

Billboard

\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

#BXNCCVR ***** 3-DIGIT 908
 #90807GEE374EM002# BLBD 707 A06 B0062
 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 6, 1999

ADVERTISEMENT

With
MULTI-PLATINUM AWARDS
 in Colombia, Venezuela, Chile and
 over 250,000 units sold in the U.S.

FULANITO'S
 debut album

**"EL HOMBRE
 MAS FAMOSO DE LA TIERRA"**

set new standards in the
 Latin Music World combining
 a unique sound of
 Rap over an accordion riff
 known as "Ripiao".

CUTTING RECORDS
 Introduces their follow-up album
EL PADRINO



2030-2/4

**Album IN STORES
 NOVEMBER 15 '99**



The Hopes & Hurdles Of The Web

U.K. Sites Aim To Become New A&R Source

BY DOMINIC PRIDE

LONDON—You know the A&R folks, but you'd better get used to talking to the C&A execs.

Content and Acquisition departments find the acts for the new clutch of talent-focused Web sites springing up here and are already playing a role in exposing new music.

Recently launched U.K. sites such as Musicunsigned.com, Peoplesound.com, and Vitaminic.com claim they are performing a first-level A&R role. At the other end of the scale, sites such as FuccaSound are carrying on the indie spirit by simply exposing music on the Net.

Yet those running the sites say they are still encountering hostility and resistance from some sectors of the mainstream music industry.

Now that Musicunsigned is claiming its first deal from its A&R-oriented sites, it's clear that the industry is beginning to take notice.

(Continued on page 91)

Webcasters, Labels Still Debating Licenses

A Billboard staff report.

NEW YORK—When the Digital Millennium Copyright Act (DMCA) was passed Oct. 28, 1998, it mandated that Internet broadcasters and record labels put into place a licensing system for Webcasters who want to play copyright-protected music on the Internet.

The DMCA gave online broadcasters a year to file with the U.S. Copyright Office their "official intent" to obtain a statutory license to air digital audio signals.

tal audio signals.

But the Oct. 15, 1999, deadline slid by the industry, with no firm sign of concord over terms of that proposed license or its rate from Internet radio proponents or the Recording Industry Assn. of America (RIAA), which is representing most record labels in the discussions.

Also still a point of contention one

(Continued on page 91)

NEWS ANALYSIS

The Artist Steps Out On Arista



BY LARRY FLICK

NEW YORK—On Nov. 9, The Artist Formerly Known As Prince will do something he says he didn't anticipate ever doing again: He's releasing an album through a major label.

"Rave Un2 The Joy Fantastic" will be released on The Artist's NPG Records and licensed to Arista in the U.S. and Arista/

(Continued on page 101)

New Tech Requires Old Masters

Rise Of DVD, Web Makes Archive Preservation Critical

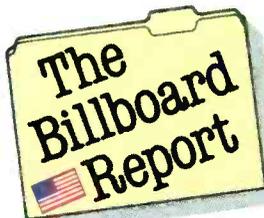
This is the final installment in a series by Bill Holland examining the problem of flawed and aging master tapes in U.S. record company vaults.

WASHINGTON, D.C.—The growing interest in online music distribution and new digital formats such as DVD Audio are upping the ante for the record companies to save the millions of aging

master recordings and other assets in their vaults.

To take advantage of the sonic upgrades possible with new formats, as well as the 5.1-channel option of DVD Audio, labels must be able to return to the multitrack analog source recordings. Music that already has been down-sampled into the now

(Continued on page 92)



INSIDE THIS WEEK'S BILLBOARD

'Bits & Mortar' Is Concept For Planned Retail Chain ... P8



Cecilia Bartoli Tackles Vivaldi On New Decca Disc ... P44

Epic/550's Dion Offers Hits & More



BY CHUCK TAYLOR

NEW YORK—After 10 years of standing steadily in the global spotlight, Celine Dion is ready to let her heart go on... vacation.

"I'm looking forward to having no schedule, no pressure, to not caring about whether it's raining or not, just visiting with family and friends, cooking at home, trying to seriously have a

(Continued on page 94)

SOUND OF THE CITIES
LONDON
 A BILLBOARD SPOTLIGHT: PAGE 59

\$5.95 US \$6.95 CANADA



0 74808 02552 7

RETURN OF THE DON
 THE BIGGEST RAP ALBUM EVER!!!

MASTER P

ONLY GOD CAN JUDGE ME

IN STORES NOW!

EXECUTIVE PRODUCER: MASTER P

NO LIMIT RECORDS

ADVERTISEMENT

see

hear

see_{the best,} hear_{the best.}

Discover an **enhanced** level of sound, vision and **Interactive freedom** with music video on DVD. DVD allows you to explore the works of your favorite artists like never before.



MADONNA
The Video Collection: 93 - 99
VHS & DVD
This follow-up to the hugely successful **THE IMMACULATE COLLECTION** brings you up to date with 14 hot new videos from Madonna's last four albums.
38506



ERIC CLAPTON & FRIENDS IN CONCERT
A Benefit for the Crossroads Centre at Antigua
VHS & DVD
On June 30, 1999 Eric Clapton put together a stellar band for a benefit concert. He also invited a few friends - Bob Dylan, Sheryl Crow and Mary J. Blige. It's all captured here live from Madison Square Garden.
38510



ERIC CLAPTON
Clapton Chronicles: The Best Of Eric Clapton
VHS & DVD
This video collection covers the most recent and the most successful period in this legendary guitarist's career. Featuring "Tears In Heaven," "Change The World" and "Layla."
38511



TOM PETTY AND THE HEARTBREAKERS
High Grass Dogs: Live At the Fillmore
VHS & DVD
The first live concert video from Tom Petty and the Heartbreakers since 1992. This intimate show includes classics like "Free Fallin'" and "Breakdown," as well as the rarely performed "Mona," "Country Farm" and "Angel Dream."
38512



FILTER
Title Of DVD
DVD available December 7.
They took you for a rock infused ride on the 'Short Bus' and woke you up with "Hey Man Nice Shot." Get all of the inside dirt and find out what really goes on inside the world of Filter with this collection of videos, interviews, road clips and the new video for "Welcome To The Fold."
38513



VAN HALEN
Video Hits
VHS & DVD
The now legendary group unleashes 14 classic videos in a powerful collection that includes "Jump," "Hot For Teacher," "Right Now" and as a special bonus, "Without You" - available commercially for the first time and only on DVD.
38428



DEPECHE MODE
The Videos 86>98
VHS & DVD
Enjoy this definitive collection of Depeche Mode videos produced between 1986 and 1998, including rare interviews and the short, but sweet film aptly titled "Depeche Mode."
38504

DVD
Get the best 

RAGE, TRIP OUT, THROW DOWN, GET BOSSY AND SPANK IT

IN THE COMFORT OF YOUR OWN HOME.

SN



SPANKIN' NEW MUSIC WEEK

NOVEMBER 1st - 5th

LIVE IN OUR TIMES SQUARE STUDIO EVERY DAY AT 5 PM

MON, 11/1
Will Smith

TUES, 11/2
Mariah Carey

WED, 11/3
Rage Against the
Machine

THURS, 11/4
Dr. Dre

FRI, 11/5
Korn

CATCH THE PREMIERE OF ALANIS MORISSETTE UNPLUGGED

MTV.COM HOME OF SPANKIN' NEW MUSIC WEEK ON THE WEB

+ NEW MUSIC FROM BEASTIE BOYS, BECK, FIONA APPLE, FOO FIGHTERS, JEWEL, METALLICA, NAS, RED HOT CHILI PEPPERS, SISQO, SNOOP DOGG, STONE TEMPLE PILOTS

©1999 MTV Networks. All rights reserved.

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: Bruce Janicke
Copy Chief: Jeff Nisbet; Assistant: Raymond Carlson
Copy Editors: Andrew Soorsbyn, Marlaina Gray, Carl Rosen
Senior Editor: Ed Christman, Retail (N.Y.)
Senior Writers: Chris Morris (L.A.), Bradley Bamberger (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.)
Digital Entertainment Editor: Eileen Fitzpatrick (L.A.)
Radio: Chuck Taylor, Editor (N.Y.)
Heatseekers Features Editor/Video: Carla Hay, Editor (N.Y.)
Financial Reporter: Brian Garrity (N.Y.)
Editorial Assistants: Rashawn Hall (N.Y.)
Special Correspondent: Jim Bessman
Contributors: Catherine Applefield 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 Business Editor: Mark Solomons
International Editor: Tom Ferguson
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 DeCroce (Nashville), Gisle Stokland (N.Y.)

SALES

Associate Publisher/Worldwide: IRWIN KORNFELD
Advertising Directors: Pat Jennings (East), Jodie Francisco (West)
New York: Evan Braunstein, Michael Lewis, Virginia Lujano
L.A.: Andy Anderson, Diana Blackwell
Nashville: Phil Hart
Advertising Coordinators: Hollie Adams, Evelyn Aszodi, Erica Bengtson
Advertising Assistant: Lorraine Stewart
Classified: Tracy Walker
Directories: Jeff Serrette
Associate Publisher/International: GENE SMITH
U.K./Europe: Christine Chineti, Ian Remmer 44-207-822-8300
Asia-Pacific/Australia: Linda Matich 612-9440-7777
Fax: 612-9440-7788
Japan: Aki Kaneko, 323-525-2299
Italy: Lidia Bonguardo, 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 Satchel
Assistant Marketing Manager: Corey Kronengold
Special Events Director: Michele Jacangelo Quigley
Special Events Coordinator: Phyllis Demo
Circulation Director: JEANNE JAMIN
Group Sales Manager: Katia Duchaine
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 Reppinski
Associate Specials Production Editor: Marc Giaquinto
Systems/Technology Supervisor: Barry Bishin
Senior Composition Technician: Susan Chicola
Composition Technician: Maria Manlicic
Directories Production Manager: Len Durham
Classified Production Assistant: Gene Williams

NEW MEDIA

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

ADMINISTRATION

Distribution Director: Edward Skiba
Billing: Brigette 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 44-207-822-8300 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

Edel Makes U.S. Move With RED Buy

BY ED CHRISTMAN

NEW YORK—Edel Music's planned acquisition of 80% of RED (*BillboardBulletin*, Oct. 26), Sony Music's independent distribution company in the U.S., is just the beginning of the German music company's plans for this country.

Michael Haentjes, CEO of Hamburg-based edel, says he wants to achieve a 3%-4% market share in the U.S. and sees controlling distribution as an essential ingredient in achieving that goal. Edel, which is distributed by Koch International, will do about \$7 million this year in the U.S.

"The first step here is to establish distribution and then to acquire a couple of good labels," says Haentjes. Controlling distribution "gives us a better margin," he adds.

Terms of the deal were not disclosed. The closing of the transaction is dependent on governmental approvals.

In addition to retaining a 20% stake in RED, Sony Music will continue to provide pack, pick, and ship services for RED as well as supply credit-collection services and back-office systems. The deal also calls for Sony to provide edel with support services in territories outside the U.S.

RED is considered one of the best independent distributors in the U.S.; it is also the largest. The company is expected to generate total sales of \$150 million this year.

Haentjes says he expects no change in RED management or policy when the deal is completed and edel assumes its majority ownership position.

Sony executives declined to discuss the deal.

Haentjes says the deal came about because he was looking to buy distribution in the U.S. and "heard RED was the best. So I called Mel [Ilberman, chairman of

Sony Music International], who initially said no and then after talking for a while felt more comfortable and excited about the deal."

Haentjes says Sony retained an ownership stake in RED because it might feel that edel can further develop RED as an asset. Sony acquired RED in 1989 when it was known as Important, and the major also acquired the Relativity label as part of the package. Sony is believed to have paid, in increments, about \$10 million for RED. It also channeled additional funds into the company in upgrading its systems.

Earlier this year, Sony merged the Relativity label into Loud, in which it now has a majority stake. According to an edel state-

ment, Sony Music will continue to use RED for its independent repertoire, including Loud releases.

Haentjes says he wants to "put more volume through RED." In addition to buying labels here, edel has been on an acquisition binge in Europe, and RED could serve as the U.S. distributor for those labels at some point.

Edel's acquisitions over the last two years include the Finnish subsidiary of K-tel International Inc.; 75% of the Belgian-based Play It Again Sam label; Mega Records Scandinavia and Megason Publishing; and a stake in the U.K.'s Eagle Rock Entertainment. Edel has been financ-

(Continued on page 20)

Edel To Buy Stake In Viva German Music Channel Eyes Growth

BY WOLFGANG SPAHR

HAMBURG—Europe's most acquisitive independent label has bought itself a slice of German music TV. Both companies involved are based in Germany—but their horizons extend far beyond.

Edel music AG, the publicly quoted group that has announced its purchase of Sony's independent distribution company in the U.S., RED (see story, this page), has agreed to acquire 16% of German music channel Viva. Sources estimate that edel is paying Sony up to \$30 million for the stake.

In a statement, edel CEO Michael

Haentjes describes the investment as "a valuable strategic shareholding" and a "long-term commitment."

Edel's stock was trading in Frankfurt at 47.1 euros (\$49.5) at press time on Oct. 27, the day of the announcement, up 1.95 euros (\$2.05) for the day.

Added Viva founding managing director Dieter Gorny in the statement, "With the background of the planned strategic expansion of Viva, edel music AG is highly important as a new partner. I am convinced that this will impart additional strength to [Viva]."

(Continued on page 20)



Arista, Warner Team Up For 'Totally Hits' Compilations

BY MELINDA NEWMAN

LOS ANGELES—Hot on the heels of the successful "Now That's What I Call Music!" multi-label compilations, Arista Records and Warner Music Group have joined together to create "Totally Hits," a new series whose first edition features top pop songs from the past two years (*BillboardBulletin* Oct. 28).

The Nov. 9 release includes this issue's Billboard Hot 100 topper, "Smooth" by Santana Featuring Rob Thomas. The 18-song set also includes such recent hits as TLC's "No Scrubs"; Sugar Ray's "Someday"; LFO's "Summer Girls"; and Kid Rock's "Bawitdaba." "Totally Hits" features artists on Arista and its affiliated labels, RCA, Warner Bros., Reprise, Elektra, and Atlantic.

The project calls for four "Totally Hits" sets. The first will be distributed by Arista parent BMG, the second and third by Warner's WEA in the year 2000, and the fourth by BMG in 2001. Suggested list price for the first offering is \$17.98. It's a U.S.-only deal.

"I called [Warner general counsel] David Johnson because my sense was that, philosophically, Warner would see this opportunity in the same light we at Arista do," says Charles Goldstuck, Arista Records executive VP/GM. "We've been in the compilation business for quite some time, with our 'Ultimate' series running for four years quite successfully, and felt the time was right to expand the franchise. We thought we'd be better off with a partner, so we could source the right repertoire and end

up with as strong a compilation as possible to give the consumer complete value."

The timing of Goldstuck's call was perfect, says Bob Emmer, senior VP of business affairs for Warner. "With Roger Ames coming on board [as Warner chairman/CEO] and coming from the inter-



EMMER



GOLDSTUCK

national arena and knowing how well these projects have done in the U.K. and Europe, he was very interested in our doing one," says Emmer. "When Charles called, we said the timing couldn't be better, and we were off to the races."

The collection came together in a matter of a few months, says Emmer, with both parties deciding which tracks to include. "The challenges were just finding what tracks would work and seeking clearances and putting together the packaging, the TV spots, buying time in the fourth quarter, those kinds of things."

Direct response ads for "Totally Hits" began running on TV Oct. 18. It is also available through www.totallyhits.com, which features the cover art of the albums from which each song was culled and allows customers to link to Web sites for those acts.

Goldstuck says that the three-week window before the set is available at retail doesn't hurt traditional sales. "The ads create such an awareness that by the time retailers stock the product, the consumer knows about it," he says. "I think they've seen with 'Now' over time, or [Virgin's] 'Pure Moods,' that the retailers are the direct beneficiaries of the media dollars that the labels spend on these collections."

The "Now That's What I Call Music!" series, a joint venture between EMI Recorded Music North America and Universal Music, bowed in the U.S. last October after a tremendously successful run internationally. "Now 1" has sold 1.7 million units, according to SoundScan. "Now 2," which also includes Zomba cuts, has sold more than 1.1 million units since its July release and is at No. 42 on this issue's Billboard 200.

The success of "Now" has already prompted retailers to feel positively about such compilations. "Both 'Now' albums have surprised us in the strength of their sales to our demographics," says Len Cosimano, VP of merchandising for the 228-store Borders Books & Music chain. "The timing for 'Totally Hits' is perfect for the holiday season, no doubt about it. I'm now sold on the thought process of these things; it's better than K-Tel."

Goldstuck says this may be just the beginning of Arista's relationship with Warner. "Where there are creative concepts worthy of development, we'd certainly look at other ventures with them."

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

• THE BILLBOARD 200 • ★ SUPERNATURAL • SANTANA • ARISTA	98
BLUES ★ LIVE ON • KENNY WAYNE SHEPHERD BAND • GIANT	43
CONTEMPORARY CHRISTIAN ★ A CHRISTMAS TO REMEMBER • AMY GRANT • MYRRH	45
COUNTRY ★ FLY • DIXIE CHICKS • MONUMENT	42
GOSPEL ★ ALABASTER BOX • CECE WINANS • WELLSRING GOSPEL	46
HEATSEEKERS ★ BLACK DIAMOND • ANGIE STONE • ARISTA	24
INTERNET ★ MAKE YOURSELF • INCUBUS • IMMORTAL	75
KID AUDIO ★ 2 B. A. MASTER • MUSIC FROM THE HIT TV SERIES POKEMON • KOCH	74
THE BILLBOARD LATIN 50 ★ AMARTE ES UN PLACER • LUIS MIGUEL • WEA LATINA	52
POP CATALOG ★ METALLICA • METALLICA • ELEKTRA	71
R&B ★ LET THERE BE... EVE • RUFF RYDERS' FIRST LADY EVE • RUFF RYDERS	36
REGGAE ★ REGGAE GOLD 1999 • VARIOUS ARTISTS • VP	43
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR	43

• THE HOT 100 • ★ SMOOTH • SANTANA FEATURING ROB THOMAS • ARISTA	96
ADULT CONTEMPORARY ★ I WANT IT THAT WAY • BACKSTREET BOYS • JIVE	86
ADULT TOP 40 ★ SMOOTH • SANTANA FEATURING ROB THOMAS • ARISTA	86
COUNTRY ★ I LOVE YOU • MARTINA MCBRIDE • RCA	40
DANCE / CLUB PLAY ★ THAT'S THE WAY LOVE IS • BYRON STINGILY • NERVOUS	38
DANCE / MAXI-SINGLES SALES ★ HEARTBREAKER MARIAH CAREY FEATURING JAY-Z • COLUMBIA	38
HOT LATIN TRACKS ★ O TU O NINGUNA • LUIS MIGUEL • WEA LATINA	51
R&B ★ SATISFY YOU • PUFF DADDY FEATURING R. KELLY • BAD BOY	32
RAP ★ SATISFY YOU • PUFF DADDY FEATURING R. KELLY • BAD BOY	35
ROCK / MAINSTREAM ROCK TRACKS ★ HIGHER • CREED • WIND-UP	87
ROCK / MODERN ROCK TRACKS ★ LEARN TO FLY • FOO FIGHTERS • ROSWELL	87
TOP 40 TRACKS ★ MAMBO NO. 5 (A LITTLE BIT OF...) • LOU BEGA • RCA	88

• TOP VIDEO SALES • ★ THE MUMMY • UNIVERSAL STUDIOS HOME VIDEO	78
DVD SALES ★ THE BLAIR WITCH PROJECT • ARTISAN ENTERTAINMENT	78
HEALTH & FITNESS ★ BILLY BLANKS: TAE-BO WORKOUT • VENTURA DISTRIBUTION	80
MUSIC VIDEO SALES ★ WOODSTOCK 99 VARIOUS ARTISTS • EPIC MUSIC VIDEO	76
RECREATIONAL SPORTS ★ WWF: THE ROCK • KNOW YOUR ROLE WORLD WRESTLING FEDERATION HOME VIDEO	80
RENTALS ★ THE MATRIX • WARNER HOME VIDEO	78

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ PAUL MCCARTNEY'S WORKING CLASSICAL LONDON SYMPHONY ORCHESTRA LOMA MAR QUARTET • MPL
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 ★ PLAINS • GEORGE WINSTON • WINDHAM HILL

TOP OF THE NEWS

8 Latin American trade group FLAPF to be integrated into the IFPI.

ARTISTS & MUSIC

10 Executive Turntable: Wagner Buccini is promoted to president/CEO of Beloved Entertainment Group.

14 Tina Turner readies for new disc and final world tour.

14 The Beat: Steve Earle's E-Squared and Artemis Records make a deal.

16 Boxscore: Backstreet Boys gross more than \$2.1 million in Las Vegas.

22 Soundtracks and Film Score News: Pokémon craze continues with movie and pop-filled soundtrack.



REVIEWS & PREVIEWS

BUSH: P. 28

24 Populor Uprisings: New age musician Sean Harkness releases first set after appearing on Windham Hill compilations.

28 Reviews & Previews: Albums from Mariah Carey, Cocteau Twins, and Bush are in the spotlight.

31 R&B: Essence magazine prepares to debut the first of a three-album series on Universal.

JAZZ/BLUE NOTES



MICHAEL BRECKER: P. 43

35 The Rhythm Section: Debut singles from Donell Jones and Ideal continue to make noise on the Hot R&B Singles & Tracks chart.

37 Dance Trax: Producer/DJ Dave Ralph is in the mix on new Kinetic release.

39 Country: Country music looks to new superstars to lead the way.

43 Jazz/Blue Notes: Three drummers provide the backbeat for Michael Brecker's new release.

44 Classical/Keeping Score: Cecilia Bartoli covers Vivaldi's opera compositions on new set.

45 Higher Ground: Praise Gathering celebrates its 25th anniversary.

46 In the Spirit: Richard Smallwood receives nine nods for Stellar Gospel Music Awards.

47 Pro Audio: Music Producers Guild of the Americas' Internet newsgroup focuses on the proposed merger of the guild with the National Academy of Recording Arts and Sciences.

50 Songwriters & Publishers: Zomba Music Publishing sees years of growth in its net publisher's share.

51 Latin Notas: A look at the recent Ritmo Latino Music Awards—El Premio De La Gente.

INTERNATIONAL

53 European Union's Internal Market Council to discuss allowing parallel imports in the EU.

56 Hits of the World: Christina Aguilera's "Genie In A Bottle" maintains top spot on Spain's chart.

57 Global Music Pulse: Yousou N'Dour's new set features guests Peter Gabriel, Wyclef Jean, and Sting.

MERCHANTS & MARKETING

69 Trans World Entertainment outlines Internet strategy at conference.

72 Retail Track: HMV prepares to close a New York store.

73 Declarations of Independents: Ichiban returns with Red Hot AIDS benefit set.

74 Child's Play: Vital Records spotlights kids' choirs on "Sounds Of A Better World."

75 Sites + Sounds: Nordic nations prove innovative in mixing music with technology.

77 Home Video: "Blair Witch" casts a spell of success on Artisan Entertainment.

PROGRAMMING

84 Cost of radio airplay is a major topic at radio seminar.

87 The Modern Age: Morgan



MEREDITH BROOKS: P. 88

Rose of Sevendust talks about the band's contributions to two upcoming soundtracks.

88 AirWaves: Meredith Brooks breaks it down on "Deconstruction."

89 Music Video: Billboard Music Video Conference rundown.

FEATURES

80 Update/Lifelines: Third Street Music School Settlement honors Plácido Domingo at a benefit luncheon.

HOT 100 SPOTLIGHT



BRIAN MCKNIGHT: P. 97

81 Classifieds

97 Hot 100 Spotlight: Brian McKnight and Len enter the top 10 without the help of singles sales.

100 Between the Bullets: What does The Billboard 200 have in common with the World Series?

101 This Week's Billboard Online.

102 Chart Beat: Veteran acts return to The Billboard 200.

102 Market Watch

102 Homefront: Billboard Online looks back on 1,000 years of music.

Hoyt Axton, 'Joy To The World' Composer, Dies

BY CHET FLIPPO

NASHVILLE—Folk singer, songwriter, and actor Hoyt Axton was remembered in a memorial service Oct. 29 in Hamilton, Mont. The 61-year-old veteran performer and writer died Oct. 26 at his home in Victor, Mont., after a series of heart attacks.

Axton is perhaps best-known for writing such massive pop hits as "Joy To The World" and "Never Been To Spain." His songs were hits for acts as diverse as the Kingston Trio ("Greenback Dollar"), Ringo Starr ("No No Song"), and Steppenwolf ("The Pusher," "Snow Blind Friend").

Hoyt Wayne Axton was born March 25, 1938, in Duncan, Okla. His life changed forever when his mother, high school English teacher Mae Boren Axton, co-wrote the song "Heartbreak Hotel," which became a defining hit for the young Elvis Presley.

The Axton family was living in Jacksonville, Fla., at the time. Mae Axton

became a professional songwriter in Nashville, and Hoyt—bowled over by Presley—switched from studying classical piano to playing guitar and singing Presley songs in high school shows.

Axton eventually settled in California, where he was drawn by the emerging folk music scene.

After the Kingston Trio recorded "Greenback Dollar" (which Axton co-wrote with Ken Ramsey) in 1963, Axton recorded several albums for Harmony Records. In 1964, John

Kay saw Axton perform at Los Angeles' Troubadour club and later recorded "The Pusher" and "Snow Blind Friend" when he formed the group Steppenwolf.

Other groups paid attention to Axton, and in 1969 he became the opening act for Three Dog Night's tour. The group sub-

sequently recorded his "Never Been To Spain" and "Joy To The World." The latter went on to sell 12 million copies.

Former Three Dog Night lead singer Chuck Negron says, "Hoyt's gift of 'Joy To The World' has greatly enriched my life. Thanks to Hoyt's genius, 'Joy' and its memorable opening lyric, 'Jeremiah was a bullfrog . . .,' are arguably a part of Americana."

Axton went on to record for A&M, Capitol, MCA, and his own label, Jeremiah Records. He also produced "Tales From The Ozone" for Commander Cody & His Lost Planet Airmen. Axton regularly toured the U.S. and Europe and quietly worked for a number of charitable causes. He was a regular on talk shows and in demand as an actor.

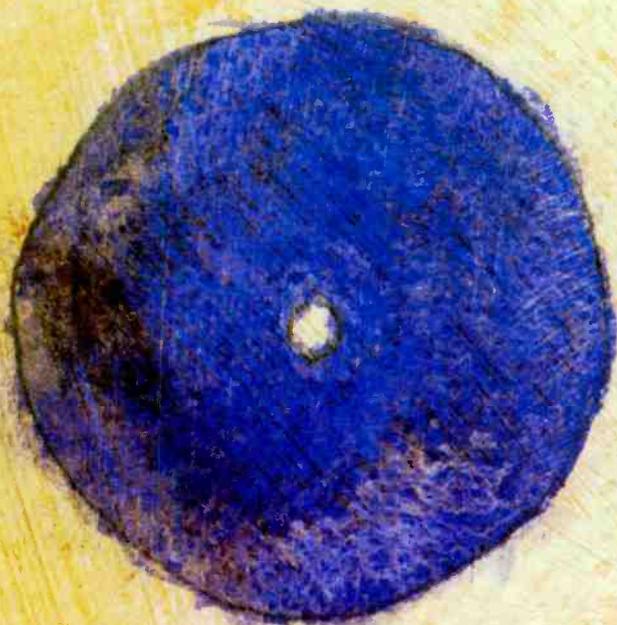
Axton is survived by his wife, Debbie, and five children. Contributions may be made to the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research.



AXTON

Your Music. Your Business.

LP



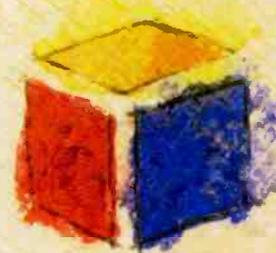
1948

CD



1982

DIGI BOX[®]
CONTAINER

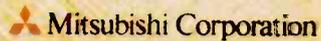


1999



Leading Digital Rights Management
www.intertrust.com/partners
 1-800-393-2272

Data Center/Hosting Services



Codec and Players



Fraunhofer Institut Integrierte Schaltungen



Devices and Portals



Music



UNIVERSAL MUSIC GROUP

© 1999 InterTrust Technologies Corp. All rights reserved. InterTrust and DigiBox are registered trademarks of InterTrust Technologies Corporation, and the InterTrust logo, MetaTrust and MetaTrust Utility are trademarks of InterTrust Technologies Corporation.

IFPI, Latin America Trade Body To Merge

BY ADAM WHITE

LONDON—The converging legal and regulatory priorities of the global recording industry are major factors behind the upcoming integration of a Latin American trade group, Federacion Latinoamericana de Productores de Fonogramas y Videogramas (FLAPF), with the International Federation of the Phonographic Industry (IFPI).

"It's clear that the problems of the Latin American industry are largely the same as those of the global industry," says Manolo Diaz, chairman of the FLAPF executive



committee, who is also chairman of Universal Music Latin America. "CD piracy has become an international phenomenon, and Internet piracy is becoming one too. E-commerce is another fantastic opportunity—and another headache. That's why these two old friends have to be married now."

The FLAPF board met Oct. 25 in Miami and voted in favor of the merger with the global recording association (*Billboard* **Bulletin**, Oct. 25, 27), while the IFPI main board is expected to approve the plan at its Nov. 3 meeting in Hong

(Continued on page 18)

Sony Down For Quarter

Strong Yen Cited In Lower Revenue, Profit

BY DON JEFFREY

NEW YORK—Sony Corp. reports double-digit declines in worldwide music revenue and profit because of the yen's strength, delays in some album releases, and higher expenses.

For the second fiscal quarter, which ended Sept. 30, Sony Music Entertainment's revenue fell 12.8% to 163.7 billion yen (\$1.53 billion), while its operating profit plunged 37.7% to 2.6 billion yen (\$25 million) (*Billboard* **Bulletin**, Oct. 28).

The Tokyo-based company says that music revenue would have been flat in the quarter had the yen not appreciated in value so much over the past year. It was up 15% against the value of the dollar.

But operating income still would have fallen 28% even if currencies had remained the same as last year. One source suggests that some of the albums coming out in the current quarter might have been originally planned for earlier release, but the person could not give any examples. The company declines comment.

This source adds that profitability was also affected by continued weakness at direct marketer Columbia House, of which Sony owns 50%.

Sony's best-selling album was Ricky Martin's self-titled debut on Columbia Records, which sold 3.5 million units during the quarter (and 11 million since its release in May).

Other top sellers for the three months, according to the company, were Dixie Chicks, "Fly," 2.2 million units; the "Runaway Bride" soundtrack, 2 million; Jennifer Lopez, "On The 6," 1.9 million; Barbra Streisand, "A Love Like Ours," 1.6 million; and Destiny's Child, "The Writing's On The Wall," 1.5 million.

For the six months that ended Sept. 30, music revenue declined 7.8% to 333.8 billion yen (\$3.12 billion) and operating income fell 41.9% to 7.2 billion yen (\$67 million).

In U.S. market share for the six-month period that ended Oct. 3, Sony was No. 2 in total albums sold, with

a 15.4% share, but that was down from 16.9% in the same period last year, according to SoundScan. In current albums Sony's share fell to third place with 15.9%, from 18.1%. In R&B its share slipped to 14.7% from 15%, but in country it soared to 19.2% from 10.8%.

The day before Sony Corp. released its worldwide results, its Japan-based music subsidiary, Sony Music Entertainment Japan, disclosed its six-month results through Sept. 30, showing healthy increases over the same period last year.

Sales rose 15.7% to 55.9 billion yen (\$528.5 million) on the growing

(Continued on page 100)

'Bits And Mortar' Chain Planned

BY ED CHRISTMAN

NEW YORK—The new partnership between New Media Network (NMN) and TVN Entertainment Corp. to build music stores that will carry both physical product and digitally downloaded albums manufactured on site (*Billboard* **Bulletin**, Oct. 25) is a reflection of the reality that retail will account for the majority of music sales for many years to come, according to Ian Duffell, president of NMN.

Despite what Wall Street investors may believe, "retail is not going out of business tomorrow," says Duffell, the former president of Virgin Entertainment who led that company's mandate to build U.S. megastores.

"We see retail certainly being key for the first decade of the 21st century," he says. "But the problem with retail is that it is an inefficient busi-



DUFFELL

ness model."

But if a store has the ability to retrieve product on demand and it doesn't have to sit on a lot of titles that only sell once a year, then a new business model is possible, he says.

NMN, which was formed two years ago after Duffell left Virgin, will build hybrid stores that combine the best of retail and the digital delivery of content. It will operate under the logo eGroove.

Three or four test stores will open about midyear 2000 and if successful will result in a rollout to build a chain around the concept. The test stores are expected to range from 2,500 to 8,000 square feet and will carry about 20,000-30,000 physical titles.

The remainder of inventory—deep catalog and hard-to-find independent titles—is expected to be manufactured in-store through a proprietary network. This will allow the company to transmit titles via satellite from a centrally stored database.

Burbank, Calif.-based TVN Corp., a direct-broadcast provider for satellite and cable television, has acquired a majority interest in NMN. TVN will provide its technology and support systems for the digital down-

loading of product to the stores.

Stuart Levin, chairman/CEO of privately held TVN, says its investment in NMN is the company's first foray into retail. But he says it is just another way to expand the product and services the company delivers to the consumer.

TVN's private network will transmit albums via satellite to the eGroove stores. Up to 30 kiosks will allow shoppers to sample and find information about albums, then order them for manufacture on site.

Duffell declines to name the digital delivery format, which will be provided by a company other than TVN. But he says it will be compatible with the Secure Digital Music Initiative standards that ensure secure delivery of product while maintaining high audio quality.

As for content, Duffell says he has already met with about 80 independent labels and has dozens of licensing deals. He has also had many meetings with the majors about licensing whole albums and the artwork for them. He says his talks thus far are limited to licensing product for a closed network, as he doesn't believe that the majors are ready to discuss licensing albums for digital delivery to the home.

As for the mortar part of Duffell's bits-and-mortar strategy, he says that the store he will build will still feel like a record store because of the physical product in it. But it will have kiosks, or media stations as he calls them, that he hopes will allow for the manufacturing on site someday of up to 200,000 titles, including out-of-print albums.

Duffell says on-site manufacturing will take seven to 10 minutes. More frequently requested catalog titles might be digitally stored locally, which would take seven minutes, while titles stored in the central database would take 10 minutes. After an album is ordered from the media station, it would be picked up at the cash register.

Duffell says that the stores will have more CD burners than media stations. This should keep waiting periods within the time frame even if customers are making multiple purchases.

For the physical product that NMN carries, it will have centralized buying and a distribution center. The company has about five product managers, and when staffing is complete it will have about 15 to cover multiple genres of music.

Duffell notes that the average record store generates sales of about \$250 a square foot. eGroove hopes to reach \$800-\$1,000 a square foot, since only about 20% of its inventory will be physically in the store.

Moreover, Duffell says he wants to locate his stores in smaller markets where people can't find deep catalog and a lot of independent product. "I want one eGroove in every small town and for it to be the meeting place for every community.

"I have always believed that retail is an event," adds Duffell. "You can make coffee at home cheaper, so why do you go to Starbucks? For the experience."



In Command. John Deacon, director general of U.K. labels' body the British Phonographic Industry, displays his Commander (of the Order of the) British Empire (CBE) medal, presented to him Oct. 26 by the queen at Buckingham Palace in London. Deacon was named a CBE in the queen's Birthday Honours list, published June 12 (*Billboard*, June 26).

Car Ad To Drive Soprano Church's New Single

BY BRADLEY BAMBARGER

NEW YORK—Thirteen-year-old Welsh soprano Charlotte Church is already a commercial phenomenon. Her "Voice Of An Angel" debut album has sold more than 2 million copies worldwide since its release earlier this year, according to her label, Sony Classical. But come 9 p.m. EST Monday (1), she'll get a sensational boost for her next record.

On that evening, a globally telecast commercial for Ford Motor Co. will feature Church warbling "Just Wave Hello," a new-age-accented pop jingle that Ford commissioned from Australian songwriter Danny Beekerman as the company's "anthem for the new millennium." A full version of the song appears as the lead track on Church's eponymous sophomore album, due Nov. 16.

Ford touts the two-minute commercial—which features the music as the only narrative but doesn't identify Church by name—as the first TV ad to be aired on virtually "every major global and pan-regional network" simultaneously. According to Ford corporate advertising manager Michelle Cervantez, the broadcast

should reach nearly 300 million households and 1 billion people—some 80% of the world's viewing population.

Following the ad's debut, it will air in a 60-second version on various networks around the world for the better



CHURCH

part of a month. It can also be viewed online via Broadcast.com. Also, Ford supplied Sony with all the footage from the ad shoot for its "Just Wave Hello" music video.

Ford has been undergoing a reorganization over the past year. According to Cervantez, Church's participation in the ad campaign and its global dimension represent the corporation's new emphasis on a young, international market. She credits Ted Powell, international creative direc-

tor for J. Walter Thompson, for linking the Ford anthem with Church.

Church has no qualms over the lead track on her new album being debuted in a car ad. She appreciates the fact that the Trevor Horn-produced track manages to find room for both "a multicultural feel and a classical voice," she says. "And it has an uplifting message, the way it says goodbye to the old and hello to the new—the new millennium."

Church also plans to sing "Just Wave Hello" Nov. 1 on MTV as well as in front of some 72,000 people at the rugby World Cup final in her hometown of Cardiff, Wales.

Like Church, Sony Classical president Peter Gelb isn't bothered that a lead track by his youngest artist will bow as an ad for Ford. "Their commercial is more subtle than the usual car ad," he says, adding that he sees similarities between this campaign and Coca-Cola's "I'd Like To Buy The World A Coke" from the '70s.

"I think this will be great for Charlotte, and it'll certainly expose the new album to a wider public than we ever could via the usual avenues," he says.

MAKE THE HOUSE ROCK'S!

**"The Funniest Man
In America."**
- Time

CHRIS ROCK



BIGGER & BLACKER

"Riotously funny."
- Entertainment Weekly

**"A raucous and
jammin' ride
through the
bizarre theme park
in which we all live."**
- The New York Post

**"Wickedly original,
brutally honest."**
- Variety

**"Chris Rock: Bigger
and Blacker"
is great comedy."**
- The New York Times

Available
Day-And-Date on
Videocassette & DVD

\$19⁹⁸
srp each

CHRIS ROCK BIGGER & BLACKER

HBO
HOME VIDEO

Order Due Date: 12/21/99 Street Date: 1/18/00 Catalog # 91688 ISBN: 0-7831-1642-X Running time: Approx. 65 minutes, Color

Not Rated

Closed Captioned

©1999 Home Box Office, a Division of Time Warner Entertainment Company, L.P. All Rights Reserved.

SFX Buys Into Largest Dutch Promotion Firm

This story was prepared by Amusement Business reporter Ray Waddell and Robert Tilli in Amsterdam.

SFX Entertainment continues to expand into Europe. The New York-based concert giant's latest maneuver is the acquisition of 80% of the Mojo Works group of companies in Delft, the Netherlands.

Mojo Works is the largest Dutch promoter, producing or co-producing such open-air events as the North Sea Jazz Festival, the Pinkpop Festival, and the Lowlands Festival.

Senior management, including president Leon Ramakers, will stay with the company; headquarters remain in Delft.

The move strengthens SFX's presence in Europe. Earlier this year, it acquired Midland Concert Promotions, Barry Clayman Corp., and Apollo Leisure Group

in the U.K. and Stockholm-based promoter EMA Telstar.

As for Mojo Works, Ramakers says the company had its choice of suitors.

"Over the past three years, we have been constantly courted by a variety of companies who wanted to buy us," he says. "In the same period we have seen SFX popping up in the U.S. out of the blue to become one of the biggest promoters. We thought if they want to talk to us, we might be seriously interested."

"When they did contact us, we immediately knew they were one of a kind," Ramakers adds. "Other candidates came out of a totally different field of industry, such as publishers. Those companies search for forced synergies which we don't like, such as linking up concerts with great press reviews. SFX understands us and our core business, which is good. They don't have a double agenda."

RIAA Nets \$10 Mil. In Settlement

BY PAUL VERNA

NEW YORK—Almost two years after the Recording Industry Assn. of America (RIAA) sued independent CD replicator Americ Disc for copyright infringement, seeking damages of at least \$7 million, the two parties have settled out of court for \$10 million, according to an RIAA statement (*Billboard* Bulletin, Oct. 26).

The settlement—which had been expected—is the largest in the history of the RIAA, which in the past 18 months has made other multimillion-dollar agreements with Quixote Corp. (\$4 million), Amway (\$9 million), and Pioneer (\$9.1 million).

In the statement, RIAA president/CEO Hilary Rosen says, "Americ Disc is doing the right thing, and we applaud them for it. We hope other CD plants around the country will follow their lead. CD plants cannot simply turn a blind eye to piracy. I would urge responsible plants to do what Americ Disc is doing and adopt business practices to prevent piracy before it occurs."

Besides paying the \$10 million

sum—plus RIAA attorney fees totalling nearly \$500,000—Americ Disc has agreed to establish a comprehensive anti-piracy program that involves a large investment in technology and personnel.



implement a severe procedure," says Americ Disc president/CEO Robert Doyon. "In the past, we asked customers to sign declarations saying they owned all the rights to the material they brought to us."

"Through the RIAA case, we discovered that some of the customers didn't own the rights, so now we ask customers to declare exactly what is on the disc and provide copies of all the licenses involved," continues Doyon. "We have copyright managers in each of our sites who make sure the customer owns the rights and

that everything is in line. We call this program 'In doubt? Check it out.'"

In all, Americ Disc has added 16 staff members in its effort to curtail piracy in its Drummondville, Quebec, headquarters and in additional manufacturing facilities in Modesto, Calif., and Miami.

Americ Disc's violations included replicating pirate compilations of work by such major artists as Whitney Houston, Mariah Carey, Busta Rhymes, Dru Hill, Gloria Estefan, Marvin Gaye, Celine Dion, and Madonna, according to RIAA senior VP and director of civil litigation Steve Fabrizio.

The settlement puts an end to a contentious case that at times appeared close to resolution, only to drag out for months when negotiations collapsed. Ultimately, the case's legacy may be that it helped reshape the replication industry's perception of its role in the piracy chain, accord-

(Continued on page 100)

Dutch Company Selling Arcade Publishing Catalog

BY ROBERT TILLI

AMSTERDAM—Dutch media group Wegener has started the long-trailed sale of its music assets, with a management-led buyout of subsidiary Arcade Music Group's publishing catalog. The company is retaining a clutch of key local artists, however.

In a deal expected to be confirmed imminently, the publishing division's founder, André de Raaff, and Dutch music publisher Strengholt have each agreed to acquire a 50% stake in the Arcade Music Publishing catalog from Wegener.

De Raaff stepped down as Arcade Music Group president/CEO two years ago to set up Corbeau Entertainment and Corbeau Music Publishing, which will absorb the lion's share of the Arcade catalog.

The companies are expected to announce that on Nov. 15 Wegener

and Corbeau will officially split and that Strengholt and Corbeau will begin their partnership.

Meanwhile, Wegener will retain a slimmed-down Arcade Music Publishing, including on its roster popular domestic acts De Kast and Nilsson. De Kast had the Netherlands' first hit in the Frysian language, "In Nije Dei," for the CNR label, and Nilsson, which hails from the island of Texel, had significant local success with the singles "Elastic Baby" and "My Brain's Down."

Under the deal, de Raaff, who set up Arcade's publishing arm in 1991, has returned his 25% in Arcade Music Publishing shares to the company.

"I have handed back my shares in Arcade Music Publishing to procure its catalog in the Netherlands [minus its CNR repertoire], France, Belgium, Scandinavia, and Spain [minus

the Marina catalog]," de Raaff tells *Billboard*.

Corbeau's most significant acquisitions from the deal are Dutch dance act T-Spoon, signed to the Dutch Alabianca label, and R&B vocalist Lutricia McNeal. T-Spoon had an international hit with the single "Sex On The Beach," while McNeal, signed to CNR in Sweden, saw success in Europe with "Stranded." The repertoire of Spanish dance act Kadoc, which had an international hit with "Nighttrain," is also included.

De Raaff, who calls Arcade Music Publishing a "nice steady profit center for the mother company," will take his present staff of five with him. He has been appointed to Strengholt's board as part of the transaction. Han Marx, currently area manager at Arcade Music Publishing, has been promoted to GM.

InterTrust Shares Soar 200%

BY BRIAN GARRITY

NEW YORK—Shares in InterTrust Technologies Inc., a digital rights management company specializing in music download security, surged more than 200% on Oct. 27 in the company's first full day of trading following its initial public offering (IPO).

InterTrust stock closed at \$54.75 after pricing 6.5 million shares at \$18 the night before through lead underwriter Crédit Suisse First Boston. The stock maintained its momentum Oct. 28, closing at \$57.25.

Investor demand outpaced the company's performance expectations. The deal was originally set to price between \$12 and \$14 per share; the target was raised Oct. 26 to \$15-\$17.

IPO watchers credit a combination of comprehensive services and strong credibility within the

music industry as the driving force behind Wall Street's enthusiastic reception for InterTrust's debut.

InterTrust has license agreements with 12 companies, including key relationships with Universal Music Group and BMG Storage Media.

The idea of digital rights management, experts note, is to create a universal platform for distribution of digitized documents that allows for tracking, transaction processing, royalty and rights management, watermarking, and encryption.

"The reality is, especially for the music space, [InterTrust] helped define digital rights management," says Aram Sinnreich, an analyst with Jupiter Communications. "They were one of the first companies to come out of the box with a comprehensive suite of features."

EXECUTIVE TURNTABLE

RECORD COMPANIES. Wagner Bucci is promoted to president/CEO of Beloved Entertainment Group in New York. Beloved Entertainment Group also names Chris Bergen label manager of Updego Entertainment, John A. Pelosi VP of business and legal affairs, Bob Ardrey director of A&R/worldwide sales and marketing, and Carole Filangieri director of creative and online services in New York. They were, respectively, chairman and director of promotion at Interhit Records, director of business and legal affairs at PolyGram Label Group, manager of sales for TWT Records, and a freelance art director.

Rob Dippold is named executive VP/GM of RuffNation Records in Bryn Mawr, Pa. He was executive VP/GM of RuffHouse.

Renato Lopez is promoted to VP



DIPPOLD



LOPEZ



FLOYD



SEZEN



MILLER



HELM



TATE



DORMINY

of Walt Disney Records, Latin America, in Burbank, Calif. He was director of music and records for Disney Consumer Products.

Jill Weindorf is named national promotion manager for the Verve Music Group in New York. She was promotion coordinator for the GRP Recording Co.

Guy Floyd is promoted to director of marketing and product development for MCA Nashville. He was manager of product development.

Selim Sezen is promoted to a

national retail marketing position at V2 Records in New York. He was a sales department assistant.

PUBLISHERS. Gary Miller is named senior director of motion picture and television music clearance and licensing for Universal Music Publishing Group in Los Angeles. He was associate director of film and television music for PolyGram Film and Television Music.

Universal Music Group names Tammy Helm manager of adminis-

trative services, Alisa Tate administrative coordinator, Mark Dorminy manager of business and technology services, Katie Dalton creative assistant, Gina Gamble administrative assistant to the senior VP/GM, Cherie Greear catalog manager, and Clint Newcom catalog assistant in Nashville. They were, respectively, manager of administrative services at MCA Music Publishing, manager of administration for Patrick Joseph Music, creative administrator and

manager of copyright administration at PolyGram, tape copy administrator at PolyGram Music, assistant to the senior VP/GM at Decca Records, receptionist/assistant at MCA Music Publishing, and an intern at Giant Records.

RELATED FIELDS. Michael Dukes is named coordinator of media relations for Turning Point Media Relations in Nashville. He was an advertising account executive for The Tennessean newspaper.



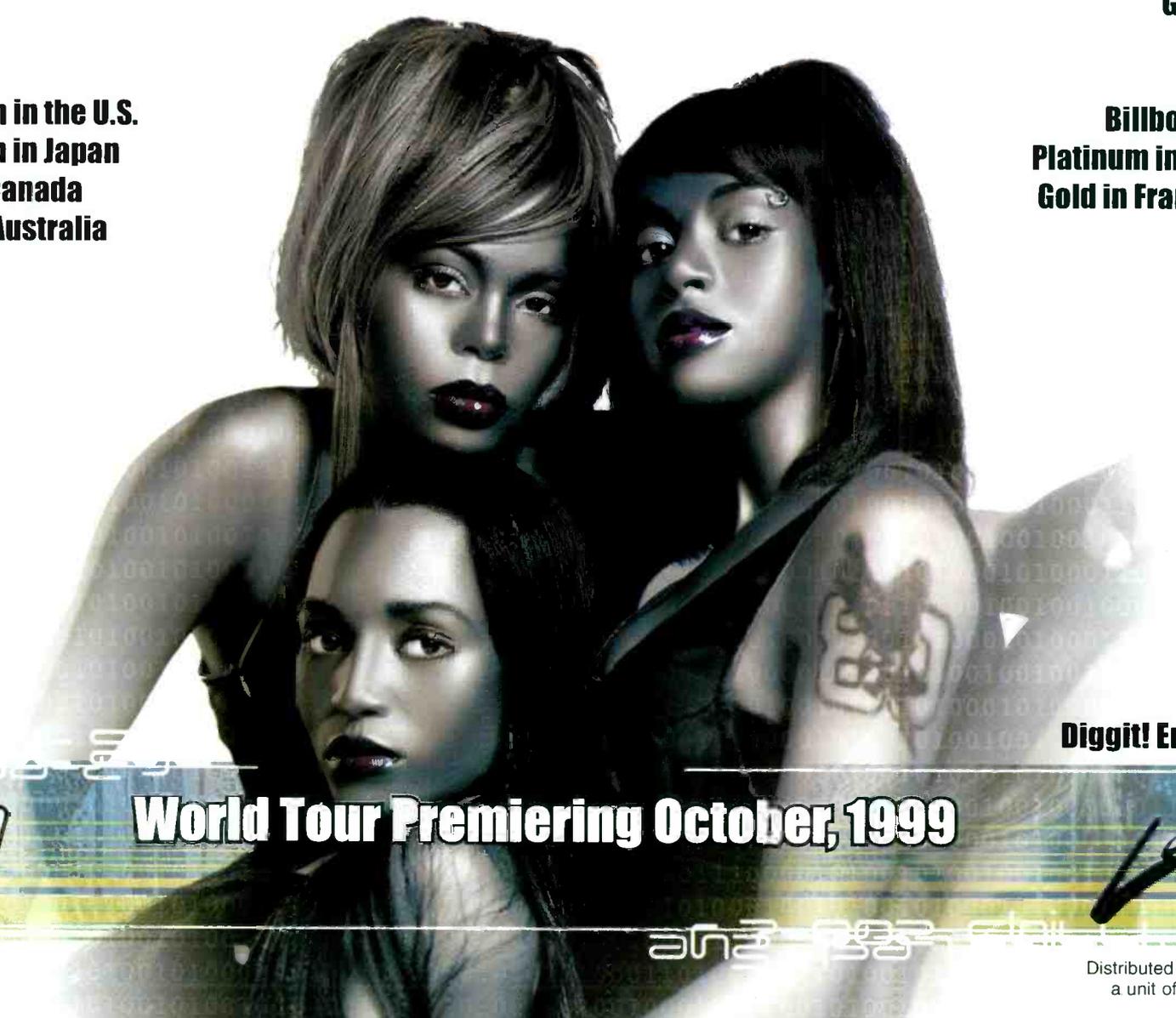
**As proud sponsors of the TLC Tour,
MP3.com congratulates TLC
on the following career milestones:**

**"Best Group Video"
at 1999 MTV Video Music Awards**

**Fanmail
Billboard #1 album
Quadruple platinum in the U.S.
Quadruple platinum in Japan
Triple platinum in Canada
Gold in UK, France, Australia**

**"Unpretty"
Billboard #1 single
Gold in the U.S.**

**"No Scrubs"
Billboard #1 single
Platinum in UK, Australia
Gold in France, Germany**



World Tour Premiering October, 1999

Diggit! Entertainment



Distributed by Arista Records, Inc.,
a unit of BMG Entertainment

SPECIALS

ADVERTISING OPPORTUNITIES

**CLOSING
NOVEMBER 2**

- New York
- Desmond Child

CALL NOW!

RAP/HIP HOP II

Billboard's rap/hip-hop year-end spotlight focuses on the phattest music of 1999 and what's up for 2000. Editorial defines the overlapping genres of rap, hip-hop and R&B/pop.

Plus a look at the past 20 years of rap and who will be on rap's hit list.

Call today to be part of this slammin' special!

Contact:

Michael Lewis 212.536.5008

**ISSUE DATE: DEC 4
AD CLOSE: NOV 5**

READER'S DIGEST MUSIC

Billboard salutes the 40th anniversary of Reader's Digest's music operations. Editorial features a narrative history of the company and its growth over the past four decades, highlighting key events, executives, hit products and forthcoming projects. Don't miss your chance to be part of this celebration!

**ISSUE DATE: DEC 4
AD CLOSE: NOV 5**

Virginia Lujano
212.536.5087

LAS VEGAS

Don't miss this opportunity to advertise in Billboard's special feature on Las Vegas' musical future. Editorial covers the hottest local acts and surveys the latest venues in this new major-tour spot. We also profile the local media outlets, record labels and retailers. Place your bets on the Vegas spotlight!

**ISSUE DATE: DEC 4
AD CLOSE: NOV 5**

Diana Blackwell
323.525.2304

LA FACE 10TH ANNIVERSARY

Billboard salutes LaFace Records and its co-founders Antonio "L.A." Reid and Kenneth "Babyface" Edmonds in celebration of 10 successful years in the business. This special highlights LaFace's origins and significant musical developments, key records and current activities. Join us in congratulating LaFace.

**ISSUE DATE: DEC 11
AD CLOSE: NOV 12**

Michael Lewis
212.536.5008

UPCOMING SPECIALS

GERMANY'S GLOBAL REACH - Issue Date: Dec 11 • Ad Close: Nov 12

LATIN MUSIC 6 PACK VI - Issue Date: Dec 11 • Ad Close: Nov 12

PHILADELPHIA INTERNATIONAL - Issue Date: Dec 18 • Ad Close: Nov 19

YEAR IN MUSIC - Issue Date: Dec 25 • Ad Close: Nov 30

MILLENNIUM/SITES & SOUNDS - Issue Date: Jan 8 • Ad Close: Dec 10

YEAR IN VIDEO - Issue Date: Jan 8 • Ad Close: Dec 10

New York
212.536.5034

Los Angeles
323.525.2307

Nashville
615.321.4287

London
44.207.822.8300

Artists & Music

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

Jars Of Clay Returns To Fun On Essential Set

BY DEBORAH EVANS PRICE
NASHVILLE—Sometimes in the pressure to follow a huge hit, a band can lose its sense of fun.

