks.

'FLY' GIRLS: Dixie Chicks remain No. 1 on The Billboard 200 for a second week with "Fly" (Monument/Sony Nashville). Last issue I pointed out they are the only country group to top the album chart, a pretty amazing feat. They are also only the fifth girl group in history to have a No. 1 album, following the Supremes, the Go-Go's, Spice Girls, and TLC.



by Fred Bronson

ACTION FOR JACKSON: A name that's been absent from Hot R&B Singles & Tracks for some time is Freddie Jackson, the crooner who had 10 No. 1 hits between 1985 and 1991. Jackson is back in action this issue, as his single "Do You Wanna" (Orpheus/Neros) enters the R&B chart at No. 90.

CHEMISTRY: "The Chemicals Between Us" (Trauma) by Bush debuts at No. 8 on Modern Rock Tracks. That's the highest new entry on this chart since "Lakin's Juice" by Live opened at No. 3 the week of Feb. 1, 1997.

RE: OF LIGHT: Madonna's "Ray Of Light" (Maverick/Warner Bros.) rebounds 200-184 on The Billboard 200, allowing the album to spend its 77th week on the chart. That ties 1989's "Like A Prayer" as her fifth-longest-running set. The champ is her self-titled 1983 release, which lasted 168 weeks.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

| | YEAR-TO-DATE OVERALL UNIT SALES | |
|---------|---------------------------------|-----------------------|
| | 1998 | 1999 |
| TOTAL | 516,186,000 | 522,524,000 (UP 1.2%) |
| ALBUMS | 433,153,000 | 462,179,000 (UP 6.7%) |
| SINGLES | 83,033,000 | 60,345,000 (DN 27.3%) |

| | YEAR-TO-DATE SALES BY ALBUM FORMAT | |
|----------|------------------------------------|------------------------|
| | 1998 | 1999 |
| CD | 347,209,000 | 390,475,000 (UP 12.5%) |
| CASSETTE | 84,868,000 | 70,659,000 (DN 16.7%) |
| OTHER | 1,076,000 | 1,045,000 (DN 2.9%) |

| OVERALL UNIT SALES THIS WEEK |
|------------------------------|
| 13,465,000 |
| LAST WEEK |
| 14,627,000 |
| CHANGE |
| DOWN 7.9% |
| THIS WEEK 1998 |
| 12,839,000 |
| CHANGE |
| UP 4.9% |

| ALBUM SALES THIS WEEK |
|-----------------------|
| 12,100,000 |
| LAST WEEK |
| 13,155,000 |
| CHANGE |
| DOWN 8% |
| THIS WEEK 1998 |
| 11,266,000 |
| CHANGE |
| UP 7.4% |

| SINGLES SALES THIS WEEK |
|-------------------------|
| 1,365,000 |
| LAST WEEK |
| 1,472,000 |
| CHANGE |
| DOWN 7.3% |
| THIS WEEK 1998 |
| 1,573,000 |
| CHANGE |
| DOWN 13.2% |

| | TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE | | |
|----------------|--|-------------|----------|
| | 1998 | 1999 | CHANGE |
| CHAIN | 250,344,000 | 262,079,000 | UP 4.7% |
| INDEPENDENT | 65,656,000 | 69,850,000 | UP 6.4% |
| MASS MERCHANT | 113,394,000 | 123,486,000 | UP 8.9% |
| NONTRADITIONAL | 3,760,000 | 6,764,000 | UP 79.9% |