After Jars Of Clay's self-titled debut spawned the mega-hit "Flood" and went double-platinum, the foursome was eager to show its serious *artiste* side and delivered the Grammy-winning "Much Afraid." The good news for Jars fans is that its third release, "If I Left The Zoo," due Nov. 9 from Essential/Silvertone, finds the band rediscovering its playful side.

"When I signed the group, originally what caught me about them was their innovation and their playfulness with the music," says Essential VP/GM Robert Beeson. "They had a great deal of respect for the music, but at the same time they weren't afraid to take chances and explore. On this third record, we're back to a Jars Of Clay that's not afraid to take chances."

Tom Carrabba, GM/senior VP of sales and marketing at Jive/Zomba, feels the new release will build on the band's mainstream base. "It's seamless," he says. "Each track fits, and it feels like a very natural effort."

The act comprises lead vocalist Dan Haseltine, guitarist Stephen Mason, electric/acoustic guitarist Matt Odmak, and keyboardist Charlie Lowell. The band members met in college and entered the music industry via a Gospel Music Assn.-sponsored talent competition.

On its third record, the group

opted to work with producer Dennis Herring (Counting Crows, Innocence Mission) at his Oxford, Miss., studio. "We felt like we wanted to make a record that showed our personalities a bit more," says Haseltine. "We've always been a band that never really took ourselves that seriously, but our records have showed a super-somber side of Jars. So we

wanted to create a record that was a bit more fun."

The album's launch will also have a fun flair. KLTy Dallas/Fort Worth and Family Christian Stores are sponsoring a street-date Jars Of Clay concert from the Dallas Zoo, broadcast live on a Musicforce.com Webcast. KLTy and Family Christian Stores launched a contest on Oct. 18 to give away tickets to the event.

The first single, "Unforgettable You," is also featured on the "Drive Me Crazy" film soundtrack, released by Jive. It is already garnering attention at both mainstream and Christian radio.

Early response from retail is also favorable. "I like what I have heard," says Rick Anderson, senior music buyer of the Cincinnati-based Berean chain. "It has a fresh sound."

The band, booked by Creative Artists Agency and managed by Rendy Lovelady Management, will also have a song on a multi-artist promotional CD being distributed via 850,000 copies of a new Microsoft program. The CD is self-erasing, and the music disappears after 30 days.



JARS OF CLAY

Simpson Sends 'Sweet Kisses' 19-Year-Old Infuses Pop With Spirituality On Columbia Debut

BY LARRY FLICK

NEW YORK—Jessica Simpson may be making her bow as the latest in an ever-lengthening line of teen sirens, but her Columbia debut, "Sweet Kisses," deftly showcases her as a diva-in-training, capable of transcending age demographics.

Due Nov. 23 in the U.S., the set offers a measured blend of kid-friendly uptempo pop ditties and mature, gospel-laced ballads. In choosing as the first single the Sam Watters/Louis Biancanella composition "I Wanna Love You Forever," the label found a tune executives believed would lay a foundation of support with both teen and adult audiences.

"We were originally going to come with an uptempo song, but then we found this incredible song," says Don Jenner, Columbia Records president. "Not only did it feel different from the singles by the other teen artists, it also showed her voice off beautifully."

Since going to radio on Aug. 31, "I Wanna Love You Forever" has developed an ardent following among programmers, who have begun likening the 19-year-old's material to early Mariah Carey recordings. "It's not that they sound alike, but they do have a similarly strong and passionate way with a ballad," says Jennifer Charles, assistant PD at KSJM Tucson, Ariz.

"I Wanna Love You Forever" went to retail on Sept. 28 and has sold 82,000 copies, according to SoundScan.

Josh Zeaman, VP of marketing at the label, says the pre-release setup on "Sweet Kisses" began in January, focusing initially on teen lifestyle marketing. The label assembled an Internet site (www.jessicasimpson.com) that offered photos and bio material. At that time, the song "Did You Ever Love Somebody" was placed on the "Dawson's Creek" soundtrack.

"That started the ball rolling in a big way," Zeaman says, noting that Simpson landed a 42-date opening spot

on the 98° tour of the States.

"That was a learning experience unlike any other I've ever had," Simpson says. "It helped me sharpen my stage skills."

While Simpson was on the road with 98°, her Web site was linked with the group's. "She was introduced to their fans as a friend of the group's, which was tremendous," Zeaman says.

In August, Simpson began to focus on industry-oriented promotion, including performing for radio, retail,



'I'm certainly not denying that I'm young, but I'm not fluff'

— JESSICA SIMPSON —

and other media. A video of "I Wanna Love You Forever," directed by Billy Woodruff, was serviced to outlets before the single's retail release.

TV has also played a role, with Simpson appearing on UPN's "Summer Music Mania" special and the "Donny & Marie" show, among others. Future spots include a Nov. 10 appearance on "The Rosie O'Donnell Show."

As the album release approaches, Simpson will remain on the road, having landed the opening slot on the Ricky Martin tour. She'll tour with him through the end of the year.

"It sounds hokey, but this is my dream come true," says Simpson, who adds that she's also developing a pilot

for the WB TV network. "The best part is that I'm able to sing the songs I want. I'm singing from the soul."

Among the songs on "Sweet Kisses" Simpson is most proud of is "Woman In Me," with guest vocals by labelmates Destiny's Child. "It addresses issues of self-esteem and self-worth," she says. "It's a song that I hope a lot of young women will find relatable."

That desire to make music that "will make a difference to people" has long driven the young Texas native. Simpson started singing when she was 12 in the local Baptist church where her father, a psychologist, also served as a youth minister. She was briefly signed to a small gospel label that folded before her first album was released. She took the material she had worked on and hit the Christian Youth Conference circuit with her dad.

After each show, Simpson sold her homemade album, which her grandmother paid to press. She eventually drew the attention of several pop A&R executives.

"I was determined that I be able to stay who I am if I signed to a non-Christian music label," Simpson says. "When I met with [Sony Music Entertainment chairman/CEO] Tommy Mottola, he was genuinely impressed with my beliefs and was completely supportive."

The next challenge was combining her spirituality with mainstream material. Ultimately, she focused on what she describes as "upbeat songs with strong, positive messages."

Simpson says she realizes the road to achieving her goals might be a tough one, particularly since some will initially view her as another teen clone. But she says she's ready for the battle.

"I'm certainly not denying that I'm young, but I'm not fluff," she says. "I feel like I can bring a freshness, no matter what age the person listening to my music is."



M2M
"don't say you love me"

#1 MOST ADDED AT POP RADIO

the first single from
MUSIC FROM AND INSPIRED BY THE MOTION PICTURE
POKÉMON
The First Movie
and
the forthcoming M2M debut album coming in January, 2000

Produced by Jimmy Bralower & Peter Zizzo
Mixed by Tom Lord-Alge
BAT Management—Thomas Erdtman and RAM Management—Ric Aliberto

Nintendo Game Boy Advance M2M MOVIE ATLANTIC

www.atlantic-records.com
The Atlantic Group ©1999 Atlantic Recording Corp. A Time Warner Company
TM ©1999 Nintendo. M America Inc. Game Freak. Creatures

Europe Readies For New Turner Set

Parlophone, Diva Snag Hit Single As She Plans Final Tour

BY PAUL SEXTON

LONDON—Pop legend and adopted European Tina Turner has once again found a chart home away from home.

Just as with her last album, "Wildest Dreams" in 1996, the veteran singer is breaking out in Europe first with her new set, "Twenty Four Seven." She has lived in Zurich for about five years.

Parlophone and EMI territories across the Continent will release the album Tuesday (1). It has already been bolstered by an introductory hit single in "When The Heartache Is Over." Virgin is not due to put the album out in North America until Feb. 1.

Turner gave a press conference Oct. 27 in Paris at which she announced plans for her farewell arena tour. In advance of that, her manager, Roger Davies, told Billboard the extensive itinerary will open in March in the U.S., with some 50 North American dates planned.



TURNER

He said the second half of 2000 will be dominated by European shows.

The soul survivor, who turns 60 on Nov. 26, has had a career spanning almost 40 years since she was a last-minute replacement at one of then husband Ike's sessions in 1960. She says she has one final worldwide hurrah in her as a live entertainer.

"This will be my last tour of this type," says Turner. "I'm ready not to do these big ones anymore. I know I still look my best at this stage of my life, know I can still do it, but after this I don't want to tour where people say 'she was.' I don't want to go through all that 'she was' crap.

"I'm doing it for the people—it is a public thing—because a lot of people say, 'Thank you for still being here,'" she says.

Meanwhile, "Twenty Four Seven" looks set for a healthy international rollout. Turner is on an exhaustive European promotional tour that has already produced results. "When The Heartache Is Over" debuted on

the U.K.'s official Chart Information Network (CIN) sales chart for the week of Oct. 30 at No. 10. It stands at No. 4 in Music & Media's European Radio Top 50 for the Oct. 30 issue.

The track was co-written by John Reid, of U.K. chart act the Nightcrawlers, with Graham Stack and produced by the Metro team of Brian Rawling and Mark Taylor (noted for their work on Cher's "Believe" and with Enrique Iglesias).

"She's a core artist, always has" (Continued on next page 22)



Working That Mojo. Venerable hard rock act Stuck Mojo has just issued its first live recording, "HVY1." The Century Records release was captured during a gig at the Masquerade in Atlanta. Also featured are two new studio cuts, "Reborn" and "My Will." In between gigs supporting the project, the band is cutting a new album, due in the spring. Shown, from left, are band members Dan Dryden, Bonz, and Rich Ward. Seated is Bud Fontsero.

Earle's E-Squared Label, Goldberg's Artemis Make A Deal; Allegros Honor Good Works

DEAL SQUARED: Steve Earle and his E-Squared Records partner Jack Emerson have inked a worldwide, multifaceted five-year deal with Danny Goldberg's Artemis Records.

Financial terms of the co-venture were not disclosed, but the pact features three components: Earle is signed as an Artemis artist (although his releases will carry an E-Squared logo as well); an undetermined number of E-Squared acts will be designated E-Squared/Artemis acts and will receive marketing, promotion, publicity, and sales support from Artemis; and other E-Squared releases will simply be distributed through Artemis.

Artemis is distributed through RED in the U.S. The 4-year-old E-Squared had previously been distributed through Alternative Distribution Alliance (ADA).

"We'd had a co-venture with Warner Bros., and when we decided to leave Warner, we stayed with ADA because we had great relationships," says Emerson. However,

when that deal expired, he says, he felt that smaller was better. "We felt that Artemis, in conjunction with RED, was able to provide the services that were going to best serve our artists and ourselves and our vision of the label, which is to take the best of the independent side of life but at the same time have access to the brainpower of someone like Danny Goldberg."

"We wanted the support so our bands could compete at radio and retail," adds Earle. "We also needed a cohesive international distribution deal, but we would have continued [at ADA] if Danny had not come to us with his own distribution deal in place... Leaving ADA was hard."

While some may consider it risky to go with an unproven upstart like Artemis, Emerson says it's the smart move. "We feel Danny needs us as much as we need him. Warner Bros. had a legacy beyond compare, but what we wanted to do vs. what they wanted to do, because they were shrinking, made it difficult. We thought if we can take advantage of international distribution and align ourselves with someone who's well-capitalized and someone who understands art and commerce, it's the best of all scenarios."

For Artemis president/CEO Goldberg, the deal is one he's wanted to make since he left Warner Bros. as E-Square's original pact was being negotiated. "I almost worked with Steve then. He produced the Lucinda Williams album that we put out on Mercury last year that was my pride and joy, and he was one of the first people I pursued when I started the company. Luckily, his agenda fits ours."

Among the acts on E-Squared are Cheri Knight, Bap Kennedy, Just Add Ice, and All About Town. The

first act to come out on E-Squared/Artemis will be Philadelphia-based band Marah, whose label debut is due in the spring. Earle's next album will come out in late spring.

GOOD STUFF: The first Allegro Awards ceremony will be held Monday (2) in Los Angeles. Created by Phoenix House and the Musicians' Assistance Program (MAP), the awards honor entertainment industry members for their positive works. Among those to be honored that Monday are Eric Clapton; Gary LeMell, worldwide president/CEO of Warner Bros. Music and CEO of Warner/Sunset Records; and MAP CEO/founder Buddy Arnold. Phoenix House is a drug treatment assistance program with posts in California, New York, Texas, Florida, and New England. MAP provides members of the music community access to substance-abuse treatment.

"No Boundaries: A Benefit For The Kosovar Refugees," which came out in June, has raised more than \$3 million for Doctors Without Borders, CARE, and Oxfam, according to David Massey, executive VP of Epic/550 and organizer of the project (Billboard, June 12). As you may recall, Epic donated \$1 million to the collective causes upfront and has continued giving.

The Mr. Holland's Opus Foundation, the charity started by composer Michael Kamen that provides music instruments for schoolchildren, has linked with Popeye's Chicken fast-food chain. In addition to making a six-figure donation to the organization annually, starting next year Popeye's will sell a compilation of New Orleans-style music in its stores, with proceeds going to Mr. Holland's Opus Foundation. Popeye's will also sponsor instrument collection drives in its corporate markets of Atlanta, New Orleans, Dallas, and Chicago next year. Additionally, for the second year Mr. Holland's Opus Foundation is receiving a six-figure donation from McDonald's, which will go specifically to purchase instruments in Northern California.

In other Kamen news, the millennium symphony he was commissioned to compose, "The New Moon In The Old Moon's Arms," will debut Jan. 13 at the Kennedy Center in Washington, D.C., with Leonard Slatkin conducting the National Symphony.

CHANGES: Dennis Petroskey, VP of corporate communications for BMG Entertainment, is departing his post to spend more time with his family in the Midwest. He will remain until his successor is found... Epic Records Group executive VP Rick Bisceglia has left the company.

Malone Keeps It 'Home Grown' With Set On Her Own SBS Label

BY LARRY FLICK

NEW YORK—In creating "Home Grown," Michelle Malone had a clear and simple goal. She wanted her seventh studio set to be uncompromisingly reflective of her soul as a songwriter and performer—regardless of mainstream trends.

In order to accomplish her task without outside interference, the veteran artist says, she opted to keep her seventh studio set—due Nov. 23—all to herself.

"I find it very gratifying to put out my own records, because the fulfillment for me comes from the heart of the music, not the paycheck,"

she says. "On 'Home Grown,' I wanted to focus on my soul, not my career."

Issued on her own Decatur, Ga.-based SBS Records, "Home Grown" was cut over a two-week period, and it features such local heroes as Michael Lorant and Sheila Doyle. Emily Saliers of Indigo Girls also appears on the set, offering a harmony vocal on the easy-paced, single-worthy "Strength For Two." Another standout cut is the infectious, rock-edged "Avalon," which is ripe for rock radio consumption.

Malone may not be gunning for mainstream attention, but some indie retailers believe she could earn it with this set.

"It's got a crisp sound, and the

songs are just beautiful," says Marlon Creaton, manager of Record Kitchen, an outlet in San Francisco. "It's the kind of record that will appeal to fans of Jewel and Sarah McLachlan."

Allison German, manager of Risk Discs, an indie outlet in Columbus, Ohio, agrees, saying the set "easily bests most of what major labels are offering in this genre right now. This is not just another chick singer strumming a guitar. This is a deep artist who is commercially aware, almost in spite of herself."

Since Malone is promoting the album without the aid of a large label, she will focus heavily on gigging at the club level throughout the U.S. She's booked by Joe Dresslaer at New Deal Entertainment.

It's at the clubs where Malone has developed an ardent following since issuing her critically heralded debut, "New Experience," in 1988. Along the way, Malone has recorded for Arista ("Relentless," 1990) and Velvel ("Beneath The Devil Moon," 1997), and she's toured with Indigo Girls, the Dave Matthews Band, and the Patti Smith Group, among others. Ultimately, she views her present status as a fully independent artist as one of the better phases in her career.

"It feels free to break free from chains that can keep you from easily expressing yourself," she says.



MALONE



by Melinda Newman

UFO

DJ SPOOKY

ABSOLUT DJ

v.1.0

COLDCUT

absolutvodka.com

VISIT ABSOLUT DJ AT WWW.ABSOLUTVODKA.COM

ABSOLUT® VODKA. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA - LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN, ABSOLUT CALLIGRAPHY AND ABSOLUTVODKA.COM ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1998 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, NY.

ENJOY OUR QUALITY RESPONSIBLY.

Q-Tip Gets 'Amplified' On Arista

His First Solo Album Follows 'Vivrant Thing' Hit Single

BY MARCI KENON

NEW YORK—Q-Tip cranks up the volume on several cuts from "Amplified," his first solo effort since leaving seminal hip-hop troupe A Tribe Called Quest last year. Just as the melodic jam "Get Your Weight Up" begins, a speaker blows out.

The engineer is swift. Repairs are made, and the listening session resumes. "This album is reflective of where I am right now," says Q-Tip, as one track melts into another. "I'm happy. I'm thankful. I'm blessed."

The album is nicely varied, as evidenced by "Higher," another melodic, club-compliant track, and "The Ride," with its psychedelic feel and infectious guitars. In-your-face drums dominate on "Breathe & Stop," the set's first single.

Arista execs are optimistic about the set, which is due Nov. 30. Their enthusiasm is stoked by the widespread response to "Vivrant Thing," Q-Tip's contribution to the Violator/Island Def Jam compilation "Violator—The Album," which also appears on "Amplified."

The track was No. 1 on Billboard's R&B airplay chart for two weeks, and it reached No. 8 on the Hot R&B Singles & Tracks chart. The video, directed by Hype Williams, was recently the most-played clip on BET, logging in a collective six weeks in the network's top five. On the pop side, "Vivrant Thing" peaked at No. 26 on The Billboard Hot 100.

"Both staffs went at it. We were all persistent," says Lionel Ridenour, executive VP of black music at Arista, of the joint promotional

efforts of Arista and Violator/Island Def Jam. "It just kept growing and growing. They would pull in two stations, and then I would pull in two stations. We kept spreading the story until we got everybody."

Given the momentum of "Vivrant Thing," Arista is gradually easing into its campaign for "Breathe &



Q-TIP

Stop," opting to first service the track to club DJs and radio mix-show jocks before soliciting R&B and top 40 airplay for the track this month.

"It would be kind of crazy to interfere with the momentum [of "Vivrant Thing"]," says Ridenour. "So, we're going to let 'Breathe & Stop' grow from the streets."

As the flurry of marketing activity grows, a cool and calm Q-Tip is actually still finishing "Amplified." He's shuttling between the studio and a movie set, where he is shooting "Prison Song," a film he stars in and co-wrote with director Darnell Martin ("I Like It Like That"). Q-Tip describes it as "a kind of opera,"

and it features Elvis Costello, Mary J. Blige, Fat Joe, and Noreaga.

Q-Tip started recording "Amplified" in July, working primarily with Jay Dee, a member of the Ummah collective that Q-Tip also belongs to. "We did almost all of the music together," Q-Tip says. "We had some help from DJ Scratch."

In the end, the artist is philosophical about how the music is received by the public. "If it goes mainstream, it goes mainstream. And if it does nothing, it does nothing. I just try to express myself without trying to point into certain directions."

He adds, "I know who I am, and that has enabled me to have the liberty to be a true artist. I love myself. Because of that love, I am not self-conscious. I'm not doubting myself. I am able to feel pain, cry, curse, scream, laugh, experience every emotion, to feel it truthfully and honestly . . . and to express it."

With the creative end of the "Amplified" taken care of, Sheila Coates, VP of marketing at Arista, is now focusing on "connecting the dots" between "Vivrant Thing" and "Breathe & Stop."

"There is a two-tier postcard campaign," she says, adding that fliers and posters will also be used in the initial phase of the street campaign. "We have been very aggressive on the publicity side. He has done several magazines, including The Source, Rappages, and Vibe."

Q-Tip is also lined up to do a spree of television appearances, including "The Chris Rock Show" and "The Tonight Show With Jay Leno," not to mention various spots on MTV and BET.

Radio and retail are also looking forward to "Amplified."

"I would definitely consider the album highly anticipated," says Dorsey Fuller, music director at KKBT Los Angeles. "If 'Vivrant Thing' is any indication, then we look forward to a whole bunch of heaters from this album."

Paul Marabito, buyer for CD World, expects the project to successfully compete for consumer dollars.

"The airplay that he has gotten in the New York market has made him very visible," Marabito says. "I think [sales] are going to be really, really strong. It's definitely going to be a top seller."

Q-Tip will tour in February 2000, and the demand for him is constant. According to his booking agent, Cara Lewis, VP at the William Morris Agency, "The phone does not stop ringing for Q-Tip. I have a lot of anxious promoters out there. It's huge, and he deserves it. He's an extremely talented guy, and he's worked very hard for this."

Q-Tip is co-managed by Shaka Malik and Violator Management and is represented by Creative Artists Agency for film. His music is published by Zomba Music (ASCAP).



Backstreet On Target. Dana Warg, executive director of Target Center, recently met backstage with Backstreet Boys before a sold-out show in Minneapolis.

According to the venue, the act sold more than 18,000 seats in roughly 18 minutes for the Target Center. The group's sold-out U.S. tour has been drawing critical raves. Pictured, from left, are group members Brian Littrell, Howie Dorough, and Nick Carter; Warg; and group members Kevin Richardson and A.J. McLean.

amusement

business® **BOXSCORE** TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BACKSTREET BOYS, ETC, MANDY MOORE	MGM Grand Garden Las Vegas	Oct. 16-17	\$2,158,675 \$125/\$75/\$45	25,583 28,203 two shows	Fantasma Productions
BACKSTREET BOYS, ETC, MANDY MOORE	Arrowhead Pond Anaheim, Calif.	Oct. 14-15	\$1,207,581 \$38.50/\$29.50	33,406 two sellouts	Nederlander Organization
BRUCE SPRINGSTEEN	America West Arena Phoenix	Oct. 15	\$1,078,575 \$67.50/\$37.50	16,978 sellout	Evening Star Productions
BETTE MIDLER	National Car Rental Center Sunrise, Fla.	Oct. 17	\$1,057,105 \$150.50/\$85.50/\$40.50	12,248 sellout	Cellar Door, Electric Factory Concerts
BETTE MIDLER	FleetCenter Boston	Oct. 8	\$997,009 \$100.50/\$75.50/\$50	14,108 sellout	Don Law Co. Electric Factory Concerts
ELTON JOHN	Philips Arena Atlanta	Sept. 24	\$966,802 \$67/\$57/\$47	18,919 sellout	House of Blues Concerts
BACKSTREET BOYS, ETC, MANDY MOORE	Schottenstein Center, Ohio State University Columbus, Ohio	Oct. 4	\$684,328 \$38.50/\$29.50	18,448 sellout	Belkin Productions, Sunshine Promotions
JIMMY PAGE & THE BLACK CROWES	Greek Theatre Los Angeles	Oct. 18-19	\$496,796 \$63/\$46/\$40/\$28.50	12,324 two sellouts	Nederlander Organization
FAMILY VALUES TOUR: LIMP BIZKIT, FILTER, PRIMUS, STAINED, METHOD MAN, REDMAN	Cow Palace Daly City, Calif.	Oct. 19	\$480,060 \$35	14,500 sellout	Bill Graham Presents. The Firm. Korn, Metropolitan Entertainment Group
ZZ TOP, LYNRYD SKYNYRD, SCREAMIN' CHEETAH WHEELIES	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 16	\$476,361 \$38.50/\$29.50	13,896 sellout	Beaver Productions

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.

the album | the video
both in stores november 9th

METROPOLIS RECORDS | POB 54307 | PHILADELPHIA, PA 19105 | www.metropolis-records.com

THE HARDEST + HEAVIEST ALBUM EVER!

30 OF TODAY'S HARDEST + HEAVIEST ARTISTS ON 2 CDS
AT A VERY SPECIAL LOW PRICE!

KID ROCK I Am The Bullgod
(Licursi Live Mix)

MONSTER MAGNET Gimme Danger

POWERMAN 5000 Son Of X-51

SEVENDUST Black (Live)

MINISTRY Bad Blood

FU MANCHU Over The Edge

QUEENS OF THE STONE AGE Avon

P.O.D. Hollywood

ONE MINUTE SILENCE Stuck Between
A Rock And A White Face

FEAR FACTORY Edgcrusher
(Urban Assault Mix)

MACHINE HEAD From This Day

PUYA Fake

SEPULTURA Choke

NEUROSIS Under The Surface (Edit)

NEVERMORE I Am The Dog

LIMP BIZKIT Counterfeit (Lethal Dose
Extreme Guitar Mix)

ROB ZOMBIE Living Dead Girl
(Naked Exorcism Mix)

COAL CHAMBER Big Truck ('97 Remix)

STAINED Raw

SLIPKNOT Spit It Out

STATIC-X Wisconsin Death Trip

MEGADETH Anarchy In The U.K.

ORANGE 9MM When You Lie

VIDEODRONE Ty Jonathan Down

SPINESHANK Detached

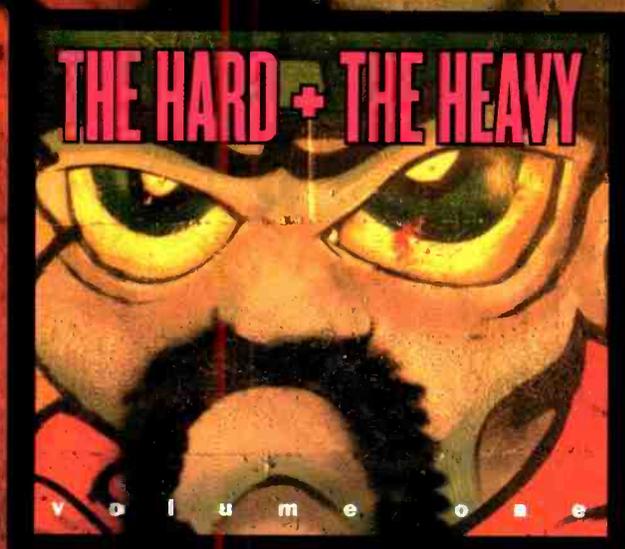
SOULFLY Eye For An Eye

GRIP INC. Isolation

MOTORHEAD Overnight Sensation (Live)

NOTHINGFACE Breathe Out

AMORPHIS Divinity



STREET DATE: NOVEMBER 2, 1999

www.hardandheavycd.com

Redline
records

RHINO
SPECIAL COLLECTION

AVAILABLE FROM BAYSIDE DISTRIBUTION: 916.371.2800

885 RIVERSIDE PARKWAY, WEST SACRAMENTO, CA 95605

LATIN AMERICAN TRADE BODY TO MERGE INTO IFPI

(Continued from page 8)

Kong. Then, FLAPF will be transformed into IFPI Latin America, effective Jan. 1. The integration will affiliate six FLAPF national groups—in Argentina, Brazil, Colombia, Chile, Mexico, and Venezuela—to IFPI, taking the latter's total number from 40 to 46.

IFPI chairman/CEO Jason (Jay) Berman says the result will "bring tremendous resources, expertise, and creativity to IFPI's enforcement and political operations," and he reiterates Diaz's point that both organizations must think and act in concert, globally. In fact, it was Berman's previous relationships with record companies' Latin U.S. and Latin American divisional chiefs, made when he headed the Recording Industry Assn. of America (RIAA), that illuminated the path to a merger.

"At that time, it wasn't just a question of [the impact of] Latin music in particular geographic areas," Berman says. "It was, 'Latin music, how are we going to deal with it, whether produced in Los Angeles or California or Miami?' At that moment, it became clear to everybody that the historic affiliated roles which FLAPF had with RIAA and IFPI would change."

Berman carried this perspective to the global recording industry federation when he became its chief execu-

utive this past January. "When I looked at our worldwide structure," he says, "I saw that we had a regional operation in Europe and a regional operation in Asia, so it made sense to think that we would have a regional operation in Latin America."

Formed in 1961, FLAPF has long maintained an affiliation with IFPI, but the two became more closely aligned when piracy in Latin America—which had been largely confined within national borders—began taking on an international hue.

"Since July 1998, 20 million pirate CDs have been seized heading into Latin America from Asia," says Diaz. "In order to combat that, we needed to have a very deep cooperation between [FLAPF] anti-piracy investigators and those of IFPI in Asia."

Facilitating this cooperation was IFPI's 1997 decision to create a centrally coordinated, global anti-piracy structure headed by Iain Grant, former head of the Hong Kong Police Narcotics Bureau. When FLAPF and IFPI are integrated, the Latin American group's anti-piracy team, headed by Marino Radillo, will continue to spearhead operations throughout the region, with investigative support and technical backup from IFPI's London-based international enforcement team.

Most of FLAPF's annual \$10 mil-

'The problems of the Latin American industry are largely the same as those of the global industry'

- MANOLO DIAZ -

lion operating budget, raised through member companies and national groups, has been spent on anti-piracy issues, according to FLAPF executive president Gabriel Abaroa. "Brazil, Mexico, Argentina, Colombia, and Paraguay are among the countries which have more professional anti-piracy organizations," he says.

Four of FLAPF's half-dozen-member headquarters staff in Miami handle anti-piracy matters, while out in the field at the national groups, more than 75% of the 100-plus employees deal with investigative work, with others handling legal procedures and copyright lobbying.

Abaroa will report directly to Berman when FLAPF becomes IFPI Latin America. "Yes, Gabriel is going to be staying," says Diaz. "He's been a key element in the modern-

ization of FLAPF."

This has been particularly so since the Latin association moved its headquarters in 1995 to Miami from Mexico City, where Abaroa previously headed the anti-piracy unit of AMPROFON, the Mexican recording industry group. Moreover, Abaroa and his team will remain in Miami.

"This city is not in Latin America, and yet it *is* Latin America," says Diaz. "It has fantastic communications with all the countries of the region, and you have most of the [major record companies'] regional offices here, in the way Universal has chosen to run Latin America from Miami."

Berman will become a member of the IFPI Latin America regional board, and Diaz will remain on the IFPI main board. The latter has taken over the chairmanship of FLAPF's executive committee from Andre Midani, president of Warner Music Latin America, on whose watch—in Berman's words—the proposal to merge with IFPI took shape.

Neither Diaz nor Berman knows of significant opposition to the merger. "The local [FLAPF] associations are going to remain as they are," says Diaz. "They are not even going to change their names. They will report to our board and have the advantages of being part of an international body, which is definitely going to help

them, as it already has, with the biggest problems we share."

Those independent record companies in Latin America that do not belong to FLAPF or its national groups are, likewise, not expected to work against the merger, according to Diaz and Berman.

As for those independents that are affiliated with FLAPF, "the global approach may even benefit them more than a major," says Diaz. "The majors are already global. For an independent, regulating copyright, fighting piracy, and protecting repertoire is very beneficial. It can't be done effectively if FLAPF remains regional."

The financial implications of the merger are no obstacle, according to Berman. "The amount of money involved is not prohibitive," he says. "Given the integration, what's likely to happen is that IFPI will end up absorbing the costs associated with the running of FLAPF as an organization now, incorporating it into our regional structure and assuming its financial responsibilities as well."

The six national groups that will affiliate with IFPI from Jan. 1, if the merger is approved, are ABPD (Brazil), CAPIF (Argentina), APFC (Chile), ASINCOL (Colombia), AMPROFON (Mexico), and APROFON (Venezuela).

The Musicians' Assistance Program (MAP) and Phoenix House are proud to announce three awards honoring leaders in the industry who have made outstanding contributions to the treatment of drug abuse

■■■ **Buddy Arnold** ■■■
Musician and Founder of MAP
The Phoenix Rising Award

■■■ **Superstar Eric Clapton** ■■■
MAP's Stevie Ray Vaughan Award

■■■ **Gary LeMel** ■■■
President, Warner Bros. Worldwide Music & CEO, Sunset Records
The Allegro Award

Congratulations to these three stellar individuals!



For tickets and information on the Awards Celebration on November 2, 1999 at the Universal Hilton, please call Levy, Pazanti & Associates at (310) 201-5033



**16 of today's
hottest young
stars on one
awesome CD!**

POP TO THE POWER OF 16

Quit Playing Games (With My Heart)

Backstreet Boys

Too Beautiful For Words

Christina Aguilera

Best Of My Life

'N Sync

Thinkin' About You

Britney Spears

When The Lights Go Out

5ive

Wannabe

Spice Girls

Don't Take It Personal

Monica

Body Rockin' Time

Christian Davis

You're The Bomb

Imajin

Every Day's A Rainy Monday

Don Philip

Mary Lopez

Billy Crawford

Thinking Of You

Hanson

5,6,7,8

Steps

She Wants You

Billie

Bounce, Rock, Skate, Roll

Baby D.C.

Lately

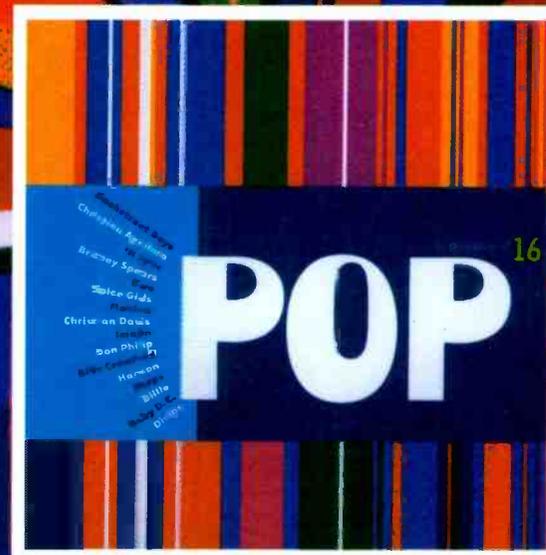
Divine

street date: November 16, 1999

www.poptothepower.com

POP

to the power of 16



**Redline
records**

**AVAILABLE FROM
BAYSIDE DISTRIBUTION
916.371.2800
885 RIVERSIDE PARKWAY
WEST SACRAMENTO, CA 95605**

SPACE IS LIMITED! REGISTER TODAY ONLINE: WWW.SURROUNDPRO.COM

Conference Chairman

Tomlinson Holman, President, TMH Corporation

Conference Advisors

Murray Allen, Dir. of Post-Production, Electronic Arts
 Ed Cherney, Record Producer
 John Eargle, President, JME
 Michael Frondelli, VP, Studio Operations, Capitol Records
 Herbie Hancock, Recording Artist
 Jac Holzman, Chief Technologist, Warner Music Group
 Robert King, President, Entertainment Technologies
 Bob Ludwig, President, Gateway Studios
 Robert Margouff, Record Producer
 George Massenburg, President, GML
 Bobby Owsinski, President, Surround Associates
 Phil Ramone, Record Producer
 Gary Rydstrom, Dir./Creative Operations, Skywalker Sound
 Steve Thompson, Tech Dir. Audio Dept., Pacific Ocean Post
 Paul West, VP of Studio Production, Universal Music

Corporate Sponsors

Dolby Laboratories
 DTS
 Genelec
 Group One
 JBL Professional
 M & K Sound Corporation
 Motorola
 Sony Electronics Inc.
 Sony SACD
 Soundtracs
 Studer
 THX
 TMH Corporation
 Yamaha

Association Sponsors

Consumer Electronics Manufacturers Association (CEMA)
 International Alliance of Multichannel Music (IAMM)
 International Recording Media Association (IRMA)
 Music Producer's Guild of the Americas (MPGA)
 Society of Professional Audio Recording Studios (SPARS)

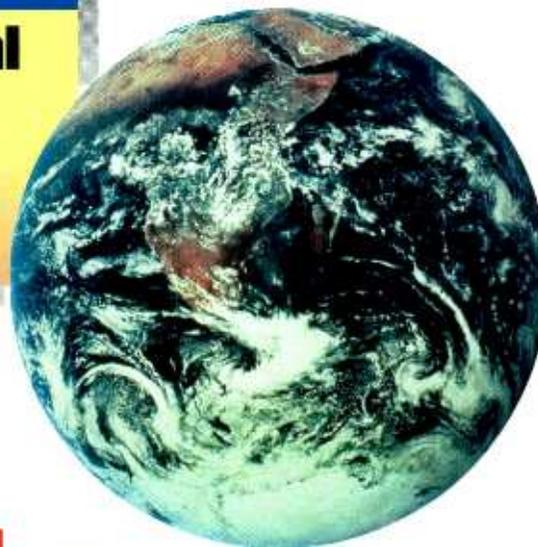
Publication Sponsors

Audio Magazine
 Billboard Magazine
 EQ Magazine
 Music Connection
 Pro Sound News
 Replication News
 Surround Professional
 Television Broadcast
 Videography
 Widescreen Review

Nov. 5-6, 1999
Beverly Hilton Hotel
Beverly Hills, CA

surround
2000

1st International
Conference
& Technology
Showcase



for those who
create,
install
 and
produce
 multichannel sound

EDEL MAKES U.S. MOVE

(Continued from page 5)

ing its acquisitions by raising funds through stock offerings. It recently completed a secondary stock offering in Germany, raising 102 million euros, which on Sept. 8 were valued at \$108 million. In September 1998, the label raised the equivalent of about \$41 million in a stock offering.

Edel's revenue for the first six months was 151.6 million deutsche marks (\$84.2 million) (Billboard, Sept. 18). Operating income was 3.1 million marks (\$1.7 million). Among its acts are Scooter, Blümchen, Aaron Carter, and Jennifer Paige.

If further acquisitions are made in Europe, the distribution of those labels also could be funneled through RED if the fit is right, says Haentjes.

On the other hand, if edel buys a good classical label, it might make more sense to put that label through Koch or some other distributor besides RED, he explains, as RED is more known for its expertise in distributing rap, hard rock, alternative, and dance music.

Andy Kaulkin, president of Epitaph Records, which goes through RED, says he is not worried about the change in ownership of RED. "Our European company has been involved with edel in Europe and has a good relationship with them there," says Kaulkin. "We are still in control of our destiny."

EDEL MAKES VIVA DEAL

(Continued from page 5)

The sale agreement follows Sony's decision to sell its 23.7% stake in Viva to co-shareholders Time Warner, Universal, and EMI and investment group Musik im Fernsehen (a consortium consisting of Austrian video production company DORO; Goetz Elbershagen, manager of German rock veteran Westernhagen; and Cologne-based lawyer Helge Sasse). The transaction, which remains subject to regulatory approval, will result in the music companies each holding 24.9% of the shares, and Musik im Fernsehen, 9.3%.

According to Gorny, there are plans to spend up to \$70 million expanding Viva out of Germany in the next few years, with local-language programming for Hungary, the Czech Republic, Spain, and Italy. Gorny also wants to pursue further joint ventures with radio and other TV broadcasters, including German TV network ZDF, with which it collaborates on the annual Comet awards and ZDF's "Chart Attack" show.

Gorny also says that he wants to link the music channel with radio programs and expand the Viva brand through its own agency to market live events and other youth-targeted activities.

Viva, which was founded six years ago, employs 300 and claims revenue of \$43 million for 1998. It is considering a public share offering for next spring. Investment analysts in Germany have estimated the possible market capitalization of the company at around \$170 million.

Corporate Sponsors include...



ASSOCIATION SPONSORS INCLUDE: International Alliance of Multichannel Music (IAMM), Music Producers Guild of the Americas (MPGA), Consumer Electronics Manufacturers Association (CEMA), The Integrated Media Systems Center (IMSC), International Recording Media Association (IRMA), and Society of Professional Audio Recording Studios (SPARS)

THE ENTERTAINMENT, MEDIA & COMMUNICATIONS DIVISION

Celebrates
THE *Spirit* OF *Music*
AWARD

H O N O R I N G

RUSSELL SIMMONS

Founder, Chairman and CEO, Rush Communications, Inc.

and

LYOR COHEN

President, Island/Def Jam Music Group

Celebration Chairman

ALLEN GRUBMAN

DECEMBER 8, 1999

Tent at Lincoln Center, New York City • 6:30 PM

For more information, please call 212-836-1853

Entertainment, Media & Communications Division Chairs: Edward Bleier • Marty Pompadur • Howard J. Rubenstein
Music Group Chairs: Mel Ilberman • Jerry Gold • Joel Schoenfeld



UJA-FEDERATION OF NEW YORK

THE NEW YORK MUSIC FOR YOUTH FOUNDATION, INC.

LARRY ROSEN, PRESIDENT • JERRY GOLD, TREASURER • ART WEINER, SECRETARY

EUROPE READIES FOR NEW TURNER SET

(Continued from page 14)

been, and probably will be as long as she keeps producing records that are clearly aimed at the radio market," says Jim Sampson, music producer at rock station BR Bayern 3, serving Bavaria in Germany. He notes that in recent years Turner's biggest fan base has been in Europe. "Last time she sold out the Olympic Hall in Munich nine times, and that's never been done."

"The last album may not have been the 'gorilla' she always has in Europe, but the real European audience is much more loyal. In America they tend to say, 'Show me what you can do now,' he says.

Adds Wayne Beacock, head buyer of rock and pop at Tower Records' south London outlet in Kingston-upon-Thames, "The album will fly out, I would have thought, especially as she hasn't done anything for a while."

On the Metro imprint, the album contains an impressive array of writing and production credits, including the Bee Gees, the Absolute team (of Spice Girls fame), Johnny Douglas (George Michael, All Saints), and longtime collaborators such as Graham Lyle and Terry Britten.

There is also a guest appearance by Bryan Adams on "Without You." "It's not really a duet; it's more of a

cameo," says Davies. "They have a history, and they're obviously good friends. Bryan just dropped into the studio one day."

"It was a real pleasure listening to the demos of these songs," says Turner. "They all sound like a modern version of gospel music, and I really enjoy the album on that level."

'It was a real pleasure listening to the demos of these songs'

- TINA TURNER -

Turner and Davies had originally been planning a second compilation album with two new tracks for release this autumn, but when she "politely declined" the offer of a North American tour with Elton John following their appearance at VH1's "Divas" event in April, they came up with a new plan.

Says Davies, "We flew back to London after the 'Divas' concert, talked all the way, and I said, 'You're not touring; why not do an album?'"

"So we met the Metro guys and

Tina got very inspired, started singing in the studio," Davies says. "That's how we recorded the 'Private Dancer' album [her 1984 'comeback' record that sold more than 10 million copies worldwide]. We said, 'Let's do it,' and really started recording in June and July."

Metro's Rawling describes Turner as "the best singer I've ever heard live, and also what a beautiful woman. I've been a Tina Turner fan since puberty, and when she came in it was unbelievably humbling."

Parlophone U.K. managing director Keith Wozencroft expresses a view held both inside and outside the Turner camp that "Twenty Four Seven" is a stronger record than "Wildest Dreams."

"We've got off to a great start, and she's come back with a really great album, not just a collection of a few singles," he says. "The choice of songs has been excellent. The Metro guys have been really inspiring, and so has Johnny Douglas."

Of the momentous year ahead, Turner concludes, "I'll tell you what I don't want to happen. I've seen so many of my peers where time has taken its course—they're still doing it, but some of the magic is lost. I want to leave people with the magic."

SOUNDTRACKS

AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

MONSTER IN A BOX: Unless you are living under a rock, chances are you have in some way been touched by the Pokémon phenomenon. Beginning Nov. 9, Atlantic Records will provide fans with an earful of upbeat pop music that accompanies Warner Bros. Pictures' "Pokémon: The First Movie."

The film company and label worked together to select acts that appeal to Pokémon's (Pocket Monsters') primary audience of 5- to 12-year-olds.

Two of the album's tracks—"Fly With Me" by 98° and "Soda Pop" by Britney Spears—were previously released, but the rest is new music from the likes of 'N Sync, M2M, Christina Aguilera, B*Witched, and Emma "Baby Spice" Bunton.

Robert Wieger, Atlantic VP of product development, says the album's roster will attract older audiences as well. "The typical fans of that kind of music will be interested in anything those artists put out," he says.

Nintendo creation Pokémon has more than 200 licensees for everything from lunch pails to fruit snacks, and Wieger says Atlantic is all for adding to the collection.

"We are doing more merchandising materials with this project than anything I've worked with," he says, pointing to streamers, window clings, dump bins, and a 6-foot standee that can hold 120 pieces of product.

And in the first move of its kind in eons for a soundtrack, both CD and cassette are going out in blister packs, a nod to all the toy stores that are hot for the album. Wieger says Toys "R" Us and Kay Bee Toys are manufacturing their own standees, and Andersen Distributors is creating a display piece that will house the soundtrack and other licensed goods.

Among the voluminous promotions on tap are coupons for a free exclusive Pokémon trading card that will be packaged with the first 2 million cassettes and CDs. An in-theater campaign that will run through mid-December includes 500,000 promotional popcorn bags, slides on screens in select chains, and 2 million fliers alerting moviegoers to the soundtrack.

There's also an extensive radio campaign in the works—including several spots on Radio Disney—as well as in-store artist appearances slated for the Warner Bros. Manhattan store on the street date.

The soundtrack CD is Web-enhanced with film footage that ended up on the cutting room floor. It also contains a link to the Web site of Wizards Of The Coast, which produces the Pokémon trading cards. The set's first commercial single, "Don't Say You Love Me" by M2M, streeted Oct. 26 with a film trailer on the CD.

Marion Ravn, 16, who along with Marit Larsen makes up M2M, says although Pokémon has not hit her home country of Norway, she has gotten caught up in all the excitement. "It's great being on the soundtrack with so many amazing artists," she says. "I like young artists who write their own music—groups that are real, not manufactured."

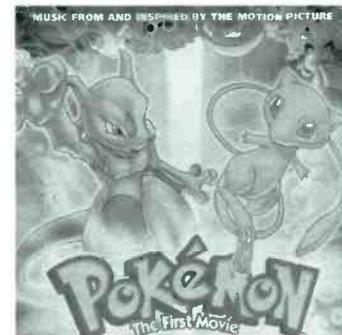
THE TRUTH ABOUT 'DOGMA': Composer Howard Shore knows a thing or two about scoring films with big, dark themes. He has worked with director David Cronenberg on nine films, including "The Fly" and "Crash." But Shore also has a lighter side that came to light on "Big" and other comedies and that surfaces again in the score to Kevin Smith's new dark comedy, "Dogma."

The Nov. 2 Maverick release contains "Still," an exclusive track from Alanis Morissette (who cameos in the movie as God), plus an ample portion of Shore's score.

"Since this is a religious epic, I needed to do a little research into Catholicism. As luck would have it, Kevin was there to guide me," says Shore. "The movie is about the beginnings and possibilities of Catholic dogma. It's about existence, so the music had to carry a certain weight to it. These are pretty big topics. I mean, God is in the movie."

To get in the proper mind-set, Shore says he thought about all the religious orchestral music—Catholic and otherwise—he had heard throughout his life.

"I thought about the feeling it conveyed to me and the emotion of it, and that was the source of the writing of the score. We are all familiar with religion in one sense or another."



CAM Original Soundtracks®

Address http://www.camoriginalsoundtracks.com

Harem Square

From the director of the widely-acclaimed film "STEAM: The Turkish Bath" (Il Bagno Turco) the soundtrack to Ferzan Ozpetek's latest film, "Harem Square" Music by Pivio & Aldo De Scalzi.

Click&hear.

www.camoriginalsoundtracks.com

Cinema is also music. Listen to Cinema



Billboard Bulletin®

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY •

Report: Online Holiday Sales Will Double
Online retail research firm Jupiter Communications predicts that Internet shopping over the upcoming holiday season will double from last year. The... which did not break

Musicmaker Inks \$20 Mil. Deal With America Online
Custom CD company musicmaker.com has forged a \$20 million deal to sell compilations and digital downloads on America Online's AOL.com, Netscape Netcenter, and ICQ sites and via its Winamp music player service. Musicmaker already provides custom CDs to America Online's Spinner radio system (Bulletin, May 27)

ARTISTdirect, Ticketster Ready Public Offerings
Online music company ARTISTdirect has filed for an initial public offering with the Securities and Exchange Commission (SEC). The terms have not been disclosed

Power Boost

**100% of all the essential daily industry news required for optimum performance.
0% fat. No artificial additives. For a free taste, call 212.536.5261 • kducheine@billboard.com**

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	4	ANGIE STONE	ARISTA 19092 (10.98/16.98)	NO. 1 BLACK DIAMOND
2	5	29	STATIC-X	WARNER BROS. 47271 (7.98/11.98)	WISCONSIN DEATH TRIP
3	3	5	IDEAL	NOONTIME 47882/VIRGIN (10.98/16.98)	IDEAL
4	2	18	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN
5	4	4	SOLE	DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
6	6	17	SLIPKNOT	I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
7	7	12	BRAD PAISLEY	ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
8	NEW	▶	CHILDRIN OF DA GHETTO	HOO-BANGIN' 50020*/PRIORITY (10.98/16.98)	CHILDRIN OF DA GHETTO
9	8	5	YOLANDA ADAMS	ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
10	9	21	MOBY	V2 27049* (16.98 CD)	PLAY
11	NEW	▶	ROY D. MERCER	VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 6
12	11	6	IYANLA VANZANT	HARMONY 1799 (11.98/17.98)	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
13	10	9	JIMMIE'S CHICKEN SHACK	ROCKET/ISLAND 546382/DJMG (11.98/16.98)	BRING YOUR OWN STEREO
14	12	27	OLEANDER	REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
15	14	4	YOUNGSTOWN	HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
16	NEW	▶	RAHSAAN PATTERSON	MCA 111915 (11.98/17.98)	LOVE IN STEREO
17	13	4	DAVE KOZ	CAPITOL 99458 (10.98/16.98)	THE DANCE
18	NEW	▶	HANDSOME BOY MODELING SCHOOL	TOMMY BOY 1258* (11.98/16.98)	SO... HOW'S YOUR GIRL?
19	18	29	MONTGOMERY GENTRY	COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
20	19	4	VICENTE FERNANDEZ	SONY DISCOS 83186 (8.98 EQ/13.98)	Y LOS MAS GRANDES EXITOS DE LOS DANDY'S
21	17	20	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
22	16	33	SONICFLOOD	GOTEE 2802 (15.98 CD)	SONICFLOOD
23	22	21	TAL BACHMAN	COLUMBIA 67956/CRG (10.98 EQ/16.98)	TAL BACHMAN
24	21	13	BOYZONE	RAVENOUS/MERCURY 559171/DJMG (10.98/16.98)	WHERE WE BELONG
25	NEW	▶	DJ SKRIBBLE	WARLOCK 2800* (11.98/17.98)	DJ SKRIBBLE'S TRAFFIC JAMS 2000

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

26	32	2	STROKE9	CHERRY 153157/UNIVERSAL (8.98/12.98)	NASTY LITTLE THOUGHTS
27	25	11	KOTTONMOUTH KINGS	SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)	ROYAL HIGHNESS
28	23	8	WINANS PHASE2	MYRRH/WORD 69881/EPIC (10.98 EQ/16.98)	WE GOT NEXT
29	15	10	ASLEEP AT THE WHEEL	DREAMWORKS (NASHVILLE) 450117/INTERSCOPE (10.98/16.98)	RIDE WITH BOB
30	30	5	AMBER	TOMMY BOY 1253 (11.98/16.98)	AMBER
31	24	4	INDIA	RMM 284023 (8.98/14.98)	SOLA
32	NEW	▶	CANNIBAL CORPSE	METAL BLADE 14277 (16.98 CD)	BLOODTHIRST
33	26	12	G. LOVE & SPECIAL SAUCE	OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98)	PHILADELPHONIC
34	28	23	CHELY WRIGHT	MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
35	29	57	SHAKIRA	SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
36	31	11	CHAD BROCK	WARNER BROS. (NASHVILLE) 47071/WRN (10.98/16.98)	CHAD BROCK
37	NEW	▶	SUNNY DAY REAL ESTATE	SUB POP 70485* (15.98 CD)	LIVE
38	NEW	▶	THE W'S	5 MINUTE WALK 25245/FOREFRONT (15.98 CD)	TROUBLE WITH X
39	27	19	OUT OF EDEN	GOTEE 2806 (10.98/15.98)	NO TURNING BACK
40	39	5	DOPE	FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
41	38	4	YANKEE GREY	MONUMENT 69085/SONY (NASHVILLE) (10.98 EQ/16.98)	UNTAMED
42	NEW	▶	BIF NAKED	LAVA/ATLANTIC 83201/AG (10.98/16.98)	I BIFICUS
43	RE-ENTRY	▶	YUNGSTAR	STRAIGHT PROFIT 0012/DEF SOUF (11.98/16.98)	THROWED YUNG PLAYA
44	RE-ENTRY	▶	BIG TYMERS	CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
45	37	11	SHERRIE AUSTIN	ARISTA NASHVILLE 18881 (10.98/16.98)	LOVE IN THE REAL WORLD
46	20	3	MISFITS	ROADRUNNER 8658 (10.98/16.98)	FAMOUS MONSTERS
47	46	4	GUSTER	HYBRID 31064/SIRE (11.98 CD)	LOST AND GONE FOREVER
48	50	6	THE CANTON SPIRITUALS	VERITY 43135 (10.98/16.98)	LIVE EXPERIENCE 1999
49	42	20	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
50	34	3	AMYTH	ROCK THE BELLS 47484/WARNER BROS. (10.98/16.98)	THE WORLD IS OURS

POPULAR UPBRISINGS

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

ALOFT WITH HARKNESS: New age musician Sean Harkness has appeared on several of Windham Hill's compilations, including "Winter Solstice



Heavy Incubation. Hard rock band Incubus may be on the verge of a breakthrough. The band's 1997 Immortal/Epic Records album, "S.C.I.E.N.C.E.," cracked the Regional Roundup/New Artist Albums (Northeast) chart at No. 10 in the Jan. 30 issue. Incubus' latest album for Immortal/Epic, "Make Yourself," was released Oct. 26. The band kicks off a North American tour with Primus Nov. 6 at the Agora Theater in Cleveland.

IV," "Summer Solstice," "Summer Solstice 2," and "Thanksgiving." He makes his debut with the instrumental album "Aloft," which features a variety of influences, including Latin, clas-

sical, jazz, and Celtic music. Harkness says of the album, "I can tell you exactly where I was when each tune came to me. The songs come easiest in real-life situations and are usually about things everyone goes through: a special moment with a loved one, the feeling of awe at natural beauty, or the occasional need to be alone."

The musician will tour in support of the album, with a U.S. trek set to launch Nov. 26 in Ann Arbor, Mich.

Other tour dates include Nov. 27 in Cincinnati; Dec. 2 in Minneapolis; Dec. 4 in Batavia, Ill.; Dec. 8 in Everett, Wash.; Dec. 9 in Forest Grove, Ore.; Dec. 11 in Torrance, Calif.; Dec. 15 in Aspen, Colo.; Dec. 17-18 in Scottsdale, Ariz.; Dec. 19 in Tucson, Ariz.; Dec. 21 in Logan, Utah; Jan. 6 in Harrisburg, Pa.; Jan. 8 in Utica, N.Y.; and Jan. 16 in Pomona, N.J.

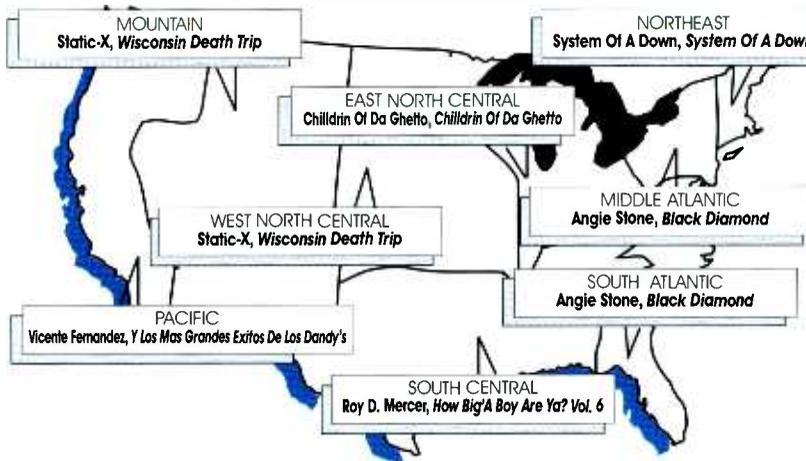
THE SOUL OF J-SHIN: R&B singer J-Shin makes his album debut with "My Soul, My Life," due Nov. 30 on Slip-N-Slide/Atlantic



Popa Sings The Blues.

Blues musician Popa Chubby is on tour in support of his latest Shanachie Records album, "Brooklyn Basement Blues." Following dates in Europe, he begins a U.S. tour Nov. 11 in Albany, N.Y. Other tour dates include Nov. 12 in Baltimore and Nov. 19 in Philadelphia.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- MOUNTAIN**
1. Static-X Wisconsin Death Trip
 2. System Of A Down System Of A Down
 3. Kottonmouth Kings Royal Highness
 4. Slipknot Slipknot
 5. Brad Paisley Who Needs Pictures
 6. G. Love & Special Sauce Philadelphonic
 7. Youngstown Let's Roll
 8. Sole Skin Deep
 9. Childrin Of Da Ghetto Childrin Of Da Ghetto
 10. Vicente Fernandez Y Los Mas Grandes Exitos De Los Dandy's

- NORTHEAST**
1. System Of A Down System Of A Down
 2. Guster Lost And Gone Forever
 3. Static-X Wisconsin Death Trip
 4. Angie Stone Black Diamond
 5. DJ Skribble DJ Skribble's Traffic Jams 2000
 6. Slipknot Slipknot
 7. Iyanla Vanzant In The Meantime -- The Music That Tells The Story
 8. Ideal Ideal
 9. Reveille Laced
 10. Beth Hart Screamin' For My Supper

Records. The album's first single, "One Night Stand," features LaTocha Scott of Xscape. The video for "One Night Stand" has already been getting exposure on BET. Other guest appearances on "My Soul, My Life" are Trick Daddy, Trina, and Money Mark + of Tre + 6.

SOLO SPICE: Melanie C is the second singer from the Spice Girl camp to release a solo album. (Ex-Spice Girl Geri Halliwell bowed earlier this year with the album "Schizophonic.") Melanie C's debut album, "Northern Star," is set for release Tuesday (2) on Virgin Records. Prior to the album's release, the singer (who is also known as Sporty Spice) performed two showcases in October in New York and Los Angeles.

"Northern Star" is less bubble-gum pop than Spice Girls, as it features music with more of a rock edge. Melanie C collaborated with such notable producers as Rick Rubin (Red Hot Chili Peppers, Beastie Boys) and William Orbit (Madonna) on the album. The set's first

single is "Goin' Down." The video for the songs was initially featured exclusively on Launch's MusicVideos.com site, and the video has been played on MTV2. Melanie C



Shaw Hits the States.

Welsh jazz vocalist Ian Shaw has had several albums in Europe, but he hasn't released an album in U.S. until now. His U.S. debut, "In A New York Minute" (Milestone Records), features a collaboration with pianist Cedar Walton. Shaw was a favorite vocalist of the late jazz luminary Ronnie Scott, whose namesake club in London has booked Shaw on a regular basis. Among Shaw's musical influences are the late Mel Tormé, Joni Mitchell, and the late Sarah Vaughan.

is scheduled to perform on "Late Show With David Letterman" Nov. 8.

Static-X Push It

*ravers and
moshers
rejoice
your leader
has arrived.*

from the sonic debut album: wisconsin death trip

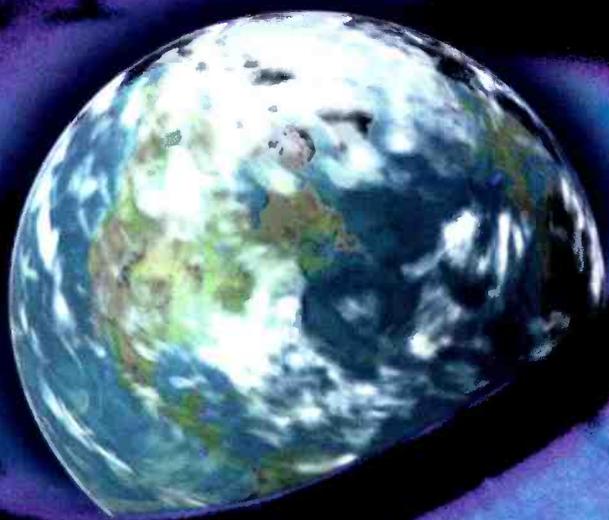
Produced by Ulrich Wild and Static-X. Worldwide Representation: Rob McDermott for Andy Gould Management (AGM).
www.static-x.com © 1999 Warner Bros. Records Inc.



A must attend event. Webnoize '99 will set the tone for the future of the industry.

webnoize 99

NOVEMBER 15-16-17 LOS ANGELES
Century Plaza Hotel



- MP3s
- PORTALS
- BROADBAND
- WEBCASTING
- MUSIC MEDIA
- PAY-PER-PLAY
- INTERNET RADIO
- DIGITAL DELIVERY
- RIGHTS MANAGEMENT
- NEW MEDIA MARKETING
- DIGITAL MUSIC ECONOMICS

the future of music is here...

JOANNE MARINO
CEO/Editor-in-Chief

TED COHEN
Webnoize '99 Chairman & Executive Vice President

TOM ROLI
President/Publisher

SPONSORED BY THE FOLLOWING LEADERS IN THE MUSIC AND NEW MEDIA SPACE...

SONIC FOUNDRY

Microsoft Windows Media

RIOPORT .COM The World is Listening.

AudioBase

MUSICMATCH

reciprocal Driving the Content Economy

customdisc.com

RealNetworks

INTERTRUST The MetaTrust Utility™

arts alliance

TEXAS INSTRUMENTS

HOLLYWOOD STOCK EXCHANGE www.hsx.com

LAUNCH.com Discover New Music

LIVE 365.COM

encoding.com

hob.com

amplified.com

jma

TUNES .COM

tins look .com

emusic

STV

AUDIO SOFT

VOQUETTE

listen.com

INTERVU Where the Web is moving

M JUCE

INCLUDING MusicTech @ webnoize 99 In partnership with ASCAP and Constellation Ventures

For a daily fix on the evolution of music and new media, turn to Webnoize News: <http://news.webnoize.com>

to register or for more information, call in the U.S. or visit the web site...
781-279-2895 www.webnoize99.com



Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

▶ STONE TEMPLE PILOTS

#4

PRODUCER: Brendan O'Brien
Atlantic 43229

Stone Temple Pilots return with a solid collection that smoothly combines the Zep-
pelin-esque grunge of their early efforts
with the pop/punk of their last set, 1996's
"Tiny Music . . . Songs From The Vatican
Gift Shop." Although front man Scott Wei-
land continues to draw more attention for
his brushes with the law than for his crea-
tivity, new tunes like "Down" and "Sour
Girl" prove that he's evolved into a rock
star of epic proportions, with vocal chops
and lyrical flair to match the charisma. For
proof, one needn't look further than the
frenetic "Sex And Violence" or the melan-
choly, acoustic-anchored "Atlanta" and "I
Got You." At a time when rock'n'roll often
equals hip-hop-influenced heavy metal, the
inately melodic stance of STP is a wel-
come change of pace. "#4" rocks hard, and
it does so with a refreshing reverence for
traditional song structure. When all is said
and done, any of the tunes here should
long outlive the flavors of the moment.

★ BETTY BUCKLEY'S BROADWAY

PRODUCERS: various
Sterling 1018

Sterling has done something unusual and
very worthwhile: It has licensed both origi-
nal-cast recordings and live concert ses-
sions for a 14-track Betty Buckley collec-
tion, following up its five previous CDs
by one of this generation's great musical
theater personalities. It all starts with her
affecting Broadway cast version of "He
Plays The Violin" from 1969's "1776," in
addition to songs from "Cats," "The
Mystery Of Edwin Drood," "Song And
Dance," "The Threepenny Opera," and
"Gypsy," among others. Two special offer-
ings are from her starring role in "Sunset
Boulevard"; "Surrender" and "New Ways
To Dream," which were originally on an
EP sold to Broadway audiences attending
the show. Whatever the origins of these
recordings, Buckley is a master of all she
surveys. Contact: 212-472-1953.

LUNA

The Days Of Our Nights

PRODUCER: Paul Kimble
Jericho 90003

Made up of former members of alt-rock
bands Galaxie 500, the Chills, and the
Weeds Of Eden, Luna has been kicking
around for the better part of the '90s,
quietly building a loyal fan base and
amassing a body of work with hints of the
Velvet Underground, Cowboy Junkies,
and Belle & Sebastian. The group's fifth
album—its debut on Los Angeles indie
Jericho Records—features the sparkling
first single "Dear Diary"; the novelistic,
Bowie-esque "Superfreaky Memories"; a
trippy, lugubrious cover of Guns N' Roses'
"Sweet Child O' Mine," which the group
claims was recorded months before Sheryl
Crow's recent version; and the pointedly
political but lighthearted "U.S. Out Of My
Pants." An agreeable effort from a band
that seems to prefer slow, gentle ripples to
big waves.

R & B

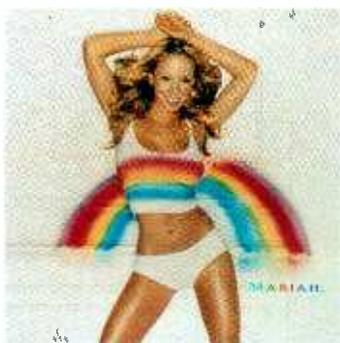
▶ KEVON EDMONDS

24/7

PRODUCERS: various
RCA 67704

Kevon Edmonds' solo debut will inevit-
ably invite comparisons to the work of

SPOTLIGHT



MARIAH CAREY

Rainbow

PRODUCERS: Various
Columbia 54354

"Rainbow" is more than the vehicle by
which Carey will likely become the
top-selling female artist of the '90s.
It's the album that seamlessly synthe-
sized the pure pop sound that distin-
guished her early efforts and the
street-wise rhythms of her more
recent work. It shows her at her most
commanding and creatively focused.
Carey is bolstered by an army of
superstar producers and guest per-
formers, including Jimmy Jam and
Terry Lewis, Usher, 98°, and Snoop
Dogg. Yet they don't distract the lis-
tenser from Carey's nicely seasoned
voice and the set's well-drawn materi-
al. The potential hits are plentiful—
starting with "Can't Take That Away,"
an orchestral ballad cast in a self-
empowering lyrical mold reminiscent
of the singer's '93 No. 1 "Hero." Carey
delivers a defiant, gospel-charged
vocal that builds to a theatrical, choir-
framed climax. On the stylistic flip
side, "Did I Do That?" shows the diva
getting coy as her playful lead vocal is
wrapped in layers of harmonies, while
the sharp-edged, tempo-shifting funk
groove is punctuated by a sample of
"It Ain't My Fault" by Silk The
Shocker. Like many of the uptempo
cuts on "Rainbow," it's the kind of jam
that will draw the purist props she
desires and deserves.

his celebrated sibling, Kenneth "Baby-
face" Edmonds. Like his brother—who
worked as an executive producer on
this project—former After 7 and Mile-
stone member Edmonds specializes in
tender love songs, such as the title
track. Yet Edmonds brings an edgier
feel to his romantic stylings on ear-
catching, crossover-friendly tracks
like the feisty "Anyway," midtempo
"Love Will Be Waiting," and subtle
yet powerful "Sensitive Mood." Edmonds
co-wrote three of the set's 12
cuts and duets with his brother
on ballad "A Girl Like You." Also
sharing in the production: Daryl
Simmons (Boyz II Men), Tim and
Bob (TLC), and Walter Afanasieff
(Mariah Carey).

WORLD

★ MARTIN HAYES & DENNIS CAHILL

Live In Seattle

PRODUCERS: Martin Hayes and Dennis Cahill
Green Linnet 1195

The follow-up to the lovely studio
album "The Lonesome Touch" from
'98, this concert set taped at Seattle's
Tractor Tavern earlier this year sees
fiddler Martin Hayes and guitarist
Dennis Cahill in similarly fine fettle.
Theirs is a euphonious partnership, as
it mines traditional Irish material as
much for its singing as its dancing
character. But since this is a live

SPOTLIGHT



COCTEAU TWINS

BBC Sessions

PRODUCERS: various
Bella Union/Rykodisc 10497

The influence of England's Cocteau
Twins has ranged far and wide since
the early '80s, their pop phantasmagoria
affecting bands as disparate and
significant as My Bloody Valentine and
Massive Attack—the latter even draft-
ing the Twins' vocalist Elisabeth Fraser
to great effect for its 1998 "Mezza-
nina" album. This treasurable two-disc
set collects the Cocteau Twins' epochal
BBC broadcasts, the majority from
1982-84, when Fraser's impressionistic
vocalise, Robin Guthrie's lush, carillon
guitarscapes, and Simon Raymonde's
dark-hued bass defined the melodious
outer limits of post-punk abstraction.
Among the early standouts are "Wax
And Wane," "Pepper-Tree," and "Beat-
rix," as well as two versions each of
"From The Flagstones," "Hitherto,"
and the roiling "Musette And
Drums"—plus a previously unreleased
instrumental, "My Hue And Cry," and
a grave, inspired cover of the Billie
Holiday classic "Strange Fruit." In '96,
the Cocteau Twins revisited the BBC
studios for two sessions, showing off
a newly brightened, more communica-
tive sound. "Seekers Who Are
Lovers," "Serpentskirt," and the rhap-
sodic, deeply moving "Violane" rank
among the group's best work. Let's
hope this issue precedes a return to
the studio for the Cocteau Twins, who
for all their influence remain one of
rock's most inimitable voices.

album, it does feature more uptempo
moments than the studio disc,
with four shorter, more lyrical
tracks framing a nearly half-hour
medley that builds to a heated con-
clusion like a tentative love affair
catching fire. Let's hope this
dynamic duo goes into the studio
again soon.

CLASSICAL

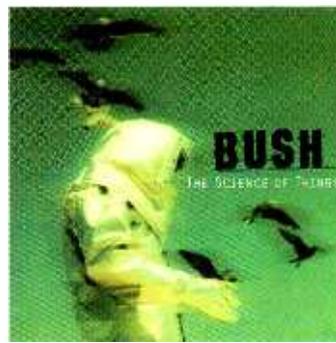
★ MESSIAEN: SAINT FRANÇOIS D'ASSISE

José van Dam, Dawn Upshaw/Hallé Orchestra,
Kent Nagano

PRODUCER: Sid McLauchlan
Deutsche Grammophon 445-176

For all the many virtues of the new
recordings of Puccini's "La Bohème"
(on Decca) and Massenet's "Werther"
(RCA), the excitement that attends
those issues pales next to that accom-
panying this glorious enterprise. The
live recording of the 1998 Salzburg
production of Olivier Messiaen's epic
tableau "Saint François D'Assise," this
beautifully packaged four-disc set in
Deutsche Grammophon's "20/21"
series gives the deluxe treatment to
one of the most rarely heard of 20th-
century operatic masterpieces. José
van Dam and Dawn Upshaw are the
stellar soloists, and the Hallé Or-

SPOTLIGHT



BUSH

The Science Of Things

PRODUCERS: Clive Langer, Alan Winstanley, Gavin
Rossdale

Trauma 04832

After a two-year hiatus, Gavin Ross-
dale and company return with a col-
lection that wisely acknowledges the
stylistic shift that modern rock radio
has undergone while they were away.
The elements of electronica and skit-
tling drum loops that characterized
the group's 1997 remix disc, "Decon-
structed," have been woven into
flashy new cuts like ambient "40 Miles
From The Sun" and trippy first single
"The Chemicals Between Us." At the
same time, the noisy "Jesus Online"
and "Prizefighter" show that the
band's penchant for grunge-spiked
guitars and brooding lyrics has not
diminished with changing trends. In
fact, the blend of sounds is quite
potent. Rossdale continues to be a
charismatic front man, bringing an
ample dose of urgency to the table.
Few current belters can walk the line
between rock credibility and teen-
idolism nearly as well. That talent is
what ultimately makes any Bush
album worth monitoring.

chestra plays beyond itself for Kent
Nagano, who worked closely with Mes-
saien in the last years of his life. As
much mystery play as opera, the rich,
manifold "Saint François" manages to
touch upon a millennium's worth of
Western musical devices, ranging from
plainchant to serialism, as it en-
capsulates Messiaen's peculiar brew of
ecstatic modernism. It's not for every-
one, certainly, but the best things

rarely are.

COUNTRY

▶ ALAN JACKSON

Under The Influence

PRODUCER: Keith Stegall
Arista/Nashville 07822-18892-2

Few of today's country artists have the
maturity—or the chops—to pull off what
Alan Jackson has done here: record an
album of the songs by other singers who
influenced him over the years. Just doing
cover versions isn't enough—there's no
point in re-cutting a song unless some-
thing fresh is brought to it. And Jackson
does that here with a set of songs that are
not the usual country standards hauled
out for tribute albums. From Jim Ed
Brown's barroom classic "Pop A Top" to
Gene Watson's underappreciated "Fare-
well Party" and Hank Williams Jr.'s
largely unheard gem "The Blues Man,"
this is a thoughtful collection of timeless
country songs given a new spin by a
singer who's growing in stature. Some
listeners may find the inclusion of Jimmy
Buffett's "Margaritaville" a bit jarring.
But, hey, it's his influence, and, besides,
it was a bona fide country hit, going to
No. 13 in 1977.

GOSPEL

▶ THE DIXIE HUMMINGBIRDS

Music In The Air

PRODUCERS: John Snyder, Benny Diggs
House of Blues 5141614612

The incomparable Dixie Hummingbirds
commemorate their 70th year together
with this 14-song set of newly recorded
material. Anchored by founding member
Ira Tucker Sr. and two partners with
tenure of 50-60 years, the quintet's
sound is still strong and sweet—an age-
less American treasure. A host of multi-
ple-genre guests adds major star appeal,
and the performances range from right-
eous to downright revelatory. Paul
Simon donates "Loves Me Like A Rock,"
letting the group and a supercharged
Stevie Wonder take the song home.
Tucker and Wonder trade impassioned
vocals on "Have A Talk With God" from
Wonder's 1976 landmark "Songs In The
Key Of Life." Wynonna soars on "How
Great Thou Art," as does Deniece
Williams on "Come Ye Disconsolate."
And Shirley Caesar, Vickie Winans, and
Bobby Womack are all superb. If you
had to recommend one album to a music
lover new to gospel, "Music In The Air"
would be a divine choice.

VITAL REISSUES®

DEAN MARTIN

Hurtin' Country Songs

REISSUE PRODUCER: Mickey Kapp
Capitol 72435-21509-2-2

Drenched with strings and suffocated
by massive vocal choruses, Martin
launches into "I Can't Help It If I'm
Still In Love With You." On "My Shoes
Keep Walking Back To You," mariachi
horns lead the way. "Hurtin' Country
Songs" shines the spotlight on very,
very pop covers of country hits that
Martin recorded over the years for
inclusion on his Reprise albums. For the
most part, the singer's casual, drawling
way of singing lent itself well to blue-
hued country songs. In fact, so casual
and lazy is his vocal style that on "Cry-
ing Time" he barely catches up with the
music. On the upside, his take on "For
The Good Times" sounds not unlike Ray
Price's hit version. Overall, this set
serves as a friendly reminder of just
how lush the Nashville Sound of the '60s
truly was. But then, Martin's original
producer on these tracks was Jimmy

Bowen, before he left Los Angeles to
remodel Nashville.

GLADYS KNIGHT & THE PIPS

Essential Collection

PRODUCERS: Andy McKaie, Dana Smart, Pat Lawrence
Hip-O/Universal 314 545 029

No R&B history lesson is complete
without the soulful chapter penned by
Gladys Knight & the Pips. This 18-track
collection—the first to span the group's
multi-label, 37-year career—checks in
with all of their top R&B and pop hits,
from "Every Beat Of My Heart" to
"Love Overboard." In between, Gladys'
to-church-and-back vocals shine on such
genre gems as "I Heard It Through The
Grapevine" (a version every bit as mov-
ing as Marvin Gaye's), "If I Were Your
Woman," "Neither One Of Us," and "On
And On." And signature song "Midnight
Train To Georgia" alone is a testament
to the Pips' (brother Merald "Bubba"
Knight and cousins William Guest and
Edward Patten) subtle yet powerful har-
monic play by play.

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 collec-
tions 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 (JM): 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 Paolella, 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).

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **WILL SMITH (FEATURING K-CI) Will 2K** (3:56)
 PRODUCERS: Poke and Tone
 WRITERS: W. Smith, L. Bennett, K-Ci, the Clash, B. Robinson
 PUBLISHERS: Treyball Music, EMI April/Hee Bee Dooinit Music, ASCAP, Love N Loyalty Music/O'Brook Music, BMI, Nineden Ltd., PRS
Columbia 42914 (CD promo)
 The ultimate question with any Will Smith release is, "Who has he copped a hook from this time?" Cleverly, it's the Clash's "Rock The Casbah," which does indeed sound pretty novel in the context. But beyond that, expect no surprises from the persistently self-indulgent Quick Willie fare: a quick, rap-lite effort with the creativity level of yesterday's limp lettuce. Sure, the theme is somewhat resourceful, but oh, yawn. We're to be led by the horns into reciting "Will 2K" and "Willennium" just in time for the new year, right? This song is sure to click with fans, and God knows, top 40 loves the tempo, but in terms of any hint at a next step forward, this soulless track is nothing but a bold stride back in time.

C NOTE One Night With You (4:28)
 PRODUCER: Khris Kellow
 WRITER: D. Warren
 PUBLISHER: not listed
Epic 427728 (CD promo)
 Diane Warren has penned yet another compelling, R&B-flavored ballad, this time coming to the aid of Epic boy band C Note. The guys garnered some radio action with their debut single, "Wait Till I Get Home," which sampled Hall & Oates' "I Can't Go For That (No Can Do)." Unfortunately, while the song is nicely performed, it lacks anything unique here to differentiate this outfit from the leaders of the pack. Top 40 radio has shown already that it's close to the threshold with the youth trend on the male side, and it'll take a song that jumps from the speakers to open the door yet again. Nothing bad here—the song is lovely, the voices mesh beautiful harmonies together, production is right on the mark—but then the same goes for the last several ballads from 98°, Backstreet Boys, and 'N Sync. Those that got stuck on C Note last time around may hold on for the ride, but radio will need something more electrifying to spell out a hit for C Note.

R & B

► **AMEL LARRIEUX Get Up** (4:05)
 PRODUCERS: Amel Larrioux, Laru Larrioux
 WRITERS: A. Larrioux, L. Larrioux
 PUBLISHER: not listed
Epic/550 Music 42628 (CD promo)
 Fans of Erykah Badu will be quick to take notice of newcomer Amel Larrioux, with her debut single, "Get Up." As much on the jazz tip as it is contemporary R&B, the song opens with an intriguing seat from the artist, who co-wrote and co-produced the track with sibling Laru. Her clipped words conjure the influences of female jazz greats from years past, while a groovy keyboard and brushed cymbal musings in the background paint a portrait of an old soul at work on making past meet present. This intriguing entry point could signal the beginning of great things for this atypical singer/songwriter, given the right care from Sony family member Epic/550 Music. A rare find that should be given its chance to shine. And just for fun, don't miss the a cappella version on the CD promo. From the first-quarter 2000 album, "Infinite Possibilities."

COUNTRY

► **MARK WILLS Back At One** (3:59)
 PRODUCER: Carson Chamberlain
 WRITER: B. McKnight
 PUBLISHERS: Cancelled Lunch Music/PolyGram Publishing International, ASCAP
Mercury 256 (CD promo)
 They say turnabout is fair play. So it appears only natural that since 98° is enjoying a pop smash with its cover of Mark Wills' country hit, "I Do (Cherish You)," Wills would dip into the pop well for his next single. Thus, he serves up his spin on the Brian McKnight smash "Back At One." Even though it's lightly laced with steel guitar, the song definitely retains more of a pop flavor than some of Wills' previous efforts. The sweet sentiment, romantic lyric, and smooth melody should make it just as appealing to country fans as it has been to pop/R&B audiences. The only drawback is that with repeated listening, the song begins sounding like those nursery rhyme lyrics that have been a little too pervasive on country radio in recent years. On the upside, Wills delivers an affecting performance that shows range and depth—qualities that will serve him well in his bid for continued success at radio. It's the first single from Wills' next Mercury set, due out Jan. 11, and should whet appetites for the project.

► **TYLER ENGLAND Too Many Highways** (3:35)
 PRODUCER: Garth Brooks
 WRITERS: D. Stephenson, C. Blaker
 PUBLISHER: Ensign Music Corp., BMI
Capitol 8087 (CD promo)
 Previously known as Ty England during his tenure at RCA, England is a former member of Garth Brooks' band whose musicianship and energetic stage presence earned him a solo deal and a shot at his own place in the spotlight. Though he gained notice with previous singles "Should've Asked Her Faster" and "Smoke In Her Eyes," England just didn't get his big break with the Nipper. Now with a fresh start at Capitol, and his ole buddy Brooks at the production helm, England is back in the saddle. This time out of the chute, he looks to be a winner. This single is a solid midtempo effort laced with fiddle and steel guitar, and it offers a strong performance by England. He dips a little deeper into his lower register and reveals more vocal depth and personality on this effort than on his previous releases. The song boasts a well-written lyric about the differences between our expectations and the realities of life. The verses are ripe with scenarios nearly everyone can relate to, and the chorus is catchy enough to have listeners singing along and calling in to their favorite stations to ask who's at the mike with this one. England deserves another

shot, and this fine single should bring round the attention he deserves.

ROCK TRACKS

► **LIMP BIZKIT Re-Arranged** (4:08)
 PRODUCERS: Terry Date, Limo Bizkit, Scott Weiland
 WRITERS: Limp Bizkit
 PUBLISHER: none listed
Flip/Interscope 6685 (CD promo)
 The follow-up to the impossibly lame, reductive "Nookie," this low-key groover from "Significant Other" offers far more invention, emotional subtlety, and lyrical depth than most Limp Bizkit fare, as well as a surfeit of hooks. Perhaps it's hard to imagine ringleader Fred Durst as Mr. Sensitive, but "Re-Arranged" posits him so. It goes without saying that the song will be huge among the faithful, and it might actually attract a few listeners normally repelled by the band.

BECK Sexxlaws (3:34)
 PRODUCERS: Beck Hansen, Mickey Petralia
 WRITER: B. Hansen
 PUBLISHER: none listed
DGC/Geffen 6702 (CD promo)
 The first single from Beck's forthcoming "Midnite Vultures" album (supposedly the "real" follow-up to the '96 smash "Odelay"), "Sexxlaws" is a wacky raver replete with horn section, banjo break, and lightweight lyrical absurdities. It's underwhelming to say the least, with the tossed-off feel of a vintage revue number. Still, the artist's legion of fans will take to it like pigs to mud. Let's hope, though, that the album yields more impressive singles than this one.

AC

► **QUINCY JONES FEATURING PATTI AUSTIN If This Time Is The Last Time** (4:08)
 PRODUCER: Quincy Jones
 WRITERS: D. Warren, D. Foster, L. Thompson
 PUBLISHER: not listed
Quest/Warner Bros. 9975 (CD promo)
 Quincy Jones knows a good thing in one of the finest voices of our time, and Miss Patti Austin certainly does not disappoint in the delivery of this sad, sad song about knowing when it's time to say goodbye to a cherished lover, however reluctantly: "I won't plead, I won't cry, I won't bleed, I will not die/I won't ask the reason why, as you turn and walk away." Man, this is heavy stuff for any of us who have been deserted before we're ready (anyone out there who can't recall such a day?), and the weight of the lyric alone is enough to draw in the masses. Production is right on target for Jones' intended adult audience, with a soft spritz of jazz-flavored instruments to give it all the class that Austin's fine vocal demands. And how satisfying is her performance, replete with feeling and technical perfection. It's as familiar as a

favorite book that one has rediscovered on the shelf. Not surprisingly, the song is the work of faithful workhorses Diane Warren, David Foster, and Linda Thompson, well matched to the peaceful musings found throughout Jones' current "From Q, With Love." Soft ACs will find a solid hit here, as well as the return of a number of their most faithful friends. An absolute treasure.

► **KENNY G Stranger On The Shore** (3:07)
 PRODUCERS: Walter Afanasieff, Kenny G
 WRITER: A. Bilk
 PUBLISHERS: Screen Gems/EMI Music, BMI
Arista 3737 (CD promo)
 Kenny G may have gotten off to a shaky start with his "Songs In The Key Of G" by releasing a questionably deserving version of "What A Wonderful World" with vocals conjured from the Louis Armstrong archives. But this lovely instrumental rendition of the 1962 No. 1 hit "Stranger On The Shore" by Mr. Acker Bilk (and a No. 38 hit the same year for Andy Williams) takes fans to familiar ground with an all-instrumental reading that wisely resists becoming overly dramatic or kitschy. Kenny glides along the melody lines with appreciable restraint, accompanied by a beautiful cascade of strings and percussion, and a bassline just beefy enough to fill each moment of this three-minute journey with relaxed ease. In a world where Kenny G is increasingly viewed as an eye-roller to many, this is one of the most credible, natural tracks he has issued this decade. Simply enchanting and a natural addition to the playlists of smooth jazz outlets. With care, it could just be the one to return him to the AC mainland, too.

NATALIE MERCHANT Space Oddity (3:59)
 PRODUCER: not listed
 WRITER: David Bowie
 PUBLISHER: Essex Music International, PRS
Elektra 1405 (CD promo)
 Natalie Merchant made good with her last AC hit, "Life Is Sweet," which at last gave the talented soloist a sleeper hook to go along with her persistently low-grade tempo. With "Space Oddity," a remake of David Bowie's age-old recording and the first single from her satisfying "Live In Concert," one has to wonder why she has again returned to a tempo so melancholy and a hook so downtrodden that she is nearly daring adult top 40 to continue to embrace her as a staple artist. Merchant's catalog is rich, and this compelling album is so full of undiscovered treats that one has to wonder what Elektra's deal is here. The song makes a great album cut, something for fans to enjoy in private, but as a single, this one just doesn't reveal the talent that we all know is underlying despite this dull radio release. Come on, Merchant

needs a song to make her public know that this wonderful new album is out there. This ain't it.

DANCE

NEON CITY NIGHTS 2000 You're The Best Thing That Happened To Me (6:06)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Spinner Records 2001 (CD promo)
 Neon City Nights 2000 is one of those generic dance acts that pounds out tracks with the hope of connecting familiarity with a willing audience. This time around, they're attempting to rejuvenate Gladys Knight & the Pips' "Best Thing That Ever Happened To Me." Presented on the CD promo are a number of 12-inch mixes, which duly offer a carnival of styles, hoping to hitch a ride on one that might work. If one is compelled to try this track out on an audience, the Trance 12-inch is the one to go with, since it at least brings a degree of festive energy to the well-trod song. Still, the vocal here could not be more generic, with production that is little more than a paint-by-numbers palette in pure '80s fashion. Fans of the original may find this a clever reincarnation of a beloved song, but in terms of delivering something new and unmatched for this decade, uuh. A clever remix of the original would have been a better use of plastic.

RAP

THE NOTORIOUS B.I.G. Dead Wrong (3:52)
 PRODUCER: Chucky Thompson
 WRITER: C. Wallace
 PUBLISHERS: Big Poppa Music/Justin Combs Publishing, ASCAP
Bad Boy Records 9288 (CD promo)
 There's a time when one should leave well enough alone and allow those who have passed to rest with dignity, but there is a certain verve to this rap track despite its lamentable title. The ongoing hook in this dramatically cleaned-up radio mix is a perpetual orchestral hit from producer Chucky Thompson that adds an element of freshness to what has become a jaded and painfully copycat genre in dire need of originality. The theme here is somewhat misogynist at times. Some might view this as an appropriate call to arms against the myriad of female-fueled male bashing going on in R&B-land, though it might just as well serve as a worthy deterrent for some stations that might otherwise embrace a new track from Biggie Smalls. Otherwise, there are clever moments to the rap, accompanied by a traditional chorus of voices from the Bad Boy Entertainment camp. That, in hand with the sentimental nature of the song, could add up to massive airplay for this track.

NEW & NOTEWORTHY

BEVERLY You Came Along (no timing listed)
 PRODUCER: Rodney Jerkins
 WRITERS: R. Jerkins, F. Jenkins III, C. Higgins, C. Higgins, B. Crowder
 PUBLISHERS: EMI Blackwood Music/R.J. Music/Ensign Music/Fred Jerkins Publishing, BMI; Bev's Stuff/Pink Folder Music/MCA Music Publishing, ASCAP
Yab Yum/Elektra 1332 (CD promo)
 There are voices and then—yes, indeed—there are star voices. New Yab Yum/Elektra artist Beverly gives it all she's got on this brilliantly conceived introductory single, showing off the best new voice in the R&B community since we were blessed with Kelly Price. Like that massively talented artist, the Carolinas-based Beverly grew up singing in the church, and it shows through her lift-it-to-the-rafters delivery. Signed directly to the label by CEO Tracey Edmunds, she has a talent that is so exciting and instantly breathtaking that having to wait for her forthcoming bow, "Heart And Soul," is downright frustrating.

Helmed by current-day R&B maestro Rodney Jerkins, "You Came Along" struts confidently with a message about finding love by surprise and understanding how precious a gift it is. What more to say? This track simply must be heard to be believed. Bravo, Beverly. Standing ovations are right around the corner for you, ma'am.

LORETA Trouble With Boys (3:36)
 PRODUCERS: Russ Ballard, Andrew Murray, Christian Ballard, Cuffather & Joe
 WRITERS: R. Ballard, A. Murray, C. Ballard, L. Frankonyte
 PUBLISHER: not listed
Reprise 9997 (CD promo)
 This first single from the upcoming "Friends Again" soundtrack will bring members of top 40's youthful core close to their radio speakers to listen with the same sort of conviction that Britney, Christina, and the gang have inspired, thanks to a hook that is as adhesive as gum on the bottom of your shoe. The anthemic refrain—"Boys, the

trouble with boys, they're nothing but trouble"—is singsongy as can be, but mainstream pop is likely to spread this across the dayparts as soon as those phones light up after a couple of well-meaning plays. Fortunately, newcomer Loreta Frankonyte—who shares a writing credit on this number—sports a vocal that is less girly than her peers, meaning that this artist might attract the same core without being deemed a copycat competitor. Man, this one's alluring, tailor-made for the format's current romance with fun, uptempo music that simply leaps into the hearts of the masses. Pure ear candy, and just in time for Halloween.

PRINCESSA I Won't Forget You (4:09)
 PRODUCERS: Frank Peterson, Matthew Meissner, Thomas Schwartz
 WRITERS: M. Meissner, T. Schwartz
 PUBLISHERS: Petersongs/Warner Chappell
EastWest 773 (CD promo)
 Despite the fact that we're in the dead center of the fourth quarter, and most

labels save new artists for the beginning of a new year, EastWest has all the confidence in the world to introduce German artist Princessa to domestic shores—and with good reason. This acoustic guitar-fueled midtempo track has all the verve of adult top 40's best, mixing a ripe instrumental palette with a youthful voice that could draw appeal across the board. This is one of those rare one-spin records, whose hook is immediately apparent and as appealing as a plateful of fries. Listeners are bound to react with "Who dat?" from the get-go. The label has its bases covered here with two versions, the first a more mainstream mix and the second a slightly edgier, more electric guitar-based take. Either one seems to suit the landscape, offering a wonderful opportunity for radio to start the new year out right with a promising new artist in its back pocket. Search this one out. The results will be unquestioningly positive.

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.)

Reviews & Previews



HOME VIDEO
BY CATHERINE APPELFELD OLSON

TOM PETTY & THE HEARTBREAKERS: HIGH GRASS DOGS

Warner Reprise Video
90 minutes, \$19.98 VHS, \$24.99 DVD
Filmed during a seven-night stint at San Francisco's Fillmore in March, this concert video ably walks the line between greatest-hits package and vehicle for several rare, magical live-music moments. The 19 songs span the act's career, from early hits like "Breakdown" through "Runnin' Down A Dream," "Even The Losers," "Free Fallin'," and "Free Girl Now," from their current set, "Echo." Always a masterful live performer, Petty is in excellent form, as are the ever-sure-footed Heartbreakers, who keep the energy level sufficiently cranked. Standouts include a hypnotizing "Mary Jane's Last Dance" and the rarely performed "Mona," featuring a guest spot by Bo Diddley.

FINANCIAL MANAGEMENT FOR YOUNG ADULTS

American Production Services
30 minutes, \$19.95
Aimed at today's younger, ostensibly hipper investor, this tape is hosted by a thirty-something yuppie with a lot of business and common sense to offer. He cuts through the Wall Street mumbo jumbo that might frighten off the average Joe and provides some solid proof of the merits of investing earlier and delaying economic gratification. Of course, not everyone has the cash on hand; the video also addresses the plague of credit-card debt, offering several solutions. What makes the program particularly useful for those without an MBA is its use of real dollar figures, charts, and other onscreen tools to get its message across. Contact: 803-548-2290.

CELEBRATING MENOPAUSE: A WOMAN'S JOURNEY

Wellspring/Winstar Home Entertainment
50 minutes, \$14.98
Most American women would seem to find few things about menopause to celebrate. But this tape sets out to, and largely succeeds in, turning those feelings of fear, dread, and shame on their ear. The last of the three unique cycles that mark the life of a woman (the first two being the onset of menstruation and childbirth), menopause is often equated with the beginning of old age in the U.S. and other Western countries. Through interviews with a host of women and "experts" on women's health, the tape cuts through some common misconceptions. It empowers viewers to take pride in this important cycle of life and the wisdom that comes along with it. The program provides a glimpse at medical treatments for some of the symptoms that often accompany menopause, such as hot flashes and loss of estrogen, but concentrates on holistic approaches.

SAMMY SOSA: MAKING HISTORY

SMV
55 minutes, \$12.98
Timed to coincide with the World Series, this authorized documentary about the life of baseball superstar Sammy Sosa is an intimate journey from some of the poorer neighborhoods in the Dominican Republic, where Sosa spent his formative years, to his current status as one of Major League Baseball's most recognized folk heroes. And although his Chicago Cubs didn't make it to post-season play this year, the video should generate a swirl of retail attention on Sosa's own merits. Footage of Sosa both on and off the field combines with tributes from fellow players and others who know him well to paint a picture of a man who has remained true to the values instilled in him as a child. In a nod to

Sosa's broad fan base, SMV is making the tape available in both English, narrated by sportscaster James Brown, and Spanish, narrated by former major-leaguer José Mota. A portion of each version goes to Sosa's foundation for relief efforts in the Dominican Republic. Sony is also planning a DVD and an accompanying Latin music soundtrack.

ENTER*ACTIVE BY CARRIE BELL

GAUNTLET LEGENDS

Midway
Nintendo 64
Warriors, wizards, and Valkyries, oh my! The classic arcade hit that allowed four people to simultaneously wander spook-filled lands in search of food, treasure, and evil has been revamped for play on Nintendo 64. It now benefits from three new worlds, new Items of Legend weapons and powers, five hidden characters that need unlocking, six vicious bosses (including masterful Skorne), new in-engine cinematics, and spectacular 3D graphics that truly bring the Underworld, ice realms, and medieval towns to life. The fantasy

action/adventure stresses teamwork but is for teens and older due to animated blood and violence. Too bad only three of your friends can play at any given time now, though. If you own a Controller Pak, you can use it to transport your ever-evolving character and stats to a friend's console. It's a fairly easy game to learn, offering hours of intense play, and it'll touch that place in a twenty-something's heart where nostalgia resides.

FIRSTLOOK.COM

www.firstlook.com
Welcome to the Web's first virtual listening station that promises to hook you up with the latest, greatest songs in 14 genres such as jazz, alternative, pop, and classical. This is a great place to scan for a sample of the unknown song you heard on the radio. It requires RealPlayer and, unfortunately, can be very finicky, depending on your computer and Internet access speed. But if you've got the hook-up, the music is at your fingertips. And pop-up windows give consumers a picture and more information about an artist, as well as a link to an E-commerce site. When you become a member, you can share your opinion about a song and affect its overall

rating. The folks at firstlook also amass demographic data, which can be used by labels, retailers, and unsigned artists for music marketing solutions. Firstlook's sister site, Woodstock.com, was responsible for Webcasting the controversial '99 music festival. In the future, the innovative site hopes to offer comparable info and data in the film, home video, and TV categories.

SAMURAI SHODOWN 2

SNK
NeoGeo Pocket Color
Step into the honorable and mystifying world of ancient Japan and learn the ways of the samurai so that you may understand how to kick some serious sword-toting butt. You choose to play as one of the many powerful fighters, such as Asra, Prompter, or Charlotte. They all have special moves and a particularly damaging method of mayhem, such as Taisan Morosumi's "raging heaven." After mastering your attributes, you can duke it out in one-player story mode, which contains the most drama and sassy remarks, or you can connect to a friend's NeoGeo unit with a sold-separately pocket cable link and see who is left standing in the best-of-three fighting matches. This game contains superior Japanimation.

It boasts a bevy of both female and male fighters, making it nearly equally accessible to players of both genders. Even though this is a portable game with limited memory, the company has done a good job of including a wide variety of moves and some dramatic, gong-filled music.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

BUFFY THE VAMPIRE SLAYER: THE IMMORTAL

By Christopher Golden and Nancy Holder
Read by Charisma Carpenter
ISBN 0-671-04655-1
Simon & Schuster Audio
3 hours (abridged), \$18
Golden and Holder have written a series of popular novels based on the "Buffy" TV show. Here, as always, they offer witty dialogue, fast-paced action, and a clear understanding of the show's characters and personalities. "Buffy" fans will also be attracted by the presence of Charisma Carpenter as reader (Carpenter played the often-comic role of self-centered, sarcastic Cordelia on the show before leaving for its spinoff, "Angel"). Unfortunately, there's a trade-off: Star quality doesn't necessarily translate into narrator quality. Carpenter tries, but her reading is amateurish. Her attempts at foreign accents are cringingly awful (British for Buffy's watcher, Giles; French for the vampire Veronique; and Russian for the vampire Konstantin). She doesn't make any attempt to differentiate the American characters; Buffy and all her friends sound alike. She doesn't even bother to deepen her voice for the male characters. Her name recognition may be enough to get "Buffy" fans to try this title, but her performance is unlikely to win any new audiobook fans to the format.

HOW TO BE THE PARENT YOU ALWAYS WANTED TO BE

By Adele Faber and Elaine Mazlish
Read by the authors
ISBN 0-671-04582-2
Simon & Schuster Audio
70 minutes (abridged), \$12
Faber and Mazlish, authors of the best-selling "Siblings Without Rivalry," offer an extremely helpful guide to dealing with children. Their main point is that it's important to accept and acknowledge what a child is feeling. By doing so, the parent makes the child feel understood and thus more willing to cooperate or accept negative consequences. For example, if the child keeps whining for a toy that is too expensive, rather than snapping, "You don't need that toy! And we can't afford it!," the parent could say, "I can hear that you want that toy a lot. And you know what? I really wish I had enough money to get it for you." This sympathy and understanding helps the child accept the reality. Likewise, if a child says, "I hate my brother!," the parent should not dismiss his or her feelings by saying, "No you don't!" or "I don't want to hear you talk that way!" Instead the parent should say, "I can hear that you're very angry at your brother," and encourage the child to talk about the conflict and come up with possible solutions. The authors stress that accepting all emotions does *not* mean accepting all actions. Parents should let kids know that it's OK to be angry and to express that by saying it out loud, by drawing a picture, or by jumping up and down, but that it is *not* acceptable to hit anyone, throw things, or break things. Parents can also express their own anger, but they should do it in a non-hurtful way—e.g., "Jackets belong in the closet, not on the floor" or "I get very upset when I see jackets on the floor" rather than "Why are you such a slob?" Faber and Mazlish have spent decades leading parenting workshops, so they are well accustomed to public speaking. Here, they sound friendly, natural, and encouraging. Short, straight to the point, and full of concrete examples, this is an invaluable audiobook for parents.

IN PRINT

NOT FADE AWAY: A BACKSTAGE PASS TO 20 YEARS OF ROCK & ROLL

By Ben Fong-Torres
Miller Freeman Books
\$14.95; 384 pages

Recalling the inner struggle over pecking out his initial assignment from then Rolling Stone music editor Ben Fong-Torres, rock-writer-turned-filmmaker Cameron Crowe—in his foreword to Fong-Torres' "Not Fade Away: A Backstage Pass To 20 Years Of Rock & Roll"—reveals the simple advice from the author that carried him through: "Write as if you were writing a letter to a friend."

Taking his own advice in "Not Fade Away," Fong-Torres offers up refreshingly candid and bombast-free missives interwoven with original articles on rock and pop colossi of the '70s, mostly drawn from the pages of Rolling Stone.

Via Fong-Torres' friendly introductions, we meet Sly Stone, Ike & Tina Turner, and Marvin Gaye at the top of their games. Janis Joplin and the Doors' Jim Morrison come alive in interviews (Morrison's last, as it turned out), and there are remarkably prescient "comeback" features on Santana ('72) and Crosby, Stills, Nash & Young ('74), as well as prismatic encounters with ex-Beatles George Harrison (on his difficult, groundbreaking 1974 tour with Ravi Shankar) and Paul McCartney (soaring with Wings in '76).

There are, of course, many more pieces collected in "Not Fade Away," and the majority of them meet the title's earnest criterion; thus, they form a rough draft of music history, mainly of the early '70s, and refract much of the light and heat of that particularly fulgent period of pop history.

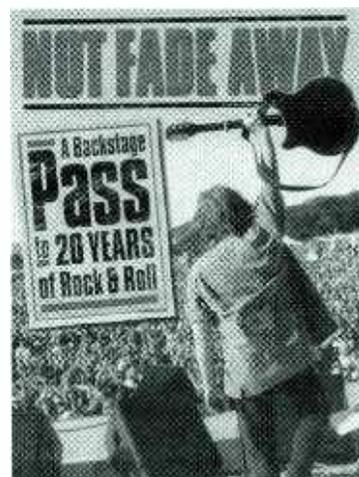
Yet what truly sparks this assortment of features and inter-

views to a brighter life than what Fong-Torres calls the "typical compilation of articles" is his true "backstage pass"—the "memoirish narratives" that explain the why and whither of each piece.

Fong-Torres (still the "greatest byline in the world" as a lure to the music-loving reader, according to Rolling Stone veteran John Burks) begins the tour of his past and our collective pop culture at ground zero for both—San Francisco in 1967, when he discovered the first issue of Rolling Stone.

Following his "bracing find, a new high," this Chinese-American son of an Oakland, Calif., restaurateur embarked on a still open-ended, often insecure odyssey that—against heavy parental and cultural expectations—led him to 11 years with Rolling Stone as an editor and writer and then to freelance writing, radio hosting, the managing editor post at radio trade weekly Gavin, and stints as journalism professor and book author.

Fong-Torres' whole story is well-told in his 1994 memoir "The Rice Room: Growing Up Chinese American—From Number Two Son To



Rock'N'Roll," but "Not Fade Away" builds on the earlier book, focusing on the glory days of "the little San Francisco magazine that could" and illustrating the demigurge of the music writer in that post-garden/pre-punk milieu.

As tied as this book is to the incunabula of Rolling Stone (of the 34 collected pieces, 22 of those date from the magazine's 1970-77 era), Fong-Torres shows—through his variegated explorations of rock, pop, soul, and R&B artists and industry insiders—that he clearly made the most of his own talents to help create a Rolling Stone that in its golden age reflected his interests and inclinations as much as anything else.

Further, to turn on its head Rolling Stone owner Jann Wenner's imprecation that despite Fong-Torres' continuing success he would "always be Rolling Stone," one might say that the qualities that once made the magazine a cultural touchstone seem to be those of Fong-Torres himself; for you couldn't hope for a more upbeat, sane, and dryly revealing observer of popular music's halcyon era.

In the post-Stone articles in "Not Fade Away," including a portrait of Annie Leibovitz (who contributed photographs to this book) and ride-along interviews with Rickie Lee Jones and Billboard Century Award winner Joni Mitchell, Fong-Torres proves his continuing passion for music, as well as his keen eye for the vagaries and vulnerabilities of the public artist.

And luckily for the reader, Fong-Torres' modesty allied with his sensitive portraiture permit a rare glimpse beyond the "protective bubble" of the artist, into the workings of what he calls the "mysterious entertainment machine."