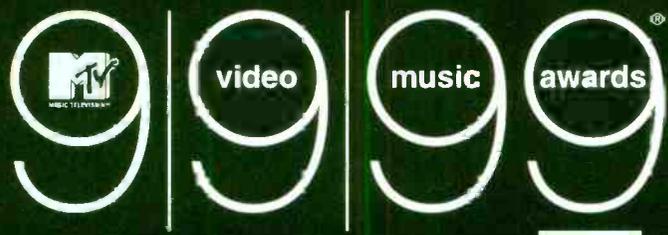
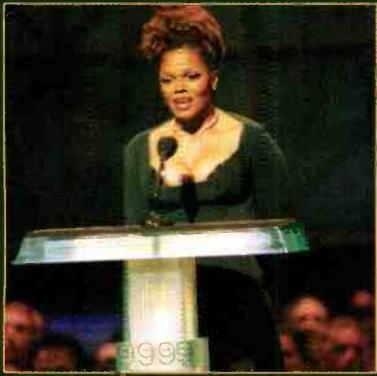
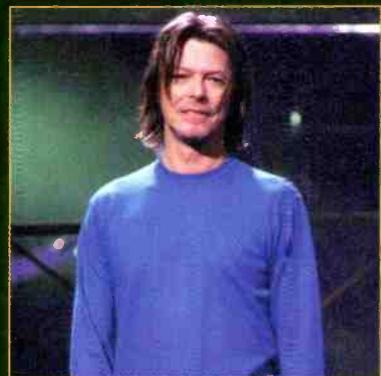
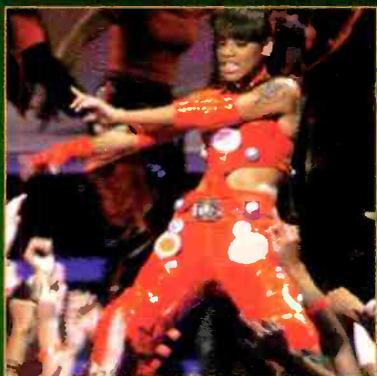
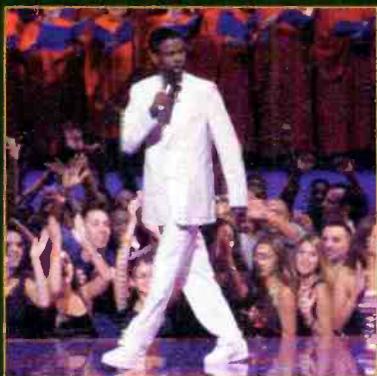
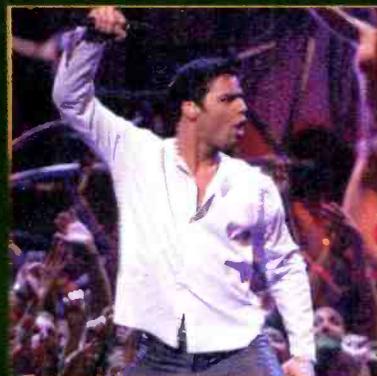
ROUNDED FIGURES

FOR WEEK ENDING 9/12/99

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



№ 1 EVENT IN
CABLE HISTORY™



nearly 12 million people watched us take it to the nines.
and 35 million hits to mtv.com. now *that* rocks!

*with the exception of a few shows that passed off as
entertainment: grown men fighting over a football and
larry king talking to ross perot.

thanks to chris rock and all the great artists in the house

Source: NHI, Household projection, P2+ projection 9/9/99, 8-11:13 PM. Premiere telecast only.
HH vs. all basic and pay cable programs in history, excluding news and sports.
©1999 MTV Networks. All rights reserved.

Paula Cole Band. New album September 28. The follow-up to the multi-platinum, Grammy® award winning *This Fire*. Featuring the single "I Believe In Love."

Amen.

Produced by Paula Cole. Recorded by Roger Moutenot. Management by Carter for Stereotype Management. www.paulacole.com ©1999 Warner Bros. Records Inc.



\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

Billboard

#BXNCCVR ***** 3-DIGIT 908
 #90807GEE374EM002# BLBD 708 A06 B0064
 001 MAR 00 2
 MONTY GREENLY
 3740 ELM AVE # A
 LONG BEACH CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT NOVEMBER 13, 1999



The Fillmore, San Francisco, 1967

\$5.95 U.S. \$6.95 CANADA

46 >

0 74838 02552 7

LIVE 365 COM™

Advertisement

www.americanradiohistory.com

CBGB

315

OMFUG

315

CBGB, New York, 1976