CARL ROSEN

Kali

Experience the silky smooth groove
of her long anticipated album
Featuring the hit single **"Smile"**

IN STORES DECEMBER 10TH

PRODUCED BY PHILLIP WEATHERSPOON



ELEVATION MUSIC GROUP | 100 PEARL STREET, 14TH FLOOR HARTFORD, CT 06103 | TEL. (860) 249.7110 | FAX (360) 249.7001
F&N MAIL P.O. BOX 1111, HARTFORD, CT 06143

PHOTO BY KVCN

©1999 ELEVATION MUSIC GROUP

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	21	NO. 1 VIVRANT THING Q-TIP (W/STORDEF JAM/DMJG) * 4 wks at No. 1		38	42	5	SIMON SAYS PHAROAE MONCH (RAWKUS/PRIORITY)	
2	6	12	BACK AT ONE BRIAN MCKNIGHT (MOTOWN)		39	50	2	DEAD WRONG THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	
3	5	11	U KNOW WHAT'S UP DONELL JONES (LAFACE/ARISTA)		40	35	14	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY (JIVE)	
4	2	24	BACK THAT THANG UP JUVENILE (CASH MONEY/UNIVERSAL)		41	41	10	I WANT IT ALL WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)	
5	4	11	GOTTA MAN EVE (RUFF RYDERS/INTERSCOPE)		42	67	2	THE GREATEST ROMANCE EVER SOLD † (NPG/ARISTA)	
6	8	16	GET GONE IDEAL (NOONTIME/VIRGIN)		43	39	25	TELL ME IT'S REAL K-CI & JOJO (MCA)	
7	3	20	WE CAN'T BE FRIENDS DEBORAH COX WITH R.L. (ARISTA)		44	43	11	WE ON FIRE HOT BOYS (CASH MONEY/UNIVERSAL)	
8	7	23	SPEND MY LIFE WITH YOU ERIC BENET FEAT. TAMIA (WARNER BROS.)		45	46	7	GIVE YOU WANT YOU WANT (FA SURE) CHICO DEBARGE (MOTOWN)	
9	9	12	BUG A BOO DESTINY'S CHILD (COLUMBIA)		46	53	8	STAY THE NIGHT IMX (MCA)	
10	10	13	BLING BLING B.G. (CASH MONEY/UNIVERSAL)		47	51	2	DANCIN' GUY (MCA)	
11	11	21	SO ANXIOUS GINUWINE (550 MUSIC/EPIC)		48	64	6	BRING IT ALL TO ME BLAQUE (TRACK MASTERS/COLUMBIA)	
12	12	10	SATISFY YOU PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)		49	45	7	DOWN BOTTOM DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)	
13	16	5	GET IT ON TONITE MONTELL JORDAN (DEF SOUL/IDJMG)		50	49	4	HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)	
14	25	9	24/7 KEVON EDMONDS (RCA)		51	47	6	THINK OF YOU CASE (DEF SOUL/IDJMG)	
15	13	16	MY LOVE IS YOUR LOVE WHITNEY HOUSTON (ARISTA)		52	74	14	YOU DON'T KNOW 702 (MOTOWN)	
16	19	10	GOT YOUR MONEY OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)		53	54	7	NOTHIN' TO SOMETHIN' GERALD LEVERT (EASTWEST/EEG)	
17	18	26	NEVER GONNA LET YOU GO FAITH EVANS (BAD BOY/ARISTA)		54	69	3	THA BLOCK IS HOT LIL' WAYNE (CASH MONEY/UNIVERSAL)	
18	15	10	HEARTBREAKER MARIAH CAREY FEAT. JAY-Z (COLUMBIA)		55	62	3	STILL IN MY HEART TRACIE SPENCER (CAPITOL)	
19	17	35	FORTUNATE MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)		56	48	19	SUNSHINE COCO (RCA)	
20	21	31	BEAUTY DRU HILL (DEF SOUL/IDJMG)		57	—	1	TURN YOUR LIGHTS DOWN LOW LARRY HILL AND BOB MARLEY (COLUMBIA/ISLAND/DMJG)	
21	30	5	DEEP INSIDE MARY J. BLIGE (MCA)		58	—	1	NONE OF UR FRIENDS BUSINESS GINUWINE (550 MUSIC/EPIC)	
22	14	13	UNPRETTY TLC (LAFACE/ARISTA)		59	61	7	YOUR CHILD MARY J. BLIGE (MCA)	
23	24	19	LOVE YOU LIKE I DID 112 (BAD BOY/ARISTA)		60	63	6	4, 5, 6 SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)	
24	20	15	B-PLEASE SNOOP DOGG FEAT. AZIBI & NATE DOGG (NO LIMIT/PRIORITY)		61	58	6	TREAT YOU LIKE A QUEEN RAHSAAN PATTERSON (MCA)	
25	26	20	MEETING IN MY BEDROOM SILK (ELEKTRA/EEG)		62	71	2	LET'S NOT PLAY THE GAME MAXWELL (COLUMBIA)	
26	22	15	GIRLS' BEST FRIEND JAY-Z (EPIC)		63	60	8	I WANNA KNOW JOE (JIVE)	
27	29	16	QUIET STORM MOBB DEEP (LOUD)		64	—	1	LEFT & RIGHT D'ANGELO FEAT. METHOD MAN AND REDMAN (VIRGIN)	
28	33	9	15 MINUTES MARC NELSON (COLUMBIA)		65	59	4	HEADS HIGH MR. VEGAS (GREENSLEEVES)	
29	23	24	WHAT YA WANT EVE & NOKIO (RUFF RYDERS/INTERSCOPE)		66	66	26	JIGGA MY N**** JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)	
30	34	7	STILL D.R.E. DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)		67	—	1	WILL 2K WILL SMITH FEATURING K-CI (COLUMBIA)	
31	28	20	ALL N MY GRILL MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)		68	—	1	THE BEST MAN I CAN BE GINUWINE, R.L., TYRESE, CASE (COLUMBIA)	
32	31	17	ALL THAT I CAN SAY MARY J. BLIGE (MCA)		69	57	4	YOU CAN DO IT ICE CUBE FEAT. MACK 10 (LEMON MOUTH/DEF JAY/ARISTA)	
33	27	34	HAPPILY EVER AFTER CASE (DEF SOUL/IDJMG)		70	75	4	BALLERS PROJECT PAT (HYPNOTIZE MINDS/LOUD)	
34	32	7	U DON'T KNOW ME (LIKE U USED TO) BRANDY (ATLANTIC)		71	72	3	NIP 2 GETHER NOW LIMP BIZKIT FEAT. METHOD MAN (FLIP/INTERSCOPE)	
35	36	11	IF YOU LOVE ME MINT CONDITION (ELEKTRA/EEG)		72	68	5	EASY TO LOVE SMOKEY ROBINSON (MOTOWN)	
36	37	8	NO MORE RAIN (IN THIS CLOUD) ANGIE STONE (ARISTA)		73	—	1	NASTRADAMUS NAS (COLUMBIA)	
37	38	5	HE CAN'T LOVE U JAGGED EDGE (SO SO DEF/COLUMBIA)		74	—	14	STAYING POWER BARRY WHITE (PRIVATE MUSIC)	
					75	73	14	OH NO NOREAGA (PENALTY/TOMMY BOY)	

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

HOT R&B RECURRENT AIRPLAY

1	—	1	WHERE MY GIRLS AT? 702 (MOTOWN)	14	13	4	WATCH OUT NOW THE BEATNUTS FEAT. YELLAKLAW (VIOLATOR/LOUD)
2	—	1	BILLS, BILLS, BILLS DESTINY'S CHILD (COLUMBIA)	15	14	11	ALMOST DOESN'T COUNT BRANDY (ATLANTIC)
3	3	14	EX-FACTOR LAURYN HILL (RUFFHOUSE/COLUMBIA)	16	11	5	WANNA BE A BALLER LIL' TROY (SHORT STOP/REPUBLIC/UNIVERSAL)
4	1	3	EVERYTHING IS EVERYTHING LAURYN HILL (RUFFHOUSE/COLUMBIA)	17	21	6	CHANTE'S GOT A MAN CHANTE MOORE (SILAS/MCA)
5	2	4	LATELY TYRESE (RCA)	18	15	7	DID YOU EVER THINK R. KELLY (JIVE)
6	5	3	EVERYONE FALLS IN LOVE TANYO METRO & DEVONTE (VP/550 MUSIC/EPIC)	19	16	27	CAN I GET A... JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA (DEF JAM/DMJG)
7	9	2	JAMBOREE NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)	20	19	8	IF YOU (LOVIN' ME) SILK (ELEKTRA/EEG)
8	4	4	ANYWHERE 112 FEATURING LIL'Z (BAD BOY/ARISTA)	21	—	1	IT'S ALL ABOUT YOU (NOT ABOUT ME) TRACIE SPENCER (CAPITOL)
9	6	31	TOO CLOSE NETT (ARISTA)	22	—	29	HOW DEEP IS YOUR LOVE DRU HILL FEAT. REDMAN (DEF SOUL/DEF JAM/DMJG)
10	10	29	DOO WOP (THAT THING) LAURYN HILL (RUFFHOUSE/COLUMBIA)	23	25	44	ARE YOU THAT SOMEBODY? AALIYAH (BLACKGROUND/ATLANTIC)
11	8	6	NO SCRUBS TLC (LAFACE/ARISTA)	24	—	1	IT'S GONNA RAIN KELLY ROWLE (DEF SOUL/ROCK LAND/INTERSCOPE)
12	12	23	LOVE LIKE THIS FAITH EVANS (BAD BOY/ARISTA)	25	—	4	HOLLA HOLLA JA RULE (MURDER INC./DEF JAM/DMJG)
13	7	13	YOU JESSE POWELL (SILAS/MCA)				

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

R&B SINGLES A-Z

77	1 * 2 * 3	EMI Blackwood, BM/Janice Combs, BM/Sadiyah, BM/Zomba, BM/Kierulf, BM/Mugsy Boy, BM/Fingaz Goal, ASCAP/Copyright Control) HL
13	15 MINUTES	(Pink Jeans, SESAC/Zomba, ASCAP/Hitco South, ASCAP/A Salt On The Charts, ASCAP/Tabulous, ASCAP/Universal, SESAC/Songs Of Universal, SESAC/MI, SESAC) WBM
27	24/7	(C-Town, BMI)
20	4, 5, 6	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Honey From Missouri, ASCAP/Money Man, BM/EMI April, ASCAP) HL
44	ALL N MY GRILL	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Grant Body, ASCAP/Chrysalis, ASCAP) WBM
41	ALL THAT I CAN SAY	(Sony/ATV Tunes, ASCAP/Olivera Creation, ASCAP) HL
9	BACK AT ONE	(Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
10	BACK THAT THANG UP	(Money Mack, BMI)
75	BALLERS	(Tefnoise, BMI)
32	BEAUTY	(North Avenue, ASCAP/Manuti L.A., ASCAP/Philipp Weatherpoons, ASCAP)
78	THE BEST MAN I CAN BE	(Flyte Tyne, ASCAP)
100	BIZARRE	(Diggs Family, BM/One Shot Deal, SESAC/EMI April, ASCAP) HL
15	BLING BLING	(Money Mack, BMI)
35	B-PLEASE	(WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Hard Working Black Folks, ASCAP/EMI Blackwood, BM/My Own Chit, BMI) HL/WBM
53	BRING IT ALL TO ME	(B.K. Lawrence, BM/Warner-Tamerlane, BM/Con Tifani, BM/Sony/ATV Songs, BM/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
16	BUG A BOO	(Shek'em Down, BM/Hitco, BM/Windswept Pacific, BM/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/La Toya, ASCAP) HL/WBM
51	DAMN (SHOULD'VE TREATED U RIGHT)	(Rodney Jerkins, BM/EMI Blackwood, BM/Fred Jerkins III, BM/Ensign, BM/LaShawn Daniels, ASCAP/EMI April, ASCAP/Slavery, BM) HL
54	DANCIN'	(Do'WhatGotta, ASCAP/WB, ASCAP/Eddie F., ASCAP/Rusty Knuckles, ASCAP/Balewa's, ASCAP) WBM
48	DEAD WRONG	(Big Poppa, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
29	DEEP INSIDE	(Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Universal-Songs Of PolyGram International, BM)
57	DOWN BOTTOM	(Feelis, ASCAP/Dead Game, ASCAP/Money Mack, BM/Swizz Beat, ASCAP)
94	DO YOU LIKE IT... DO YOU WANT IT...	(Justin Combs, ASCAP/EMI April, ASCAP/Lil Lu Lu, BM/Essential Vibe, BM/Janice Combs, BM/EMI Blackwood, BM/Sony/ATV Songs, BM/Def Jam, ASCAP) HL
79	EASY TO LOVE	(Gossmoike, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL
25	FORTUNATE	(Zomba, BM/R.Kelly, BM) WBM
3	GET GONE	(Head Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/RK, ASCAP/Nootime, ASCAP) WBM
24	GET IT ON TONITE	(Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tobaki, ASCAP/Levans Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP) HL/WBM
67	GET NONE	(So So Def, ASCAP/EMI April, ASCAP/Babyboy, SESAC/Nootime, SESAC/All Money Is Legal, ASCAP)
36	GIRLS' BEST FRIEND	(Karina, BM/Warner-Tamerlane, BM/Lil Lu Lu, BM/EMI Blackwood, BM/Colpix, BM/Sony/ATV Songs, BM/Swizz Beat, ASCAP/Dead Game, ASCAP) HL/WBM
19	GIVE YOU WHAT YOU WANT (FA SURE)	(Jungle Fever, BM/EMI Blackwood, BM/Soulvarg, BM/Ecstasy, ASCAP/Chrysalis, ASCAP/Joseph's Dream, SESAC/Caravans Of Kedar, SESAC/Monetam, BM) HL/WBM
12	GOTTA MAN	(Blondie Rockwell, ASCAP/Swizz Beat, ASCAP/Dead Game, ASCAP/Warner-Tamerlane, BM/Karina, BM) WBM
26	GOT YOUR MONEY	(The Waters Of Nazerath, BM/EMI Blackwood, BM/Chase Chad, ASCAP/EMI April, ASCAP/Old Dirty, BM) HL
30	THE GREATEST ROMANCE EVER SOLD	(Emancipated, ASCAP)
73	HAPPILY EVER AFTER	(Baby Spike, ASCAP/Gifted Source, ASCAP/EMI Blackwood, BM) HL
44	HEADS HIGH	(Dupplate, PRS/Greensleeves, PRS)
5	HEARTBREAKER	(Sony/ATV Songs, BM/Rye, BM/EMI Blackwood, BM/Lil Lu Lu, BM/Al Galico, BM/WB, ASCAP/When Words Collide, ASCAP/See No Evil, ASCAP)
45	HE CAN'T LOVE U	(Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Nootime, ASCAP)
58	HOT BOYZ	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
92	HYPNOTIZE CASH MONEY (PLAYER WHY YA HATER?!?)	(Tefnoise, BM)
85	I DON'T CARE	(Gamble-Huff, BM/Monetam, BM/WB, ASCAP) WBM
17	IF I COULD TURN BACK THE HANDS OF TIME	(Zomba, BM/R.Kelly, BM) WBM
11	IF YOU LOVE ME	(Mint Factory, ASCAP/EMI April, ASCAP) HL
83	I SEE YOU IN A DIFFERENT LIGHT	(Realsongs, ASCAP) WBM
76	IT'S MINE	(Juvenile Hell, ASCAP/BMG, ASCAP/P. Noid, BM/Careers-BMG, BM/Tianna's Daddy's, ASCAP/Zomba, ASCAP) HL/WBM
70	I WANNA KNOW	(Zomba, ASCAP/Key, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP) HL
14	I WANT IT ALL	(Warren G, ASCAP/WB, ASCAP/Real N' Ruff, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL/WBM
46	JIGGA MY N****	(Lil Lu Lu, BM/Swizz Beat, ASCAP/Dead Game, ASCAP/EMI Blackwood, BM) HL
69	LEFT & RIGHT	(Universal-PolyGram International, ASCAP/Alchoo, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Wu-Tang, BM/Careers-BMG, BM/Zomba, ASCAP) HL/WBM
96	LET IT REIGN	(Base Pipe, ASCAP/Woopbeewoo, ASCAP/Real N' Ruff, ASCAP/WB, ASCAP/Bridgeport, BM/Gangsta Boogie, ASCAP) WBM
98	LET ME GET IT	(Beane Tribe, ASCAP/EMI April, ASCAP/Soundtron Tunes, BM) HL
66	LET'S NOT PLAY THE GAME	(Muszewell, ASCAP/Sony/ATV Tunes, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP) HL
33	LOVE YOU LIKE I DID	(Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
99	LUV AT FIRST SIGHT	(COG, ASCAP/D Rolison, ASCAP/Chicken Hawk, ASCAP)
34	MEETING IN MY BEDROOM	(2000 Watts, ASCAP/Mutha Chapter, ASCAP/WB, ASCAP) WBM
93	MS. FAT BOOTY	(Medina Sound, BM/EMI Blackwood, BM) HL
61	N 2 GETHER NOW	(Zomba, ASCAP/Big Bizkit, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/Careers-BMG, BM/Wu-Tang, BM) HL
73	NASTRADAMUS	(Oll will, ASCAP/Zomba ASCAP/Mawkeens, ASCAP/Dynatone, BM/Warner-Tamerlane, BM) WBM
21	NEVER GONNA LET YOU GO	(Dennis, ASCAP/EZ, ASCAP/EMI April, ASCAP/ECF, BM/Sony/ATV Songs, BM) HL
42	NO MORE RAIN (IN THIS CLOUD)	(Universal-Songs Of PolyGram International, BM/Lady Diamond, BM/Copyright Control/October 12th, ASCAP/Hitco South, ASCAP/Windswept, ASCAP/Universal-PolyGram International, ASCAP)
65	NONE OF UR FRIENDS BUSINESS	(Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
55	NOTHIN' TO SOMETHIN'	(2000 Watts, ASCAP/WB, ASCAP/Divided, BM/Zomba, BM) WBM
84	OH NO	(Suite 1202, BM/Josie Luis Getcha, BM/EMI Blackwood, BM/The Waters Of Nazerath, BM/EMI April, ASCAP/Chase Chad, ASCAP) HL
52	ONE NIGHT STAND	(First N' Gold, BM/Juicy Tyne, ASCAP) P.E. 2000 (Justin Combs, ASCAP/EMI April, ASCAP/Easy Mark, ASCAP/Thelma's Boy, BM/Yellow Man, BM/Butter Jinx, BM/Bring The Noise, BM/Def, BM) HL
95	PIMPIN' AIN'T NO ILLUSION	(Zomba, ASCAP/Pimp My Pen International, ASCAP/Zomba, BM/T. Shaw, BM/Ja'Brian, BM) HL
37	QUIET STORM	(Careers-BMG, BM/Juvenile Hell, ASCAP/BMG, ASCAP/Sugarhill, BM/Twenty Nine Black, BM) HL
1	SATISFY YOU	(Justin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/Sony/ATV Tunes, ASCAP/Thelma's Boy, BM/Songs Of Universal, BM) HL
31	SIMON SAYS	(Tresdecapnobolia, BM)
18	SO ANXIOUS	(WB, ASCAP/Virginia Beach, ASCAP/Herbilicious, ASCAP/Balazicious, ASCAP/Black Fountain, ASCAP) WBM
91	SOMETHING I CANNOT HAVE	(2 Big Prod., ASCAP/Hee Bee Dooinit, ASCAP/WB, ASCAP/Armato, ASCAP/EMI April, ASCAP) HL/WBM

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	NO. 1 SATISFY YOU PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA) * 3 wks at No. 1		38	33	8	LUV AT FIRST SIGHT CHILDREN OF DA GHETTO (HOOD-BANGIN'/PRIORITY)	
2	2	7	WE CAN'T BE FRIENDS DEBORAH COX WITH R.L. (ARISTA)		39	44	3	SOMETHING I CANNOT HAVE QUINCY JONES FEAT. CATERO (WESTWARRNER BROS.)	
3	4	15	GET GONE IDEAL (NOONTIME/VIRGIN)		40	64	2	LEFT/RIGHT DRAMA (TIGHT 2 DEF)	
4	3	6	HEARTBREAKER MARIAH CAREY FEAT. JAY-Z (COLUMBIA)		41	36	6	WHOLE LOT OF GANGSTAS DIE FLEXX G. (SHANTY TOWN/HOLLAND GROUP)	
5	6	9	U KNOW WHAT'S UP DONELL JONES (LAFACE/ARISTA)		42	31	17	VIVRANT THING Q-TIP (VIOLATOR/DEF JAM/DMJG)	
6	5	8	MY LOVE IS YOUR LOVE WHITNEY HOUSTON (ARISTA)		43	34	6	BIZARRE U-GOD (WU-TANG/PRIORITY)	
7	8	8	I WANT IT ALL WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)		44	47	26	FORTUNATE MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	
8	11	2	4, 5, 6 SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)		45	37	4	VIBE OF LOVE 4U (HOLLAND GROUP)	
9	—	1	IF YOU LOVE ME MINT CONDITION (ELEKTRA/EEG)		46	38	8	TAKE A LICK AKINYELE (VOLCANO/JIVE)	
10	10	8	15 MINUTES MARC NELSON (COLUMBIA)		47	41	6	EGO TRIPPING LT. STITCHIE FEAT. MAD LION (PRG/DEH TYME)	
11	7	6	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY (JIVE)		48	45	19	BILLS, BILLS, BILLS DESTINY'S CHILD (COLUMBIA)	
12	9	3	GIVE YOU WHAT YOU WANT (FA SURE) CHICO DEBARGE (MOTOWN)		49	42	10	BOUNCE TO THE OUNCE O.G.G. (DUCK DOWN/PRIORITY)	
13	12	5	STAY THE NIGHT IMX (MCA)		50	48	16	IT'S YOUR THING MERCEDES FEAT. MASTER P (NO LIMIT/PRIORITY)	

ESSENCE, UNIVERSAL PACT FOR ALBUM

(Continued from page 31)

pand that base."

Rhinehart says Universal's plans include an exclusive advance order poster that showcases the male vocalists featured on the compilation, plus in-store bin cards and special gift tags for the December holidays and Valentine's Day. Direct-response advertising on VH1 and the Lifetime Network is planned along with advertising that ties in with BET's "Arabesque" series of made-for-television movies.

Essence will run a two-page ad in its January issue, on sale Dec. 16. Renewal solicitations from December to May will also include information on the album.



BOYZ II MEN

Notes Rhinehart, "We have a specialty greeting card going to radio and retail that features [Essence editor in chief and senior VP] Susan L. Taylor introducing the album. We are also planning listening parties in two to four cities during December, which

will include a tie-in with a major black lingerie designer, linking the fashion aspect of Essence with the music.

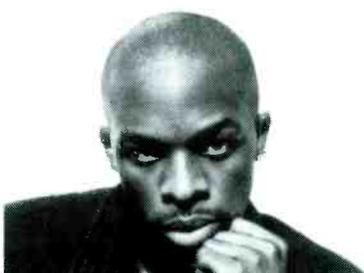
"Our street teams will be taking the album to upscale retailers, hair salons, and barbershops at the end of October," she adds. "We're also looking at radio contests in secondary and tertiary markets, which will involve minority-owned bed-and-breakfast accommodations."

In addition, an advertorial tie-in with Seagram Co. liqueurs is planned for February. Seagram is Universal's parent company.

Working together on the repertoire front were Langford, Universal senior VP of A&R Jocelyn Cooper, and Vivian Chew, who owns global marketing and consulting firm Timezone International. Langford says the trio and Essence's Taylor "came up with a wish list, and there were enough songs for a box set. No one has ever done a multi-generational compilation of all men singing love songs. We wanted to bring together everyone from Al Green singing 'Love And Happiness'; to Barry White doing 'It's Ecstasy When You Lay Down Next To Me'; to platinum hitmakers like Brian McKnight, Dru Hill, and Boyz II Men; to brand-new artists like Tommy Sims."

Featured "Essence" artist Calvin Richardson is currently promoting his debut Universal album, "Country Boy," released in August. He says about the Essence project, "I'm excited to be a part of this album. I'd say I'm in some pretty good company."

Langford candidly notes that licensing music by the newer artists



JOE

for the project—overseen by Taylor and Essence's Smith—was not always an easy task. "Record labels don't just give away songs. It speaks to the Essence brand name that we were able to get material like Chico DeBarge's 'Ms. Wonderful,' Eric Benét's 'Femininity,' Kenny Lattimore's 'For You,' and Joe's 'All The Things (Your Man Won't Do).'"

"It also didn't hurt that some of the artists, like Brian, Eric, and Kenny, participated in the July Essence Music Festival," she continues. "And Joe did the Essence Awards this year. Some of the artists and their representatives persuaded their labels to license material for the project. Once they said 'Essence,' the labels knew it would be a quality project."

According to Rhinehart, Universal will offer the album for purchase with tickets for the Essence Music Festival in 2000. The album will also be available in conjunction with Essence through the getmusic.com Web site.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
No. 1					
1	1	1	4	SATISFY YOU (C) (D) BAD BOY 79283/ARISTA †	PUFF DADDY FEATURING R. KELLY 3 weeks at No. 1
2	2	2	8	I WANT IT ALL ● (C) (D) (T) G-FUNK 73721/RESTLESS †	WARREN G FEATURING MACK 10
3	3	—	2	4, 5, 6 (C) (D) DREAMWORKS 459029/INTERSCOPE †	SOLE FEATURING JT MONEY & KANDI
4	4	—	2	STEP TO THIS (C) (D) (T) NO LIMIT 38680/PRIORITY †	MASTER P FEATURING D.I.G.
5	5	4	8	SIMON SAYS (C) (D) (T) RAWKUS 53567/PRIORITY †	PHAROAE MONCH
GREATEST GAINER					
6	8	5	14	U-WAY (HOW WE DO IT) (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
7	6	3	10	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA 562201/IDJMG	JAY-Z
8	7	6	4	P.E. 2000 (T) (X) BAD BOY 79276/ARISTA †	PUFF DADDY FEATURING HURRICANE G
9	24	—	2	BACK THAT THANG UP (T) CASH MONEY 156482*/UNIVERSAL †	JUVENILE FEAT. MANNIE FRESH & LI'L WAYNE
10	22	—	2	BLING BLING (T) CASH MONEY 156483*/UNIVERSAL †	B.G. FEAT. BABY TURK, MANNIE FRESH, JUVENILE & LI'L WAYNE
11	9	7	8	PIMPIN' AIN'T NO ILLUSION (C) (D) (T) JIVE 42633	UGK FEAT. KOOL ACE & TOO SHORT
12	11	8	17	JAMBOREE ● (C) (D) (T) (X) ARISTA 13712 †	NAUGHTY BY NATURE FEATURING ZHANE
13	12	11	8	LUV AT FIRST SIGHT (C) (D) (T) HOO-BANGIN' 53564/PRIORITY	CHILDRIN OF DA GHETTO FEAT. SOULTRE
14	29	—	2	LEFT/RIGHT (C) (T) (X) TIGHT 2 DEF 4501*	DRAMA
15	14	18	6	WHOLE LOT OF GANGSTAS DIE (C) (D) SHANTY TOWN 1005/HOLLAND GROUP †	FLEXX G. FEAT. KURUPT AND ALKATRAZ
16	10	12	17	VIVRANT THING (T) VIOLATOR/DEF JAM 562170*/IDJMG †	Q-TIP
17	13	9	7	BIZARRE (C) (D) (T) WU-TANG 53574/PRIORITY	U-GOD
18	15	13	8	TAKE A LICK (C) (D) (T) VOLCANO 34281/JIVE †	AKINYELE
19	18	14	7	EGO TRIPPING (T) (X) PRG 0412*/DEH TYME	LT. STITCHIE FEATURING MAD LION
20	19	16	11	BOUNCE TO THE OUNCE (C) (D) (T) DUCK DOWN 53495/PRIORITY †	O.G.C.
21	21	10	16	IT'S YOUR THING (C) (D) (T) NO LIMIT 53565/PRIORITY †	MERCEDES FEATURING MASTER P
22	17	21	4	MANCHILD (C) (D) (T) WU-TANG 53576/PRIORITY	SHYHEIM
23	20	15	24	WATCH OUT NOW (C) (D) (T) VIOLATOR 1795/LOUD †	THE BEATNUTS FEAT. YELAKLAW
24	16	17	7	FRONTLINE (C) (D) SMTHING ELSE 108 †	FACEZ OF DEATH
25	26	22	19	PLAY AROUND (C) (D) (T) UNDEAS/ATLANTIC 84482/AG †	LI'L CEASE FEAT. LI'L KIM, JOE HOOKER & MR. BRISTAL
26	28	20	3	MS. FAT BOOTY (T) RAWKUS 203* †	MOS DEF
27	23	19	5	GOTTA MAN (T) RUFF RYDERS 497085*/INTERSCOPE †	EVE
28	27	27	15	B-BOY DOCUMENT 99 (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ
29	37	28	22	LET ME KNOW (C) (D) (T) ENTERTAINMENT 79170/EPIC †	CAM'RON
30	31	25	21	NO PIGEONS ● (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	SPORTY THIEVZ FEATURING MR. WOODS
31	NEW ▶	1	1	NASTRADAMUS (T) (X) COLUMBIA 79299*/CRG †	NAS
32	38	29	8	IT'S MINE (T) LOUD/COLUMBIA 79265*/CRG	MOBB DEEP FEATURING NAS
33	34	35	12	THUG ONES (C) (D) (T) PENALTY 7268/TOMMY BOY	HALF-A-MILL FEAT. NOREAGA, MUSALINI AND KOOL G RAP
34	35	23	30	WHO DAT ● (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE
35	32	36	11	TEXAS 2000 (C) (D) (T) PRIORITY 53492 †	MR. MIKE
36	33	24	7	JUMP UP (C) (D) (T) DUCK DOWN 53491/PRIORITY	BLACK MOON
37	36	26	17	WILD WILD WEST ● (C) (D) OVERBROOK/COLUMBIA 79157/CRG †	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
38	25	34	16	FREAK WITH ME (C) (X) DOC HOLLYWOOD 5000*/WHITE LION	TEE KEE & DIAMON RA'MONE
39	43	—	2	TURN IT UP (X) VOODOO/BIG MOUTH 1024*/PLATINUM †	THE WHAT
40	NEW ▶	1	1	YOUR LIFE'S ON THE LINE (T) TRACK MASTERS/COLUMBIA 79296*/CRG †	50 CENT
41	49	43	3	IMPROVISE (T) (X) INTERSCOPE 497119*	JURASSIC 5
42	RE-ENTRY	43	43	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA 566977/IDJMG †	JAY-Z
43	40	33	19	TRU HOMIES (C) (D) (T) NO LIMIT 53494/PRIORITY †	TRU
44	39	32	3	WHAT YOU WANT (T) COLUMBIA 79288*/CRG †	THE ROOTS FEATURING JAGUAR
45	46	37	44	MORE FREAKY TALE (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
46	41	31	35	HOLLA HOLLA (M) (T) (X) MURDER INC./DEF JAM 566959*/IDJMG †	JA RULE
47	RE-ENTRY	2	2	PHONEY PHRANCHISE (T) HIERO IMPERIUM 005*/GROUND LEVEL	DEL THE FUNKY HOMOSAPIEN
48	47	30	9	TEAR IT OFF (T) DEF JAM 562330*/IDJMG †	METHOD MAN/REDMAN
49	RE-ENTRY	5	5	PUSHER MAN (C) (D) RAISE UP 6757	RAISE UP CLIP FEAT. COOP, T.J., MONEY MIKE, LADY D, DEVIUS ONE
50	RE-ENTRY	43	43	WHO LET THE DOGS OUT? (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH

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

Billboard TOP R&B ALBUMS

NOVEMBER 6, 1999

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	2	6	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY 4 weeks at No. 1	1
2	2	1	5	METHOD MAN/REDMAN DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
3	5	4	5	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	2
◀ GREATEST GAINER ▶						
4	10	—	2	SOUNDTRACK COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	4
5	7	5	51	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	2
◀ HOT SHOT DEBUT ▶						
6	NEW ▶	1	1	PHAROAE MONCH RAWKUS 50137*/PRIORITY (10.98/16.98)	INTERNAL AFFAIRS	6
7	6	—	2	DONELL JONES LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
8	4	—	2	WARREN G G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	4
9	9	6	10	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
10	3	—	2	MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
11	8	7	3	VARIOUS ARTISTS RAP-A-LOT 50119/PRIORITY (19.98/24.98)	J PRINCE PRESENTS R.N.D.S.	7
12	12	12	11	MOBB DEEP ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
13	13	9	13	HOT BOYS ● CASH MONEY 153264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	1
14	14	11	27	B.G. ● CASH MONEY 153265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
15	NEW ▶	1	1	U-GOD WU-TANG 50086*/PRIORITY (10.98/16.98)	GOLDEN ARMS REDEMPTION	15
16	17	13	6	OL' DIRTY BASTARD ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	2
17	19	18	24	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
18	15	10	10	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	1
19	16	15	13	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
20	22	27	4	ANGIE STONE ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	20
21	11	3	4	INSPECTAH DECK LOUD 1865* (10.98/16.98)	UNCONTROLLED SUBSTANCE	3
22	18	16	31	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	6
23	20	8	3	SOUNDTRACK HOO-BANGIN' 50016*/PRIORITY (11.98/17.98)	THICKER THAN WATER	8
24	NEW ▶	1	1	CHILDRIN OF DA GHETTO HOO-BANGIN' 50020*/PRIORITY (10.98/16.98) HS	CHILDRIN OF DA GHETTO	24
25	33	30	5	IDEAL NOONTIME 47882/MIRGIN (10.98/16.98) HS	IDEAL	23
26	26	21	32	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
27	24	20	31	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
28	21	—	2	YOUNGBLOODZ LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
29	28	19	5	KANE & ABEL EASTWEST 62450/EEG (10.98/16.98)	RISE TO POWER	11
30	23	14	4	MAC NO LIMIT 50109*/PRIORITY (10.98/16.98)	WORLD WAR III	6
31	37	29	27	VARIOUS ARTISTS ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
32	35	25	6	PROJECT PAT HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN	9
33	25	17	4	LOST BOYZ UNIVERSAL 153268 (10.98/16.98)	LB IV LIFE	8
34	38	33	49	WHITNEY HOUSTON ▲ ³ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
35	29	24	11	VARIOUS ARTISTS ● VIOLATOR/DEF JAM 55894*/IDJMG (10.98/16.98)	VIOLATOR THE ALBUM	1
36	43	42	22	JA RULE ▲ MURDER INC./DEF JAM 538920*/IDJMG (11.98/17.98) HS	VENNI VETTI VECCI	1
37	27	22	8	SOUNDTRACK ● EPIC 63615* (11.98 EQ/17.98)	BLUE STREAK — THE ALBUM	9
38	32	28	26	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
39	36	32	18	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MINE/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
40	41	31	4	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS	SKIN DEEP	31
41	31	26	10	NOREAGA ● PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLYNT — DA HUSTLER	3
42	48	36	13	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
43	34	23	5	TERROR SQUAD MYSTIC/ATLANTIC 83232*/AG (10.98/16.98)	THE ALBUM	4
44	30	—	2	SPICE 1 JIVE 41690 (11.98/16.98)	IMMORTALIZED	30
45	39	34	18	K-CI & JOJO ▲ MCA 111937* (10.98/17.98)	IT'S REAL	2
46	47	35	4	SMOKEY ROBINSON MOTOWN 153741/UNIVERSAL (10.98/16.98)	INTIMATE	28
47	45	45	35	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1

48	42	39	21	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
49	50	48	27	CASE ● DEF SOUL 538871*/IDJMG (10.98/16.98)	PERSONAL CONVERSATION	5
50	44	37	50	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
51	NEW ▶	1	1	RAHSAAN PATTERSON MCA 111915 (11.98/17.98) HS	LOVE IN STEREO	51
52	49	40	50	R. KELLY ▲ ³ JIVE 41625* (19.98/24.98)	R.	1
53	46	44	35	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
54	40	—	2	2ND II NONE ARISTA 2001 16401*/ARISTA (11.98/16.98)	CLASSIC 220	40
55	NEW ▶	1	1	CECE WINANS WELLSRING GOSPEL 51711/SPARROW (11.98/15.98)	ALABASTER BOX	55
56	53	41	6	IYANLA VANZANT HARMONY 1799 (11.98/17.98) HS	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY	41
57	56	52	52	DRU HILL ▲ ² DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
58	54	53	5	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	50
59	51	38	8	MAGIC NO LIMIT 50110*/PRIORITY (11.98/17.98)	THUGGIN'	9
60	52	43	3	AMYTH ROCK THE BELLS 47484/WARNER BROS. (10.98/16.98) HS	THE WORLD IS OURS	43
61	62	62	45	DMX ▲ ² RUFF RYDERS 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
62	59	57	12	MEMPHIS BLEEK ● ROC-A-FELLA 538991*/IDJMG (10.98/16.98)	COMING OF AGE	1
63	RE-ENTRY	6	6	CHRIS MOUTAS ICU 8881/JWP (10.98/14.98)	HERE I AM...	63
64	55	58	3	SILK-E RONLAN 3769 (10.98/14.98) HS	URBAN THERAPY	55
65	58	49	17	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	1
66	60	55	52	98 DEGREES ▲ ³ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	33
67	61	54	56	DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
68	NEW ▶	1	1	VARIOUS ARTISTS THUMP 574540 (10.98/15.98)	OLD SCHOOL RAP 4	68
69	67	60	61	LAURYN HILL ▲ ⁷ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
70	66	50	16	TOO SHORT ● SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	1
71	57	61	4	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB	57
◀ PACESETTER ▶						
72	99	—	3	NUFFY RATTI 2527 (8.98/10.98)	FOR MY PROTECTION	72
73	65	47	10	SOUNDTRACK COLUMBIA 69934*/CRG (11.98 EQ/17.98)	IN TOO DEEP	8
74	70	66	75	DMX ▲ ³ RUFF RYDERS 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
75	64	56	19	702 ● MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
76	63	46	8	THE BEATNUTS VIOLATOR 1722*/LOUD (10.98/16.98)	A MUSICAL MASSACRE	10
77	69	63	13	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	32
78	74	77	29	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR	45
79	73	65	22	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
80	RE-ENTRY	4	4	812 SOULJAZ LAY IT DOWN 004 (8.98/13.98)	HOW WE LIVIN'	80
81	72	73	62	THE TEMPTATIONS ▲ MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
82	71	68	22	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
83	86	74	57	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
84	79	75	21	BLAQUE TRACK MASTERS/COLUMBIA 69897/CRG (10.98 EQ/16.98)	BLAQUE	23
85	84	78	48	2PAC ▲ ³ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
86	82	64	15	LIL' KEKE JAMDOWN 1011 (10.98/15.98) HS	IT WAS ALL A DREAM	51
87	RE-ENTRY	3	3	FREDDIE JACKSON ORPHEUS 409/NEROS (11.98/17.98)	LIFE AFTER 30	81
88	97	88	32	SOUNDTRACK ▲ ROCK LAND 490314*/INTERSCOPE (11.98/17.98)	LIFE	2
89	68	67	8	TERRY DEXTER UNIVERSITY 46899/WARNER BROS. (10.98/16.98) HS	TERRY DEXTER	49
90	92	98	8	YUNGSTAR STRAIGHT PROFIT 0012/DEF SOUF (11.98/16.98) HS	THROWED YUNG PLAYA	44
91	87	72	52	FAITH EVANS ▲ BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
92	75	69	11	COKO RCA 67766* (10.98/16.98)	HOT COKO	14
93	76	70	57	JAY-Z ▲ ⁴ ROC-A-FELLA 558902*/IDJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
94	85	84	24	JOE SAMPLE FEATURING LALAH HATHAWAY PRAGRP 059956/VG (16.98 CD)	THE SONG LIVES ON	53
95	88	82	57	KIRK FRANKLIN ● GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
96	89	83	17	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	12
97	RE-ENTRY	22	22	EIGHTBALL & M.J.G. ● SUAVE HOUSE 153251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
98	RE-ENTRY	42	42	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
99	RE-ENTRY	6	6	O.G.C. DUCK DOWN 50116*/PRIORITY (10.98/16.98)	THE M-PIRE SHRIKEZ BACK	38
100	81	87	15	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	2

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

THE RHYTHM AND THE BLUES

(continued from page 31)

ond album was released Oct. 26), and **Tata Vega**.

MORE RECORD RAP: Former **Shalamar** member **Howard Hewett** is back with "The Journey," a gospel set being released first-quarter 2000 through Harmony/Sony. Among the tracks: "Say Amen." He's touring with inspirational speaker/author **Iyanla Vanzant** and sings the title track on her set "In The Meantime: The Music That Tells

The Story" . . . **Al Jarreau's** first recording in five years is titled "Tomorrow Today" and features the duet single "God's Gift To The World" with **Vanessa Williams**. Verve will issue the set March 7 . . . Nov. 30 is now the in-store date for **Q-Tip's** first solo album on Arista, "Amplified" . . . Classic World Productions has released a series of live albums by four R&B faves: "Sister Sledge Live Greatest Hits"; "Tavares Live"; "Rose Royce Live"; and

"The Sound Of Philadelphia Live In London," spotlighting **Harold Melvin & the Bluenotes**, the **Three Degrees**, and **Billy Paul** . . . Denver Bronco **Terrell Davis** tackles the music field, recording two tracks for hip-hopper **Jeffrey "Legit" Cunnigun's** debut CD, "It's All In The Game." The just-released **Big Mouth Records** set is distributed by Platinum Entertainment.

MARK THE DATE: Afrika

Bambaataa and the **Universal Zulu Nation** will be celebrating what they term is the official birthday of hip-hop (Nov. 12, 1974) with a four-day salute to the culture in New York and Brooklyn, Nov. 11-14. Events include seminars and panel discussions, a hip-hop fashion show, an MC/DJ clash, and a 25th anniversary hip-hop awards ceremony. For more details, contact 212-629-1997 . . . **Dru Hill**, **Case**, **Donell Jones**, and **Phajja** will be

among those stepping out on behalf of the **Action Against AIDS Dance-a-thon** being staged Nov. 20 from 1 p.m.-6 p.m. at New York's **Manhattan Center**. Created to educate teens about HIV/AIDS and other STDs, **Action Against AIDS** will donate the dance-a-thon proceeds to its **All Star "Edutainment" Programs** and **Fan Club Jam Sessions**. For more details, contact president **Maribel Cruz** at 212-722-7987.

DJ/Producer Ralph 'Tranceports' Clubland On Kinetic Set

FEEL SO HIGH: British DJ/producer/remixer **Dave Ralph**, who has been manning the turntables for the past 23 years, has obviously witnessed the ebb and flow of musical styles in clubland, from disco, punk, and new wave to house, techno, and, of course, trance. But, he notes, the most drastic change occurred when house music found its way onto international dancefloors in the mid-'80s.

"That's when music became more progressive," explains Ralph, who was



RALPH

born and raised in Crosby, a suburb of Liverpool. "Up until then, the sound really wasn't moving forward—it was quite stagnant—but house changed all that. Without this happening, we wouldn't have the musical knowledge that we have today. Historically, dance music has always been about change, about pushing borders. House music just sped up the process."

For Ralph, history recently repeated itself in a very personal way when he, along with **James Robson** and **Sean O'Neil** (collectively, the trio works under the moniker **the Tea Freaks**), was hired to remix **Yaz's** "Situation" for **Mute/Kinetic/Reprise**.

"As a DJ, I used to play the original version of 'Situation' in the early '80s," Ralph proudly declares. "The one thing I knew for certain going into the studio was that I wanted to concentrate on [Yaz lead singer] **Alison Moyet's** voice. I knew that everybody would expect me to concentrate on the song's classic synth line, but I wanted to concentrate on that voice."

Apparently, the Tea Freaks did the right thing: "Situation" recently completed a three-week run at No. 1 on **Billboard's** Hot Dance Music/Club Play chart. And yes, Ralph played "Situation" during his dazzling five-hour closing set on the main stage at **Woodstock '99**.

On Tuesday (2), Ralph embarks on the latest phase of his career. That's the day **Kinetic Records** issues "Tranceport II," a multi-act trance compilation beat-mixed by Ralph. "It's my first full-length album," says Ralph, who signed an exclusive six-album deal with the label.

"Tranceport II" follows in the steps of its predecessor, the **Paul Oakenfold**-mixed "Tranceport," which was released earlier this year. Like **Oakenfold**, Ralph immerses the listener in sensuous rhythms, lush synth-driven ground swells, and ethereal vocals that seem to float above the beautifully spacey soundscape.

Ralph says it was an honor to be asked to mix "Tranceport II." Fur-



by Michael Paoletta

thermore, he describes the set as an extension of his personality.

Explains Ralph, "What Paul did was create an album for people who may not have known a lot about trance music. He was the one that opened the trance door in a big way. I wanted my set to go a bit deeper—like my DJ sets."

Encompassing 18 tracks, the two-disc set—divided into "departures" and "arrivals" discs—includes such celestial moments as **Sasha's** "Rabbitweed," **Airtight's** "Sealed," **Luke Slater's** "Love," **Art Of Trance's** "Madagascar," and **Atlantis's** "Fiji."

Making its debut on "Tranceport II" is the **Tea Freaks's** "Arms Of Orion," which **Ralph** and **Sasha** have been championing for the past few months in their respective DJ sets.

On "Tranceport II," Ralph doesn't simply play the songs from beginning to end. Instead, he slyly splices in references to pioneering trance artists like **Kraftwerk**, **Giorgio Moroder**, **Boris Midney**, and **Tangerine Dream**. Winks of the eye are also given to such house legends as **Jamie Principle** and **Larry Heard**, as well as '70s rockers **Pink Floyd** and **Genesis**. Ralph ably proves that musical diversity is alive and well in clubland.

For **Steve Lau**, president of **Kinetic**, that's what initially impressed him: "I was completely blown away the first time I heard Dave play during the summer of '97 in Ibiza."

"Ever since then, it has been our mission to break Dave here in the States," Lau adds. "His warm personality and drive is as much an asset to **Kinetic** as his skill in mixing, programming, and writing music."

According to **Lau**, "Tranceport" is the best-selling trance set of '99, with more than 90,000 units shipped and 62,000 scanned. "Now, we hope to do the same with 'Tranceport II,'" he says.

To promote "Tranceport II"—and in addition to his DJ residencies at the **Home Club** in London and the **Shadow Lounge** in Miami—Ralph will soon begin a mini-tour of North America. Commencing on Nov. 22 at **Miami's** **Shadow Lounge**, Ralph will play to club punters in **Houston** (Nov. 23); **Orlando, Fla.** (Nov. 24); **Washington, D.C.** (Nov. 26 and 27); **Boston** (Nov. 27); **Pittsburgh** (Nov. 28); **Detroit** (Nov. 29); **Toronto** (Dec. 1); and **Chicago** (Dec. 2).

And he'll be playing, along with **Paul Oakenfold** and **breakbeat/trance fusion trio** on **Thanksgiving Day** at **Hybrid** in **New York**. So, expect to see us there upon completing our turkey-with-all-the-fixin's dinner!

Ralph is managed and booked by **Paul Morris** of **New York-based A.M.**

GOT TO GO DISCO: Signed to **Nuphonic** in the U.K., the fab U.K. duo **Faze Action** recently signed a multi-album deal with **F-111** for the world, excluding Europe and the U.K.

(**Dance Trax**, **Billboard**, June 19).

On Tuesday (2), the **Warner Bros.**-distributed **F-111** will release "Moving Cities," the act's first U.S. album. (The duo's textural nu-house debut, "Plans And Designs," was never released here.) Comprising brothers **Robin** and **Simon Lee**, **Faze Action** is determined, much like the **French**, to make disco fashionable again—not that disco was ever unfashionable, mind you.

Over the course of 12 sublime tracks, **Faze Action** wears its colorful influences proudly, aurally exhibiting a penchant for **African**, **Latin**, **Cuban**, and **Brazilian** rhythms. It's like having **Basia**, **Osibisa**, **Manu Dibango**, **Emilio Estefan**, and **Crown Heights Affair** on the same recording.

While the entire set shines, we can't help but play tracks like "Heartbeat," "Samba," "Got To Find A Way," "Space Disco," and the title track over and over again.

The first single culled from the set is the title track, "Moving Cities," with deft remixes supplied by the team of **Kerri Chandler** and **Jerome Sydenham**. Promotional 12-inches of the remixes were mailed to club DJs the



She Found Someone. Canadian diva **Barbara Doust** has been a constant on dancefloors since the late '80s. Known for past hits like "Dance On Neon Nights" and "If You Love Somebody," Doust is currently enjoying some club success with an energetic cover of **Cher's** "I Found Someone." Produced by **Vince Degiorgio**, the **Logic Records** single features remixes by **Giuseppe D.** and **James Khari**, among others. To promote the single, the singer is performing at several clubs throughout the U.S. Shown backstage at the **Roxy** in **New York**, from left, are club promoter **John Blair** and **Doust**.

week of Oct. 18. If, as **Faithless** proclaim, "God Is A DJ," then this essential recording will soon be sitting real pretty atop **Billboard's** Hot Dance Music/Club Play chart.

Germany's Compost Fortifies Club Beats

BY CRAIG ROSEBERRY

NEW YORK—Very few German dance labels have garnered the attention and support for their musical achievements as has **Munich-based Compost Recordings**. While the label is widely known for its "Future Sounds Of Jazz" compilation series, it has also released recordings by acts like **A Forest Mighty Black**, **Beanfield**, **Jazzanova**, the **Trüby Trio**, and **Fauna Flash**.

Established in 1993, **Compost** is the brainchild of music journalist/DJ/producer **Michael Reinboth**. Often compared to contemporary London-based vanguards like **Gilles Peterson** (of **Talkin' Loud Records**) and **James Lavelle** (of **Mo' Wax Records**), **Reinboth** has been revered for his undeniably dynamic and innovative contributions to the future-jazz, trip-hop, and underground dance communities.

"The **Compost** sound has no boundaries," reveals **Reinboth**. "The main ideal is a fusion of club culture with free jazz and soul, creating music for any environment, not just for the dancefloor or home use."

Working with an aesthetic of "yesterday's music meets the sounds of tomorrow," the genre-resistant **Compost** has emerged as a major force in the club community, responsible for forging new sound designs in the post-acid jazz/trip-hop era. Combining retro and future jazz with house, drum'n'bass, Afro-Latin inspired rhythms, and nu-disco, **Compost** has created an eclectic and spiritual milieu.

In the process, tastemaking DJs/producers like **Kruder** and **Dorfmeister**, **4 Hero**, **DJ Die**, **Grooverider**, and **Faze Action** have become slaves to the label's rhythms.

Compost, which has more than 65 releases to date, recently made a U.S. distribution deal with **Studio K7**.

"The U.S. market was so immense and overwhelming to me," explains **Reinboth**. "But after working with a few independent U.S. labels, we decided that **Studio K7** would be the best base for us."

"**Studio K7** has a solid reputation in the States," **Reinboth** continues.



REINBOTH

"Their impressive 'DJ Kicks' series, as well as their affiliations with labels like **Guidance**, **Nuphonic**, and **Good Looking**, was very intriguing and attractive. They have an amazing underground foundation, and we want to develop a strong presence for **Compost** in the States. **Studio K7** can facilitate our needs."

Reinboth's dedication to his label and its acts is the main reason why he never licensed his catalog. Exceptions include **Beanfield's** eponymous debut album, which **Compost** licensed to **Florida-based Street**

Beat Records for release in the U.S., and "Future Sounds Of Jazz Volume 2" and "Future Sounds Of Jazz Volume 3," which were both repackaged and reissued on **New York-based independent Instinct**.

Other than these, **Reinboth** felt it was important to keep all of his projects in-house, allowing him to preserve the label's and the artists' vision.

Reinboth is especially excited about upcoming releases, which include a new album by **Beanfield**, of which **Reinboth** is a member. The jazzy trip-hop trio's sophomore full-length set, "Human Patterns," has a worldwide street date of **Nov. 29**.

Also forthcoming are albums from the **Trüby Trio**, **Jazzanova** (issued on the act's own **Compost** imprint, **Jazzanova Compost Records**), and **Les Gammas**. **Reinboth** says he hopes to have all albums out by spring.

One of **Compost's** brightest stars is DJ/producer/remixer and self-proclaimed "Jazz Hooligan" **Rainer Trüby**. Not only is **Trüby** the driving force behind the **Trüby Trio** (along with partners/labelmates, the drum'n'bass duo **Fauna Flash**), but he was a member of the label's internationally acclaimed and now temporarily dormant **A Forest Mighty Black**.

Trüby has remixed tracks for a genre-bending lineup of acts, including **Frederic Galliano**, **Bobby Matos**, and **Extended Spirit**, an act signed to **Jazzanova's** label **Sonar Kollektiv**.

That said, however, it is **Trüby's** (Continued on next page)

Billboard HOT Dance Breakouts

NOVEMBER 6, 1999
CLUB PLAY

1. AIN'T THAT A LOT OF LOVE SIMPLY RED EASTWEST
2. I ROCK TOM NOVY FEAT. VIRGINIA LOGIC 3000
3. WHY CAN'T IT STOP MOBY EDEL AMERICA
4. WHEN WILL YOU LEARN BOY GEORGE CENTAUR
5. DANCE NAKED AARON CARL SFP

MAXI-SINGLES SALES

1. MAMBO NO. 5 L.B. PROJECT REPLICA
2. ENCORE (OOH OOH YEAH YEAH) SUGARBABIES TOMMY BOY SILVER LABEL
3. STEAL MY SUNSHINE LINT UNDER THE COVER
4. ALL OR NOTHING CHER WARNER BROS.
5. VULCAN SRC KINETIC

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	3	4	7	THAT'S THE WAY LOVE IS NERVOUS 20395 1 week at No. 1	BYRON STINGILY
2	1	3	7	WAITING FOR TONIGHT WORK 79292/ERG †	JENNIFER LOPEZ
3	6	11	5	LOVE IS THE HEALER EPIC PROMO	DONNA SUMMER
4	7	9	7	WAITING FOR THE SUN TOMMY BOY SILVER LABEL 2021/TOMMY BOY	RUFF DRIVERZ
5	8	14	6	BETTER THAN ME UNIVERSITY PROMO/WARNER BROS. †	TERRY DEXTER
6	2	2	8	HEARTBREAKER COLUMBIA 79261 †	MARIAH CAREY FEATURING JAY-Z
7	10	17	5	SUN IS SHINING EDEL AMERICA 5880	BOB MARLEY VS. FUNKSTAR DE LUXE
8	11	19	5	MAKE IT RIGHT ATLANTIC PROMO	CHRISTIAN FALK FEATURING DEMETREUS
9	13	22	5	WAS THAT ALL IT WAS NERVOUS 20389	HANNAH JONES
10	4	6	9	DON'T LOSE THE MAGIC 4 PLAY 1026	SHAWN CHRISTOPHER
11	5	1	10	SITUATION (1999 MIXES) MUTE/KINETIC 44740/REPRISE	YAZ
12	12	16	7	B WITH U R-SENAL 002/STRICTLY RHYTHM	JUNIOR SANCHEZ FEATURING DAJAE
13	9	10	8	I LUV YOU MORE KING STREET 1097	KIMARA LOVELACE
14	15	25	5	KEEP THE PARTY JUMPIN' AM 01002	JEANIE TRACY
15	20	26	6	READY FOR THE WEEKEND STONEY BOY 1022/WAAKO	NIGHTVISION
16	28	42	3	NEW YORK CITY BOY SIRE 35014 †	PET SHOP BOYS
17	24	29	5	YOUR EYES UNIVERSITY 497151/INTERSCOPE †	ELSIE MUNIZ
18	31	45	3	RENDEZ-VU XL 6281/ASTRALWERKS	BASEMENT JAXX
19	14	5	12	RHYTHM IS MY BITCH WAVE 50046	KEVIN AVIANCE
20	23	28	5	CAN'T GET ENOUGH TWISTED 155619/MCA	SOULSEARCHER
21	17	12	11	JINGO (REMIX) SALSOL 9014	CANDIDO
22	26	31	4	GOTTA HAVE LOVE JELLYBEAN 2561	PLASMIC HONEY
23	30	36	4	(JUST) ME AND YOU STRICTLY RHYTHM 12577	NEW VISION
24	16	7	9	BODY ROCK INTERSCOPE 471461	LOUCHIE LOU & MICHIE ONE
Power Pick					
25	34	40	6	GET GET DOWN MOODY 9624 †	PAUL JOHNSON
26	29	35	5	MI CHICO LATINO CAPITOL PROMO	GERI HALLIWELL
27	35	43	3	ENCORE (OOH OOH YEAH YEAH) TOMMY BOY SILVER LABEL 2007/TOMMY BOY	SUGARBABIES
28	21	18	8	MOVE ON GROOVILICIOUS 087/STRICTLY RHYTHM	VICKI SUE ROBINSON
29	19	15	9	LOVE STORY MUSIC PLANT 055	GEORGIE PORGIE
30	38	47	3	DR. LOVE (REMIX) SALSOL 9015	FIRST CHOICE FEATURING ROCHELLE FLEMING
31	27	20	8	I LIKE THE SOUNDS DEFINITY 005	STUDIO 45 PRESENTS LE PAMP PLAY HOUSE
32	40	—	2	MAN=DRUG STAR 69 1203/STRICTLY RHYTHM	LULA
33	22	13	10	I NEED TO KNOW COLUMBIA 79251 †	MARC ANTHONY
34	18	8	15	ALL OR NOTHING WARNER BROS. 44774 †	CHER
35	41	—	2	TUVA GROOVE F-111 44757/WARNER BROS.	ONDAR
36	42	—	2	IT'S A FINE DAY RAMPAGE 0104	MISS JANE
37	44	—	2	OUT OF CONTROL FREESTYLE DUST 96113/ASTRALWERKS †	THE CHEMICAL BROTHERS
38	37	39	5	HERE COMES THE RAIN AGAIN TRAX 12225/DAMIAN	SHERYL LEE RALPH
39	25	23	11	GIVE IT TO ME JELLYBEAN 2557	DRAMA KIDZ
40	46	—	2	HE LOVES ME 2 SILK 9903	CECE PENISTON
41	36	33	7	LET IT GO JELLYBEAN 2558	RE-EDOG
Hot Shot Debut					
42	NEW	1	1	EVERYTHING WILL FLOW COLUMBIA PROMO	THE LONDON SUEDE
43	45	49	3	CENTRAL RESERVATION DECONSTRUCTION PROMO/ARISTA †	BETH ORTON
44	NEW	1	1	GET DOWN GROOVILICIOUS 200/STRICTLY RHYTHM	AVANT GARDE
45	NEW	1	1	TAKIN' ME HIGHER RAW NERVE 3000/4 PLAY	DEEPSWING FEATURING XAVIOR
46	49	—	2	S'EXPRESS LOGIC 3000 69900/LOGIC	PHIL FULDNER
47	NEW	1	1	DO IT PROPERLY STAR 69 PROMO/STRICTLY RHYTHM	THE COLLABORATION (PETER RAUHOFFER & VICTOR CALDERONE)
48	32	21	12	FIVE FATHOMS (LOVE MORE) ATLANTIC 84530 †	EVERYTHING BUT THE GIRL
49	43	38	9	BLAXXTRAXX 3 (FUNKY NASSAU) TOMMY BOY SILVER LABEL 2018/TOMMY BOY	MR. SPRING
50	33	27	11	JOY 4 PLAY 1024	DENI HINES

○ 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.

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1/Greatest Gainer					
1	1	1	6	HEARTBREAKER (T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
2	2	2	9	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
3	3	4	24	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
4	4	3	6	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
5	5	5	15	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
6	26	—	2	WAITING FOR TONIGHT (T) WORK 79292/ERG †	JENNIFER LOPEZ
7	8	7	50	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
8	9	—	2	ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †	BJORK
9	7	8	17	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
10	15	13	35	PRAY FOR YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
11	16	14	11	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
12	10	9	38	BLUE MONDAY (T) (X) F-111 REPRISE 44555/WARNER BROS. †	ORGY
13	12	15	61	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
14	11	10	13	BAILAMOS (T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
15	14	11	7	SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
16	13	12	6	FIVE FATHOMS (LOVE MORE) (T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
17	22	—	2	THAT'S THE WAY LOVE IS (T) (X) NERVOUS 20395	BYRON STINGILY
18	20	22	74	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
19	17	17	25	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
20	RE-ENTRY	11	11	NO MORE PAIN AND LIES (M) (T) (X) JWP 8885/ICU †	CHRIS MOUTAS FEATURING MR. SOOP
21	19	24	57	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
22	21	21	26	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
23	23	20	15	BODYROCK (T) (X) V2 27595 †	MOBY
24	18	25	11	STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
25	27	23	10	DISCO INFERNO (T) (X) JELLYBEAN 2554	CYNDI LAUPER
26	24	18	7	UNPRETTY (T) LAFACE 24424/ARISTA †	TLC
27	28	27	79	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
28	36	30	71	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †	JAYDEE
29	37	—	2	YOUR EYES (T) (X) UNIVERSITY 497151/INTERSCOPE †	ELSIE MUNIZ
30	43	34	4	(YOU DRIVE ME) CRAZY (T) JIVE 42606 †	BRITNEY SPEARS
31	33	26	6	MAMBO NO. 5 (A LITTLE BIT OF...) (T) RCA 65842 †	LOU BEGA
32	25	16	3	WAS THAT ALL IT WAS (T) (X) NERVOUS 20389	HANNAH JONES
33	32	28	23	IT'S NOT RIGHT BUT IT'S OKAY/ I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
34	34	31	38	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
35	31	33	14	RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
36	42	29	5	CAN'T GET ENOUGH (T) (X) TWISTED 155619/MCA	SOULSEARCHER
Hot Shot Debut					
37	NEW	1	1	SUN IS SHINING (T) (X) EDEL AMERICA 5880	BOB MARLEY VS. FUNKSTAR DE LUXE
38	35	—	2	SANTO, SANTO (X) RCA 70368/BMG LATIN †	SO PRA CONTRARIAR & GLORIA ESTEFAN
39	41	37	12	SOL, ARENA Y MAR (X) WEA LATINA 29289	LUIS MIGUEL
40	46	45	40	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
41	40	40	47	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
42	38	36	12	LET FOREVER BE (T) (X) FREESTYLE DUST/ASTRALWERKS 95999/VIRGIN †	THE CHEMICAL BROTHERS
43	44	41	27	GIVE IT TO YOU (T) (X) INTERSCOPE 497052 †	JORDAN KNIGHT
44	RE-ENTRY	34	34	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
45	30	35	34	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
46	RE-ENTRY	20	20	IF YOU HAD MY LOVE (T) (X) WORK 79164/ERG †	JENNIFER LOPEZ
47	49	—	16	AM I SEXY...? (T) (X) ANTLER SUBWAY 1037/NEVER	LORDS OF ACID
48	39	32	36	BODY (T) (X) TWISTED 155528/MCA †	FUNKY GREEN DOGS
49	NEW	1	1	TAKE MY LOVE (T) (X) PHAT CAT 90002	THE KROMOZONE PROJECT
50	29	—	2	VERY IMPORTANT PEOPLE (T) (X) 4AD 44775/WARNER BROS.	GUSGUS

GERMANY'S COMPOST FORTIFIES CLUB BEATS

(Continued from preceding page)

genre-defying compilations that have given him international renown as a purveyor of modern jazz-fusion that incorporates house, Brazilian bossa nova, and electronic experimentation.

Trüby compiled the first three volumes of Compost's "Glücklich" series, as well as "Rootdown 99," issued earlier this year on London-based Nuphonic Records. He also co-compiled "Talkin' Jazz III" (for Talkin' Loud U.K.) and Compost's "Future Sounds Of Jazz Volume 6," which includes

exclusive material from United Future Organization, Fauna Flash, Restless Soul, Beatless, and Earth Bound.

The Trüby Trio's upcoming single, "A Go-Go"/"Carajillo," is scheduled for a mid-December release. The trio's long-awaited debut album will follow in spring 2000.

"I'm really excited about the direction my career's been going in," admits Trüby. "I really love the music I'm involved in, and I put 100%

into my creativity and my craft, which I learned from the artists that inspired me.

"People tend to think of Germany as just the birthplace of techno," Trüby adds. "But we have a tremendously rich history with soul, funk, avant jazz, and experimental electronic music. All of these things play an important part in how I approach my DJ work, compositions, and productions."

In September, Trüby and Reinboth

embarked on their first DJ tour of North America. Booked by Kim Benjamin of New York-based Kimco Entertainment, the pair visited such cities as New York, Los Angeles, Chicago, Ottawa, Toronto, and Montreal.

Throughout November, Berlin-based producer collective Jazzanova (Jürgen von Knoblauch, Alexander Berek, and Claas Brieler), Kosma (Rosko Kretschmann), and Extended Spirit (Axel Reinemer and Stefan

Leisering) will perform in major U.S. markets like New York, San Francisco, Philadelphia, and Atlanta.

"In the end, Compost is the fertilizer or organic mixture which is an essential ingredient for regenerating growth," Reinboth offers. "I want the label to represent a constant state of growth in the thriving underground music arena where organic musical elements can co-exist with electronic elements, injecting it with a necessary human quality that attracts people."

Labels And Radio Ready To Groom The Next Superstar Acts

BY CHET FLIPPO

NASHVILLE—As the first three-quarters of 1999 show country music sales on a plateau since leveling off from the go-go years of the early '90s, industry executives are pointing to what is perhaps the most encouraging trend of the year: the emergence of new artists. After a two-year drought during which only Dixie Chicks succeeded on a multi-platinum, super-group level, new country acts are beginning to click again.

Even so, country sales remain relatively flat. Through the first nine months of 1999, country album sales were at 43.5 million units, as opposed

to 44.3 million at the same time last year, according to SoundScan.

"I think that the quarter will be flat to down compared to last year," says RCA Label Group chairman Joe Galante, the dean of Nashville label chiefs. "Both the Chicks and Shania records were in very explosive stages in the fourth quarter, and we had several Garth packages at one time going into the fourth quarter. Even though we have new albums by Martina [McBride], Faith [Hill], the Chicks and a number of Christmas projects, I'm not sure that they will equal the units that we had at the same time last year."

This year, country follows the national trend of declining singles sales (Billboard, Oct. 30): Country singles are down from 9.3 million in



WILLS

1998's first nine months to 3.6 million this year. "One reason for that is cassettes," says Tower Records Nashville GM Jon Kerlikowske. "That's a dying format, and country has been slow to issue singles on CD." Many charting country songs, he notes, are album

cuts, and often the only singles issued are 45s for jukebox play.

RCA's Galante says singles sales are not a crucial issue. "The singles issue comes and goes," he notes. "The singles market has cooled down in general, and we get our share up and down. Faith Hill had 'This Kiss' last year, and LeAnn Rimes sold a lot of singles, and she has cooled down." Galante says artist development is key to country's future. "The big issue now is that we are down almost 10% on the top 75 CDs."

Breaking new acts and getting fresh blood for the future is what Nashville has traditionally been known for and seems to be seeking and achieving again, rather than chasing the immediate hit.

The crop of freshmen in 1998 yielded only one recognizable break-

[Twain] took years and didn't happen overnight. I'd rather develop an artist than have one that is an overnight explosion that then disappears."

What has changed in the past couple of years, especially for new artists, offers Arista/Nashville VP Mike Dungan, has come with country radio.

"It's radio's willingness to stick with something a little bit longer and give it more spins, although it's come with a completely different set of rules and regulations, in that they don't want to back-announce new acts," says Dungan. "It's almost as if they're investing in the songs, not in the artists. If I owned a radio property and I was playing what I felt was the next big thing, I think I'd be talking about it."

"One of the things we're doing at the label is really trying to connect the

dots between the song and the artist and the artist and the product," Dungan adds. "But the biggest thing is the song to the artist, because in a lot of cases people love the song and they can't find out who does this song. Or they can't even find out the name of the song. But I think radio can't just play the superstars. Collectively, I think they're beginning to realize that."

Lewis agrees: "The environment is getting healthier for new artists," he says. "In talking to radio, all of us sense that they're now dedicated to breaking new artists. They're looking at new

'People forget that Shania took years and didn't happen overnight. I'd rather develop an artist than have one that is an overnight explosion that then disappears'

- LUKE LEWIS -

artists as potential stars, rather than as immediate hits. It's been a song- or singles-driven market the last couple of years. Now, they're paying attention to artists."

Another factor is the new artists themselves. "We have a Brad Paisley, who had educated himself about the business before he got to us and had mapped out the whole scenario, with some great ideas," says Dungan. "He



PAISLEY

knows how to relate to radio and retail and consumers." Paisley, who has built slowly over the year, has a single at No. 10 on this issue's Hot Country Singles & Tracks, "He Didn't Have To Be," and his debut album has sold 82,000, according to SoundScan.

Dungan points to a similarly hard-working act at Lyric Street, new female trio Shedaisy, which has sold 300,000 copies of its debut album, "The Whole Shebang."

KMLE Phoenix PD Jeff Garrison is optimistic. "Beginning with the Dixie Chicks about 18 months ago, the

(Continued on page 83)

CRS-2000 Gearing Up; Opry to Visit The Ryman; 'Murder On Music Row'

ON THE AIR: Country Radio Seminar 2000—or CRS-2000, as it's being billed—aims to be a true seminar for the millennium, says Country Radio Broadcasters (CRB) executive director Paul Allen.

"We really geared up early," Allen says of plans for the seminar, scheduled for March 1-4 at the Nashville Convention Center. Allen says CRB has lined up veteran newscaster/commentator/poet Charles Osgood as keynote speaker.

Allen says 22 panels have already been firmed up, ranging from "90 Great Ideas In 90 Minutes" to "Sales Training On A Shoestring."

He notes that research "that translates into strengthening the format" is being emphasized, with presentations being made by the New Research Group with McVay Media, Benchmark Co., and Edison Media Research. Disney Institute representatives will make a presentation on people management.

For the first time, artists performing in the "New Faces" show will be able to present a



by Chet Flippo

video or electronic press kit of their choice, in addition to performing two songs. Charlie Monk returns to host "New Faces."

CRB is also receiving, until Dec. 1, applications for its sponsored scholarships for students majoring in radio broadcasting and related fields.

ON THE ROW: While it's unlikely that such a move will ever be permanent, the Grand Ole Opry is returning to its former home, the Ryman Auditorium, for shows throughout January. The total of 15 shows over January's five weekends can generate a maximum of 33,000 tickets, as opposed to a total of 66,000 possible for the same period in the Opry's current home, the Grand Ole Opry House. The latter seats 4,400, as opposed to the Ryman's 2,200.

Eminent Records president Monty Hitchcock names Steve Wilkison VP/GM. Wilkison had been manager of A&R/artist development and then VP/GM

at Koch Records.

Scot Sherrod becomes creative director at Major Bob Music, replacing Shannon Myers, who becomes management associate at Bob Doyle & Associates.

ON THE RECORD: Larry Cordle & Lonesome Standard Time's debut album on Shell Point Records is drawing a fair amount of attention, mainly because of its title cut. "Murder On Music Row" is a rather pointed whodunit message song and lament about the state of country music. "The almighty dollar and the lust for worldwide fame slowly killed tradition," Cordle sings, "and for that someone should hang."

The album itself contains some very good contemporary bluegrass, in addition to some standards. "Jesus & Bartenders" is a rare bluegrass barroom song and describes how "Jesus and bartenders hear it all."



MERLE AND HILLARY: As Hillary Rodham Clinton observed her 52nd birthday Oct. 25 in

New York, Merle Haggard had some fun at her expense during his performance at that city's Town Hall venue. Haggard made sly reference to her plans to move to New York and run for the Senate when he dedicated his song "Ramblin' Fever" to the nomads "Bill and Hillary." Said Hag, "I've been thinking about moving to New York and running for mayor."

ON THE TUBE: For those who missed volumes one and two, volume three of "Ryman Country Homecoming" will be shown on TNN Dec. 4. This is a memorable three-video series of a casual gathering of country artists in a rare group appearance at the Ryman.

Volume three includes Chet Atkins and Roy Clark jamming on "Alabama Jubilee." Waylon Jennings dueting with Barbara Fairchild on "The Teddy Bear Song," and Hank Thompson doing his classic "Wild Side Of Life."

They're on Coming Home Music, distributed by Chordant Distribution Group. Three CDs of the performances are also being released on Coming Home.

Assistance in preparing this column was provided by Ken Schlager in New York.

Billboard **HOT COUNTRY** SINGLES & TRACKS

NOVEMBER 6, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
◀ No. 1 ▶						
1	1	2	15	I LOVE YOU M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
2	2	1	20	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
3	3	4	19	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER (V) CAPITOL 58786	3
4	5	5	17	WHAT DO YOU SAY TO THAT T. BROWN, G. STRAIT (J. LAUDERDALE, M. MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 172108	4
5	6	6	23	LONELY AND GONE J. SCAIFE (G. CROWE, D. GIBSON, B. MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	5
6	8	8	17	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	6
7	9	12	10	WHEN I SAID I DO C. BLACK (C. BLACK)	CLINT BLACK (V) RCA 65897 †	7
8	4	3	18	READY TO RUN P. WORLEY, B. CHANCEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	2
9	7	7	21	SHE'S IN LOVE C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (V) MERCURY 566746 †	7
10	14	18	10	HE DIDN'T HAVE TO BE F. ROGERS (B. PAISLEY, K. LOVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	10
11	11	11	17	I'LL GO CRAZY D. MALLOY, J. G. SMITH (A. GRIGGS, L. WILSON, Z. TURNER)	ANDY GRIGGS RCA ALBUM CUT	11
12	12	17	10	COME ON OVER R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 172123 †	12
13	10	9	31	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	1
14	13	10	28	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
◀ AIRPOWER ▶						
15	22	27	5	BREATHE B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	15
16	17	19	20	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY (C) (D) MONUMENT 79248 †	16
17	15	13	30	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	1
◀ AIRPOWER ▶						
18	20	23	8	WHAT DO YOU SAY D. MALLOY, R. MCENTIRE (M. DULANEY, N. THRASHER)	REBA (V) MCA NASHVILLE 172131 †	18
19	19	20	25	LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984/WRN †	19
20	23	22	13	A MAN AIN'T MADE OF STONE J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, R. LERNER, F. GOLDE)	RANDY TRAVIS DREAMWORKS ALBUM CUT †	20
21	26	30	5	POP A TOP K. STEGALL (N. STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183 †	21
22	24	24	10	BIG DEAL W. C. RIMES (A. ANDERSON, J. STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	22
23	21	21	35	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 172095 †	1
24	25	25	16	ORDINARY LOVE D. HUFF (B. DIPIERO, D. TRUMAN, C. WISEMAN)	SHANE MINOR (V) MERCURY 562291 †	24
25	29	33	10	SHE THINKS MY TRACTOR'S SEXY B. CANNON, N. WILSON (J. COLLINS, P. OVERSTREET)	KENNY CHESNEY BNA ALBUM CUT †	25
26	27	28	12	STEAM J. SCAIFE (L. ANDERSON, B. REGAN)	TY HERNDON (C) (D) EPIC 79269 †	26
27	28	29	14	LIVE, LAUGH, LOVE D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	27
28	16	15	14	MISSING YOU B. GALLIMORE, R. DUNN, K. BROOKS (M. LEONARD, C. SANFORD, J. WAITE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13179 †	15
29	32	34	7	PUT YOUR HAND IN MINE B. J. WALKER, JR. (S. EWING, J. W. BARBER)	TRACY BYRD RCA ALBUM CUT	29
30	33	32	13	SMOKE RINGS IN THE DARK T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	30
31	31	31	17	ARE YOUR EYES STILL BLUE R. HERRING (S. MCANALLY, S. MANDILE, J. WOOD)	SHANE MCANALLY (C) (D) (V) CURB 73085	31
32	35	39	10	THE QUITTIN' KIND D. COOK, L. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	JOE DIFFIE (C) (D) EPIC 79268	32
33	34	35	18	A MATTER OF TIME W. ALDRIDGE (J. SELLERS, A. ROBOFF, C. WISEMAN)	JASON SELLERS (C) (D) BNA 65784 †	33
34	37	40	8	DON'T LIE P. WORLEY (C. BIGGERS, F. ROGERS)	TRACE ADKINS CAPITOL ALBUM CUT †	34
35	36	36	11	IT'S A LOVE THING M. ROLLINGS (K. URBAN, M. POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	35
36	39	38	14	LOVE TRIP S. BOGARD, J. STEVENS, S. HENDRICKS (J. KILGORE, G. GRAND, B. JONES)	JERRY KILGORE (C) (D) (V) VIRGIN 38667 †	36
37	42	46	8	SMILE D. HUFF (C. LINDSEY, K. FOLLESE)	LONESTAR BNA ALBUM CUT †	37

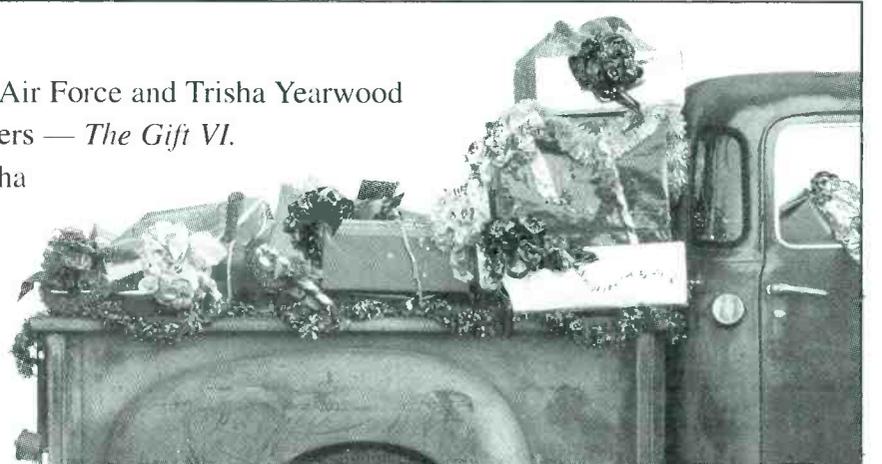
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	40	44	10	THIS WOMAN NEEDS D. HUFF (K. OSBORN, B. BAKER, C. HARRINGTON)	SHEDAISI LYRIC STREET ALBUM CUT †	38
39	30	26	11	IT DON'T MATTER TO THE SUN D. WAS (G. KENNEDY, W. KIRKPATRICK, T. SIMS)	GARTH BROOKS AS CHRIS GAINES (C) (D) (V) CAPITOL 58788	24
40	50	53	7	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	40
41	41	41	15	CRUSH M. SPIRO (C. MAJESKI, S. SMITH, S. RUSS)	LILA MCCANN ASYLUM ALBUM CUT †	41
42	47	51	3	BECAUSE YOU LOVE ME T. MCGRAW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)	JO DEE MESSINA CURB ALBUM CUT	42
43	38	37	13	WHEN YOU LOVE SOMEONE K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW (V) MERCURY 172130 †	37
44	48	49	4	SMALL STUFF D. COOK, ALABAMA (M. COLLIE, H. KANTER, E. STEVENS)	ALABAMA RCA ALBUM CUT	44
45	45	47	6	WHEN LOVE FADES J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	45
46	46	48	5	IT WAS T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	46
47	43	45	10	POWER WINDOWS M. SPIRO (B. FALCON)	JOHN BERRY LYRIC STREET ALBUM CUT †	43
48	54	62	9	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	48
49	60	66	4	BEER THIRTY B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	49
50	51	50	7	IT'S A BEAUTIFUL THING C. FARRIN (J. STEELE, C. WISEMAN)	PAUL BRANDT (C) (D) (V) REPRIS 16926/WRN	50
51	52	54	4	DON'T MAKE ME BEG W. C. RIMES (F. ROGERS)	STEVE HOLY CURB ALBUM CUT †	51
52	53	59	4	HERE COMES MY BABY R. MALO, D. COOK (C. STEVENS)	THE MAVERICKS MERCURY ALBUM CUT	52
53	59	65	3	WHAT THIS COUNTRY NEEDS P. MCMAKIN, A. TIPPIN (A. TIPPIN, D. KEES)	AARON TIPPIN LYRIC STREET ALBUM CUT	53
54	62	—	2	BUY ME A ROSE K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS DREAMCATCHER ALBUM CUT	54
◀ Hot Shot Debut ▶						
55	NEW ▶	—	1	BACK AT ONE C. CHAMBERLAIN (B. MCKNIGHT)	MARK WILLS MERCURY ALBUM CUT	55
56	49	43	18	YOU GO FIRST (DO YOU WANNA KISS) B. GALLIMORE, K. CHATER, L. G. CHATER, C. RAWSON)	JESSICA ANDREWS DREAMWORKS ALBUM CUT	25
57	56	61	6	I'M DIGGIN' IT T. BROWN, J. TEAGUE (D. BURGESS, M. MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	55
58	68	68	3	DON'T TELL ME M. WRIGHT (B. MILLER, J. MILLER)	LEE ANN WOMACK (V) MCA NASHVILLE 172132	58
59	74	—	2	CARLENE B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	59
60	58	57	9	GOODBYE EARL B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
61	61	74	3	GOD GAVE ME YOU D. HUFF (J. HOUSTON, A. GOLDMARK, J. D. HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	61
62	NEW ▶	—	1	LITTLE BIRD E. SEAY, W. RAMBEAUX (S. AUSTIN, J. C. DAVIS, W. RAMBEAUX)	SHERRIE AUSTIN ARISTA NASHVILLE ALBUM CUT	62
63	55	55	5	WHEREVER YOU ARE M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT †	55
64	64	67	3	IF YOU EVER LEAVE ME D. FOSTER, R. MARX (R. MARX)	BARBRA STREISAND/VINCE GILL COLUMBIA ALBUM CUT †	64
65	57	52	20	SURE FEELS REAL GOOD R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	MICHAEL PETERSON (C) (D) (V) REPRIS 16933/WRN †	39
66	69	—	2	SOMETHING REAL B. CHANCEY, A. TORREZ, C. AINLAY (A. MAYO, B. LUTHER)	SHANA PETRONE EPIC ALBUM CUT †	66
67	NEW ▶	—	1	THE COLD HARD TRUTH K. STEGALL (J. O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	67
68	NEW ▶	—	1	BRING IT ON D. JOHNSON, J. HOBBS (R. RUTHERFORD, G. TEREIN)	KEITH HARLING GIANT ALBUM CUT	68
69	65	63	17	START OVER GEORGIA P. WORLEY, B. J. WALKER, JR., C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT	39
70	NEW ▶	—	1	LESSONS LEARNED T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, I. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	70
71	RE-ENTRY	10	10	YOU CAN'T HURRY LOVE P. ASHER (B. HOLLAND, L. DOZIER, E. HOLLAND, JR.)	DIXIE CHICKS COLUMBIA SOUNDTRACK CUT	60
72	NEW ▶	—	1	MARGARITAVILLE K. STEGALL (J. BUFFETT)	ALAN JACKSON WITH JIMMY BUFFETT ARISTA NASHVILLE ALBUM CUT	72
73	RE-ENTRY	2	2	MEMPHIS WOMEN & CHICKEN G. NICHOLSON, T. GRAHAM BROWN (G. NICHOLSON, D. FRITTS, D. PENN)	T. GRAHAM BROWN PLATINUM ALBUM CUT	73
74	NEW ▶	—	1	THE CHAIN OF LOVE D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT	74
75	66	—	3	STAMPEDE G. BROWN (C. LEDOUX)	CHRIS LEDOUX (V) CAPITOL 58800 †	66

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.

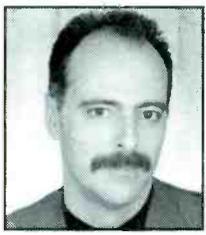
The Gift VI

In celebration of this joyous season, the Air Force and Trisha Yearwood have a special gift for you and your listeners — *The Gift VI*. It's a free hour-long program featuring Trisha

sharing holiday memories and singing songs from her Christmas CD, *The Sweetest Gift*, plus music from her latest release, *Where Your Road Leads*. Licensed country music stations will receive *The Gift VI* CD the first week of December, otherwise, call (210) 652-3937 and we'll mail one to you.



COUNTRY CORNER



by Wade Jessen

POP AT THE TOP: Martina McBride's fourth No. 1 on Hot Country Singles & Tracks is now her first country chart-topper to dominate for more than one week, as "I Love You" (RCA) finishes 401 detections ahead of Tim McGraw's "Something Like That" (Curb). McBride replaced McGraw at the top last issue after "Something Like That" reigned for five consecutive weeks.

McBride's former No. 1 titles are "Wild Angels" (1995), "A Broken Wing" (1998), and "Wrong Again" (1999).

Elsewhere on the upper end of the radio chart, Brad Paisley's "He Didn't Have To Be" (Arista/Nashville) is officially the fastest-rising title by any act that logged a debut single during our 1999 chart year, which began with the Dec. 5, 1998, issue.

Paisley's sentimental ballad of stepfatherhood gains 474 plays to jump 14-10 and cracks the top 10 in just 10 chart weeks, outpacing singles from such new acts as Shedaisy, Andy Griggs, and Montgomery Gentry.

Meanwhile, Paisley's "Who Needs Pictures" scans approximately 9,000 to rise 14-13 on Top Country Albums.

R&B IN THE MIDDLE: Popping on with 165 plays at No. 55, Mark Wills (Mercury) ropes Hot Shot Debut honors on Hot Country Singles & Tracks with a cover of Brian McKnight's "Back At One" (Motown), which is ascending our Hot R&B Airplay and Hot R&B Singles & Tracks charts (see Datu Faison's Rhythm Section, page 35).

Wills' reading of the McKnight-penned song will be included on his forthcoming "Permanently" set, which hits stores Nov. 9. Retail outlets will have plenty of new Nashville fare on their docks that day, including sets by Faith Hill, the Mavericks, and Wynonna and a seasonal set from Shania Twain.

COUNTRY TO THE CORE: Tracy Lawrence returns to Hot Country Singles & Tracks with "Lessons Learned" (Atlantic), which enters at No. 70.

Although two single releases from "The Coast Is Clear" (Lawrence's most recent set of new material, released in the summer of '98) failed to make the top 20 following a couple of highly publicized brushes with the law and a complete personnel revamp at the label, Lawrence has been a formidable chart force since his debut single, "Sticks And Stones," shot to No. 1 in early '92. In fact, prior to the aforementioned mid-charting singles, all of Lawrence's songs have peaked inside the top 10. Altogether, Lawrence has amassed 22 charted titles, including seven No. 1 songs, 10 top five entries, and two top 10 singles.

Lawrence's new "Lessons Learned" set begins scanning at retail Feb. 2.

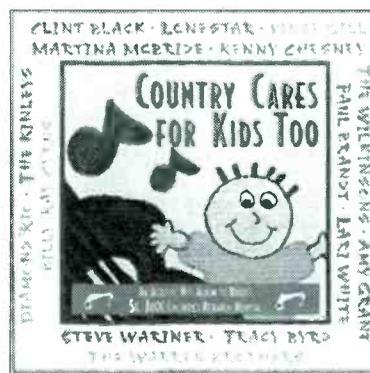
Meanwhile, "The Cold Hard Truth" (Asylum), the follow-up release to George Jones' controversial "Choices" single, bows at No. 67 on our radio chart. Airplay is detected at 31 monitored stations, including KMDL Lafayette, La., and WOKQ Portsmouth, N.H.

Country Cares & BNA Plan Set To Benefit St. Jude

BY DEBORAH EVANS PRICE

NASHVILLE—In the past several years, the partnership between country radio and St. Jude Children's Research Hospital has become increasingly strong.

Last year country stations that belong to the Country Cares network raised \$20.7 million to benefit the Memphis hospital. With the Jan. 11 release of "Country Cares For Kids—An Acoustic Hits Album To Benefit St. Jude Children's Research Hospital," BNA Records is issuing a tool for stations to use in their ongoing efforts to benefit St. Jude.



ing efforts to benefit St. Jude.

"It's an incredible cause. It's a cause for kids," says Lonestar lead vocalist Richie McDonald. "We're happy to be a part of this and want to do whatever we can."

The collection will feature acoustic versions of hits by Lonestar, Clint Black, Kenny Chesney, the Wilkinsons, Paul Brandt, Tracy Byrd, Martina McBride, Amy Grant, Steve Wariner, and other acts, most of which aren't available except on this CD. The project will be available at retail and will also be sold by radio stations during special events. Money generated from album sales by the radio stations will be added to each station's tote board.

The upcoming release is a sequel to "Country Cares For Kids—A Holiday Album To Benefit St. Jude Children's (Continued on page 46)

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

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 16 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
 - 13 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
 - 31 ARE YOUR EYES STILL BLUE (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC/EMI April, ASCAP) HL/WBM
 - 55 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
 - 42 BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) HL
 - 49 BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
 - 22 BIG DEAL (Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
 - 15 BREATHE (Cap IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
 - 68 BRING IT ON (Songs Of Universal, BMI/Zomba, BMI/Teren It Up, BMI)
 - 54 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)
 - 59 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
 - 74 THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP)
 - 67 THE COLD HARD TRUTH (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL
 - 12 COME ON OVER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
 - 48 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
 - 41 CRUSH (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM
 - 34 DON'T LIE (EMI April, ASCAP/Sea Gayle, ASCAP) HL
 - 51 DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP) HL
 - 58 DON'T TELL ME (Bug, ASCAP/Tinkie, ASCAP/Martha Road, ASCAP)
 - 61 GOD GAVE ME YOU (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
 - 60 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
 - 10 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
 - 52 HERE COMES MY BABY (Mainstay, BMI)
 - 6 HOME TO YOU (Arios Smitti, SESAC/Good Ol' Delta Boy, SESAC/MamaJama, ASCAP)
 - 64 IF YOU EVER LEAVE ME (Chi-Boy, ASCAP)
 - 11 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
 - 1 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
 - 3 I'M ALREADY TAKEN (Fleetside, BMI/CMI, BMI/Steve Wariner, BMI) WBM
 - 57 I'M DIGGIN' IT (Burg-Isie, BMI/Starstruck Angel, BMI) HL
 - 39 IT DON'T MATTER TO THE SUN (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/BMG, ASCAP/Bases Loaded, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) HL/WBM
 - 50 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, ASCAP/My Life's Work, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
 - 35 IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL
 - 46 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
 - 14 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
 - 70 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asi/its, BMI) HL
 - 19 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
 - 62 LITTLE BIRD (Reynson, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Warner-Tamerlane, BMI/Mother Tracy, BMI) WBM
 - 27 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
 - 5 LONELY AND GONE (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
 - 36 LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
 - 20 A MAN AIN'T MADE OF STONE (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckalesta, BMI/Nomad-Noman, BMI/Franne Gee, BMI) HL/WBM
 - 72 MARGARITAVILLE (Coral Reefer, BMI)
 - 33 A MATTER OF TIME (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
 - 73 MEMPHIS WOMEN & CHICKEN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Dan Penn, BMI/Sony/ATV Tree, BMI) HL
 - 28 MISSING YOU (Markem, ASCAP/Paperwaite, BMI/Trio, BMI/Alley, BMI/WB, ASCAP) HL
 - 40 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
 - 24 ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
 - 21 POP A TOP (Sony/ATV Tree, BMI) HL
 - 47 POWER WINDOWS (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM
 - 29 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
 - 32 THE QUITTIN' KIND (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
 - 8 READY TO RUN (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
 - 9 SHE'S IN LOVE (EMI lower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
 - 25 SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jelinda, BMI/Scarlet Moon, BMI/CMI, BMI) HL
 - 44 SMALL STUFF (Daniel Island, BMI/How Ya Doin', BMI/Leppers Fork, BMI/Tender Vittles, BMI/ESP, BMI/Music & Media, BMI) HL
 - 37 SMILE (DreamWorks, BMI/Encore, ASCAP) CLM
 - 30 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
 - 2 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM
 - 66 SOMETHING REAL (Careers-BMG, BMI) HL
 - 75 STAMPEDE (LehsemSongs, BMI) HL
 - 69 START OVER GEORGIA (Bristar, BMI/EMI Blackwood, BMI) HL
 - 26 STEAM (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL
 - 65 SURE FEELS REAL GOOD (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM
 - 38 THIS WOMAN NEEDS (Without Anna, ASCAP/Howlin' Hits, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
 - 4 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroljac, BMI/CMI, BMI) HL
 - 18 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
 - 53 WHAT THIS COUNTRY NEEDS (Acuff-Rose, BMI) HL
 - 7 WHEN I SAID I DO (Blackened, BMI) WBM
 - 45 WHEN LOVE FADES (Tokeco Tunes, BMI/Wacissa River, BMI)
 - 43 WHEN YOU LOVE SOMEONE (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI)
 - 63 WHEREVER YOU ARE (Why Walk, ASCAP) CLM
 - 23 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotter Bay, BMI) HL/WBM
 - 71 YOU CAN'T HURRY LOVE (Stone Agate, BMI/EMI Blackwood, BMI) HL
 - 56 YOU GO FIRST (OO YOU WANNA KISS) (Chater, BMI/Paddy's Head, SOCAN) WBM
 - 17 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) HL/WBM

Billboard Top Country Singles Sales

NOVEMBER 6, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	10	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788 9 weeks at No. 1	GARTH BROOKS AS CHRIS GAINES
2	2	2	4	BIG DEAL CURB 73086	LEANN RIMES
3	7	8	5	STEAM EPIC 79269/SONY	TY HERNDON
4	3	3	11	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY
5	4	4	18	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
6	5	6	5	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
7	6	5	31	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
8	8	7	24	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERIEA AUSTIN
9	9	9	22	LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN	CHAD BROCK
10	11	11	10	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY
11	10	10	17	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
12	12	12	125	HOW DO I LIVE CURB 73022	LEANN RIMES
13	NEW		1	THE QUITTIN' KIND EPIC 79268/SONY	JOE DIFFIE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	18	27	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
15	14	15	10	A MATTER OF TIME BNA 65784/RLG	JASON SELLERS
16	16	14	32	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
17	13	13	24	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
18	17	17	23	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
19	21	22	7	I WEAR YOUR LOVE DREAMWORKS 459031/INTERSCOPE	LISA ANGELLE
20	19	21	9	I WANT A MAN 143/WARNER BROS. 16932/WRN	LACE
21	18	16	29	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
22	20	20	34	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
23	22	24	73	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
24	25	25	37	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 172084	GEORGE STRAIT
25	24	19	30	SINGLE WHITE FEMALE MCA NASHVILLE 172092	CHELY WRIGHT

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
No. 1						
1	1	1	8	DIXIE CHICKS ▲ ² MONUMENT 69678/SONY (11.98 EQ/17.98)	8 weeks at No. 1 FLY	1
2	2	2	103	SHANIA TWAIN ◆ ¹³ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
3	3	3	25	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
4	4	5	91	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
5	5	4	6	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
6	6	6	21	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
7	8	8	4	CLINT BLACK RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
8	7	7	5	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
9	9	9	34	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
10	10	10	84	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
11	11	11	79	FAITH HILL ▲ ³ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
12	12	13	24	SHEDAISY LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
13	14	17	21	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
14	13	12	34	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
15	15	16	49	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (10.98/26.98)	DOUBLE LIVE	1
HOT SHOT DEBUT						
16	NEW	1	1	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 6	16
17	20	—	2	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
18	16	14	18	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
19	17	22	22	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
20	22	25	75	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
21	18	20	77	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
22	21	19	9	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
23	23	23	60	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
PACESETTER						
24	31	40	5	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	24
25	26	21	12	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
26	24	18	5	RANDY TRAVIS DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
27	28	26	23	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
28	29	27	25	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
29	30	30	24	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
30	27	24	29	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
31	19	15	9	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
32	36	47	5	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	32
33	25	36	11	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
GREATEST GAINER						
34	54	50	29	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
35	34	34	20	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
36	32	33	23	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
37	37	44	26	CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HS	CHAD BROCK	37
38	35	29	6	JOHN PRINE OH BOY! 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
39	40	—	2	VARIOUS ARTISTS COMING HOME 42254 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 1: A GATHERING OF COUNTRY MUSIC LEGENDS	39
40	47	—	2	VARIOUS ARTISTS COMING HOME 42255 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 2: A GATHERING OF COUNTRY MUSIC LEGENDS	40
41	45	—	2	VARIOUS ARTISTS COMING HOME 42256 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 3: A GATHERING OF COUNTRY MUSIC LEGENDS	41
42	33	32	22	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
43	39	43	3	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	39
44	NEW	1	1	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	44
45	56	55	63	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
46	46	48	5	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
47	44	38	11	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
48	42	31	5	HANK WILLIAMS JR. CURB 77953 (10.98/16.98)	STORMY	21
49	48	45	31	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
50	43	37	19	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
51	41	35	6	MINDY MCCREADY BNA 67765/RLG (10.98/16.98)	I'M NOT SO TOUGH	17
52	38	28	3	TIM WILSON CAPITOL 21665 (7.98/16.98) HS	GETTIN' MY MIND RIGHT	28
53	50	52	61	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
54	49	41	67	TRISHA YEARWOOD ● MCA NASHVILLE 170023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
55	51	46	9	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
56	52	39	9	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
57	53	42	17	LYLE LOVELL CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
58	55	49	63	VINCE GILL ● MCA NASHVILLE 170017 (10.98/16.98)	THE KEY	1
59	59	54	31	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
60	57	53	28	SAMMY KERSHAW MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
61	58	57	70	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
62	60	51	4	JOHN BERRY DREAMWORKS 165005/INTERSCOPE (10.98/16.98)	WILDEST DREAMS	43
63	61	61	28	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
64	62	56	9	KRIS KRISTOFFERSON ATLANTIC 83208/AG (10.98/16.98)	THE AUSTIN SESSIONS	26
65	64	63	35	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
66	67	64	53	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
67	65	66	67	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
68	63	60	31	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
69	66	62	63	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
70	70	68	39	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
71	71	70	36	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
72	69	65	72	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
73	RE-ENTRY	73	73	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
74	NEW	1	1	RICKY SKAGGS AND KENTUCKY THUNDER SKAGGS FAMILY 5001 (9.98/15.98)	SOLDIER OF THE CROSS	74
75	74	74	33	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56

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®**

NOVEMBER 6, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	11 weeks at No. 1 EVERYWHERE	125
2	2	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	246
3	3	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	113
4	4	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	110
5	5	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	218
6	6	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	209
7	—	MARTINA MCBRIDE RCA 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	15
8	8	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	281
9	7	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	249
10	11	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	291
11	10	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	268
12	13	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	657
13	12	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	113

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	9	PATSY CLINE MCA NASHVILLE 420265 (2.98/5.98)	HEARTACHES	45
15	17	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	111
16	15	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	106
17	14	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	422
18	16	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	125
19	18	DAVID ALLAN COE COLUMBIA 40185/SONY (9.98 EQ CD)	GREATEST HITS	6
20	19	VINCE GILL ▲ ⁴ MCA NASHVILLE 111047 (10.98/15.98)	WHEN LOVE FINDS YOU	271
21	22	VINCE GILL ▲ ² MCA NASHVILLE 111394 (10.98/16.98)	SOUVENIRS	187
22	23	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	206
23	21	ALISON KRAUSS ▲ ² ROUNDER 610325*/JDMJG (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	166
24	—	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	493
25	20	GEORGE STRAIT ▲ ³ MCA NASHVILLE 110651 (10.98/17.98)	PURE COUNTRY (SOUNDTRACK)	366

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

Brecker Enlists 3 Favorite Drummers

WHILE MANY ARE concentrating on the coming millennium, Michael Brecker is concerned with time of another nature. Three types of time, in fact, configured by Elvin Jones, Jeff "Tain" Watts, and Bill Stewart. All three drummers appear on Brecker's sixth solo release, "Time Is Of The Essence" (Verve, Nov. 2), and all have had a profound influence on the album's development.



BRECKER

"I had the good fortune to have three of my favorite drummers play on this record," says Brecker. "The mission became to write for each in a way that would be challenging, yet familiar, to them, while creating a statement that would hold together. Hence, time is of the essence, time referring to rhythm, to the three drummers who I feel are masters of time."



by Steve Graybow

A noted John Coltrane devotee, Brecker was understandably excited to have Jones manning the kit for three of "Time's" nine cuts (Watts and Stewart also feature on three apiece). "Elvin is a tremendous artist who has created a whole new language on the drums," says the saxophonist. "He has completely revolutionized the way the instrument is played."

"The same goes for Jeff Watts and Bill Stewart. All three are very conversational players who have the ability to maintain drum conversations while keeping time, without sacrificing any swing. They each have their own language and are constantly feeding ideas and reacting to other ideas. Playing with them makes for an interesting journey."

Brecker had never before record-

ed with Jones. However, he has played with the esteemed drummer in the past, the first such opportunity occurring when Brecker was a mere 15. "I was going to a music camp, and Phil Woods was the director of the jazz big band," recalls the saxophonist. "Every weekend, he would bring a guest from New York to play with us, and one weekend he brought Elvin. Being an avid Coltrane fan, I was just floored. I had a chance to play with Elvin, and I remember it fondly."

Brecker also found the opportunity to record a spirited drum/saxophone duet with Jones during the set's closer, "Outrance," harking back to such fabled Jones/Coltrane exchanges as "Vigil." "I hadn't planned to do it," Brecker notes, adding that "it was kind of spontaneous; maybe we decided to do it right before the take. The music seemed to naturally want to go there."

Another first was the inclusion of organist Larry Goldings, who plays on all of the album's tracks. "I wanted this album to be a foray into Larry Goldings," explains Brecker. "I don't even separate Larry from the instrument, because he has such a unique voice on it. I actually wanted to include Larry on my previous two recordings [1996's "Tales From The Hudson" and 1998's "Two Blocks From The Edge"], but I decided to wait and make a complete record with him. As with the drummers, I wrote the material for the new album with Larry in mind."

"When I was growing up, a favorite album of mine was Larry Young's "Unity" [Blue Note, 1965], which also featured Elvin on drums. Larry Goldings' style is reminiscent of Larry Young, sometimes harmonically, sometimes in a general sensibility of sound. Neither resort to the usual organ pyrotechnics. They both play in a much more subtle way."

Guitarist Pat Metheny, who graced "Tales From The Hudson," returns on "Time Is Of The Essence." "I had never heard Pat in a context like this," says Brecker. "I thought Pat and Larry would play really great together, which of course they did." Indeed, the prodigious guitarist sounds particularly fluid on these tracks, weaving clean, graceful lines around the organ's tonal bedrock.

Brecker, too, seems to have tapped deep into his inner muse, blowing with unfettered abandon and a fervent intensity. If anything, the organ has given him an expanded palette from which to work, liberating him from the more structured arrangements of his two previous releases. "I know that I felt really relaxed, playing with the organ," he says after careful consideration. "I have to say it felt pretty free."

Brecker will be touring throughout the fall with Goldings, drummer Idris Muhammed, and guitarist Adam Rogers. Summer dates with both Metheny and Goldings have been penciled in.



Blue Note, Premonition Pact. The heads of Blue Note and Premonition Records met recently in Chicago to celebrate the recording of a live disc by singer/pianist Patricia Barber and the signing of a distribution deal for the two labels. Shown, from left, are Bruce Lundvall, president of jazz and classics for Capitol Records; Chris Cuevas of Spire Artist Management; Barber; and Michael Friedman, president of Premonition.

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	23	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS 15 weeks at No. 1
2	NEW		5TH ELEMENT BLUNT/TVT 6420*	BOUNTY KILLER
3	2	9	EVERYONE FALLS IN LOVE VP/550 MUSIC 63758/ERG	TANTO METRO & DEVONTE
4	3	14	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
5	4	15	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
6	5	50	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
7	8	75	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
8	9	14	HEADS HIGH GREENSLEEVES 251	MR. VEGAS
9	NEW		VP RECORDS 20TH ANNIVERSARY 1979-1999 VP 1568*	VARIOUS ARTISTS
10	7	16	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
11	6	8	THE JOURNEY GEE STREET 32527/V2	KY-MANI
12	14	24	THE DOCTOR SHOCKING VIBES 1547*/NP	BEENIE MAN
13	11	15	COMBINATION VIRGIN 47569	MAXI PRIEST
14	10	19	DJ REGGAE MIX 2000 BEAST 5470/SIMITAR	VARIOUS ARTISTS
15	12	6	Y2 K ARTISTS ONLY 031*	BEENIE MAN

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	30	SOGNO POLYDOR 547222	ANDREA BOCELLI 28 weeks at No. 1
2	2	20	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
3	3	4	LIVE IN PARIS & TORONTO VALLEY ENTERTAINMENT 15045	LOREENA MCKENITT
4	4	33	THE IRISH TENORS MASTERTONE 8552/POINT	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
5	5	11	CAFE ATLANTICO RCA VICTOR 65401	CESARIA EVORA
6	6	23	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
7	12	2	HOME FOR CHRISTMAS MASTERTONE 8870/POINT	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
8	7	39	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	ANDREA BOCELLI
9	8	28	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
10	9	15	SUBLIME ILUSION HIGHER OCTAVE 47494/VIRGIN	ELIADES OCHOA
11	11	12	KULANJAN HANNIBAL 1444/RKODISC	TAJ MAHAL/TOUMANI DIABATE
12	10	34	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
13	NEW		A CELTIC CHRISTMAS: PEACE ON EARTH WINDHAM HILL 11461	VARIOUS ARTISTS
14	14	4	HERDING CATS HIGHER OCTAVE 48091/VIRGIN	GAELIC STORM
15	RE-ENTRY		SOGNO GOLD 1999 VP 1560*	VARIOUS ARTISTS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	2	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND 2 weeks at No. 1
2	4	15	BLUES POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
3	2	10	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
4	3	3	LET THE GOOD TIMES ROLL MCA 112042	B.B. KING
5	5	31	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	6	53	WANDER THIS WORLD A&M 540984/INTERSCOPE	JONNY LANG
7	7	77	JUST WON'T BURN TONE-COOL/ROUNDER 471164/IDJMG	SUSAN TEDESCHI
8	8	8	MATERIAL THINGS MALACO 2825	MEL WAITERS
9	11	24	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
10	9	15	UNDISPUTED QUEEN MISS BUTCH 4009/MARDI GRAS	PEGGY SCOTT-ADAMS
11	13	18	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
12	12	17	HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL	ETTA JAMES
13	RE-ENTRY		DEUCES WILD MCA 111711	B.B. KING
14	RE-ENTRY		SLOW DOWN OKEH/550 MUSIC 69376/EPIC	KEB' MO'
15	14	57	GREATEST HITS MCA 111746	B.B. KING

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

VP RECORDS

IMPORT & EXPORT

THE LARGEST DISTRIBUTOR OF REGGAE MUSIC

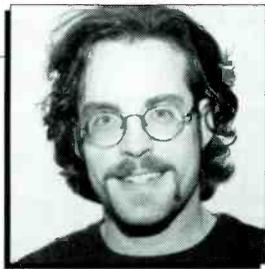
HOTTEST 12" SINGLES
"VP'S 20" ANNIVERSARY"
(LP, CASSETTE & CD) VP1568

Miles ahead in reggae music for 20 years.

CALL TOLL FREE TO PLACE ORDERS 1.800.441.4041 FAX: 718.658.3573

VP FLORIDA: 6022 S.W. 21ST STREET, MIRAMAR, FLORIDA 33023
TEL: (954) 966-4744 FAX: (954) 966-8766

Classical KEEPING SCORE



by Bradley Bamberger

VIVA VIVALDI: Perhaps no great composer is more widely associated with a single work than Vivaldi. The Red Priest's set of violin concertos known as "The Four Seasons" is probably the most popular piece of classical music ever, and recordings continue to proliferate, even from violinists who've essayed the work before. Thanks to pioneers like **I Musici** and such latter-day period specialists as **Fabio Biondi** and **Andrew Manze**, we have recourse to more of the composer's rich body of instrumental music, and there is an acclaimed survey of his sacred art under way from **Robert King**. Yet Vivaldi was best-known in his day as an opera composer, "a freelance entrepreneur" of the stage, as he billed himself. This music is hardly ever heard today—although that will change if **Cecilia Bartoli** has anything to do with it.

The ever-popular Roman mezzo's newest Decca disc is "The Vivaldi Album," a collection of rare opera arias, some of which she dug from the archives of Italy's National Library in Turin. Bartoli had able partners in enlivening these long-dormant sounds: the ace Milanese period-instrument ensemble **Il Giardino Armonico**, led by conductor/flutist **Giovanni Antonini**. The fact that you can hear a sense of vocal drama even in such instrumental collections as "L'Estro Armonico" is because "Vivaldi is *always* a vocal composer, *always* a dramatic composer," Bartoli says.

"It's a shame that we don't have a chance to experience his stage works," she adds. "Really, I think that all those who love **Handel's** operas would appreciate Vivaldi's—although Vivaldi is special to me, because he is always so human. There are so many colors, so many humors in his music. **Il Giardino** and I worked very hard to try to capture the right atmosphere for each aria on the album since the music inhabits so many moods of expression, from stormy, to tragic, to very tranquil. And although the texts to Vivaldi's operas are sometimes criticized, many are beautiful, especially the ones by **Metastasio**—they are poetry."

As an entree into "The Vivaldi Album" for those enamored of "The Four Seasons," there are two arias that draw from the work: "Dell'aura Al Sussurrar," which employs the theme from "Spring" ("I think that for Vivaldi, this theme *was* spring," Bartoli says), and "Gelido In Ogni Vena," which opens with music reminiscent of "Winter" ("It's a very dramatic, very tragic aria, a song of death"). Another highlight on the album is the magical "Zeffiretti Che Sussurrate," which finds Bartoli in conversation with a pair of violins—and with herself via an echo effect, always popular in the Baroque. And perhaps nowhere is the intimate aspect of Bartoli's art displayed to finer effect than in the plaintive, pleading "Dite, Oimè" from "La Fida Ninfa," in which her amber tone is given its ideal complement: **Luca Pianca's** subtle solo lute.

Bartoli's Vivaldi experience was followed by British documentarians for an installment of the BBC's "South Bank Show," which airs Nov. 7. State-side fans will soon have Bartoli in the flesh as she and **Il Giardino Armonico** present their Vivaldi program in mid-January concerts in New York and California. Although **Il Giardino Armonico's** revelatory "Four Seasons" recording on Teldec is one of the most visceral interpretations ever essayed, the group is even more impressive live. As No. 1 fan Bartoli

says, "When **Il Giardino Armonico** plays Vivaldi, you can hear their hearts beating."

Another element in the artistic success of "The Vivaldi Album"—as with most every Bartoli solo set—is the production of Decca veteran **Christopher Raeburn**. Along with being an expert framer of voices, Raeburn is a proponent of recording in long takes (as is Bartoli), which helps yield the organic feel and spontaneity that emanate from her albums. "Besides being a great gentleman, Chris is a monument of recording—no one makes a voice sound as true as he does," Bartoli avers. "Maybe it's only when you go work with other people and then come back that you realize just how lucky we are to have men like Chris and his colleagues, **Jimmy Lock** and **Ray Minshull**. Theirs is a special generation."

Self-possessed and wary of taking on too much, Bartoli has been busy nonetheless (although a planned debut as the better half of **Debussy's** "Pelléas Et Mélisande" failed to materialize earlier this year due to contractual snafus). This summer, she sang **Haydn** with two of her favorite maestros: **Nikolaus Harnoncourt** at the London Proms and **Sir Simon Rattle** at the Salzburg Festival. Following the **Mozart C Minor Mass** and an Italian and Spanish song recital in Munich with **James Levine** in October, Bartoli stars in a **Christopher Hogwood**-led production of Handel's "Rinaldo" that travels in November to Cologne, Germany; Zurich; and London. Countertenor **David Daniels** is her co-star for Decca's "Rinaldo" recording session that follows.

Along with the release of "The Vivaldi Album" comes the home video "Live In Italy," the VHS companion to the hit '98 concert disc featuring Bartoli with pianist **Jean-Yves Thibaudet** and the Baroque strings of **Sonatori De La Gioiosa Marca** (Keeping Score, Billboard, Oct. 24, 1998). Filmed at Vicenza's glorious

Teatro Olimpico, the video thankfully features much of the material from the two concerts that didn't appear on the album, including Bartoli's affecting turn on **Donizetti's** "Amore E Morte." Let's hope "Live In Italy" appears on DVD Video soon.

Commonly dubbed the "anti-diva" for her sunny disposition and smart, sensitive musicianship, Bartoli has encountered her share of brickbats of late, whether from Machiavellian opera producers, lazy journalists, or *bel canto* hard cases. Yet by dint of sincerity and commitment, Bartoli has proved herself time and again. She slipped on the ice and broke her ankle in Zurich earlier this year during rehearsals for Mozart's "Don Giovanni," but rather than cancel, the trouper was onstage 10 days after surgery singing Elvira on crutches—to the delight of everyone concerned.

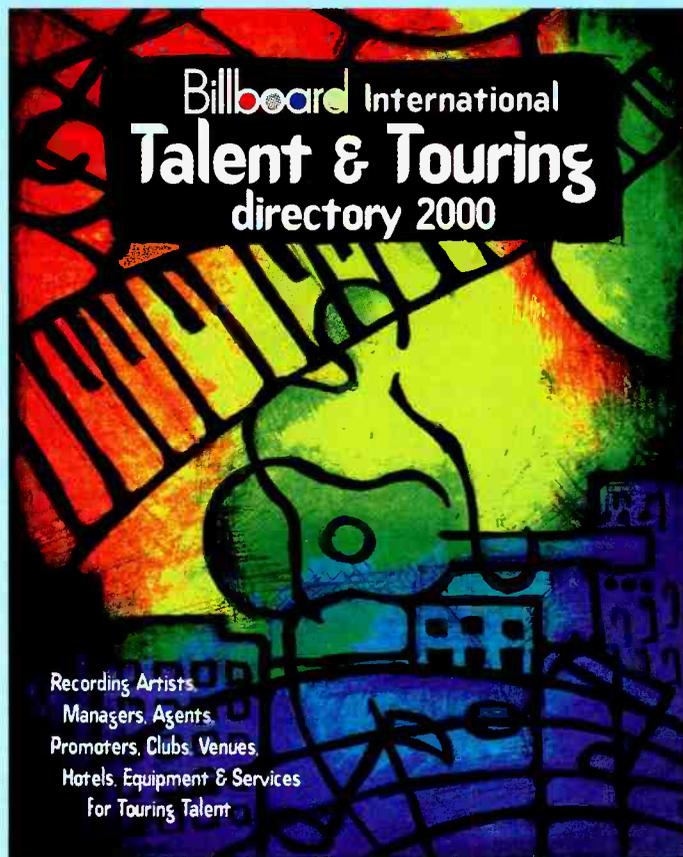
Future Bartoli engagements include a reprise of "Don Giovanni" with Harnoncourt and a revival of **Rossini's** "La Cenerentola" at New York's Metropolitan Opera, both in 2001. In 2002, she will appear in Haydn's "Orfeo Ed Euridice" at the Brooklyn Academy of Music, and the next year promises her in an alternate version of **Bellini's** "La Sonnambula" at the Met. Recording-wise, a recital of Spanish material (including some **De Falla**) is on the horizon.

Since Bartoli is the most lauded and loved singer of her generation, there are many people with ideas about how such a star should pursue her career. But, rightly, Bartoli keeps her own counsel. "I'll continue to sing Rossini, and I hope to sing Mozart all of my life—it is a privilege," she says. "But the Baroque is the music I feel closest to now. Early in one's career, you have to accept certain projects that are suggested, but at this point, I'm able to explore areas that I feel strongly about. As always, there are ups and downs in life, but right now I am singing the music that speaks to me and doing so with musicians and producers that I love. I couldn't ask for much more."



BARTOLI

The reference guide for anyone who books, promotes, programs and manages talent...



Over 17,000 U.S. and international listings.
Key names, addresses, phone & fax
numbers, e-mail addresses, and web sites!

- Agents & Managers • Sound & Lighting Services
- Venues • Clubs • Hotels • Instrument Rentals
- Booking Agents • Staging & Special Effects
- Security Services • Charter Transportation
- Merchandisers

YES! Please send me Billboard's *International Talent & Touring Directory 2000*. I am enclosing \$115 per copy plus \$6 shipping and handling (\$14 for international orders). NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC residents please add applicable sales tax.

of copies _____ Check enclosed for \$ _____
Charge \$ _____ to my: American Express MasterCard Visa
Card # _____ Exp. Date _____

Signature (required) _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____

E-mail _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales final.
Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

To order call 1-800-344-7119. International
call 732-363-4156. Or fax your order to 732-363-0338.

Now available on diskette and mailing labels —
for rates call (212) 536-5017

www.billboard.com

BDDT3160

HIGHER GROUND



by Deborah Evans Price

PRAISE GATHERING MARKS 25: How times flies! I'm sure **Bill and Gloria Gaither** probably feel as though it all began yesterday, but this year marks the 25th anniversary of Praise Gathering. Held Oct. 28-30 at the Indianapolis Convention Center, this year's event sold out far in advance of the dates. The 1999 event boasted a variety of seminars and concerts attended by more than 11,000 Christian music lovers from all over the country. In addition to the concerts featuring more than 40 acts, Praise Gathering also included 24 speakers, among them **Bishop T.D. Jakes, Ken Davis, Kathy Troccoli, and Lee Strobel.**

Music, music, and more music has always been the calling card at Praise Gathering, and the top names in the industry were slated to appear at this year's event. The schedule included performances by **Andraé Crouch, Twila Paris, Fernando Ortega, the Christ Church Choir, Gaither Vocal Band, Larnelle Harris, Janet Paschal, the Martins, Ginny Owens,** and many others. This year's Praise Gathering was also scheduled to be the site of the first modern worship night sponsored by 40 Records, the label launched earlier this year by Gaither and **dc Talk's Toby McKeehan, Three Strand, Chris Rice, the Katinas, Sammy Ward, and Jason Eskridge** were tapped to appear at the Friday-night worship event, hosted by McKeehan. According to a released statement by 40 Records, this will be the first of many such events.

It will be interesting to see how those events grow and develop in coming years. After all, Bill and Gloria Gaither started Praise Gathering as a way for Christians to reach across denominational lines and join together in a time of praise. Little did they know how big an event Praise Gathering would become 25 years later. But then again, the Gaithers seem to have a gift for turning intimate music moments into joyous events to be shared by millions. The success of the "Homecoming" video series is a prime example. More than 7 million videos have been sold, and in a recent issue of Billboard, Gaither achieved the enviable feat of landing the top four spots on the Top Music Videos sales chart.

So congratulations are in order for 25 wonderful years of Praise Gathering and also for continuing to share the heartfelt charm of Southern gospel music and its artists through videos, TV specials, and events. Every musical genre needs a champion like Bill Gaither.

DEFYING GRAVITY: **John Elefante** has always had a terrific voice. From his days fronting the legendary rock band **Kansas** to his more recent solo albums in the Christian market, Elefante's voice has always been a particularly expressive vehicle. However, on his second Pamplin release, "Defying Gravity," Elefante seems to have tapped into something deeper, as if there's a more direct connection from his soul to the songs on this new project. Sitting in his office at the Sound Kitchen, a Franklin, Tenn., studio owned by Elefante and his brother **Dino**, Elefante admits something different happened during the making of this record.

The catalyst started with a phone call from an old friend he hadn't talked to in years. The friend had a dream he felt would have significance for Elefante. He dreamed that Elefante and his family had moved into a new house, and, in fact, they had just done so three weeks earlier. Then, eerily, he described the house exactly, though he'd never seen it and hadn't even spoken with Elefante in years. He described each room perfectly and then told Elefante that in his dream there had been a crack in the foundation. He suggested that Elefante call his builder and check out the situation.

Elefante says that after he hung up the phone, he began crying like he'd never cried before, because he knew the crack wasn't in the foundation of his house but in his heart. "I've shared the story in concert, and I've told people, 'I know a lot of you won't believe this,'" he admits. "The reason I know this was real is because I'm changed as a result of it. There's usually a result when God does something like that. Something causes somebody to repent. With me, I needed to repent of being so into the cares of the world. That's what I needed to repent of. I'd never gone through anything like that."

Elefante says he realized how much he needed to reorganize his priorities. "The daily cares of the world are something the enemy can really use because we feel like, 'Oh, I'm doing fine with the Lord and going to church,' but really there are a ton of people running around who are believers but they are complacent. They're numb. I'm excited about talking about the Lord again."

Listeners are picking up on that excitement, and Elefante says people are noticing the difference in the music on this record. "The common theme through most of the E-mail I'm getting is that 'this thing is powerful. Spiritually, it really cuts to the core. It's honest, no fluff,'" he says. "It's almost like they are saying to me, 'What's happened to you spiritually? This is different than anything I've ever heard you do.'"

The result of his soul-searching has yielded Elefante's most emotionally charged and musically satisfying album to date. "It just changed my heart," Elefante says of the experience. "It surely gave me a lot to write about."

As usual, Elefante co-wrote with **Dino**, but he also turned to some other co-writers. He says the additional creative juice reaped benefits. "I don't think the music to 'Pass the Flame' would have ever happened without **George Marinelli**," he says. "His style of guitar playing is all over that song. And that's what I set out to do. I wanted different twists and turns musically. I didn't want to just keep going to my old habits."

Elefante is hoping the songs on the album, particularly the title cut, will inspire others.

"I want them to walk away saying, 'You know what? I want to defy gravity,'" he says. "I don't want to go with the flow of the world. The flow of the world is getting stronger all the time... We keep getting this constant pull to fit in—live in the right house, drive the right car. I want people to walk away saying, 'I'm not going to give into the pull of the world because it's detrimental.' The Bible says if you're going to be friends with the world, you're going to be enemies with God... If you really think about it, God wouldn't have said it if it wasn't to be practiced."

In addition to being released in the U.S. on Pamplin, "Defying Gravity" is being issued in Italy on Frontier Records and is getting early positive reaction. "Frontier is a secular company that concentrates on what they call melodic rock," he says. "It's a pretty big company. They have pretty powerful distribution over there."

Elefante has been performing select dates this fall, but most fans will get the chance to hear the songs on "Defying Gravity" live when he goes out on tour next March. Until then, his fans can just sit back and enjoy this great collection of songs. It's a landmark album from an artist who has always had plenty to say but is now communicating more powerfully than ever. It's almost as if that dream prompted him to find his true voice, and we're all richer for the discovery.

NEWS NOTES: **Scott Huie**, a longtime booking agent with Vanguard Entertainment, has formed the H2O Artist Agency. It's based in Atlanta, and his clients include **the Newsboys, Petra, and the Waiting.** Huie's wife, **Karla**, is leaving her position as manager of administration at TBS Superstation to serve as office manager at H2O... **Cindy Kalar** is the new director of media relations at KMG Records... Integrity has just released two new songbooks. Vertical Music is issuing "The Songs Of Darrell Evans," and Renewal Music has released "Communion—Songs Of Worship For Communion." These are the first songbook offerings from the Renewal and Vertical labels... The Waiting's song "Unlazed" was recently used on the season premiere of Fox's "Party Of Five."



ELEFANTE

Top Contemporary Christian

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 SoundScan®	
			ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			◀ NO. 1 ▶	
1	NEW		AMY GRANT MYRRH 6872/WORD 1 week at No. 1	A CHRISTMAS TO REMEMBER
2	1	19	STEVEN CURTIS CHAPMAN SPARROW 1695/CHORDANT	(SPEECHLESS)
3	2	4	POINT OF GRACE WORD 7026	A CHRISTMAS STORY
4	3	19	VARIOUS ARTISTS ● MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
5	NEW		CECE WINANS WELLSPRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
6	7	45	SIXPENCE NONE THE RICHER ● SQUINT 7032*/WORD [CS]	SIXPENCE NONE THE RICHER
7	6	14	VARIOUS ARTISTS ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
8	4	6	AUDIO ADRENALINE FOREFRONT 5225/CHORDANT	UNDERDOG
9	8	5	YOLANDA ADAMS ELEKTRA 62439/CHORDANT [CS]	MOUNTAIN HIGH... VALLEY LOW
10	9	9	THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
11	10	5	TWILA PARIS SPARROW 1690/CHORDANT	TRUE NORTH
12	12	56	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
13	NEW		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2220/CHORDANT	MOUNTAIN HOMECOMING
14	13	31	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
15	11	35	SONICFLOOD GOTEE 2802/CHORDANT [CS]	SONICFLOOD
16	5	2	VARIOUS ARTISTS ROCKETTOWN 6902/WORD	A NIGHT IN ROCKETTOWN
17	NEW		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2221/CHORDANT	I'LL MEET YOU ON THE MOUNTAIN
18	16	53	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
19	14	21	VARIOUS ARTISTS WORD 5782	STREAMS
20	17	8	WINANS PHASE2 MYRRH 6082/WORD [CS]	WE GOT NEXT
21	NEW		VARIOUS ARTISTS HILLSONG AUSTRALIA/INTEGRITY 1622/WORD	BY YOUR SIDE
22	15	57	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
23	19	43	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
24	NEW		ANNE MURRAY STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
25	NEW		THE W'S 5 MINUTE WALK/FOREFRONT 5245/CHORDANT [CS]	TROUBLE WITH X
26	18	19	OUT OF EDEN GOTEE 2806/CHORDANT [CS]	NO TURNING BACK
27	21	64	POINT OF GRACE ● WORD 5444	STEADY ON
28	28	6	JACI VELASQUEZ MYRRH/SONY DISCOS 6682/WORD	LLEGAR A TI
29	27	48	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
30	24	36	SOUNDTRACK ▲ DREAMWORKS 450041/PROVIDENT	THE PRINCE OF EGYPT
31	26	28	CAEDMON'S CALL ESSENTIAL/SILVERTONE 10486/PROVIDENT	40 ACRES
32	20	27	VARIOUS ARTISTS STAR SONG/SPARROW 0230/CHORDANT	PASSION BETTER IS ONE DAY
33	25	15	RAZE FOREFRONT 5210/CHORDANT [CS]	POWER
34	30	34	THE SUPERTONES BEC 7415/CHORDANT	CHASE THE SUN
35	29	5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2216/CHORDANT	SWEET, SWEET SPIRIT
36	23	23	GAITHER VOCAL BAND SPRING HILL 5475/CHORDANT	GOD IS GOOD
37	33	8	P.O.D. ATLANTIC 83245/CHORDANT [CS]	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
38	39	5	BEBO NORMAN WATERSHED/ESSENTIAL 10519/PROVIDENT [CS]	TEN THOUSAND DAYS
39	NEW		PHILLIPS, CRAIG & DEAN SPARROW 1719/CHORDANT	RESTORATION
40	22	5	GEOFF MOORE FOREFRONT 5231/CHORDANT [CS]	GEOFF MOORE

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. [CS] indicates past or present Heat-seeker title. © 1999, Billboard/BPI Communications.

In the SPIRIT



by Lisa Collins

On Nov. 11, Walker and his Brooklyn, N.Y.-based the Love Fellowship Crusade Choir will perform a 30- to 45-minute set featuring cuts from the Nov. 9 release at the Virgin Megastore in New York's Times Square, marking the first time a gospel act has made such a performance.

It couldn't have come at a better time for Walker, whose latest effort—showcasing several strong adult R&B cuts (thanks in part to producer J. Moss) and featuring a Donald Lawrence tune—could garner the group mainstream attention.

Later this month, Walker will join Kirk Franklin, Anointed, Kelly Price, Sheila E., and Karen Clark-Sheard, among others, for the Soulful Celebration tour. It kicks off Nov. 27 in Baltimore and finishes Dec. 13 in Cleveland.

MILLENNIUM COMEBACK: EMI Gospel is gearing up early for the release of the Tri-City Singers' millennium comeback album, due Jan. 25. The group was recently signed to an exclusive recording agreement with EMI Gospel.

The album—produced by group founder and director Donald Lawrence—will include a performance teaming Karen Clark-Sheard and Kim Burrell with R&B sensation Kelly Price.

BRIEFLY: B-Rite Records recently announced the signing of Dorinda Clark (of the Clark Sisters fame), while sister label Gospo Centric Records is priming its latest signee, Tramaine Hawkins, to go into the studios for what will be her first album in more than five years... In support of her Oct. 19 release, "Alabaster Dreams," CeCe Winans will headline a holiday tour, dubbed A Family Christmas With CeCe Winans, with stops in 15 major markets, including Dallas, Atlanta, and Pittsburgh. Joining Winans on tour Nov. 27 through Dec. 18 will be EMI Gospel recording act Lamar Campbell & Spirit Of Praise, which has already signed on to perform at the Stellar Awards.

NO SMALL FEAT FOR SMALLWOOD: With a total of nine nominations for his "Healing: Live In Detroit," veteran gospel performer/songwriter Richard Smallwood edged out Kirk Franklin and Vickie Winans to lead the list of nominees for the 15th annual Stellar Gospel Music Awards. (Smallwood peaked at No. 3 on the Top Gospel Albums chart with the June 1 release, which has scanned up to 57,000 units.)

Franklin's "The Nu Nation Project" earned him a total of eight nominations, while Winans pocketed seven nods with her "Live In Detroit II." God proved that he could and would for Dottie Peoples, who scored six nominations with her latest release, "God Can & God Will." Other multiple nominees included John P. Kee, Helen Baylor, Virtue, and Men Of Standard.

The awards will be handed out during a two-hour TV special taped Jan. 8 at the Atlanta Civic Center: It will be hosted by Bobby Jones, Donnie McClurkin, and Winans. The show, which is produced by Chicago-based Central City Productions, is scheduled to air Jan. 14 to Feb. 6 nationwide.

FAMILY AFFAIR: Verity Records' rollout of Hezekiah Walker's newest release, "A Family Affair," shifts into high gear with a full slate of promotions, including in-stores, live radio interviews, and local media in New York; Philadelphia; Washington, D.C.; Baltimore; and Nashville.

COUNTRY CARES AND BNA PLAN SET TO BENEFIT ST. JUDE

(Continued from page 41)

Research Hospital," released three years ago, that raised more than \$300,000.

"We were very happy with it," says Debbie Schwartz, BNA Records director of marketing and artist development. "I think we learned a lot as well. Because it was a holiday album, it had a very short shelf life. Country radio came back and said to us, 'If this were to be a different album, we would be promoting it and using it throughout the year... We listened and said, 'Let's give them an album they can use throughout the year at their radiothons and remotes or whenever they can.'"

Schwartz credits BNA Southwest regional Christian Svendsen with the idea of making the new project an acoustic album. "He said, 'Let's do acoustic,'" Schwartz recalls. "Then Teri Watson [director of radio and entertainment marketing for St. Jude] went to the labels, managers, or whoever she needed to go to for tracks for this project. They were all basically pre-existing [unreleased] tracks, with some exceptions.

"I think it's great," Watson says. "I think this album is really exceptional. We have great artists and a great variety of songs. They are all coming from a different aspect, and that makes the album unique."

According to Schwartz, the kickoff for the project will be in conjunction with the Country Cares Seminar Jan. 14 at St. Jude. The annual event includes a tour of the hospital, semi-

nars, artists recording liners, and other activities designed to help stations learn about the work St. Jude does and how they can raise money to benefit the hospital. There are currently 180 Country Cares stations committed to hosting radiothons for St. Jude, as well as sponsoring other events throughout the year to raise money for the hospital. St. Jude was founded in 1962 by actor Danny Thomas and treats children regardless of their ability to pay.

"Some stations do concerts or hold auctions. They do a myriad of things," says Watson, herself a radio vet who previously spent almost nine years at KZLA Los Angeles. "They all have tote boards, and those side events contribute to their totals."

This year will be the 11th annual Country Cares Training Seminar. "We are going to present the marketing plan to them," Schwartz says of the label's plan for the January St. Jude event. "A lot of stations will be doing radiothons in their markets when they get back. We're going to provide them with product to give away and with liners from the artists. Ron Huntsman and his organization [Ron Huntsman Entertainment] are collecting that for us. They're also going to be putting together a radio special."

There will also be T-shirts featuring the album artwork, which will be given to the stations for promotional giveaways. "We're looking at creating a 30-second spot with the artists on the

package doing the voice-over," she says. "There will also be 'win it before you can buy it' weekends."

Schwartz says a special liaison will help stations design promotions. "Maria Brunner with Insight Management is going to be the person dealing directly with radio as far as the marketing efforts," says Schwartz. "She did that for us last time."

Nancy Knight, music director at WRBQ Tampa, Fla., and a member of the Country Cares advisory committee, thinks listeners will love the new project. "I think it will have tremendous appeal," says Knight. "We do get a lot of attention for the acoustic versions. It's a nice way for radio to freshen up our playlists to either play the album version or the acoustic version."

Knight feels the new album will be a great tool for country radio to help St. Jude. "The possibilities are limitless," she says. "You can obviously use it as incentive for your Partner in Hope pledges during your radiothon. You can do in-store remotes, side events with local record stores—all kinds of things."

In addition to the BNA album, St. Jude is also benefiting from George Strait's current Christmas album, "Merry Christmas Wherever You Are." MCA Nashville and Strait are donating a minimum of \$100,000 to St. Jude. In addition to the initial donation, each unit sold over the first 500,000 pieces will bring in an additional 50 cents per unit.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NO. 1	
1	37	2	CECE WINANS WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
2	1	5	YOLANDA ADAMS ELEKTRA 62439/EEG	MOUNTAIN HIGH...VALLEY LOW
3	2	7	IYANLA VANZANT HARMONY 1799	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
4	3	56	KIRK FRANKLIN ● GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
5	4	8	WINANS PHASE2 MYRRH/WORD 69881/EPIC	WE GOT NEXT
6	8	6	THE CANTON SPIRITUALS VERITY 43135	LIVE EXPERIENCE 1999
7	6	29	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG	SACRED LOVE SONGS
8	5	13	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG	BRENT JONES AND T.P. MOBB
9	7	5	CARLTON PEARSON ATLANTIC 46006/AG	LIVE AT AZUSA 3
10	9	79	FRED HAMMOND & RADICAL FOR CHRIST ▲ VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
11	10	35	VARIOUS ARTISTS ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
12	12	22	RICHARD SMALLWOOD WITH VISION VERITY 43119	HEALING—LIVE IN DETROIT
13	14	19	GOSPEL GANGSTAZ B-RITE 490096/INTERSCOPE	I CAN SEE CLEARLY NOW
14	13	4	SOUNDS OF BLACKNESS ZINC 2001/K-TEL	RECONCILIATION
15	20	8	THE MISSISSIPPI MASS CHOIR MALACO 6031	EMMANUEL (GOD WITH US)
16	15	50	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
17	11	27	VICKIE WINANS CGI 5325/PLATINUM	LIVE IN DETROIT II
18	18	67	TRIN-I-TEE 5:7 B-RITE 490094/INTERSCOPE	TRIN-I-TEE 5:7
19	17	31	DOTTIE PEOPLES ATLANTA INT'L 10250	GOD CAN & GOD WILL
20	19	83	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
21	39	13	GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
22	38	22	THE FLINT CAVALIERS FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
23	22	27	ANOINTED MYRRH/WORD 69616/EPIC	ANOINTED
24	34	36	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
25	16	4	COLORADO MASS CHOIR VERITY 43142	GOD'S GOT IT
26	25	91	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
27	24	40	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
28	28	31	HELEN BAYLOR VERITY 43124	HELEN BAYLOR...LIVE
29	26	35	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
30	29	38	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
31	23	12	BISHOP PAUL S. MORTON, SR. B-RITE 490267/INTERSCOPE	CRESCENT CITY FIFE
32	31	7	REV. GERALD THOMPSON & CHICAGO COMBINED ATLANTA INT'L 10254	LIVE IN CHICAGO
33	30	45	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
34	27	49	SOUNDTRACK DREAMWORKS 450050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
35	21	23	VIRTUE VERITY 43122	GET READY
36	35	15	VARIOUS ARTISTS CGI 5333/PLATINUM	DIVAS OF GOSPEL
37	NEW		MIGHTY CLOUDS OF JOY CGI 5362/PLATINUM	IT WAS YOU
38	RE-ENTRY		WANDA NERO BUTLER NINE 227/SOUND OF GOSPEL	FAMILY PRAYER
39	RE-ENTRY		YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
40	40	13	LAMAR CAMPBELL & SPIRIT OF PRAISE EMI GOSPEL 20246	I NEED YOUR SPIRIT

○ 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 Heatseeker titles. © 1999, Billboard/BPI Communications.

Proposed NARAS Merger Dominates MPGA Newsgroup

IN THE FIRST TWO WEEKS of its existence, the Music Producers Guild of the Americas (MPGA) Internet newsgroup has lived up to its promise as an entertaining, educational, and controversial forum for industry dialogue (Billboard, Oct. 23).

So far, the topic that has elicited the most activity is the proposed merger between the MPGA and the National Academy of Recording Arts and Sciences (NARAS).

Some MPGA members raised questions about the wisdom of the merger, drawing spirited defenses from MPGA founder and chairman **Ed Cherney** and former MPGA East Coast president **Tony Visconti**, who is also vice chairman of NARAS and president of its New York chapter.

Responding to one participant's requests for specific information about the possible merger, Visconti wrote: "The MPGA will instantly inherit NARAS' staff and a physical office at every NARAS chapter and branch [13 throughout the U.S.]. One thing that has been lacking in the MPGA was staff to do the paperwork and organize scheduled meetings with clear-cut agendas.

"Joining NARAS and having the strength of that organization on our side, plus the combined voices of 13,000-plus nationwide members, can only make us a stronger and more powerful organization. If you want to create standards in this industry, this is the way to do it."

Cherney added, "The skills involved from starting an organization like this are quite different from running it day to day. Our corporate sponsors have generously and unselfishly contributed money, time, and support to this endeavor, but I believe it is time for us to get out of the corporate sponsorship business. It costs major money to accomplish our stated goals, and it's a full-time job just to keep the money coming in

to support a staff, mailings, legal advice, lobbyists, etc.

"By NARAS creating a wing for producers and engineers, it gives all of us an opportunity to have a greater, more inclusive voice," Cherney continues. "Working from the inside we can effect many positive results. Do you think the Grammys would have expanded the recognition of engineers if our fellow members that govern NARAS weren't there?"

Another MPGA member, Sound on Sound owner and independent producer/engineer **Dave Amlen**, opined that the proposed merger was brought on by internal problems with one of the two merging parties, i.e., the MPGA.

He added: "The MPGA needs strong leadership—currently lacking—a renewed direction in order to sustain growth in membership... If Ed [Cherney] and the other MPGA board members are sure NARAS will help provide these needed resources, it becomes a 'no brainer.' Otherwise, we must retool and think of the future direction MPGA can take, as well as the wishes and desires of its membership."

Another issue that drew a large number of postings and responses was chronic pain associated with working behind a mixing console. MPGA member **Dino Maddalone** opened the debate by asking his colleagues to recommend a treatment for carpal-tunnel syndrome.

Suggestions ranged from Chinese energy medicine in conjunction with acupuncture (from producer manager **Shannon O'Shea**) to paraffin wax treatments (from **Rick Slater**) to the Alexander Technique for posture management (from Visconti, who is a certified Alexander Technique teacher).

On a lighter note, the MPGA newsgroup was also used by one member to try to recruit a compan-



by Paul Verna

ion for a drive from San Francisco to Los Angeles.

THE AUDIO Engineering Society (AES) Educational Foundation has awarded educational grants to nine students for the 1999-2000 academic year.

Following is a list of grant recipients, along with their degree program, field of study, and school:

Clay Benning, M.F.A. in sound design and engineering, North Carolina School of Arts; **Jasmin Frenette**, M.S. in music engineering, University of Miami; **Avery Gietz**, master's of music in music technology, McGill University; **Alexander Iliev**, M.S. in music engineering, University of Miami; **Cynthia Kerr**, M.F.A. in theatrical sound design, University of Cincinnati; **Jason Le Boeuf**, M.A. in music technology, Stanford University; **Geoff Martin**, Ph.D. in sound recording, McGill University; **Russell Mason**, Ph.D. in sound recording, University of Surrey; and **Victoria Meyer**, master's in sound recording, McGill University.

Since it began in 1984, the AES Educational Foundation has granted awards to 72 students at 27 universities worldwide, according to an AES statement. Kudos to the AES for helping those who are passionate and crazy enough for a career in this business!

PRO PEOPLE ON THE MOVE: EDnet is expanding its sales and Webcasting staff with the addition of the following staff members:

Barry Rubin, director of sales; **Harvey Louie**, director of Webcasting operations; **Chris Reilly**, manager of East Coast Webcasting operations; **Jeff Ver**, network engineer; and **Farrell Scott**, marketing and communications manager.

Rubin is a 20-year broadcast industry veteran who most recently produced the live Webcast of emerging artists' performances at Woodstock '99. Louie spent 20 years in event production at Walt Disney and worked on the 1996 Olympics in Atlanta and the 1999 Women's World Cup soccer tournament.

Reilly had been managing EDnet's Webcasting operations and now takes on additional Webcasting/audio/video engineering duties. Ver is an engineer who has worked at several Bay Area studios, including Hyde Street, Skyline, the Grill, and Rocket Lab Mastering. Scott is a 10-year veteran of the sports marketing industry.

Janice Iraci is promoted to account executive at Music Annex in

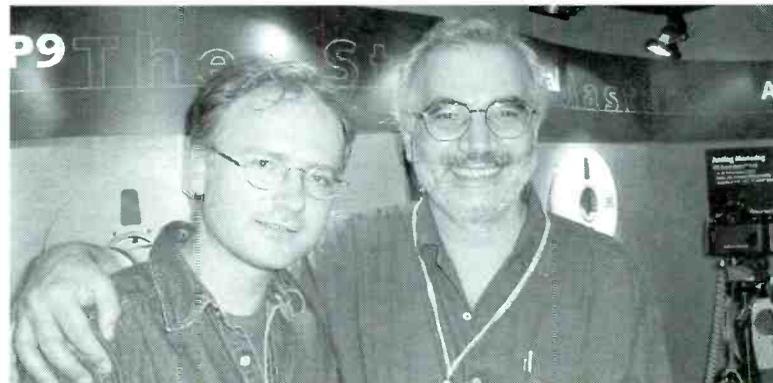
Menlo Park, Calif. A member of the San Francisco chapter of NARAS, Iraci was most recently traffic manager, a post that will be filled by former Music Annex receptionist **Tim DuFour**.

Michael Descoteau joins Solid State Logic as VP of broadcast sales, Eastern region. A 20-year pro audio veteran who has consulted on audio equipment for six Olympic games, Descoteau will handle sales to networks, owned and operated stations, affiliates, and broadcast mobile trucks.

Eric Marcos has joined Boston facility Fort Apache as studio manager. He was previously talent buyer at the Lansdowne Street Music Hall, Mama Kin, and the Kendall Cafe, where he acquired experience in artist development, artist manage-

ment, sound engineering, and A&R scouting. In his new post, Marcos will oversee and book Fort Apache's two studios and attempt to expand the locally successful "Live At Fort Apache" series via Webcasting.

THE FOLKS AT QUANTEGY couldn't have scripted it better: The cover for **Crosby, Stills, Nash & Young's** new Reprise Records album, "Looking Forward," features a child spooling a roll of Quantegy GP9 Grand Master Platinum tape onto a recorder. As if the product's unmistakable red reel weren't enough to give it away, half of the GP9 logo is visible in the right-hand corner of the frame. The roll itself takes up about a third of the surface area of the cover. Talk about an implied endorsement!



Capri In New York. Producer/engineer Dana Jon Chappelle, left, and Capri Digital owner Carloquinto Talamona meet up at the Quantegy booth at the recent Audio Engineering Society Convention, just weeks after working on Mariah Carey's No. 1 pop and R&B single "Heartbreaker," which was tracked at Capri and Quad Studios in New York. The project used Quantegy's 499 and GP9 tape. (Photo: David Goggin)



A Lifetime Of Classics. The family of rock icon Jimi Hendrix and Hendrix producer/engineer Eddie Kramer received lifetime achievement awards from BASF tape manufacturer Emtec Pro Media. Most of the Hendrix catalog was originally recorded and later remastered on BASF tape, including the LR56 and SM900 products. The presentation was made at the 107th Audio Engineering Society Convention, held Sept. 24-27 in New York. Shown, from left, are Kramer; Janie Hendrix, the late musician's sister and president/CEO of Experience Hendrix, a company that oversees the artist's music and image; and Jean Tardibuono, Emtec VP of sales and marketing for studio and broadcast. Emtec gave a related award to Electric Lady Studios, the New York recording complex that Jimi Hendrix built just prior to his death. (Photo: Chuck Pulin)

Get the definitive manufacturer's guide to producing your pre-recorded product:

- CD, Audio and Video Manufacturers
- Video Production Facilities
- Packaging and Mailing Suppliers
- Equipment Manufacturers of CD and CD Rom
- Tape Duplicators and CD Replicators
- Tape Masterers
- And much more

BILLBOARD'S 1999 INTERNATIONAL TAPE/DISC DIRECTORY

For fastest service call (800) 344-7119.

International call (732) 363-4156. Fax your order to (732) 363-0338 or mail this ad with a payment for \$75 plus \$6 S&H (\$14 for international orders) to: Billboard Directories, P.O. Box 2016, Lakewood NJ 08701.

Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

Tape Disc 99 is also available online. For rates call Anrea Irish at 212-536-5223

For information on getting Tape Disc 99 on diskette or mailing labels call

Mike Fouratt at 212-536-5017

BTD3169

AUDIO TRACK

NEW YORK

JUST NORTH of New York City, in the bucolic setting of Bearsville, the aptly named Bearsville Sound Studios has been hopping lately, with a wide range of projects from all over the world. Norwegian act **M2M** mixed an Atlantic Records project in Bearsville's Turtle Creek Barn; **Matt Rowe** produced some tracks with **Jake Davie** engineering, while other cuts were produced and engineered, respectively, by **Jimmy Bralower** and **John Siket**; **Damien Shannon** assisted. **NiNa**—a duo consisting of **Kate Pierson** of the **B-52's** and **Yuki** from Japanese pop group **Judy & Mary**—overdubbed and mixed in Studio B; the Sony Records Japan project was produced by **Masa Hide Sakuma** and **Tom Durack**, with additional production and engineering by Bearsville's **Brandon Mason**. Producer **Desmond Child** tracked in Studio A with Australian artist **Gyan** for **Deston Entertainment**; **Bill Whittman** engineered, assisted by Bearsville staffers **Aaron Franz** and **Bill Synan**. **N'Dea Davenport** tracked in Studio A for a self-produced **V2 Records** release; **Paul Atkinson** engineered, **Jake Knight** programmed, and **Franz** assisted. **Sire**

Records act **Spacehog** tracked and mixed in Studio A with the producer/engineer combo of **Paul Kolderie** and **Sean Slade**; **Shannon** assisted.

LOS ANGELES

SKIP SAYLOR, which recently installed L.A.'s first Solid State Logic Axiom-MT digital console, recently hosted MCA Records act **the Nixons**, who mixed their new album with producer **Steven Haigler**, engineer **Chris Sheldon**, and assistant **Ian Blanch**. Also, **No Limit Records** act **Tru**, featuring **Mystikal**, worked with executive producer **Master P**; **Claude Achille** engineered and **Tracey Brown** assisted. **Interscope Records** act **Citizen King** mixed a track for the recent "Mystery Men" soundtrack with **Jacquire King** engineering and **Regula Merz** and **Paul Smith** assisting. **Hollywood Records** artist **Sy Smith** mixed her debut album with producer **Bud'da**; **Brown** assisted.

NASHVILLE

BILLY RAY CYRUS recorded and mixed at the Castle, co-producing with **Terry Shelton**; **Mike Janas** engineered, assisted by **Mike Purcell**. **Riley Armstrong**, the first

artist on **Audio Adrenaline's** new label, **Flicker Records**, recorded with **Aaron Swihart** and mixed with **Andy Bowmer**, with **Purcell** assisting. **Audio Adrenaline's Mark Stuart** has been working with **Gotee Records** artist **Jennifer Knapp**; **Aaron Swihart** engineered the overdub sessions. **Glenn Rosenstein** has been producing and engineering overdubs for **Andrew Peterson**, a new artist on **Watershed/Essential Records**; **Bob Horn** assisted. **Bleach** has been mixing a new album at the Castle for **Essential Records** with **Pete Stewart** producing, **Reid Shippen** mixing, and **Dan Shike** assisting. **Silage** recently finished its new album, also for **Essential**, with **Todd Collins** producing, **Shippen** mixing, and **Shike** assisting.

SEVENTEEN GRAND Recording hosted a self-produced surround mix for **Warner Bros.** artist **Béla Fleck**; **Jake Niceley** engineered. **Amy Grant** mixed a **Myrrh** project at **Seventeen Grand** with producer **Michael Omartian** and engineer **Mike Poole**. **Martina McBride** did vocal overdubs on a self-produced **RCA** project with co-producer **Paul Worley** and engineer **Poole**. **Point Of Grace** mixed a surround session for **Word** with producer **Brown Bannister** and engineer **Steve Bishir**. **Anita Baker** mixed an Atlantic al-

bum with producer/engineer **Gerard Smerek**. **Ron Block** tracked and mixed a self-produced album for **Rounder** with engineer **Gary Paczosa**. And **Take 6** mixed in surround for **Warner Bros.** with **Niceley** engineering.

OTHER LOCATIONS

AT SOUTHERN TRACKS Recording in Atlanta, producer **Brendan O'Brien** has been busy mixing three of his high-profile projects: **Rage Against The Machine's** **Epic Records** album, slated for November, which was engineered by **Ryan Williams**, with **Karl Egsieker** assisting; the upcoming album by **Korn**, with **Nick Didia** engineering and **Williams** and **Egsieker** assisting; and **Stone Temple Pilots' "4,"** also with **Didia**, **Williams**, and **Egsieker**. In other activity at **Southern Tracks**, former **Urge Overkill** member **Nash Kato** completed a solo album for **Pearl Jam** member **Stone Gossard's** **Loosegroove Records** label; it was mixed by **O'Brien** and **Didia**, with **Williams** engineering and **Egsieker** assisting.

AT ARDENT STUDIOS in Memphis, **ZZ Top** mixed two songs for its latest **RCA Records** outing, "XXX"; **Joe Hardy** was mix engineer and **Pete Matthews** assisted. **Blues** artist **Coco Montoya** returned to Ar-

dent Studio B to mix his new album for **Alligator Records**; **Jim Gaines** produced, with **Jay Newland** engineering and **Jason Latshaw** assisting. **Steve Forbert** tracked an upcoming **Koch Records** release in **Ardent Studio C** with producer **Jim Dickinson**; **Bob Krusen** engineered with **Latshaw** assisting. And contemporary **Christian** act **Clear**, which records for **Ardent's** in-house label, worked in **Studio C** on a follow-up to its self-titled debut; **John Hampton** produced.

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



Jingle Bells And Whistles. Emmy Award-winning QVC program hostess **Lisa Mason** works on "The Christmas Of Your Life" album at **Sigma Sound** in Philadelphia. Shown, from left, are producer **Billy Terrell** and **Mason**.

PRO CREATE

ADAT breeds hits.

M20

PROFESSIONAL 30-BIT DIGITAL AUDIO RECORDER

1633 26th Street Santa Monica CA 90404
800-5-ALESIS www.alesis.com

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 30, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	ALBUM ROCK
TITLE Artist/ Producer (Label)	SMOOTH Santana Feat. Rob Thomas/ M. Serletic (Arista)	SATISFY YOU Puff Daddy Feat. R. Kelly/ S. Combs, J. Walker (Bad Boy/Arista)	I LOVE YOU Martine McBride/ M. McBride, P. Worley (RCA)	HEARTBREAKER Mariah Carey Feat. Jay-Z/ M. Carey, DJ Clue (Columbia)	HIGHER Creed/ J. Kurzweg (Wind-Up)
RECORDING STUDIO(S) Engineer(s)	FANTASY (Berkeley, CA) David Thoener	CHICAGO TRAX/ DADDY'S HOUSE (Chicago/New York) Michael Patterson Joey Donatello	THE MONEY PIT (Nashville) Clarke Schleicher	QUAD/CAPRI DIGITAL (New York/Capri, ITALY) Dana Jon Chappelle	A HOUSE ON BAUM RD., FL John Kurzweg
CONSOLE(S)/ DAW(S)	Neve 8108	SSL 4072E w/ G computer/ Neve VR 60	Neve 8078 80 channel	SSL 6000	Pro Tools
RECORDER(S)	Studer A-800	Studer A800 MKIII/ Studer A800	Sony 3348 HR	Studer A827	Pro Tools
MIX MEDIUM	Pro Tools	Ampex 499/ Quantegy 499	Quantegy 467	Ampex 499	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	THE RECORD PLANT (Los Angeles) David Thoener	DADDY'S HOUSE (New York) Prince Charles Alexander	OCEANWAY (Nashville) Clarke Schleicher Jed Hackett	QUAD (New York) Dana Jon Chappelle	TRANS CONTINENTAL (Orlando, FL) John Kurzweg
CONSOLE(S)/ DAW(S)	SSL 9000	Neve VR 60	SSL 5046G	Neve 8048	SSL 9000
RECORDER(S)	dB Technology/GX 8000	Sony 3348	Studer A800	Studer A800	Studer 1/2"
MASTER MEDIUM	HHB Magneto Optical Disk	Quantegy 499	Quantegy GP9	BASF 900	Ampex 499
MASTERING Engineer	A&M Stephen Marcussen	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	POWERS HOUSE OF SOUND Herb Powers	STERLING SOUND Ted Jensen
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	Sony	BMG

© 1999, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to **Mark Marone**, Telephone 212-536-5051, Fax 212-382-6094, mmarone@billboard.com

Universal Execs, Acts Gather For San Francisco Meet



On Sept. 8, MCA's Mary J. Blige and Motown's Brian McKnight brought their soulful sounds to the conference. Shown at the performance, from left, are Zach Horowitz, president/COO of Universal Music Group; Jorgen Larsen, chairman/CEO of Universal Music International; Doug Morris, chairman/CEO of Universal Music Group; Blige; Max Hole, senior VP of marketing and A&R for Universal Music International; Jay Boberg, president of MCA Records; and Kirk Burrowes, Blige's manager.

Universal recently held its Worldwide Senior Management Conference at the Ritz-Carlton San Francisco. The three-day event, Sept. 7-9, featured performances from a number of Universal recording acts and played host to more than 170 Universal executives.



Shown, from left, are John Reid, co-president of Island/Def Jam Music Group; Jim Caparro, chairman of Island/Def Jam Music Group; Jim Urie, president of Universal Music and Video Distribution; Def Soul artist Kandace Love; Henry Droz, chairman of Universal Music and Video Distribution; Island Records artist Mikaila; Lyor Cohen, co-president of Island/Def Jam Music Group; Jeff Fenster, senior VP and head of A&R for Island/Def Jam Music Group; and Edgar Bronfman Jr., president/CEO of the Seagram Co.



Shown after Aqua's performance, in the front row from left, are Jorgen Larsen, chairman/CEO of Universal Music International; Lene Grawford Nyström of Aqua; Doug Morris, chairman/CEO of Universal Music Group; Jay Boberg, president of MCA Records; and Bruce Hack, vice chairman of Universal Music Group. Shown in the back row, from left, are Niclas Anker, A&R director for Universal Music Denmark; Søren Rasted of Aqua; René Dif of Aqua; Claus Norreen of Aqua; Edgar Bronfman Jr., president/CEO of the Seagram Co.; Zach Horowitz, president/COO of Universal Music Group; and Jens-Otto Paludan, managing director of Universal Music Denmark.



Shown after Brian McKnight's performance, from left, are Kedar Massenburg, president/CEO of Motown; Doug Morris, chairman/CEO of Universal Music Group; McKnight; Herb Trawick, McKnight's manager; Zach Horowitz, president/COO of Universal Music Group; Bruce Hack, vice chairman of Universal Music Group; and Mel Lewinter, chairman/CEO of Universal/Motown.



The conference ended with featured performances from Mercury artist Shelby Lynne and Universal's Stroke9. Shown at the Sept. 9 show, from left, are Howard Berman, managing director of Mercury U.K.; Max Hole, senior VP of marketing and A&R for Universal Music International; Jorgen Larsen, chairman/CEO of Universal Music International; Lynne; Manolo Diaz, chairman of Universal Music Latin America; and John Kennedy, chairman/CEO of Universal Music U.K.



Polydor Records' S Club 7 also performed. Shown after its performance, in the front row from left, are S Club 7's Bradley McIntosh, Paul Cattermole, and Jon Lee. Shown in the middle row, from left, are S Club 7's Hannah Spearritt, Rachel Stevens, Tina Barrett, and Jo O'Meara; Doug Morris, chairman/CEO of Universal Music Group; and Lucian Grainge, managing director of Polydor U.K. Shown in the back row, from left, are John Kennedy, chairman/CEO of Universal Music U.K.; Bruce Hack, vice chairman of Universal Music Group; Edgar Bronfman Jr., president/CEO of the Seagram Co.; Jorgen Larsen, chairman/CEO of Universal Music International; and Zach Horowitz, president/COO of Universal Music Group.



Shown, from left, are Manolo Diaz, chairman of Universal Music Latin America; Kedar Massenburg, president/CEO of Motown Records; Marcelo Castello-Branco, president of Universal Music Brazil; Motown's Brian McKnight; Wolf-D. Gramatke, chairman/CEO of Universal Music Germany; Norman Cheng, chairman of Universal Music Asia Pacific; and Harry Voerman, managing director of Universal Music South Africa.

Songwriters & Publishers

ARTISTS & MUSIC

Zomba Pub. Maintains Winning Ways Long-Term Execs, Steady Growth Cited In Indie's Success

BY IRV LICHTMAN

NEW YORK—Zomba Music Publishing can point to multiple areas of success, but it can all be boiled down to years of growth on the level that counts: NPS, or net publisher's share.

Over the past five years, says Brian Roberts, senior VP of finance and commercial operations in North America, NPS has grown "at least 20% for each year." The company, one of the world's biggest independent publishers, does not break out its financial well-being in dollar terms.

Roberts, who held a similar position at EMI Music Publishing before joining Zomba Music six years ago, shares overall responsibility for day-to-day operations of the company with Richard Blackstone, a 10-year Zomba Music veteran who serves as senior VP of business affairs and operations.

Both of the New York-based executives report directly to Clive Calder, chairman/CEO of the Zomba Group of Companies.

Blackstone handles the creative and business affairs and new-acquisition departments of North American operations, while Roberts handles finance and administration.

According to Blackstone, Zomba Music has had a song interest in 16 albums that have entered The Billboard 200 so far this year, four of which entered at No. 1 in the first week of release. Additionally, on six separate occasions, four of the top five slots contained Zomba Music songs.

The two executives are part of a seasoned corps that has continued the company's strong record of success following the departure three years ago of boss David Renzer, now head of Universal Music Publishing Group.

In that three-year period, Blackstone says, Zomba's creative staff has grown from three to seven staffers, while over a five-year period Zomba Music's catalog has shown a 100% increase, from 100,000 to 200,000 copyrights.

"Since we had already established ourselves in the area of urban music under Tse Williams," says Blackstone, "we had to grow our rock and pop staff."

"Howie Abrams came to us from RoadRunner Records, adding an East Coast balance to our West Coast pres-



ROBERTS



BLACKSTONE

ence with Jeff Blue," he says. "They both have associate creative staff who work with them so that we can comfortably cover North America. In the pop arena, we hired Steve Lunt two years ago. He moved on to [sister company] Jive Records, where he now A&R's such artists as Britney Spears and a newer project, Don Phillip.

Along with Blackstone and Roberts, the Zomba executive roster also has stabilizing longevity. Senior VP Rachelle Greenblatt and Steven Howard, who runs Zomba Music's U.K. unit, have both been with the company for 20 years, and head of business affairs Paul Katz is a 16-year vet.

Ten-year veterans include Neil Portnow, senior VP of West Coast operations, and Mike Hollandsworth,

Nashville GM.

At Nashville, Blackstone notes, writer longevity is also the order of the day. "Most of our writers there have been with us nearly 10 years, including George Teren, who is now having success in the pop area with Britney Spears and Don Phillip; [and] Gary Baker, who, along with Frank Myers, has had cuts with LeAnn Rimes, Reba McEntire, [and] Alabama, among others. He's also had cuts on the last two Backstreet Boys albums, as well as [projects by] the platinum artist Joe on Jive.

Newer writers are also part of the Zomba Music makeup. The company is associated with acts and writers such as Max Martin, Korn, Limp Bizkit, Josh Joplin, Steve Diamond, and Macy Gray.

Blackstone notes that the Los Angeles unit under Neil Portnow "represents an important part of how our synergies work, with a number of specialized departments, such as a composer agency, production libraries, a records/TV/film department, and, of course, publishing representation."

Blackstone notes that he has a mandate from Calder to build through catalog acquisition.

That mission is one that Blackstone describes as "having no limit" in terms of purchase power. He does not shy away from expenditures of several hundreds of millions of dollars, such as in the recent EMI Music Publishing acquisition of Windswept-Pacific's U.S. operations.

One particular area of catalog addition is in the Latin field, where Zomba is already represented as owner of the important Grever catalog. "This is clearly an area we would like to continue to grow," Blackstone says.

Cherry Lane Celebrates 1st Year At N.Y. HQ



Shown, from left, are Brenda Place, director of marketing at Koch International; Aida Gurwicz, president of Cherry Lane Music; and Michael Koch, president of Koch International.



Shown, from left, are songwriter Ralph MacDonald; his wife, Grace; Milton Okun, founder of Cherry Lane Music; and songwriter William Salter.

Cherry Lane Music Publishing played host recently at the celebration of its first anniversary at its new headquarters in New York.



Shown, from left, are Aida Gurwicz, president of Cherry Lane Music; Jim Johnston, a composer at the World Wrestling Federation; and Amy Hubbard, business affairs manager at Cherry Lane.



Hilary Bowers of Pressman Films, left, and Aida Gurwicz, president of Cherry Lane Music.



Shown, from left, are songwriter Irving Burgie, Cherry Lane CEO Peter Primont, Mick Jones of Foreigner, and Michele Bourgerie, president of International Royalty Service.

NO. 1 SONG CREDITS

TITLE WRITER PUBLISHER
THE HOT 100
SMOOTH • Itaal Shur, Rob Thomas • Itaal Shur/BMI, Bidnis/BMI, EMI Blackwood/BMI

HOT COUNTRY SINGLES & TRACKS

I LOVE YOU • Tammy Hylar, Adrienne Follse, Keith Follse • Sony/ATV Cross Keys/ASCAP, Encore Entertainment/BMI, Scott And Soda/ASCAP, Bud Dog/ASCAP, Follazoo/ASCAP

HOT R&B SINGLES

SATISFY YOU • Sean "Puffy" Combs, Jeffrey Walker, R. Greene, Kelly Price, D. Foster, J. King, T. McElroy • Justin Combs/ASCAP, EMI April/ASCAP, Dub's World/ASCAP, Sony/ATV Tunes/ASCAP, Thelma's Boi/BMI, Songs Of Universal/BMI, The Price Is Right/BMI, R. Kelly/BMI

HOT RAP SINGLES

SATISFY YOU • Sean "Puffy" Combs, Jeffrey Walker, R. Greene, Kelly Price, D. Foster, J. King, T. McElroy • Justin Combs/ASCAP, EMI April/ASCAP, Dub's World/ASCAP, Sony/ATV Tunes/ASCAP, Thelma's Boi/BMI, Songs Of Universal/BMI, The Price Is Right/BMI, R. Kelly/BMI

HOT LATIN TRACKS

OTU O NINGUNA • Juan Carlos Calderon • El Pedrossillo

Sutton Goes Solo; Music Sales Adds Winter, Warren, Samuels To Catalog

SUTTON EXITING HITCO: La Ronda Sutton is leaving her position as GM of Hitco Music, the Atlanta-based publishing operation formed as a partnership between Windswept Pacific and LaFace's Antonio "L.A." Reid (*Billboard* *Bulletin*, Oct. 21). She tells *Words & Music* she plans to open her own publishing firm in Atlanta devoted largely to inspirational music.

Her Hitco contract expires at the end of 1999. It's understood that creative director Shaker Stewart is the front-runner to operate Hitco on a day-to-day basis.

MUSIC SALES DEALS: Music Sales Corp., the music publisher/music print publishing company, has lined up several publishing deals, including the signing of an exclusive writer/co-publishing arrangement with Edgar Winter, the rock/jazz veteran.

The deal includes Music Sales' 50% copyright interest, with 100% administration, in new Winter songs in his Monigar Music catalog. They include six songs on Winter's new album, "Winter Blues," recently released by Pyramid/Rhino Records. The set features collaborations with Leon Russell, Eddie Money, Rick Derringer, Survivor's Frankie Sullivan, Johnny Winter, and Dr. John.

In addition to the Winter ties, the company has finalized an administration deal with Four Jays Music that includes a catalog of many hits by legendary pop composer Harry Warren. It has also acquired the rights to the 1988 Taylor Dayne hit "I'll Always Love You" and has acquired a 50% interest in both the master and copyright, including 100% administration, of "They're Coming To Take Me Away, Ha-Haaa!," a giant novelty hit in 1966 as performed by Napoleon XIV (aka Jerry Samuels). Also, Music Sales now has a 50% interest, with 100% adminis-

tration, of Samuel's "The Shelter Of Your Arms," a hit for Sammy Davis Jr. in 1964.

DRG 'KATE' CASTER: New York-based DRG Records has secured the original-cast rights to a revival of Cole Porter's classic musical "Kiss Me, Kate," which opens on Broadway Nov. 18 and features Brian Stokes Mitchell and Marin Mazzie, both of whom starred in the original Broadway cast of the long-running musical "Ragtime" (*Billboard* *Bulletin*, Oct. 22). The recording date for the show, which opens at the Martin Beck Theatre, is Nov. 22, with a release date, via Koch International, of Jan. 25.

However, Hugh Fordin, the president of DRG Records who also produces the label's cast-album product, says sales in the theater lobby may take place before

the new year. "Kiss Me, Kate" had a run of 1,077 performances after its opening on Dec. 30, 1948. Surprisingly, it has had no major Broadway revival since then.

HONORING 'CAD': Noel Coward's only musical to be written for the Broadway stage, "Sail Away," will be revived in concert form Nov. 3-13 at Carnegie Hall's Weill Recital Hall.

The 1961 show, part of the centennial celebration of Coward's birth on Dec. 16, will feature Elaine Stritch, who appeared in the original production. The original-cast album of the show, which ran 116 performances, was released on Capitol Records.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.

1. **Tori Amos**, "The Singles."
2. **Tom Waits**, "Mule Variations."
3. **Tori Amos**, "Anthology."
4. "Riverdance: The Music."
5. **Pink Floyd**, "The Wall" (guitar tab).



by Irv Lichtman

Hot Latin Tracks™

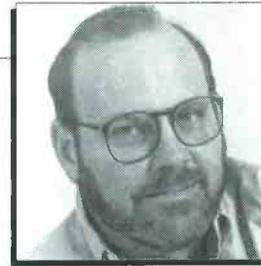


THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
▶ No. 1 ◀					
1	2	4	5	LUIS MIGUEL WEA LATINA	O TU O NINGUNA L.MIGUEL (J.C.CALDERON)
2	3	2	9	JACI VELASQUEZ SONY DISCOS	LLEGAR A TI P.PEREZ (T.TORRES, A.TALAMANTEZ, A.GRULLON, D.HERNANDEZ)
3	1	1	9	MARC ANTHONY COLUMBIA/SONY DISCOS	DIMELO C.ROONEY (M.ANTHONY, C.ROONEY)
4	4	3	10	RICARDO MONTANER WEA LATINA	EL PODER DE TU AMOR B.SILVETTI (R.MONTANER, B.SILVETTI)
5	6	5	10	CHRISTIAN CASTRO ARIOLA/BMG LATIN	ALGUNA VEZ K.SANTANDER (K.SANTANDER)
6	5	6	7	VICTOR MANUELLE SONY DISCOS	PERO DILE S.GEORGE (V.MANUELLE)
7	7	8	6	EDNITA NAZARIO EMI LATIN	MAS GRANDE QUE GRANDE D.DEL INFANTE (R.ROSA, L.GOMEZ ESCOLAR)
▶ GREATEST GAINER ◀					
8	16	—	2	MARCO ANTONIO SOLIS FONOVISA	SI NO TE HUBIERAS IDO B.SILVETTI (M.A.SOLIS)
9	11	10	9	ALEJANDRO FERNANDEZ SONY DISCOS	SI HE SABIDO AMOR PRAMIREZ (H.ESTRADA)
10	18	23	4	INDIA RMM	HIELO I.INFANTE (R.PEREZ-BOTIJA)
11	12	15	5	LOS RIELEROS DEL NORTE FONOVISA	TE QUIERO MUCHO M.MORALES (J.GONZALEZ)
12	9	16	4	CARLOS PONCE EMI LATIN	ESCUCHAME M.FLORES (M.FLORES)
13	19	11	42	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ, MORAN)
14	8	9	27	ALEJANDRO FERNANDEZ SONY DISCOS	LOCO PRAMIREZ (MASSIAS)
15	13	12	18	RICKY MARTIN C2/SONY DISCOS	BELLA G.NORIEGA, R.ROSA (J.SECADA, G.NORIEGA, R.ROSA, L.GOMEZ ESCOLAR)
16	10	7	21	ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO	BAILAMOS M.TAYLOR, B.RAWLING (P.BARRY, M.TAYLOR)
17	14	18	22	MILLIE EMI LATIN	DE HOY EN ADELANTE R.PEREZ (R.PEREZ)
18	25	22	5	LIMITE UNIVERSAL LATINO	ALMA REBELDE J.CARRILLO, G.PADILLA (J.AVENDANO)
19	22	24	8	LUIS FONSI UNIVERSAL LATINO	ME IRE NOT LISTED (A.MATHEUS)
20	20	14	10	MELINA LEON WITH VICTOR MANUELLE SONY DISCOS	LA PERSONA EQUIVOCADA E.REYES (A.MONTALBAN, E.REYES)
21	RE-ENTRY	4	4	CHRISTINA AGUILERA RCA/BMG LATIN	GENIE IN A BOTTLE D.FRANK, S.KIPNER (S.KIPNER, D.FRANK, P.SHEYNE)
22	NEW	1	1	JUAN GABRIEL ARIOLA/BMG LATIN	TODO ESTA BIEN J.GABRIEL (J.GABRIEL)
23	26	20	4	CONJUNTO PRIMAVERA FONOVISA	NO LE RUEGES V.MATA (J.ARMENTA)
24	38	—	2	LOS SABROSOS DEL MERENGUE KAREN/CAIMAN	ESCUCHAME NOT LISTED (NOT LISTED)
25	21	17	5	VICENTE FERNANDEZ SONY DISCOS	ETERNAMENTE PRAMIREZ (C.GONZALEZ)
26	31	36	3	MDO SONY DISCOS	TU ME HACES SONAR A.JAEN (A.TALAMANTEZ, A.GRULLON, T.TORRES)
27	17	—	2	PEPE AGUILAR MUSART/BALBOA	PERDONAME PAGUILAR (FATO)
28	35	—	2	BANDA EL RECODO FONOVISA	TE OFREZCO UN CORAZON NOT LISTED (NOT LISTED)
29	15	21	26	JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS	NO ME AMES D.SHEA, J.V.ZAMBRANO (G.BIGAZZI, A.CIVAL BALDI, M.FALAGIANI)
30	23	19	23	MARCO ANTONIO SOLIS FONOVISA	EL PEOR DE MIS FRACASOS B.SILVETTI (M.A.SOLIS)
31	28	40	14	GEORGE LAMOND PRESTIGIO/SONY DISCOS	QUE TE VAS M.BONILLA (J.GABRIEL)
32	RE-ENTRY	2	2	BANDA MAGUEY RCA/BMG LATIN	DOS GOTAS DE AGUA E.SOLANO (L.M.DUENAS)
33	40	—	2	LOS TUCANES DE TIJUANA EMI LATIN	DE TIN MARIN NOT LISTED (M.QUINTERO LARA)
34	NEW	1	1	RICKY MARTIN C2/SONY DISCOS	SHAKE YOUR BON-BON G.NORIEGA (R.ROSA, G.NORIEGA, D.CHILD)
35	33	32	12	CORVO SONY DISCOS	A CAMBIO DE QUE A.DE LUNA (X.SANTOS)
36	27	27	7	TIRANOS DEL NORTE SONY DISCOS	TE PIDO Y TE RUEGO J.MARTINEZ (A.M.VEGA)
37	36	35	3	GRACIELA BELTRAN EMI LATIN	SE ME NOTAN TUS BESOS R.GUADARRAMA (M.MARROQUIN)
38	NEW	1	1	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO	RITMO TOTAL M.TAYLOR, B.RAWLING (M.TAYLOR, P.BARRY)
39	24	13	12	LIMITE 21 EMI LATIN	ESTAS ENAMORADA E.TORRES SERRANT (J.BERMUDEZ, E.TORRES SERRANT)
40	32	28	13	CHAYANNE SONY DISCOS	ATADO A TU AMOR ESTEFANO (ESTEFANO)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
23 STATIONS		16 STATIONS		61 STATIONS	
1	LUIS MIGUEL WEA LATINA O TU O NINGUNA	1	MARC ANTHONY COLUMBIA/SONY DISCOS DIMELO	1	LOS RIELEROS DEL NORTE FONOVISA TE QUIERO MUCHO
2	JACI VELASQUEZ SONY DISCOS LLEGAR A TI	2	VICTOR MANUELLE SONY DISCOS PERO DILE	2	CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
3	MARC ANTHONY COLUMBIA/SONY DISCOS DIMELO	3	INDIA RMM HIELO	3	LIMITE UNIVERSAL LATINO ALMA REBELDE
4	RICARDO MONTANER WEA LATINA EL PODER DE TU AMOR	4	LUIS MIGUEL WEA LATINA O TU O NINGUNA	4	CONJUNTO PRIMAVERA FONOVISA NO LE RUEGES
5	EDNITA NAZARIO EMI LATIN MAS GRANDE QUE GRANDE	5	JACI VELASQUEZ SONY DISCOS LLEGAR A TI	5	BANDA EL RECODO FONOVISA TE OFREZCO UN CORAZON
6	CHRISTIAN CASTRO ARIOLA/BMG LATIN ALGUNA VEZ	6	RICARDO MONTANER WEA LATINA EL PODER DE TU AMOR	6	VICENTE FERNANDEZ SONY DISCOS ETERNAMENTE
7	MARCO ANTONIO SOLIS FONOVISA SI NO TE...	7	LOS SAEROSOS DEL MERENGUE KAREN/CAIMAN ESCUCHAME	7	BANDA MAGUEY RCA/BMG LATIN DOS GOTAS DE AGUA
8	CARLOS PONCE EMI LATIN ESCUCHAME	8	EDNITA NAZARIO EMI LATIN MAS GRANDE QUE GRANDE	8	JUAN GABRIEL ARIOLA/BMG LATIN TODO ESTA BIEN
9	MDO SONY DISCOS TU ME HACES SONAR	9	MELINA LEON WITH VICTOR MANUELLE SONY DISCOS LA PERSONA...	9	LOS TUCANES DE TIJUANA EMI LATIN DE TIN MARIN
10	VICTOR MANUELLE SONY DISCOS PERO DILE	10	CHRISTINA AGUILERA RCA/BMG LATIN GENIE IN A BOTTLE	10	GRACIELA BELTRAN EMI LATIN SE ME NOTAN TUS BESOS
11	LUIS FONSI UNIVERSAL LATINO ME IRE	11	GEORGE LAMOND PRESTIGIO/SONY DISCOS QUE TE VAS	11	ALEJANDRO FERNANDEZ SONY DISCOS SI HE SABIDO AMOR
12	RICKY MARTIN C2/SONY DISCOS SHAKE YOUR BON-BON	12	JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA...	12	LOS TIGRES DEL NORTE FONOVISA LAGRIMAS
13	RICKY MARTIN C2/SONY DISCOS BELLA	13	LIMITE 21 EMI LATIN ESTAS ENAMORADA	13	LOS INVASORES DE NUEVO LEON EMI LATIN TOTAL YA SE FUE
14	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO RITMO TOTAL	14	MANNY MANUEL MERENGA-ZOR/M EN LAS NUBES	14	INTOCABLE EMI LATIN SONADOR ETERNO
15	MILLIE EMI LATIN DE HOY EN ADELANTE	15	ELVIS CRESPO SONY DISCOS TIEMBLE	15	MARCO ANTONIO SOLIS FONOVISA EL PEOR DE...

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.

Latin Notas



by John Lannert

LIKIN' THE RHYTHM: Sitting through a taping of an awards show usually is about as exciting as watching paint dry.

But the inaugural (and wordily titled) Ritmo Latino Music Awards—El Premio De La Gente zipped along in a brisk two-hour ceremony Oct. 20 at the Universal Amphitheatre in Los Angeles that featured 10 crowd-pleasing performances and few technical glitches (Billboard, Oct. 30).

The “people’s choice” ceremony sported a novel twist in which prerecorded taped segments of Latin fans announcing the winners were shown on two large video screens. Oddly, awardees did not hop onstage to accept their trophies; instead, most of them taped their speeches, which will be included as part of a two-hour TV special set to air Nov. 7 on Telemundo.

With no acceptance speeches to clog up the proceedings, the awards show sailed along from one track performance after another. The youngish, mostly distaff audience that filled up three-quarters of the 6,000-seat venue did not seem to mind that the songs were performed to tracks.

Indeed, Latin music’s youthful following, like its Anglo counterparts, is living in a video age in which neither acceptance speeches nor performances need

to be live.

While the vocal throng cheered every performer; it turned up the appreciative volume a few notches for WEA Latina’s hallowed rock act *El Tri*, EMI Latin’s good-time *grupo Los Tucanes De Tijuana*, and WEA Latina’s sassy *merenguera* Olga Tañón, the latter of whom closed the program.

The ceremony’s lone drawback was the uneven performance of the show’s three hosts, particularly Alex Cambert, whose clownish personality would have been better suited for a kiddie game show.

MORENO SENTENCED: On Oct. 25, Fonovisa VP of promotion **Jesús Gilberto Moreno** was sentenced to two years’ probation by U.S. District Court Judge **Dickran Tevzian** in Los Angeles (Billboard Bulletin, Oct. 26).

As part of the plea agreement with the government, Moreno had previously agreed to pay a \$50,000 fine. Moreno pleaded guilty July 22 to a misdemeanor count of making an undisclosed payment to a radio station programmer in May 1997. He faced up to one year in prison.

A spokesman for the U.S. attorney’s office says Moreno received probation because he is cooperating with an ongoing investigation of payola and tax violations.

On Sept. 27, Fonovisa was fined \$700,000 and its president, **Guillermo Santiso**, was fined \$200,000 after they pleaded guilty to tax charges (Billboard Bulletin, Sept. 30, Billboard, Oct. 9).

STATESIDE BRIEFS: On Tuesday (2), EMI Latin is set to drop “All My Hits—Todos Mis Éxitos On Video,” (Continued on next page)

New Release From EMI LATIN

Carlos Vives
El Amor De Mi Tierra
Catalog # 22854

Plácido Domingo
100 Años De Mariachi
Catalog # 56925

REYES RECORDS INC. Member of **AFIM**

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

Artists & Music

NOTAS

(Continued from preceding page)

a collection of videos of Selena's greatest hits. EMI Latin, by the way, has pushed back the release date of Oscar de la Hoya's label debut from Valentine's Day to sometime in April, when the famed pugilist is scheduled to fight his next bout.

"Pachanga Latina," a Latin music show originating from Boston's Univision affiliate WUNI-TV, will celebrate its sixth anniversary with a concert on Thursday (4) at the Paul Tsongas Arena in Lowell, Mass. Sony Discos notables Gilberto Santa Rosa, Grupomanía, and DLG are among the scheduled performers, along with Prestigio/Sony Discos balladeer-turned-salsero George Lamond and sultry merenguera Melina León, a recent Sony signee.

Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences, says an announcement concerning the site and broadcast of the inaugural Latin Grammy Awards will be forthcoming in the next month or so.

Peermusic songwriter Claudia Brant turned in a crowd-pleasing, hourlong set Oct. 22 at the Mint in Los Angeles that was attended by many Latin industryites. An emotive singer with a powerful voice and delivery, Brant, who hails from Argentina, cruised comfortably through a blend of philosophical and romantic tunes, many of which will be included on her debut disc. A much-sought-after lyricist, Brant already has written hits for EMI Latin star Ednita Nazario in the U.S. and Warner Argentina songstress Laura Miller in Argentina.

Latin music Web site Eritmo.com and Latin recording trade group FLAPF have entered into an anti-piracy agreement in which Eritmo will dedicate a page on its site to anti-piracy postings to be developed in coordination with FLAPF. Also included on the page is a "virtual" toll-free number for Eritmo users to report any suspected incidents of piracy. In addition, Eritmo will offer free advertising space to groups and individuals working to eradicate piracy.

CP REACHES 42: Conjunto Primavera's "Necesito Decirte" (Fonovisa) hits its 42nd week on Hot Latin Tracks this issue, good for a second-place tie for chart longevity with Alejandro Fernández's "Si Tú Supieras" (Sony Discos).

CHART NOTES, RETAIL: With 39 of the 50 titles dropping on The Billboard Latin 50, sales of titles appearing on that chart sank to 124,500 units—its lowest level since the March 3 issue. Twenty titles suffered double-digit declines, among them eight of the 10 top-ranking albums. Another disc, Ednita Nazario's "Corazón," nosedived 40%.

Further, a year-low two albums show up on The Billboard 200—Luis Miguel's "Amarte Es Un Placer" (WEA Latina), down 119-143, and Enrique Iglesias' "Bailamos" (Fonovisa), down 154-167.



Perez Rising. Hollywood Records' Chris Perez Band savors a backstage moment recently after a performance at the Universal Amphitheatre in Los Angeles. The Universal date was part of the group's sold-out tour supporting its debut release, "Resurrection," where it was also an opening act for Maná. Shown, from left, are Julian Raymond, VP of A&R at Hollywood Records and producer of "Resurrection"; Cameron Randle, senior VP of A&R/Latin at Hollywood Records; Joe Treviño, VP/Latin at Hollywood Records; band members Joe Ojeda, Jorge Palacios, and Perez; band manager Doug Goldstein; band members John Garca and Adriel Ramírez; Luis Conte, session/touring percussionist; and Mark DiDia, senior VP/GM at Hollywood Records.

The numbers for "Amarte Es Un Placer," still atop the pop chart for the sixth week running, fell for the fifth straight week to 9,500 units, off 17% compared with last issue.

Víctor Manuelle's "Inconfundible" (Sony Discos) cratered for the third consecutive week, as its sales decreased 24% to 6,000 pieces. Despite its southbound sales path, "Inconfundible" remains No. 1 on the tropical/salsa genre chart for the fourth successive week.

Even Vicente Fernández, who bucked the negative sales trend last issue, was not immune this time. His Sony Discos effort "Y Los Más Grandes Éxitos De Los Dandy's" slipped 5% to 4,500 units. Fernández stays in front of the pack on the regional Mexican genre chart for the second week in a row.

CHART NOTES, RADIO: Luis Miguel might be struggling on the retail chart, but he scores his first No. 1 single on Hot Latin Tracks in 26 months, as "O Tú O Ninguna" notches 18.7 million audience impressions, up 2.4 million impressions from last issue.

"O Tú O Ninguna" is Luis Miguel's record-setting 13th chart-topper on Hot Latin Tracks. Enrique Iglesias is second, with 10. Fonovisa's Marco Antonio Solís has landed 10 No. 1 singles, five as a solo act and five as a member of Los Bukis.

Further, with "O Tú O Ninguna," Luis Miguel has spent 57 weeks at No. 1 on Hot Latin Tracks—leading all recording artists. Iglesias is second, with 54 weeks.

As in the last issue, "O Tú O Ninguna" ranks first on the pop genre chart with 14.7 million impressions, up 1.5 million from last issue.

Though it lost 600,000 impressions to 11 million, Marc Anthony's "Dimelo" (Columbia/Sony Discos) rules the tropical/salsa genre chart for the second week in a row.

Likewise, for the second straight week Los Rieleros Del Norte's "Te Quiero Mucho" (Fonovisa) retains top ranking on the regional Mexican genre chart with 8.2 million impressions, down 200,000 from last issue.

SALES STATFILE: The Billboard

Latin 50: this issue: 124,500 units; last issue: 138,500 units; similar issue last year: 107,500 units.

Pop genre chart: this issue: 50,500 units; last issue: 59,000 units; similar issue last year: 51,500 units.

Tropical/salsa genre chart: this issue: 35,500 units; last issue: 39,000 units; similar issue last year: 28,000 units.

Regional Mexican genre chart: this issue: 31,500 units; last issue: 33,000 units; similar issue last year: 22,000 units.

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.
35 A CAMBIO DE QUE (Not Listed)
5 ALGUNA VEZ (F.I.P.P., BMI)
18 ALMA REBELDE (San Angel)
40 ATADO A TU AMOR (World Deep Music, BMI)
6 BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)
15 BELLA ISHE'S ALL I EVER HADI (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)
17 DE HOY EN ADELANTE (Rubet, ASCAP/Universal-MCA, ASCAP)
33 DE TIN MARIN (Fleming, BMI)
3 DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
32 DOS GOTAS DE AGUA (RAMMS)
30 EL PEOR DE MIS FRACASOS (Crisma, SESAC)
4 EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)
12 ESCUCHAME (Estefan, ASCAP/MAF, ASCAP)
24 ESCUCHAME (Not Listed)
39 ESTAS ENAMORADA (UKE, ASCAP)
25 ETERNAMENTE (America Musical SA, DE, CB)
21 GENIE IN A BOTTLE (Stephen A. Kipner, ASCAP/EMI April, ASCAP/Appletree, BMI/Griff Griff, ASCAP/WB, ASCAP)
10 HIELO (Mexican, ASCAP)
20 LA PERSONA EQUIVOCADA (Erami, ASCAP/WB, ASCAP)
2 LLEGAR A TI (Ventura, ASCAP)
14 LOCO (M.A.M.P., ASCAP)
7 MAS GRANDE QUE GRANDE (Warner-Tamerlane, BMI/A Phantom Vox, BMI)
19 ME IRE (Warner/Chappell)
13 NECESITO DECIRTE (Seg Son, BMI)
23 NO LE RUEGES (M.A.M.P.)
29 NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)
1 O TU O NINGUNA (El Pedrosillo)
27 PERDONAME (Vander, ASCAP)
6 PERO DILE (PMC, ASCAP)
31 QUE TE VAS (Zomba Golden Sands, ASCAP/BMG Songs, ASCAP)
38 RITMO TOTAL [Rhythm Divine] (Rive Droite, ASCAP)
37 SE ME NOTAN TUS BESOS (Pacific)
34 SHAKE YOUR BON-BON (A Phantom Vox, BMI/Warner-Tamerlane, BMI/F.I.P.P., BMI/DESMOPHOBIA, ASCAP)
9 SI HE SABIDO AMOR (Warner-Tamerlane, BMI)
8 SI NO TE HUBIERAS IDO (Crisma, SESAC)
28 TE OFREZCO UN CORAZON (Not Listed)
36 TE PIDO Y TE RUEGO (Not Listed)
11 TE QUIERO MUCHO (Copyright Control)
22 TODO ESTA BIEN (BMG Songs, ASCAP)
26 TU ME HACES SONAR (Ventura, ASCAP)

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	1	6	LUIS MIGUEL	WEA LATINA 29288	6 weeks at No. 1 AMARTE ES UN PLACER
2	2	22	ENRIQUE IGLESIAS	● FONOVISA 0517	BAILAMOS
3	3	4	VICTOR MANUELLE	SONY DISCOS 83310	INCONFUNDIBLE
4	4	18	MANA	WEA LATINA 27864	MTV UNPLUGGED
5	5	80	ELVIS CRESPO	▲ SONY DISCOS 82634	SUAVEMENTE
6	7	4	VICENTE FERNANDEZ	SONY DISCOS 83186	Y LOS MAS GRANDES EXITOS DE LOS DANDY'S
7	6	20	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532 4G	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
8	8	4	INDIA	RMM 284023	SOLA
9	9	14	VARIOUS ARTISTS	COLUMBIA 69989/SONY DISCOS	LATIN MIX USA VOL 2
10	10	57	SHAKIRA	● SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
11	11	25	ELVIS CRESPO	● SONY DISCOS 82917	PINTAME
12	12	7	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
13	14	31	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LAT 99189	AMOR, FAMILIA Y RESPETO
14	13	34	SELENA	● EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
15	17	8	LOS HURACANES DEL NORTE	FONOVISA 0766	NORTENO 2000
16	18	13	INTOCABLE	EMI LATIN 21502	CONTIGO
▶ HOT SHOT DEBUT ◀					
17	NEW		CARLOS VIVES	EMI LATIN 22854	EL AMOR DE MI TIERRA
18	16	3	LOS RIELEROS DEL NORTE	FONOVISA 0768	DE CORAZON NORTENO
▶ GREATEST GAINER ◀					
19	47	2	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
20	15	39	MARCO ANTONIO SOLIS	● FONOVISA 0516	TROZOS DE MI ALMA
21	21	21	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
22	23	18	LOS TIGRES DEL NORTE	● FONOVISA 80761	HERENCIA DE FAMILIA
23	20	5	CARLOS PONCE	EMI LATIN 21979	TODO LO QUE SOY
24	30	3	LIMITE UNIVERSAL LATINO	153782	EN VIVO-EN CONCIERTO
25	25	11	VARIOUS ARTISTS	COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000
26	22	7	RICARDO MONTANER	WEA LATINA 29382	RICARDO MONTANER CON LA METROPOLITAN ORCHESTRA
27	24	89	RICKY MARTIN	▲ SONY DISCOS 82653	VUELVE
28	27	24	ALEJANDRO FERNANDEZ	SONY DISCOS 83182	MI VERDAD
29	26	75	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
30	31	31	CONJUNTO ALMA NORTENA	CDM 1037	ALMA
31	39	2	MARC ANTHONY	RMM 83577/SONY DISCOS	CONTRA LA CORRIENTE
32	28	55	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
33	29	8	PRISCILA Y SUS BALAS DE PLATA	ANDREA/PLATINO 9872/FONOVISA	CORAZON DE CRISTAL
34	NEW		MISSION	APONTE 70179	MISSION
35	37	49	LOS TEMERARIOS	FONOVISA 6078	15 EXITOS PARA SIEMPRE
36	19	32	EDNITA NAZARIO	EMI LATIN 59935	CORAZON
37	32	9	JAGUARES	RCA 69740/BMG LATIN	BAJO EL AZUL DE TU MISTERIO
38	48	11	LIBERACION	DISA 21878/EMI LATIN	SI ESTUVIERAS CONMIGO
39	34	36	PEPE AGUILAR	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
40	50	2	LOS SABROSOS DEL MERENGUE	KAREN 2922/CAIMAN	ROMPIENDO EL MILENIO
41	42	63	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
42	35	35	NOELIA	FONOVISA 6080	NOELIA
43	41	38	LOS TRI-O	ARIOLA 58436/BMG LATIN	NUESTRO AMOR
44	40	27	DLG	SONY DISCOS 82924	GOTCHA!
45	36	70	OZOMATLI	ALMO SOUNDS 780020/INTERSCOPE	OZOMATLI
46	44	23	VARIOUS ARTISTS	SONY DISCOS 83231	BILLBOARD LATIN MUSIC AWARDS
47	46	16	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
48	RE-ENTRY		BANDA MACHOS	WEA LATINA 28917	RANCHEROS DE ORO
49	NEW		TIRANOS DEL NORTE	SONY DISCOS 83099	ASOMATE A MI ALMA
50	43	2	PLACIDO DOMINGO	EMI LATIN 56925	100 ANOS DE MARIACHI

Albuns with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. **HS** indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

EU Labels Await Parallels Talks

Council To Discuss New Imports Legislation Next Month

BY KAI R. LOFTHUS

OSLO—International record industry executives have circled the date of Dec. 7 in their diaries. That's when the European Union's Internal Market Council (IMC) convenes in Brussels to further discuss "international exhaustion" of trademark rights—in other words, whether to allow parallel imports of trademarked goods into the EU.

The IMC could take the side of European consumer associations, whose main interest lies in being able to buy at the lowest prices. That would ultimately mean music retailers could purchase titles from a label or wholesaler based in the country with the cheapest prices—anywhere in the world—even if those recordings are already distributed by a local licensee.

However, the music industry may yet be exempted from the exhaustion principle, an idea the U.K. government has favored. At the Dec. 7 meeting—postponed from Oct. 28—the European Commission's (EC) Competition Directorate is expected to publish a report on the issue based on the viewpoints of various interested parties.

A Parallels Primer

Parallel imports is the name given to a particular type of cross-border album shipment. An import is said to be a parallel if the record involved is already available in the country to which it is being shipped.

For instance, if HMV in London buys its Michael Jackson albums from Sony Music in the U.S.—where CD prices are lower than in much of Europe—instead of from Sony Music U.K., that is a parallel import. Under current legislation, Sony U.K. is entitled to ask for U.S.-originated albums to be excluded from the U.K. because they infringe on the copyright Sony U.K. holds on Jackson's repertoire within the U.K.

Cross-border trade does exist in the EU but is confined to the union's 15-nation trading bloc. Under a system known as transshipments, any retailer in any EU country may buy product from any legitimate supplier in any other nation in the union. But retailers may not, under current legislation, buy from suppliers outside the EU—except under limited and strictly controlled circumstances.

These include the International Federation of the Phonographic Industry (IFPI) and various consumer groups.

Record industry executives contacted by Billboard seem to believe they have done all they can in getting industry concerns across to EU officials.

Says Martin Schaefer, joint managing director of IFPI in Germany, "What is important is that the commission acknowledges the fundamental differences between trade [in physical goods] and copyright-protected goods, which are, in fact, 'content' on a certain carrier. That fundamental difference is what we have been afraid was going to be underestimated, but we are now confident that it will be taken into consideration."

"The fact that Germany has not clearly been opposed to international exhaustion cannot be interpreted as that they are pro [parallel imports]," continues Schaefer, who indicates that IFPI's German group remains relatively relaxed about the issue. "This isn't on the top of our agenda right now. We have no reason to believe that there will be a change in policy."

There is, however, still a great divide over parallel imports between the heavily industrialized, consumer nations of northern and central Europe and the "luxury product" sector in the south. Within the EU, Austria has recently added its support to the voices of Sweden and Denmark, which are in favor of allowing parallel imports. France, Italy, and Spain, by contrast, are against parallel imports, mainly because they are vigorously protective of their fashion, perfume, and wine industries.

The forthcoming EC report is expected to deal with three main issues:

- International exhaustion through international agreement (allowing parallel imports through an agreement in the World Trade Organization or through bilateral agreements).

- Possible differentiation of exhaustion regimes between different fields and/or different sectors of industry.

- Possible differentiation between national trademark systems and the community trademark system.

A source at the EC says Sweden is the most vociferous supporter of the relaxation of parallel import restrictions. A spokeswoman for the Swedish Foreign Ministry, Eva Tarselius Hallgren, confirms that the nation's principal interest lies in allowing parallel imports into the EU. "Naturally, we have to consider all aspects of this, and we haven't taken a stand on whether to allow [differentiation between industry sectors]," she says.

This position does not have the

support of the local music industry, however: Lars Gustafsson, managing director of IFPI in Sweden, says, "We don't like the fact that Sweden has been pushing this issue as it has. We believe and have put our faith in the fact that other countries within the EU have understood that the music industry must be treated differently."

There are also divergences between national governments and labels' bodies elsewhere in northern Europe.

Paul Solleveld, director of IFPI in the Netherlands, says, "We have brought several court cases [on the parallels issue] and won them all, [but] the political position [of the Dutch government] is in favor of international exhaustion. We're still trying hard to change the minds of the European Commission and the members of the parliament. But we just have to wait and see what happens. There's not much more else we can do now to get our story across."

Music Sales In Japan Lose To Teen Phone Use

BY STEVE McCLURE

TOKYO—Japanese teenagers are spending more time and money on their mobile phones—and that's hurting prerecorded music sales in the world's No. 2 music market.

Production of audio software by the 21 member companies of the Recording Industry Assn. of Japan (RIAJ) from January to September totaled 326.9 million units, down 7% from the corresponding period last year. That represented a wholesale value of 417.9 billion yen (\$3.9 billion), a drop of 5%.

"Kids are spending thousands of yen a month on mobile-phone charges," explains Kei Nishimura, executive GM of the president's office at Toshiba-EMI. "For



'Kids are spending thousands of yen a month on mobile-phone charges'

—KEI NISHIMURA—

today's teenagers, communicating with their friends on their mobile phones is more important than going to karaoke and being able to sing the latest songs."

Other factors behind Japan's falling music sales are increased spending on computer games by young Japanese and the growth in home copying of CDs using Mini-Disc software.

Industry observers say Mini-Disc's increasing penetration rate in Japan is a major reason for continuing poor sales of CD singles, production of which was off 40% in both quantity and value terms from the first three quarters of 1998.

Foreign repertoire continued to decline. RIAJ member labels' production of CDs, tapes, and analog discs by non-Japanese acts fell 10% to 58.2 million units, with a value of 85.7 billion yen (\$809.3 million), down 8%. For domestic repertoire, the picture was only slightly better; production fell 6% to 268.6 million units, for a value of 332.1 billion yen (\$3.1 billion), a drop of 4%.

Japanese labels hope the year will end on a more positive note, because there are several releases by major artists scheduled for the crucial months of November and December.



Cairo Capers. French electronic-music pioneer Jean-Michel Jarre checks out the site of his next gig, an electronic opera in front of Egypt's Pyramids of Giza scheduled for millennium night, Dec. 31 (*Billboard* **Bulletin**, Sept. 29). The middle act of the three-act work, "The Twelve Dreams Of The Sun," will span the midnight hour, and the last act, at dawn, will welcome the first sunlight of the year 2000. There are no plans to release the opera, but Jarre will release his new album, "Metamorphoses," on Dreyfus/Epic, Jan. 25.

Poles Under Pressure To Amend Copyright Law

BY MARK SOLOMONS

LONDON—The European music industry is advancing the cause of copyright on the continent's beleaguered eastern front.

On Oct. 20, Poland's parliament began hearing a first reading of amendments to the country's copyright law, which would help bring it into line with European Union and World Trade Organization (WTO) norms and ease Poland's passage to EU membership.

Meanwhile, the Russian Federation, under pressure from the creative industries, has reached an agreement

with the European Commission to improve the protection afforded to copyright in that territory. It has agreed to a package of measures—"priority actions"—on intellectual property rights, to be implemented by July 1 next year.

Polish parliamentarians began debating the amendments, having heard intense lobbying efforts by the International Federation of the Phonographic Industry (IFPI), which dispatched a special delegation Oct. 19 to Poland.

The IFPI group warned the Poles that a failure to reform local copy-

right law—which currently protects only recordings made since 1974—by January would place the country in breach of the WTO's Trade Related Intellectual Property Rights agreement. The Russian Federation, as a nonmember of WTO, is not under the same pressure.

IFPI also stressed the need for a renewed crackdown on piracy, claiming in a statement that "Poland is at the center of a proliferating pirate CD market in Eastern Europe and needs stronger enforcement action to protect its legitimate recording industry."

(Continued on page 33)

Domestic Acts Boost French Market

BY RÉMI BOUTON

PARIS—Despite a poor third quarter, domestic repertoire has enjoyed historic sales levels in France during the year to date, offsetting an otherwise flat market.

According to labels' body SNEP, from July to September some 9.5 million singles were shipped, compared with 10.2 million in the same period last year, a drop of 6.9%. Album shipments fell by 7.2% from 25 million units in the third quarter of 1998 to 23.2 million units. Total trade value of all sales in the quarter dropped 5.2% to 1.48 billion francs (\$240 million), compared with 1.56 billion (\$254 million) last year.

September was the worst month, with a dip of 14% to 573 million francs (\$93 million); August was flat at 502 million francs (\$82 million); and July was up 4% to 404 million francs (\$66 million).

The good news for the local industry is that during the first nine months of 1999, local productions' share of the French market rose by 7.7% to 55.2% of total sales. International repertoire dropped 6% to 38.2% of the total during the same period. Classical music made up the remainder.

Industry executives view as an

added positive sign the fact that these figures have not only come from sales by such established acts as Francis Cabrel, Patricia Kaas, and Mylène Farmer, but also from newcomers like Zebda, Pierpoljak, Sergent Garcia, and Manu Chao.

SNEP general Hervé Rony links the French figures to a wider European trend. "The rise in local repertoire is a European phenomenon based on record companies' strategy of investing in local repertoire—and on a

greater demand from the public," he says.

Nonetheless, the overall market is still suffering. "Without the dynamism of the French catalog, the market would be plummeting," Rony notes. Over the first three quarters, sales dropped by 1.1% to 4.7 billion francs (\$765 million) at wholesale price compared with the same period last year. In unit terms, singles sales dropped 10.1% to 27.1 million units, compared with 30.1 million for January to Sep-

(Continued on page 87)



RONY

U.K.'s PRS Keeping Structure After A Record Year In 1998

BY DAVID STARK

LONDON—The U.K.'s Performing Right Society (PRS) enjoyed a record year in 1998, members heard at its Oct. 22 annual general meeting (AGM).

Membership numbers and revenue at the body were at an all-time high last year, it was confirmed at the London meeting, which also saw the failure of proposals to bring the first structural change to its voting system in more than 20 years (*Billboard-Bulletin*, Oct. 25). Proposed reforms that would have more accurately reflected members' income in their voting rights failed to achieve the necessary majority required.

The proposed new voting structure had been reviewed after 22 years without change. The resolution, if passed, would have brought the allocation of votes back more closely into line with the principle agreed upon in 1977—that the number of votes held by members should relate to their level of earnings and corre-

sponding level of contribution to society costs.

A special task force, headed by PRS external director Sir Alastair Hunter, had recommended that changes be made that would have increased the voting power of higher-earning members. The current system is based on income and length of membership and requires publishers to earn about six times as much as writers for the same rights. However, in a poll taken at the meeting, the motion failed to reach the requisite 75% of votes, with only a 64% majority in favor out of 6,525.

PRS chairman Andrew Potter reported on the society's record year, with turnover in 1998 exceeding 217 million pounds (\$348 million), membership exceeding 33,000, and costs held at 14% of revenue for the second year running.

Of the total earned, 186.5 million pounds (\$298 million) was distributed to members. Overseas income increased by 7.4% to 61.4 million pounds (\$101.3 million), with the top three markets being the U.S. (\$21.7 million), Germany (\$14.3 million), and France (\$9.4 million).

Other AGM business included an overview of the society's International Music Joint Venture database partnership with ASCAP and Dutch authors' rights body BUMA-STEMRA. The venture will be based in the Netherlands and is expected to be fully operational by 2003. A shared service center, with more than \$20 million in funding, will handle music rights processing.

Finally, deputy chairman (writers) David Bedford provided an outline of the new PRS Foundation to be launched in spring 2000, which will provide 1 million pounds (\$1.7 million) per year in subsidies to workshops, performances, and special projects by British composers and songwriters.



NÉGRE



Baebes Alert. BMG Classics signed classical singing troupe the Medieval Baebes to a new deal after they parted ways with Virgin. The singers will tour the U.K. in November and December. The first album for RCA Victor will start production next year, says the label, and will be produced by former Velvet Underground member John Cale (*Billboard-Bulletin*, Oct. 13). Shown here with the group are Andrew Winters of Targo Management, third from left; Richard Dinadage, director of BMG Classics U.K., seated in the center; and Fiona Clarke of Targo Management, far right in back.

newsline...

STOCKHOLM-BASED MNW RECORDS GROUP announced Oct. 19 that it had inked a new licensing deal for its www.deo.com Web site (*Billboard*, Oct. 23) with leading metal specialist label House of Kicks, also based in Stockholm. The deal incorporates over 1,000 songs recorded for House of Kicks labels (including White Jazz), featuring such bands as Hellacopters and Gluecifer. House of Kicks handles its own physical distribution in the region; this remains unaffected by the deal. The deo.com Web site debuted Oct. 15, offering songs from acts on MNW's own Swedish imprints and selections from some of its distributed labels, plus material from Finnish indie Poko Rekords.

KAIR LOFTHUS

FRANCES LOWE, international counsel of U.K. authors' rights body the Mechanical Copyright Protection Society (MCPS)/Performing Right Society (PRS) Alliance, has been named director general of British Music Rights, the umbrella authors' body that groups together the British Academy of Composers and Songwriters, the Music Publishers Assn., MCPS, and PRS. Lowe, who joined PRS in 1993, takes up her new London-based post Nov. 8. She replaces Nanette Rigg, who is leaving the body to launch her own entertainment and media consultancy.

TOM FERGUSON

JON SATTERLEY, managing director of Mushroom Records stand-alone indie network Mushroom Distribution Services (MDS), has exited that post. He continues as managing director of indie label Roadrunner Australia. Roadrunner has severed its alliance with MDS, although Mushroom CEO Paul Dickson says the companies will work on future joint ventures. The move follows a reorganization at MDS, in which it retains its sales and promotion teams but now uses Mushroom's legal, marketing, accounting, and financial divisions. There will be some job losses, according to Dickson; sources suggest up to 20 of 35 staffers will be let go. MDS will move into the same building as Mushroom and Festival Records later this year. In September 1998, Rupert Murdoch's News Corp., which owned Festival, purchased a 49% share of Mushroom and MDS.

CHRISTIE ELIEZER

EUROPEAN RADIO GROUP NRJ's newly created Internet division, e-NRJ, is to acquire 90% of French online start-up MusicToYou.com, which offers music downloads using Liquid Audio technology. At the same time, MusicToYou.com founder Xavier Maia has been named GM of e-NRJ. According to NRJ, the acquisition is being paid for "in kind" through promotion and advertising deals. Says NRJ Group manager Alain Weill, "We are currently in negotiations with indie labels and majors to offer some tracks for download in the next few weeks, in the wake of promotional activities on-air."



WEILL

RÉMI BOUTON

EDEL MUSIC PUBLISHING CEO David Hockman has appointed Peo Nylén managing director of edel Music Publishing (Scandinavia), effective Dec. 1. Nylén—for the past eight years creative director at the Stockholm affiliate of publisher peermusic—will remain based in the city, reporting to Hockman. The establishment of a Scandinavian affiliate is the first official move by Hockman following his arrival at edel. Among Nylén's credentials are signing Christian Walz (BMG Sweden) and Lambretta (Universal Music Sweden) and songwriters/producers affiliated with Sidelake Publishing, co-owned by peermusic, including Rami Yacoub (Westlife), Daniel Papalexis (Lutricia McNeal), Mats Nyman, and Colleone and Webb.

KAIR LOFTHUS

NEW ZEALAND ONLINE MUSIC retailer CDStar has set up a fulfillment center in Brisbane, Queensland, in Australia, operated by its parent company, EStarOnline. Its Australian Web site, on the home page of Internet service provider (ISP) Telstra Big Pond, promises delivery within three to four days of placing an order. CDStar began operations a year ago in New Zealand, working with the country's largest ISP, NZ Telecom's Xtra.

CHRISTIE ELIEZER

ROLLING STONE MAGAZINE has been issued in a new Spanish edition, making Spain the fifth country in the world outside the U.S. to have its own version of the publication. The first edition hit the streets Oct. 21, with an initial print run of 200,000 copies. The magazine is a joint venture of Rolling Stone and Progres, the magazine publishing arm of Spanish media holding company Grupo Prisa. Spain joins Australia, Germany, Argentina, and the Czech Republic in having its own Rolling Stone, which editor Andrés Rodríguez says will have a Spanish/Latino input of up to 50% of content. The inaugural cover carried a photo of Spanish singing star Alejandro Sanz.

HOWELL LLEWELLYN

**Pre-Opening
MidemNet Internet Music Forum**

- An entire day focusing on e-business issues
- Outstanding conferences
- Eminent speakers
- Awards for best music websites
(online vote: www.midem.com)

A must for anyone interested
in e-commerce

midem 2000

The Premier International Music Market
23-27 January 2000 - Pre-Opening MidemNet Forum - 22 January
Palais des Festivals - Cannes - France - www.midem.com

**Five non-stop days
of top-dollar music business for**

- Forging deals (4,000 companies)
- Key executive contacts (10,000 participants)
- Universal representation (93 countries)
- Cutting-edge musical trends (800 artists)
- Experts' opinions and instruction (18 conferences)
- 24h a day promotion (700 journalists)

m u s i c
r e m i x e s
t i m e

for further information, please fax this coupon or contact your nearest Reed Midem Organisation representative:

BILLBOARD

First name Surname

Title

Company name Activity

Address

City Country

Tel Fax e.mail

HITS OF THE



WORLD

© 1999, Billboard/BPI Communications

JAPAN (Dempa Publications Inc.) 11/01/99			GERMANY (Media Control) 10/26/99			U.K. (Copyright CIN) 10/23/99			FRANCE (SNEP/IFOP/Tite-Live) 10/25/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	SUBETE E 19 VICTOR	1	1	SO BIST DU OLLI P ARIOLA	1	NEW	FLYING WITHOUT WINGS WESTLIFE RCA	1	1	MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA VOGUE/BMG
2	1	AME NO MELODY/TO HEART KINKI KIDS JOHNNY'S ENTERTAINMENT	2	2	THE BAD TOUCH BLOODHOUND GANG MOTOR/UNIVERSAL	2	1	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	2	3	ALLER PLUS HAUT TINA ARENA COLUMBIA
3	NEW	SEINARU KANEGA HIBIKU YORU TANPOPO ZETIMA	3	5	IHR SEID SO LEISE AQUAGEN ZOMBA	3	NEW	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	3	5	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
4	NEW	WE CAN'T STOP THE MUSIC DA PUMP AVEV TRAX	4	10	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARIOLA	4	2	LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA	4	2	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
5	7	GARDEN SUGAR SOUL FEATURING KENJI WARNER	5	3	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	5	NEW	2 TIMES ANN LEE NEO/SYSTEMATIC	5	NEW	WHERE I'M HEADED LENE MARLIN VIRGIN
6	2	LOVE MACHINE MORNING MUSUME ZETIMA	6	4	BLUE (DA BA DEE) EIFFEL 65 HANSA	6	4	BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA	6	4	ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL
7	5	PASSAGE (MAXI) MASAYOSHI YAMAZAKI POLYDOR	7	6	VATER UNSER E NOMINE POLYDOR	7	3	DON'T STOP ATB SOUND OF MINISTRY	7	10	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
8	8	APOLO PORNO GRAFFITTI SONY	8	7	(YOU DRIVE ME) CRAZY BRITNEY SPEARS	8	9	I TRY MACY GRAY EPIC	8	15	UNCHAINED MELODY MYTHOS 'N DJ COSMO EDEL
9	4	ITAIKURAI KIMIGA AFURETE IRUYO ZARD B-GRAM	9	14	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA	9	NEW	BUG A BOO DESTINY'S CHILD COLUMBIA	9	8	SUMMER SON TEXAS MERCURY
10	6	OUR DAYS AMI SUZUKI SONY	10	8	LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA	10	NEW	WHEN THE HEARTACHE IS OVER TINA TURNER PARLOPHONE	10	12	GET GET DOWN PAUL JOHNSON HOT TRACKS/SONY
11	13	SQUALL EIKO MATSUMOTO BMG FUNHOUSE	11	9	1,2,3... RHYMES GALORE D.J. TOMEKK VS. GRANDMASTER FLASH ARIOLA	11	NEW	IN AND OUT OF MY LIFE ONEPHATDEEVA DEFECT ED	11	NEW	BETTER OFF ALONE ALICE DEEJAY HOT TRACKS/SONY
12	14	GOLDFINGER '99 HIROMI GO SONY	12	11	DU TRAEGST KEINE LIEBE IN DIR ECHT EDEL	12	5	AFTER THE LOVE HAS GONE STEPS JIVE/ZOMBA	12	6	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLYDAY MERCURY/UNIVERSAL
13	10	TENSHI NO TAMEIKI MARIYA TAKEUCHI WARNER	13	12	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR	13	8	JESSE HOLD ON B*WITCHED EPIC	13	7	JAMAIS LOIN DE TOI LAAM DLA/EMI
14	11	AURORA TOUR NINA SONY	14	15	OUTA SPACE MELLOW TRAX POLYDOR	14	NEW	AIN'T THAT A LOT OF LOVE SIMPLY RED EASTWEST	14	14	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL/SONY
15	9	PLOMELIA COCCO VICTOR	15	NEW	MILLENNIUM ALEKSEY WEA	15	10	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY	15	13	UN JOUR VIENDRA JOHNNY HALLYDAY MERCURY/UNIVERSAL
16	NEW	IN MY DREAM TUBE SONY	16	NEW	JACK'S BABY JAN JOSEF LIEFERS EMI	16	NEW	WHAT'CHA GONNA DO ETERNAL EMI	16	11	LA PLAYA LA CLINIQUE VIRGIN
17	NEW	ONIGUNSOW SEX MACHINEGUNS TOSHIBA/EMI	17	NEW	GOTT TANZTE DJ TAYLOR & FLOW EAMS	17	11	GIVE IT TO YOU JORDAN KNIGHT INTERSCOPE	17	NEW	JUST ANOTHER DAY SKO VOGUE/BMG
18	3	SANDAY SADS TOSHIBA/EMI	18	16	SUMMER SON TEXAS MERCURY	18	12	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA	18	9	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
19	NEW	FUTARI BOTTI HYSTERIC BLUE SONY	19	13	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS/EDEL	19	7	NEVER LET YOU DOWN HONEYZ MERCURY	19	NEW	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARIOLA/BMG
20	NEW	MIU BUCK-TICK MERCURY	20	NEW	SHE'S ALL I EVER HAD RICKY MARTIN COLUMBIA	20	6	GOING UNDERGROUND/CARNATION BUFFALO TOM/GALLAGHER/CRADOCK IGNITION	20	NEW	BLA BLA BLA GIGI D'AGOSTINO ODEON/EMI
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	GLAY HEAVY GAUGE UNLIMITED	1	1	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	1	1	SHANIA TWAIN COME ON OVER MERCURY	1	NEW	BRUEL PATRICK JUSTE AVANT BMG
2	1	YUZU YUZUEN SENHA & CO	2	NEW	EURYTHMICS PEACE RCA	2	NEW	THE CHARLATANS US AND US ONLY UNIVERSAL	2	1	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
3	2	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER MUSIC	3	3	JOE COCKER NO ORDINARY WORLD EMI	3	4	TRAVIS THE MAN WHO INDEPENDIENTE	3	3	VERONIQUE SANSON D'UN PAPILLON A UNE ETOILE WEA
4	3	GLOBE CRUISE RECORD 1995-2000 AVEV TRAX	4	5	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	4	NEW	EURYTHMICS PEACE RCA	4	NEW	ANDRE RIEU SAL DU SIECLE PHILIPS/UNIVERSAL
5	4	HITOMI THERMO PLASTIC AVEV TRAX	5	4	STING BRAND NEW DAY MOTOR/UNIVERSAL	5	NEW	B*WITCHED AWAKE AND BREATHE EPIC	5	2	EDDY MITCHELL LES NOUVELLES AVENTURES D'EDDY POLYDOR/UNIVERSAL
6	5	MAX MAXIMUM COLLECTION AVEV TRAX	6	12	DAVID BOWIE HOURS... VIRGIN	6	6	MACY GRAY ON HOW LIFE IS EPIC	6	NEW	EURYTHMICS PEACE BMG
7	8	STEVIE WONDER BALLAD COLLECTION POLYDOR	7	10	TOM JONES RELOAD V2	7	3	TOM JONES RELOAD GUT	7	10	DAVID BOWIE HOURS... VIRGIN
8	6	YOSUI INOUE GOLDEN BEST FOR LIFE	8	8	DIE FLIPPERS MASKENBALL ARIOLA	8	5	JAMES MILLIONAIRES MERCURY	8	4	TINA ARENA IN DEEP COLUMBIA
9	7	ZARD ZARD BEST—REQUEST MEMORIAL B-GRAM	9	2	PET SHOP BOYS NIGHTLIFE EMI	9	NEW	MELANIE C NORTHERN STAR VIRGIN	9	6	STING BRAND NEW DAY POLYDOR/UNIVERSAL
10	10	BIRD BIRD SONY	10	9	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	10	NEW	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	10	16	LENE MARLIN PLAYING MY GAME VIRGIN
11	NEW	SAVAGE GARDEN AFFIRMATION SONY	11	6	ECHT FREISCHWIMMER EDEL	11	NEW	BARBRA STREISAND A LOVE LIKE OURS COLUMBIA	11	5	BEN HARPER BURN TO SHINE VIRGIN
12	NEW	SEIKIMA II LIVING LEGEND FUNHOUSE/BMG	12	7	SABRINA SETLUR AUS DER SICHT UND MIT DEN WORT EPIC	12	NEW	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA	12	13	SOL EN SI CHACUN PEUT Y METTRE UN PEU DU SIEN WEA
13	NEW	SUNNY DAY SERVICE MUGEN MIDI	13	NEW	WOLFGANG PETRY ALLES—LIVE ARIOLA	13	15	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	13	8	FRANCIS CABREL HORS SAISON COLUMBIA
14	NEW	VARIOUS ARTISTS DANCEMANIA X4 TOSHIBA/EMI	14	16	CHRIS DEBURGH QUIET REVOLUTION MOTOR/UNIVERSAL	14	8	ABBA GOLD—GREATEST HITS POLYDOR	14	9	CELINE DION AU COEUR DU STADE COLUMBIA
15	NEW	EIKO MATSUMOTO FROM THE FIRST TOUCH FUNHOUSE/BMG	15	13	SOUNDTRACK EISKALTE ENGEL VIRGIN	15	10	MARTINE MCCUTCHEON YOU ME & US INNOCENT/VIRGIN	15	14	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA/BMG
16	9	HIKARU UTADA FIRST LOVE TOSHIBA/EMI	16	RE	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	16	NEW	STING BRAND NEW DAY A&M	16	19	TEXAS THE HUSH MERCURY/UNIVERSAL
17	11	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX	17	NEW	FERRIS MC ASIMETRE ZOMBA	17	9	BOYZONE BY REQUEST POLYDOR	17	11	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
18	NEW	GODIEGO GODIEGO WHAT A BEAUTIFUL NAME COLUMBIA	18	17	LIVE THE DISTANCE TO HERE POLYDOR/UNIVERSAL	18	16	LEFTFIELD RHYTHM AND STEALTH HIGHER GROUND/HARD HANDBS	18	12	JOE COCKER NO ORDINARY WORLD EMI
19	NEW	CHIE AYADO FRIENDS EAST WORKS	19	14	THE KELLY FAMILY THE BEST OF THE KELLY FAMILY ARIOLA	19	12	THE LIVING END THE LIVING END EMI	19	7	LARUSSO SIMPLEMENT ODEON/EMI
20	14	PET SHOP BOYS NIGHTLIFE TOSHIBA/EMI	20	20	SOUNDTRACK NOTTING HILL MERCURY/UNIVERSAL	20	11	BEN HARPER BURN TO SHINE VIRGIN	20	18	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NIGHT AND DAY
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	GLAY HEAVY GAUGE UNLIMITED	1	1	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	1	1	SHANIA TWAIN COME ON OVER MERCURY	1	NEW	BRUEL PATRICK JUSTE AVANT BMG
2	1	YUZU YUZUEN SENHA & CO	2	NEW	EURYTHMICS PEACE RCA	2	NEW	THE CHARLATANS US AND US ONLY UNIVERSAL	2	1	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
3	2	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER MUSIC	3	3	JOE COCKER NO ORDINARY WORLD EMI	3	4	TRAVIS THE MAN WHO INDEPENDIENTE	3	3	VERONIQUE SANSON D'UN PAPILLON A UNE ETOILE WEA
4	3	GLOBE CRUISE RECORD 1995-2000 AVEV TRAX	4	5	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	4	NEW	EURYTHMICS PEACE RCA	4	NEW	ANDRE RIEU SAL DU SIECLE PHILIPS/UNIVERSAL
5	4	HITOMI THERMO PLASTIC AVEV TRAX	5	4	STING BRAND NEW DAY MOTOR/UNIVERSAL	5	NEW	B*WITCHED AWAKE AND BREATHE EPIC	5	2	EDDY MITCHELL LES NOUVELLES AVENTURES D'EDDY POLYDOR/UNIVERSAL
6	5	MAX MAXIMUM COLLECTION AVEV TRAX	6	12	DAVID BOWIE HOURS... VIRGIN	6	6	MACY GRAY ON HOW LIFE IS EPIC	6	NEW	EURYTHMICS PEACE BMG
7	8	STEVIE WONDER BALLAD COLLECTION POLYDOR	7	10	TOM JONES RELOAD V2	7	3	TOM JONES RELOAD GUT	7	10	DAVID BOWIE HOURS... VIRGIN
8	6	YOSUI INOUE GOLDEN BEST FOR LIFE	8	8	DIE FLIPPERS MASKENBALL ARIOLA	8	5	JAMES MILLIONAIRES MERCURY	8	4	TINA ARENA IN DEEP COLUMBIA
9	7	ZARD ZARD BEST—REQUEST MEMORIAL B-GRAM	9	2	PET SHOP BOYS NIGHTLIFE EMI	9	NEW	MELANIE C NORTHERN STAR VIRGIN	9	6	STING BRAND NEW DAY POLYDOR/UNIVERSAL
10	10	BIRD BIRD SONY	10	9	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	10	NEW	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	10	16	LENE MARLIN PLAYING MY GAME VIRGIN
11	NEW	SAVAGE GARDEN AFFIRMATION SONY	11	6	ECHT FREISCHWIMMER EDEL	11	NEW	BARBRA STREISAND A LOVE LIKE OURS COLUMBIA	11	5	BEN HARPER BURN TO SHINE VIRGIN
12	NEW	SEIKIMA II LIVING LEGEND FUNHOUSE/BMG	12	7	SABRINA SETLUR AUS DER SICHT UND MIT DEN WORT EPIC	12	NEW	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA	12	13	SOL EN SI CHACUN PEUT Y METTRE UN PEU DU SIEN WEA
13	NEW	SUNNY DAY SERVICE MUGEN MIDI	13	NEW	WOLFGANG PETRY ALLES—LIVE ARIOLA	13	15	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	13	8	FRANCIS CABREL HORS SAISON COLUMBIA
14	NEW	VARIOUS ARTISTS DANCEMANIA X4 TOSHIBA/EMI	14	16	CHRIS DEBURGH QUIET REVOLUTION MOTOR/UNIVERSAL	14	8	ABBA GOLD—GREATEST HITS POLYDOR	14	9	CELINE DION AU COEUR DU STADE COLUMBIA
15	NEW	EIKO MATSUMOTO FROM THE FIRST TOUCH FUNHOUSE/BMG	15	13	SOUNDTRACK EISKALTE ENGEL VIRGIN	15	10	MARTINE MCCUTCHEON YOU ME & US INNOCENT/VIRGIN	15	14	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA/BMG
16	9	HIKARU UTADA FIRST LOVE TOSHIBA/EMI	16	RE	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	16	NEW	STING BRAND NEW DAY A&M	16	19	TEXAS THE HUSH MERCURY/UNIVERSAL
17	11	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX	17	NEW	FERRIS MC ASIMETRE ZOMBA	17	9	BOYZONE BY REQUEST POLYDOR	17	11	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
18	NEW	GODIEGO GODIEGO WHAT A BEAUTIFUL NAME COLUMBIA	18	17	LIVE THE DISTANCE TO HERE POLYDOR/UNIVERSAL	18	16	LEFTFIELD RHYTHM AND STEALTH HIGHER GROUND/HARD HANDBS	18	12	JOE COCKER NO ORDINARY WORLD EMI
19	NEW	CHIE AYADO FRIENDS EAST WORKS	19	14	THE KELLY FAMILY THE BEST OF THE KELLY FAMILY ARIOLA	19	12	THE LIVING END THE LIVING END EMI	19	7	LARUSSO SIMPLEMENT ODEON/EMI
20	14	PET SHOP BOYS NIGHTLIFE TOSHIBA/EMI	20	20	SOUNDTRACK NOTTING HILL MERCURY/UNIVERSAL	20	11	BEN HARPER BURN TO SHINE VIRGIN	20	18	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NIGHT AND DAY
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	GLAY HEAVY GAUGE UNLIMITED	1	1	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	1	1	SHANIA TWAIN COME ON OVER MERCURY	1	NEW	BRUEL PATRICK JUSTE AVANT BMG
2	1	YUZU YUZUEN SENHA & CO	2	NEW	EURYTHMICS PEACE RCA	2	NEW	THE CHARLATANS US AND US ONLY UNIVERSAL	2	1	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
3	2	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER MUSIC	3	3	JOE COCKER NO ORDINARY WORLD EMI	3	4	TRAVIS THE MAN WHO INDEPENDIENTE	3	3	VERONIQUE SANSON D'UN PAPILLON A UNE ETOILE WEA
4	3	GLOBE CRUISE RECORD 1995-2000 AVEV TRAX	4	5	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	4	NEW	EURYTHMICS PEACE RCA	4	NEW	ANDRE RIEU SAL DU SIECLE PHILIPS/UNIVERSAL
5	4	HITOMI THERMO PLASTIC AVEV TRAX	5	4	STING BRAND NEW DAY MOTOR/UNIVERSAL	5	NEW	B*WITCHED AWAKE AND BREATHE EPIC	5	2	EDDY MITCHELL LES NOUVELLES AVENTURES D'EDDY POLYDOR/UNIVERSAL
6	5	MAX MAXIMUM COLLECTION AVEV TRAX	6	12	DAVID BOWIE HOURS... VIRGIN	6	6	MACY GRAY ON HOW LIFE IS EPIC	6	NEW	EURYTHMICS PEACE BMG
7	8	STEVIE WONDER BALLAD COLLECTION POLYDOR	7	10	TOM JONES RELOAD V2	7	3	TOM JONES RELOAD GUT	7	10	DAVID BOWIE HOURS... VIRGIN
8	6	YOSUI INOUE GOLDEN BEST FOR LIFE	8	8	DIE FLIPPERS MASKENBALL ARIOLA	8	5	JAMES MILLIONAIRES MERCURY	8	4	TINA ARENA IN DEEP COLUMBIA
9	7	ZARD ZARD BEST—REQUEST MEMORIAL B-GRAM	9	2	PET SHOP BOYS NIGHTLIFE EMI	9	NEW	MELANIE C NORTHERN STAR VIRGIN	9	6	STING BRAND NEW DAY POLYDOR/UNIVERSAL
10	10	BIRD BIRD SONY	10	9	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	10	NEW	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	10	16	LENE MARLIN PLAYING MY GAME VIRGIN
11	NEW	SAVAGE GARDEN AFFIRMATION SONY	11	6	ECHT FREISCHWIMMER EDEL	11	NEW	BARBRA STREISAND A LOVE LIKE OURS COLUMBIA	11	5	BEN HARPER BURN TO SHINE VIRGIN
12	NEW	SEIKIMA II LIVING LEGEND FUNHOUSE/BMG	12	7	SABRINA SETLUR AUS DER SICHT UND MIT DEN WORT EPIC	12	NEW	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA	12	13	SOL EN SI CHACUN PEUT Y METTRE UN PEU DU SIEN WEA
13	NEW	SUNNY DAY SERVICE MUGEN MIDI	13	NEW	WOLFGANG PETRY ALLES—LIVE ARIOLA	13	15	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	13	8	FRANCIS CABREL HORS SAISON COLUMBIA
14	NEW	VARIOUS ARTISTS DANCEMANIA X4 TOSHIBA/EMI	14	16	CHRIS DEBURGH QUIET REVOLUTION MOTOR/UNIVERSAL	14	8	ABBA GOLD—GREATEST HITS POLYDOR	14	9	CELINE DION AU COEUR DU STADE COLUMBIA
15	NEW	EIKO MATSUMOTO FROM THE FIRST TOUCH FUNHOUSE/BMG	15	13	SOUNDTRACK EISKALTE ENGEL VIRGIN	15	10	MARTINE MCCUTCHEON YOU ME & US INNOCENT/VIRGIN	15	14	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA/BMG
16	9	HIKARU UTADA FIRST LOVE TOSHIBA/EMI	16	RE	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	16	NEW	STING BRAND NEW DAY A&M	16	19	TEXAS THE HUSH MERCURY/UNIVERSAL
17	11	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX	17	NEW	FERRIS MC ASIMETRE ZOMBA	17	9	BOYZONE BY REQUEST POLYDOR	17	11	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
18	NEW	GODIEGO GODIEGO WHAT A BEAUTIFUL NAME COLUMBIA	18	17	LIVE THE DISTANCE TO HERE POLYDOR/UNIVERSAL	18	16	LEFTFIELD RHYTHM AND STEALTH HIGHER GROUND/HARD HANDBS	18	12	JOE COCKER NO ORDINARY WORLD EMI
19	NEW	CHIE AYADO FRIENDS EAST WORKS	19	14	THE KELLY FAMILY THE BEST OF THE KELLY FAMILY ARIOLA	19	12	THE LIVING END THE LIVING END EMI	19	7	LARUSSO SIMPLEMENT ODEON/EMI
20	14	PET SHOP BOYS NIGHTLIFE TOSHIBA/EMI	20	20	SOUNDTRACK NOTTING HILL MERCURY/UNIVERSAL	20	11	BEN HARPER BURN TO SHINE VIRGIN	20	18	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NIGHT AND DAY
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	GLAY HEAVY GAUGE UNLIMITED	1	1	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	1	1	SHANIA TWAIN COME ON OVER MERCURY	1	NEW	BRUEL PATRICK JUSTE AVANT BMG
2	1	YUZU YUZUEN SENHA									

HITS OF THE WORLD

CONTINUED

EUROCHART 10/30/99 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
2	1	BLUE (DA BA DEE) EIFFEL 65 BLISS CO.
3	3	MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA LAUTSTARK/BMG
4	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE
5	7	2 TIMES ANN LEE X-ENERGY
6	9	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS
7	6	SUMMER SON TEXAS MERCURY
8	8	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR
9	NEW	THE BAD TOUCH BLOODHOUND GANG GEFEN
10	NEW	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
1	1	STING BRAND NEW DAY A&M
2	3	SHANIA TWAIN COME ON OVER MERCURY
3	NEW	PET SHOP BOYS NIGHTLIFE PARLOPHONE
4	4	TOM JONES RELOAD GUT/2
5	NEW	JOE COCKER NO ORDINARY WORLD PARLOPHONE
6	5	BLOODHOUND GANG HOORAY FOR BOOBIES GEFEN
7	2	DAVID BOWIE HOURS... VIRGIN
8	NEW	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 REPRISE
9	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.
10	RE	TEXAS THE HUSH MERCURY

NEW ZEALAND (Record Publications Ltd.) 10/24/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	SHANIA TWAIN COME ON OVER UNIVERSAL
2	3	RICKY MARTIN RICKY MARTIN SONY
3	2	LIVE THE DISTANCE TO HERE UNIVERSAL
4	9	TOM JONES RELOAD V2
5	4	CREED HUMAN CLAY SONY
6	NEW	BLOODHOUND GANG HOORAY FOR BOOBIES UNIVERSAL
7	6	VENGABOYS THE PARTY ALBUM! BMG
8	NEW	POWERMAN 5000 TONIGHT THE STARS REVOLT UNIVERSAL
9	5	BOYZONE BY REQUEST UNIVERSAL
10	RE	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/BMG

SWEDEN (GLF) 10/28/99

THIS WEEK	LAST WEEK	SINGLES
1	6	THE BAD TOUCH BLOODHOUND GANG MCA/UNIVERSAL
2	1	BLUE (DA BA DEE) EIFFEL 65 BMG
3	2	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
4	NEW	I KNEW I LOVED YOU SAVAGE GARDEN SONY
5	4	LARGER THAN LIFE BACKSTREET BOYS JIVE/VIRGIN
6	8	(MUCHO MAMBO) SWAY SHAFT POLYDOR/UNIVERSAL
7	3	FASTER HARDER SCOOTER SCOOTER EDEL
8	5	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL
9	NEW	BETONGDJUNGELBOKEN AYO RICOCHET/BMG
10	9	HEAVEN'S ON FIRE STAR POLYDOR/UNIVERSAL
1	NEW	THASTROM DET AR NI SOM E DOM KONSTIGA, DET AR JAG SOM E NORMAL MISTUR
2	1	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER
3	RE	ABBA MORE ABBA GOLD POLAR/UNIVERSAL
4	3	MAURO SCOCCO TILLBAKS TILL VARLDEN DIESEL/SONY
5	NEW	EURYTHMICS PEACE BMG
6	6	BRAND NEW HEAVIES TRUNK FUNK: THE BEST OF WARNER
7	NEW	BO KASPERIS ORKESTER HITTELLS SONY
8	RE	BJORN AFZELIUS DEN RODA TRADEN REBELLE/MNV
9	5	TOM JONES RELOAD V2
10	8	PATRIK ISAKSSON NAR VERKLIGHETEN TRANGER SIG PA SONY

NORWAY (Verdens Gang Norway) 10/26/99

THIS WEEK	LAST WEEK	SINGLES
1	2	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
2	1	IF I LET YOU GO WESTLIFE BMG
3	4	BETTER OFF ALONE ALICE DEEJAY VIOLENT/EMI
4	3	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
5	RE	HEUT'IST MEIN TAG BLUMCHEN EDEL
6	5	LARGER THAN LIFE BACKSTREET BOYS JIVE/VIRGIN
7	10	GET ME RESET EDEL
8	9	(MUCHO MAMBO) SWAY SHAFT POLYDOR/UNIVERSAL
9	6	BLUE (DA BA DEE) EIFFEL 65 BMG
10	7	BURNING DOWN THE HOUSE TOM JONES AND THE CARDIGANS V2
1	1	MORTEN ABEL HERE WE GO THEN—YOU AND I VIRGIN
2	3	JOE COCKER NO ORDINARY WORLD EMI
3	7	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER
4	2	STING BRAND NEW DAY UNIVERSAL
5	5	SOUNDTRACK NOTTING HILL UNIVERSAL
6	NEW	BARBRA STREISAND A LOVE LIKE OURS SONY
7	6	MADRUGADA INDUSTRIAL SILENCE VIRGIN
8	8	TOM JONES RELOAD V2
9	RE	A*TEENS THE ABBA GENERATION UNIVERSAL
10	4	LIVE THE DISTANCE TO HERE UNIVERSAL

SPAIN (AFYVE/ALEF MB) 10/16/99

THIS WEEK	LAST WEEK	SINGLES
1	1	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
2	NEW	MI CONFIANZA LUZ HISPAVOX
3	2	SANTO SANTO SO PRA CONTRARIAR RCA
4	5	NEW YORK CITY BOY PET SHOP BOYS EMI
5	3	I WILL GO WITH YOU DONNA SUMMER EPIC
6	NEW	SING IT BACK MOLOKO EDEL
7	NEW	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
8	8	LARGER THAN LIFE BACKSTREET BOYS JIVE/VIRGIN
9	6	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
10	4	EL EXTRANJERO BUNBURY CHRYSALIS
1	2	LUIS MIGUEL AMARTE ES UN PLACER WEA
2	3	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
3	1	MIGUEL BOSE LO MEJOR DE BOSE WEA
4	4	CAMELA NO PUEDO ESTAR SIN EL PRODUCCIONES AR
5	NEW	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WEA
6	6	MANA TODO MANA—GRANDES EXITOS WEA
7	10	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
8	7	PRESUNTOS IMPLICADOS ORIGINAL VERSION WEA
9	8	VONDA SHEPARD ALLY MCBEAL (TV SOUND-TRACK) EPIC
10	5	KETAMA TOMA KETAMA MERCURY/UNIVERSAL

PORTUGAL (Portugal/APP) 10/26/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	SCORPIONS BEST EMI
2	2	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
3	5	BONNIE TYLER BEST BALLADS SONY
4	4	DULCE PONTES O PRIMEIRO CANTO POLYDOR/UNIVERSAL
5	3	LOU BEGA A LITTLE BIT OF MAMBO BMG
6	7	ANJOS FICAREI VIDISCO
7	6	VENGABOYS THE PARTY ALBUM! VIOLENT/EMI
8	10	SANTAMARIA SEM LIMITE VIDISCO
9	RE	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
10	8	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/EMI

DENMARK (IFPI/Nielsen Marketing Research) 10/21/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BMG
2	2	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
3	7	BRING IT ALL BACK S CLUB 7 UNIVERSAL
4	10	HEART OF ASIA WATERGATE SONY
5	NEW	GRAP THAT THING HAMPENBERG UNIVERSAL
6	4	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL
7	5	DOOH DOOH BARCODE BROTHERS UNIVERSAL
8	NEW	UNDER THE WATER BROTHOR BROWN FEATURING FRANKIE BMG
9	9	NOT FOR THE DOUGH MULTICYDE FEATURING ANEA WARNER
10	NEW	(MUCHO MAMBO) SWAY SHAFT UNIVERSAL
1	1	CREAMY CREAMY RECAR/CMC
2	2	FLEMING BAMSE JORGENSEN STAND BY ME RECAR/CMC
3	5	LENE MARLIN PLAYING MY GAME VIRGIN
4	8	ANN METTE ELTEN REFRAIN RECAR/CMC
5	4	BIG FAT SNAKE RECYCLED EDEL
6	3	TEXAS THE HUSH UNIVERSAL
7	9	SCORPIONS BEST CMC
8	6	BOYZONE BY REQUEST UNIVERSAL
9	NEW	PET SHOP BOYS NIGHTLIFE EMI
10	NEW	MOONJAM SONGS FOR SAXOPHONE: LIVE WARE HOUSE/SONY

FINLAND (Radiomafia/IFPI Finland) 10/24/99

THIS WEEK	LAST WEEK	SINGLES
1	NEW	TORREMOLINOS 2000 APULANTA & DON HUONOT LEVY-YHTIO/TERRIER/BMG
2	1	BLUE (DA BA DEE) EIFFEL 65 BLISS/BMG
3	3	WHEN THE HEARTACHE IS OVER TINA TURNER PARLOPHONE/EMI
4	NEW	ENSISUUDELMA TYRÄVÖ FEATURING JIMI PAAKALLO MEGAMANIA/JOHANNA KUSTANNUK
5	2	I SAVED THE WORLD TODAY EURYTHMICS RCA/BMG
6	7	JESSE HOLD ON B*WITCHED EPIC/SONY
7	8	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/EMI
8	NEW	THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL
9	5	BLUE EYES BLUE ERIC CLAPTON WARNER
10	9	KAVEREITA TYRÄVÖ FEATURING JIMI PAAKALLO PYRAMID/MEGAMANIA
1	1	MAMBA VAARAN VUODET STOCKHOLM/WARNER
2	4	BOMFUNK MC'S IN STEREO EPIDROME/SONY
3	RE	KARI TAPIO KAIKKI PARHAAT F-RECORDS/WARNER
4	NEW	BLOODHOUND GANG HOORAY FOR BOOBIES GEFEN/UNIVERSAL
5	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
6	2	SIR ELWOODIN HILJAISET VARIT PYHÄÄ KAMAA HERODES/EMI
7	3	SCOOTER BACK TO THE HEAVYWEIGHT JAM CLUB TOOLS/TEL
8	7	A*TEENS THE ABBA GENERATION UNIVERSAL
9	10	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
10	5	YUP MORMAALIN MAIHINNOUSU MERCURY/UNIVERSAL

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

ALMOST FIVE YEARS after Youssou N'Dour's last international release, his new album, "Joko," will be released in all territories by Sony in January. N'Dour is signed to Sony France, and the album follows 1995's "The Guide," which included the international hit single "Seven Seconds," featuring **Neneh Cherry**. Guests on the new album include **Peter Gabriel**, **Sting**, and **Wyclef Jean**. The Fugees' Jean has remixed a version of "Birma," a song that has become N'Dour's anthem in his native Senegal, where it has circulated widely on cassette. "I was thinking of calling the album 'At Last' because I know that is what everybody will say," N'Dour jokes. "But it took time to assemble all the people I wanted. I've become a father, and I have been busy running my own studio and label in Dakar. It's a very accessible album, and I hope people will feel it is worth the wait."



N'DOUR

NIGEL WILLIAMSON

late 1960s, and the centennial concert was belated recognition for a performer who never received any of the decorations so profligately bestowed by the Soviet Union on artists loyal to official communist culture.

VADIM YURCHENKOV

'TRABENDO,' the title of the new album from **Les Negresses Vertes**, is the Algerian word for "black market" and, according to the band, describes "the musical trafficking" that went into making the record. The album, their fifth, was released two weeks ago in France on Virgin; it comes out next month in most other territories. "Trabendo" marks a turning point for Les Negresses, moving closer to the electronica scene than the Gypsy folk that rocketed them to international fame a decade ago. At the suggestion of **Emmanuel de Buretel**, managing director of Virgin France, cult DJ **Howie B** was brought in to produce. "Howie B is now regarded as the band's sixth member," says Virgin label manager **Romain Vivien**. "But they stayed faithful to their origins and recorded the album almost live." The label is looking for a sales revival after the band's last album, "Zig Zague," sold a disappointing 70,000 units in France.



LES NEGRESSES VERTES

CÉCILE TESSEYRE

KIWI HARD ROCKERS SHIHAD debuted at No. 1 on the New Zealand album chart with its fourth album, "The General Electric." Warner Music New Zealand promotions manager **Phil Howling** credits the album's success to a radically changed New Zealand radio environment and a marketing re-evaluation. Always college radio favorites, **Shihad** has not previously had access to a mass audience, but the growth of the progressive rock format in New Zealand over the last two years has opened new doors, according to Howling. Warner Music has also been running ads for the album on AC stations that are unlikely to ever add a Shihad track to their playlists. "In a market this size, you can't be too precious about where you want to appear," Howling says.

DAVID McNICHEL

IZABELLA YURIEVA, the renowned Russian singer, celebrated her centennial in September by appearing onstage at a tribute concert in her honor at Moscow's Central Concert Hall. For decades she was unrivaled as the top performer of romantic Russian Gypsy song, a repertoire that became almost taboo in the Soviet Union. Despite state disapproval Yurieva recorded thousands of songs between 1920 and the

CHRISTIE ELIEZER

Musicrama, Inc.

... on a mission to bring you the world

BISSO NA BISSO

Racines cat# 738192 V2/Musicrama - currently available



Featuring **Monique Seka, Lokua Kanza, Koffi Olomide, Ismaël Lo, Jacob Desvarieux, Tanya St Val, Papa Wemba & G. R. Roldan.**

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: 714-389-7818 ext. 17 Fax: 714-383-5152 email us at: info@musicrama.com

Best African Group at the KORA African Music Awards 99



Canada Labels Go Pop With Round Of Signings

BY LARRY LeBLANC

TORONTO—Pop music has long been ignored by major Canadian labels, but following a significant overhauling of their rosters, a wave of domestic pop debut releases will hit the market next year.

The change was spurred by several factors over the past 18 months. The enormous domestic successes of such international pop groups as Backstreet Boys, Spice Girls, and 'N Sync played a part, as did the breakthrough of domestic pop acts like the Moffatts, Sky, Bran Van 3000, Indecision, and Joëe.

Other factors were strong pop-music airplay by video stations MuchMusic and MusiquePlus, a rebirth of the top 40 format in Canadian radio, and the waning impact of alternative music.

The wave begins in February with Vancouver-based Indecision's "No One Does It Better," to be simultaneously released by Universal Records in Canada and MCA Records in the U.S. Also in February are Winnipeg, Manitoba, pop duo McMaster & James with a self-titled album and Toronto R&B act jacksoul with "Sleepless," both on BMG-affiliated ViK Records.

In March, those debuting are Edmonton, Alberta, singer/songwriter Roberta Michel and Toronto vocal group 24-7, both on Columbia; Toronto-based Jay Englishman on WEA Canada; and Toronto-based Joëe on Universal.

The second quarter of 2000 will see a solo release by Gerald Eaton, lead singer of the pop-styled Philosopher Kings, on Columbia. Debuting are

Kelowna, British Columbia, singer/songwriter Jason Mitchell on WEA Canada and Maren Ord, an 18-year-old Edmonton-based singer/pianist/guitarist, simultaneously on Nettwerk Productions in Canada and Capitol in the U.S.

"A&R executives looked at what they had and didn't have on their rosters," says Keith Porteous, VP of A&R at BMG Music Canada. "As a result, there's been more pop signings and not many alternative rock signings."

"Indecision and Joëe are our first forays in pure pop," notes Allan Reid, senior VP of A&R at Universal Music Canada. "You can't ignore the successes of pop or hip-hop acts. Also, if you now go to America with a rock



BLAIR

act, it's very tough to get a deal there. With Indecision and Joëe, right away there were two deals with our [affiliated] companies."

Despite Warner Music Canada's signings of Englishman, Mitchell, and Toronto roots band Staggered Crossing, director of A&R Steve Blair says there is no reluctance to sign alternative rockers. "I signed these acts because they are good," he says. "If there had been a great alternative rock band, I probably would have signed it as well."

Several of the newly signed acts attracted their labels' interest with successful indie releases. "The independent scene is still strong," says Michael Roth, VP of A&R at Sony Music Entertainment (Canada). "People are still getting noticed. They may not be selling 50,000 records, but if we saw an act selling 5,000 records we'd take a hard look at them."

Reid says he signed Joëe on the basis of impressive Canadian sales of his 1998 "Truth" album, released independently by Popular Records, as well as from hearing an advance of his catchy pop song "Arriba."

"I noticed 'Truth' had scanned 25,000 [units]," says Reid. "Joëe played us 'Arriba,' and I knew it was a summer smash. Universal America will probably release 'Arriba' in January. We will come with another Joëe single in January and his album in March."

Major labels prefer licensing deals such as those that convert to direct label signings. In most cases, the major takes over national distribution of an act's independently released album, which might have had only limited distribution.

"In many cases the act hasn't had the chance to work the album nationally or hadn't had much airplay by (Continued on 83)

Fresh Start For Victoires De La Musique 2000?

BY RÉMI BOUTON

PARIS—The GM of French major labels' body SNEP says the organization is returning to the Victoires de la Musique awards organization "without enthusiasm," following a three-month conciliation procedure managed by the country's Ministry of Culture and Communication (*Billboard Bulletin*, Oct. 25).

SNEP left the organization in May following disagreements between producers' and artists'

bodies (*Billboard*, June 12). Subsequently, indie labels' body UPFI and its allied producers' collecting society SPPF also quit the show (*Billboard*, July 3). The two labels' bodies had previously announced their intention to work together on a new pop awards show.

According to sources, UPFI, SPPF, and fellow collecting society SCPP are now likely to follow SNEP's lead and rejoin the Victoires. Live shows/concert producers' organization Fonds de Soutien, which also left the Victoires six months ago, is gearing up to return to the association, according to a letter sent to the organization recently.

"We are back, but cautiously and without enthusiasm—in order to build a constructive climate with the Ministry of Culture," says SNEP GM Hervé Rony. Changes in the Victoires' statutes are now likely, including a reduction in the number of board members, the reinforcement of the role of the artistic committee, management of a more rep-

resentative voting list, and the establishment of a code of practice in order to avoid new crises.

"If everything goes right, we can change the association's statutes and call for an extraordinary general meeting in less than one month," says Victoires GM Enrico Della Rosa. "At last we will make a fresh start." The show, broadcast each year on public channel France Television, was originally scheduled for February 2000; it is to be postponed to at least March.

"We will try to organize the Victoires for March or April 2000, but October and November are not totally excluded," notes Della Rosa. The new statutes will be voted in on Nov. 15, along with the election of a new board and president.

"From then on, the members of the Victoires organization will be working only for the show, and if someone creates tension, he will be sacked, according to the new statutes," says Della Rosa. "I am optimistic we will make a fresh start."

Italy's Music Sales Hit Flat Note

Wider Research Sample Cited As CD Singles Boom

BY MARK DEZZANI

MILAN—Music sales in Italy were flat during the first six months of 1999, despite a hefty increase in CD singles shipments, according to new figures from major labels' body FIMI (Federation of Italian Music Industry).

The Italian figures, which were not available in time to be included in the recent International Federation of the Phonographic Industry (IFPI) interim global sales roundup (*Billboard*, Oct. 9), are compiled for IFPI-recognized FIMI by the accounting firm Price Waterhouse. They show that shipments of CD singles rose 45.9% in unit terms to 2.45 million units and 52.9% in value to 8.759 billion lire (\$4.8 million).

The figures show overall gains of 4.04% in volume terms to 27.3 million units and 2.32% in value to 354.2 billion lire (\$195 million) compared with the same period last year; but FIMI director general Enzo Mazza attributes this to changes in the research method, which now covers a wider sample of companies.

The figures now include sales through such nontraditional retail outlets as newsstands, as well as music multimedia products and music videos.

"Taking into account the wider sam-

ple for compiling the market statistics, the Italian market showed no growth," says Mazza. "This is not too bad a result, considering that the Italian market has avoided the falls which other major music markets registered in the first six months of 1999."

CD sales rose a nominal 0.69% in units shipped to 17.1 million units and 1.16% in value to 254.1 billion lire (\$140 million); cassette album units fell by 6.35% to 6.4 million units and 4.54% in value to 75.3 billion lire (\$41 million). Local repertoire took a larger slice of the market—up 17.28% in units shipped to 13.3 million and worth 167.5 billion lire (\$92.3 million), which represents 51% of total shipments and 48% of market value.

Mazza says, "The growth in Italian repertoire confirms a continued strong investment by the industry in Italian artists."

International repertoire accounted for 47% of total market value and 44% of units shipped, down 6.13% in value. Classical repertoire represented 5% of total units shipped and 4% of total market value, a 17.19% drop in value share.



MAZZA



Ricky's Rack. Sony Music U.K. chairman Paul Burger, right, hands Ricky Martin a special plaque to commemorate 500,000-unit sales of the Columbia single "Livin' La Vida Loca" and platinum sales of 300,000 for the album "Ricky Martin."

INTERNATIONAL EDITOR IN CHIEF

Adam White

INTERNATIONAL DEPUTY EDITOR

Thom Duffy

INTERNATIONAL MUSIC EDITOR

Dominic Pride

INTERNATIONAL EDITOR

Tom Ferguson

INTERNATIONAL BUSINESS EDITOR

Mark Solomons

Billboard London, 50-51 Bedford Row, London WC1R 4LR, United Kingdom. Phone: 44 20 7822 8300; Fax: 44 20 7242 9136.

ASIA BUREAU CHIEF

Steve McClure, 5-12-13 Higashi Ozumi, Nerima-Ku, Tokyo 178; Phone: 813 3867 0617; Fax: 813 3867 0216.

GERMAN BUREAU CHIEF

Wolfgang Spahr, P.O. Box 1150, 23795 Bad Segeberg; Phone: 49 4551 81428; Fax: 49 4551 88 95 99.

NORDIC BUREAU CHIEF

Kai R. Lofthus, P.O. Box 123, Sentrum, 0102 Oslo, Norway; Phone: 47 22 40 10 62; Fax: 47 90 27 72 08.

AUSTRALASIA BUREAU CHIEF

Christie Eliezer, Ace Media Int'l, 160 the Boulevard, East Ivanhoe, Victoria 3079; Phone: 61 3 9499 6017; Fax: 61 3 9499 7786.

LATIN AMERICA/CARIBBEAN BUREAU CHIEF

John Lannert, 1814 Fern Valley Road, Louisville, Ky. 40219, USA; Phone: 1 502-968-4440/4581; Fax: 1 202-968-4960.

INTERNATIONAL CORRESPONDENTS

ARGENTINA - Marcelo Fernandez Bitar, Charcas 3397, 6 "A," Buenos Aires, 1425; Phone: 541-821-0629; Fax: 541-778-6713.

AUSTRALIA - Glenn A. Baker, P.O. Box 155, Kenthurst, NSW 2156; Phone: 61 2 9654 1999; Fax: 61 2 9654 1899. Owen Hughes, 54 Amairin St., North Manly, NSW 2100; Phone/Fax: 61 2 9939 3142.

AUSTRIA - Susan Ladika-Schuhmayer, Leystrasse 2-8/73, 1200 Vienna; Phone: 43 1 334 9608; Fax: 43 1 334 9609.

BELGIUM - Marc Maes, Kapelstraat 41, 2040 Antwerp; Phone: 32 3 568 8082.

BRAZIL - Enor Paiano, Rua Francisco Leitao 678, Apartamento 82, São Paulo 05414-060; Phone: 55 11 224 4398; Fax: 55 11 224 4253.

CANADA - Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario, M1K 3R7; Phone: 1 416 265 3277; Fax: 1 416 265 3280.

CHILE - Sergio Fortuño, El Tatío 1580, Las Condes, Santiago; Phone: 562 737 8807.

CZECH REPUBLIC - Ladka Bauerova, Vlnohradská 109 13000 Prague 3; Phone: 420 25753 3016; Fax: 420 2 531 708.

DENMARK - Charles Ferro, Hardangergade 4, 1th, DK 2100 Copenhagen; Phone: 45 3369 0701; Fax: 45 3391 1613.

FRANCE - Rémi Bouton, 82 Rue du Chateau des Rentiers, 75013 Paris; Phone 33 1 4586 8466; Fax: 33 1 4583 3945. Cécile Tesseyre, 73 Rue de Paris, 921 00 Boulogne, France; Phone: 33 1 4909 0896; Fax: 33 1 4909 0975.

FINLAND - Antti Isokangas, P.O. Box 190 00251 Helsinki; Phone: 358 9 431 389 52; Fax: 358 9 431 389 50.

GERMANY - Ellie Weinert, Vill.-Dull Strasse 9, 80638 Munich; Phone: 49 89 157 3250; Fax: 49 89 157 5036.

HONG KONG - Davina Mok, 2/F Rear Portion, 18Mau Ping New Village, Po Lo Che, Sai Kung, Hong Kong; phone: 852 2534 9538 Fax: 852 2543 4964.

IRELAND - Ken Stewart, 75 Sydney Parade Ave., Dublin 4; Phone/Fax: 353 1 283 7695.

INDIA - Nyay Bhushan, e-2 Greater Kailash Part II, New Delhi, 110048; Phone: 91 11 6416666; Fax: 91 11 6239226.

ISRAEL - Barry Chamish, Nahal Zodar 40/2 St. Modin; Phone/Fax: 972 8 972 0804.

ITALY - Mark Dezzani, Via Matteotti 7, Vallebona, 18012, San Remo (IM); Phone: 39 0184 29 28 24; Fax: 0184 39 29 28 42.

JAMAICA - Elena Oumano, 51 MacDougal St., Suite 180, New York, N.Y. 10012, USA; Fax: 1 212 533 3862.

KOREA - Cho Hyun-Jin, 1-102 Dongbinggo-dong Yongsan-ku, Seoul, 140-230; Phone: 822 796 9174; Fax: 822 762 4972.

MALAYSIA - Graeme Nesbitt, 3-2-3 bora Apartment, Jalan Tun Razak, 50400 Kuala Lumpur; Phone/Fax: 603 223 1920.

MEXICO - Teresa Aguilera, Arena 52, Acuevucto De Guadalupe, Mexico City, 07279; Phone: 525 391-4072; Fax: 525 202-2620.

NETHERLANDS - Robbert Tilli, PC Hooftstraat 140, 1071 CE Amsterdam; Phone/Fax: 3120 672 2566.

NEW ZEALAND - David McNickel, P.O. Box 10, 266 Dominion Road, Auckland; Phone: 64 9 620 9856; Fax: 64 9 303 0414.

PHILIPPINES - David Gonzales, 1132 Julian Felipe Boulevard, Caridad, Cavite City; Phone: 63 46 431 1985; Fax: 63 46 504 0131.

PUERTO RICO - Karl Ross, 54 Calle San Francisco, Old San Juan 00901; Phone: 787 722-3521.

RUSSIA - Vadim Yurchenkov, P.O. Box 110, 195268 St. Petersburg; Phone: 7 812 225 3588 7; Fax: 812 545-0662. Erkin Touzmoammed, Apartment No. 317, Tsandera 7, 129 075 Moscow; Phone: 7 095 215 8636.

SOUTH AFRICA - Diane Coetzer 54 3rd Ave., Parktown North, Gauteng 2193, South Africa; Phone: 27 11 442 7954; Fax: 27 11 646 2335.

SINGAPORE - Philip Cheah, Big O, P.O. Box 748, Marine Parade; Phone: 65 348 4007; Fax: 65 348 0362. Nazir Husain, Block 7, Everton Park, No. 03-23, 080007 Singapore; Phone: 65 224 2217.

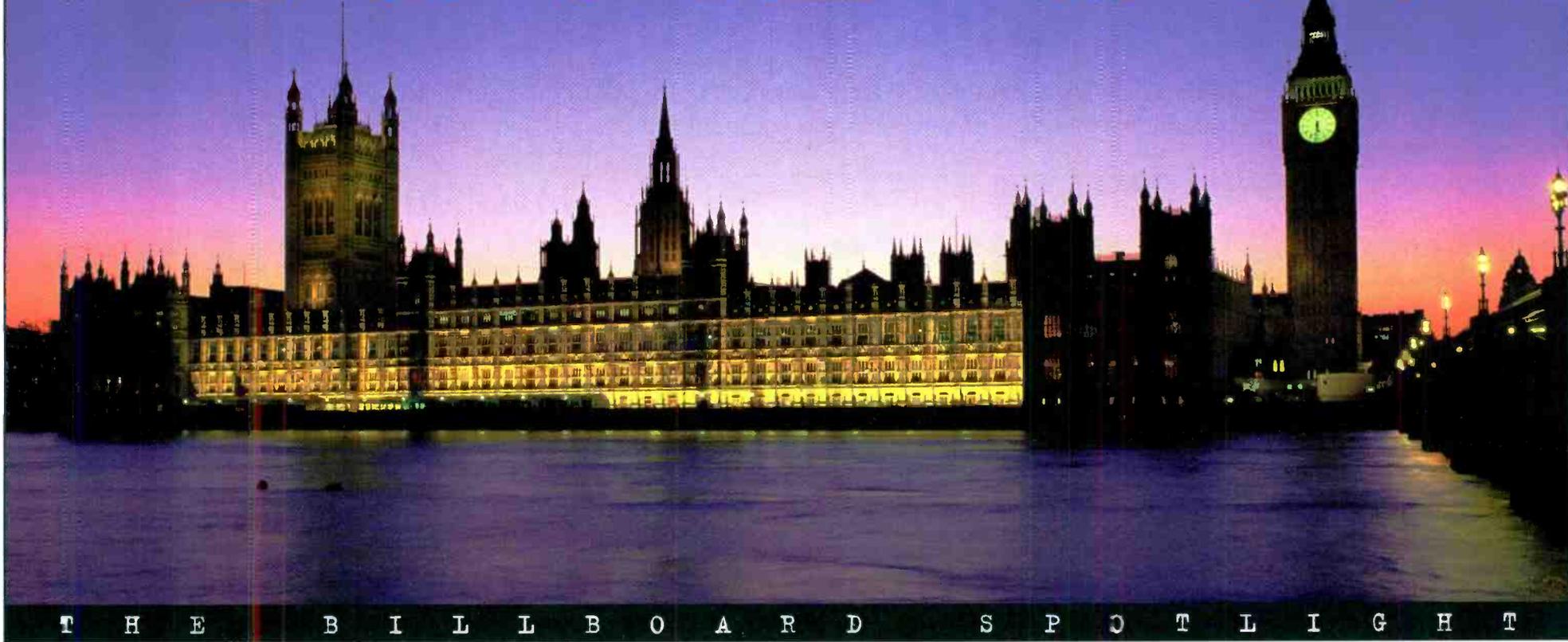
SPAIN - Howell Llewellyn, Modesto Lafuente 6, 5A, 28010 Madrid; Phone/Fax: 34 91 593 2429.

SWEDEN - Anders Lundquist, Handelsvägen 102,122 38 Enskede; Phone: 46 8 470 3727; Fax: 46 8 735 2409.

THAILAND - John Clewley, 59/1 Soi Sanguan Suk, Rama 5 Road Dusit, Bangkok, 10300; Phone/Fax: 66 2 668 39 48

TURKEY - Adrian Higgs, Asim Us Sok 16/1, Kizitoprak-Kadikoy, 81300 Istanbul; Phone/Fax: 91 216 345 0118.

LONDON



LONDON—“London never sleeps, it just sucks/The life out of me/And the money from my pocket.”

So sang Cerys Matthews of Catatonia on the Welsh group's recent U.K. top-20 hit, “Londinium,” a wistful song reflecting the singer's somewhat jaded view of the British capital.

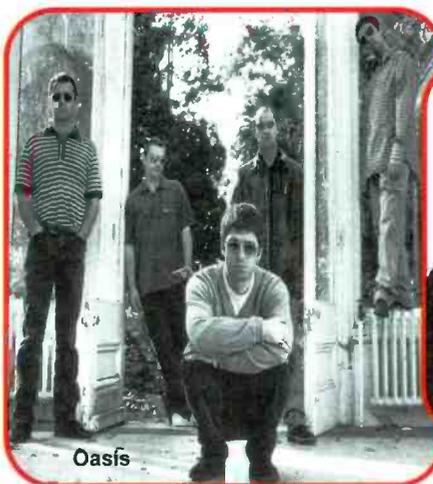
Catatonia is well-known for taking pride in its Welsh origins, and, not surprisingly, the group's current gold (100,000 copies) album, “Equally Cursed And Blessed,” was recorded in Cardiff. But it was mixed (apart from two tracks) at Whitfield Street Studios in London's West End and Konk Studios in North London. The songs are published by Sony/ATV Music Publishing, located on Great Marlborough Street, and the album was released on Blanco Y Negro, part of the Warner Bros. U.K. stable, situated on Kensington Church Street. And Matthews, despite her reservations about the exhausting and expensive London lifestyle, is a frequent visitor to the city's fashion shows and trendy nightspots, such as the Met Bar on Park Lane and the Cafe de Paris on Coventry Street.

The point is that even a band with a distinctively regional identity, which actively seeks to distance itself from the doings of the capital, is still going to find itself intimately involved with the London music business, once it has gotten past first base. It's not so much a matter of choice as a simple fact of life. For London is the hub of the U.K. music industry, a focus of feverish activity that extends to every area of the performing, recording, publishing, marketing and retailing process. In this regard, it is a music capital to rank with the very greatest.

In a broader sense, too, London has enjoyed a cultural renaissance in recent years that has seen the city garnering widespread international acclaim. *Vanity Fair*, which in 1997 ran a 25-page cover story in its European editions singing the praises of the city, said that “London finds itself once

London Calling

David Sinclair, chief pop-music critic for *The Times* of London, offers a perspective of this world capital of the music business.



Oasis



Blur

again, cast as the Futura 2000 of cities, the place to which we must all look to learn how to act, think and dress.” *Newsweek* simply called it “the coolest city on the planet,” while *The Washington Post* noted that “trend watchers have heralded the transformation of the English capital from a stronghold of stuffy morals to a fountainhead of fashion and other creative arts.”

MUSICAL IDENTITY

Foremost among those “other creative arts” is music, an

area of endeavor in which London has few serious rivals anywhere in the world. With a population of 7 million packed into an area of 625 square miles, it is a city with a youthful demographic and a rapidly changing, cosmopolitan identity. From the vast annual street carnival in Notting Hill Gate—its numbers swollen to an estimated 1.5 million over two days this year, partly thanks to the good weather and partly, one suspects, due to the surge of interest in the area prompted by the film “Notting Hill” starring Hugh Grant and Julia Roberts—to the myriad of pub and club gigs taking place all year round, the city is a hotbed of musical activity.

Stroll down Charing Cross Road, and, within a half-mile radius of the Centre Point office tower, you will find the two-tier Astoria theater, the recently opened Embassy Rooms, the intimate Borderline basement bar, the even more intimate 12-Bar Club and Ronnie Scott's world-famous jazz club.

“You don't have to particularly know where to go,” says Laura Lee Davies, editor of the London listings magazine *Time Out*. “You can sense what's going on just from the mixture of people coming out of the bars and restaurants. That's what London has. What's going on in the clubs and venues is reflected in the nightlife out on the streets virtually every night of the week.”

In Camden in North London, there is a raft of small to medium-sized venues with big mythologies: the Electric Ballroom, the Monarch, the Falcon, Dingwalls, the Jazz Cafe, the Dublin Castle and the now-defunct Roundhouse. During the 1990s, this area became the heart of the Britpop phenomenon, with the Good Mixer on Inverness Street being hailed as the most fashionable pub in the country. According to Ann Scanlon's absorbing history of the area “Those Tourists Are Money—The Rock N Roll Guide To Camden” (published by Tristia): “It was possible [in the

Continued on page 66

LONDON

Groove Armada

(Pepper/Jive)

This London-based duo of Yorkshireman Andy Cato and Cambridge-born Tom Findlay emerged in the spring with "If Everybody Looked The Same." But it was their second hit, August's "At The River," that really turned heads with its sophisticated groove and references to Patti Page's 1950s hit "Old Cape Cod." Elton John himself remarked that the duo's debut album, "Vertigo," spent the summer in his CD player, and Jive head of A&R Scott MacLachlan, who signed Groove Armada in May last year, says "At The River" has been building well in airplay and sales—helped by live performances, including its biggest show to date, at the Ahoy in Rotterdam



From left: Groove Armada, Basement Jaxx, Another Level

with Faithless in September. "People are surprised that it's truly live," says MacLachlan. "It's traditional instruments, not just people twiddling knobs." A U.S. launch is planned before year's end with "I See You Baby," also to be the next British single and featuring a Fatboy Slim remix.

Wood

(Columbia)

Singer-songwriter James Maddock, aka Wood, announces his origins in the title of his debut album, "Songs From Stamford Hill," a reference to both the north London suburb where he lives and a soundtrack that gave him some advance publicity. The album was released in the U.S. Sept. 14 by Columbia, following the inclusion of a track from it, "Stay You," in the label's "Songs From Dawson's Creek" set. That album is certified gold in America and has sold 1.5 million copies worldwide, and "Stay You" was due to be featured in the show itself in its new season this autumn. Wood, who cites Jackson Browne among his main influences, is signed directly to Columbia U.S., but plans call for his album of acoustic, Triple A-friendly songs to be released at home next year.

Basement Jaxx

(XL Recordings)

Many observers place the DJ duo of Simon Ratcliffe and Felix Buxton from Brixton in south London in the same elite as Fatboy Slim among the leading purveyors of cutting-edge dance music in 1999. Basement Jaxx first gigged in 1993 and first charted on the Multiply label in 1997 with the top-20 pop entry "Fly Life" but stormed back into contention this year on XL with the top-five singles "Red Alert" and "Rendez-vu" and a gold-selling (100,000 units) album,

"Remedy." By early September, SoundScan had logged more than 25,000 U.S. sales of that album, released there by Astralwerks in August. Paul Redding, international director for the Beggars Banquet group of labels that includes XL, notes the band's particular success in Japan and Holland. "We're really banging 'Rendez-vu' in Europe," he says, adding that, after a month in the U.S., Basement Jaxx will start a U.K. and European tour in early November.

Kéllé Bryan

(1st Avenue/Mercury)

The departure of Kéllé Bryan from the ranks of multi-platinum British-chart regular Eternal caused much speculation in the media. While her split with the remaining founding members, Easther and Vernie Bennett, was less than harmonious, Bryan has embarked confidently on a solo career with the same kind of strong label and production support that turned the previous Eternal departee, Louise, into a star in her own right. Still only 24, south Londoner Bryan saw her first single, "Higher Than Heaven," released Sept. 20 in the U.K., and, although the main mix was aimed at pop radio, the track was an upfront club hit thanks to mixes by Ignorants and De Funk. Like her debut album, untitled at press time but due out in late November, the single was produced in Genoa, Italy, by Simon Climie.

Another Level

(Northwestside)

The London quartet suffered from something of a "boy band" misnomer in its early days but dismissed doubters with its debut album, released last November. "Another Level" features several top-10 hits, including the No. 1

cover of Silk's "Freak Me." The album went platinum (300,000 copies) in April, and September saw the release of the follow-up, "Nexus..." featuring such R&B front-runners as Harvey Mason Jr., Grand Jury and Gordon Chambers among its producers. In the U.S., Arista gave an early-summer release to the single "Summertime," featuring rapper TQ, and, at press time, an eponymous compilation of material from the group's two albums was due for release this autumn. Says Nick Raphael, head of Northwestside, "The big names that the boys have conjured up [to work with], and those that Clive Davis and the A&R team at Arista came up with, have only helped their reputation as a credible act, at the same time, mainstream R&B act."

Somatic

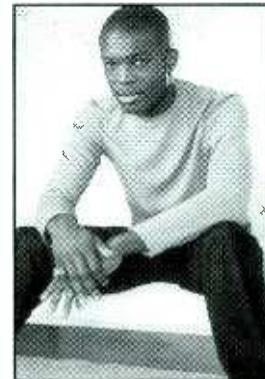
(Universal)

Somatic's two London-based members, Damien Logan and Bernie Miles, arrived here from, respectively, Ireland via Nottingham and South Africa via Bath. Vocalist Fleur Davies was born in Scotland but has made her home in Fatboy Slim territory, Brighton on the south coast. The results of their debut album, "The Bop Apocalypse," released in the U.K. in August, are as cosmopolitan as might be expected. Cool and understated enough for the triphop crowd but lushly illustrated with filmic strings and samples, the album pays respect to both Phil Spector and Henry Mancini. While chart success is yet to come, the band is taking a slow-but-sure approach with as many gigs as possible, appearances at such cool club events as Electric Stew and the recent release of single "No. 9" from the album.

Hepburn

(Columbia)

The tidal wave of boy bands competing for success in the U.K. market has met with a bold distaff response in the form of several girl groups toting their own instruments. In something of a return to the Bangles and the Go-Go's, these acts include 1st Ave-



From left: Somatic's Fleur Davies; Lynden David Hall, Raissa

nue/Epic newcomers Thunderbugs and their Sony labelmate Hepburn, who burst straight into the British top 10 in May with its debut single, "I Quit." It was followed into the top 20 in August by another unashamedly poppy track, "Bugs," and the four girls (Jamie, Lisa, Beverley and Sara, all aged between 17 and 19) released an eponymously titled debut album in the U.K. at the end of August. Hepburn's singles have employed the talents of such seasoned British talents as Phil Thornally, best-known for his work with Natalie Imbruglia, and singer/songwriter Boo Hewerdine.

Lynden David Hall

(Cooltempo/EMI:Chrysalis)

Hall, from Wandsworth in southwest London, was widely applauded in British R&B circles and beyond for his debut album, "Medicine 4 My Pain." It sold more than 80,000 copies in the U.K. and led to nominations at both the Brit and MOBO (Music Of Black Origin) awards. Hall returns to the fray shortly with a single, "Forgive Me," slated for mid-November; the new year will bring the sophomore set, "The Other Side," and his biggest British tour to date. "We've been trying to get him out live as much

as possible; it's crucial to him," says Cooltempo/EMI:Chrysalis A&R manager Harriet Carr, adding that Hall's appearance at the Linda McCartney tribute concert at London's Royal Albert Hall in April helped to "kick-start a lot of mainstream interest." He also supported Simply Red at its big-scale outdoor shows in the summer. Hall has a new U.S. deal with Elektra, and Carr is confident that the close involvement of Elektra Entertainment Group chairman/CEO Sylvia Rhone will break the artist there.

Raissa

(Polydor)

Raissa was the name of the group fronted by this striking vocalist on the debut 1996 set "Meantime." Now, although she is still working with fellow writers Paul Sandrone and Dan Birch, Raissa is being promoted as a solo artist, and Polydor released her second album, "Believer," Sept. 20. Her unusual background includes a childhood spent in London before she "ran away" to eastern Europe in her teens, returning to Bristol and then coming full-circle back to the capital. While Raissa pursues her own career in smart, left-field pop, she is also developing an independent Internet label, Frog Eye, for female singer-songwriter

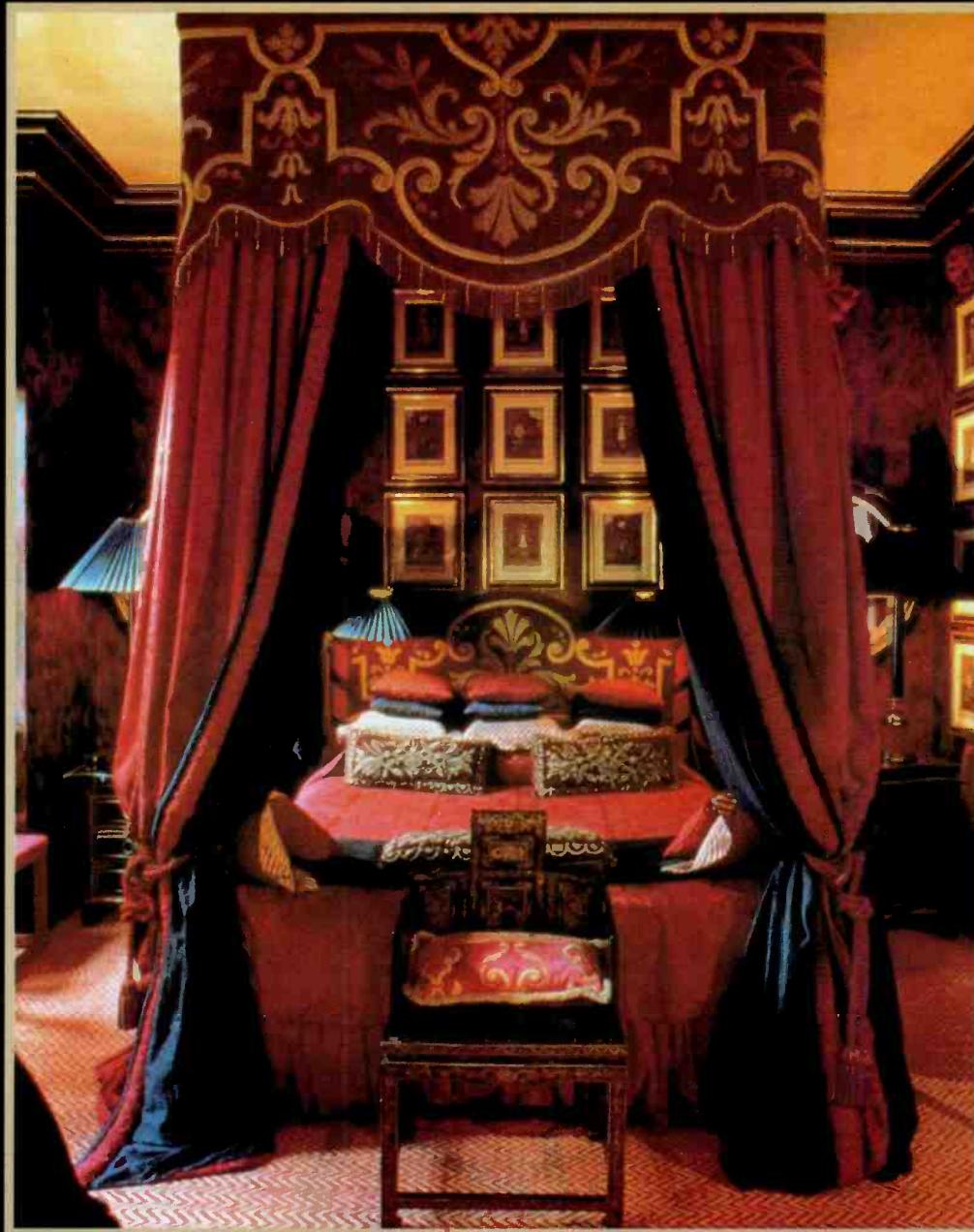
discoveries, including a Thai artist, Annie, and a 10-year-old English hopeful, Laura Turner. "Raissa's one of those artists who are timeless," says Polydor general manager and senior director of A&R Paul Adam, "and she has a lot of fans in the building, a lot of senior people that want to break her."

Archive

(Independente)

The fledgling Independente label, which recently received a big boost with its first U.K. No. 1 album, "The Man Who" by Travis, has high hopes for Archive, which hails from south London. Archive was previously signed to Island and released the 1997 album "Londinium." Where that was largely a drum'n'bass set with a brooding tone, the band's recently released follow-up, "Take My Head," is a dramatic gear shift, a highly melodic collection of songs featuring such instrumentation as French horn, flute and cello. "You Make Me Feel" was issued as the first U.K. single, and Archive is already enjoying success with the album in France, where the group has appeared on the cover of leading rock magazine *Les Inrockuptibles* and on top-rated television music show "Nuile Part Aiullers." ■

Blakes





THE GROWTH of music-oriented titles in London in recent years has led to a wealth of local and national listings/reviews magazines. Still leading the pack is **Time Out**, with comprehensive gig and club listings and influential reviews and music features. Along similar lines is **What's On**, now in its 34th year. London's only regional daily newspaper, **The Evening Standard**, publishes a weekly London-based entertainment supplement, "Hot Tickets," every Thursday. Among Britain's national newspapers, **The Guardian** was among the first to produce a free local-listings supplement, "The Guide," as part of its Saturday edition. The pocket-sized booklet is now included in all national editions. **The Times** also publishes an arts supplement on Saturday, "Times Metro," which appears nationally, but with regional listings. **The Daily Mirror** tabloid also has its "A-List" listings section. Reviews and listings for London make up the lion's share of entries in the weekly national music papers **New Musical Express (NME)** and **Melody Maker**. Club

nights are a staple of dance-music monthlies **Muzik** and **Mixmag**, and the fortnightly **DJ**. Among agencies serving most media with listings are London At Large, which publishes daily bulletins and its weekly Advance List, PA Listings and Reuters.

—Dominic Pride

THE SOUND OF THE CITIES

LONDON

Vital STATISTICS



THANKS TO a moderate loosening of the regulatory regime governing U.K. commercial radio programming, some of London's music stations are now a little less distinct from each other

than they were a year ago, although their various formats can still clearly be identified by the casual listener.

Dance station **Kiss 100** has moved toward more of a dance-pop sound during daytimes, while alternative rocker **104.9 Xfm**—still struggling for an audience since its September 1997 launch—can more accurately be described as a modern-rock format these days under its new owner, Capital Radio. At the other end of the musical spectrum, the former easy-listening service **Melody FM** has been reprogrammed with a soft AC format and rebranded as **Magic 105.4**.

And it's not just the commercial broadcasters who are moving toward the increasingly crowded musical center-ground. The BBC also has made changes at its two national pop-music stations (both of which broadcast from London). Pop station **BBC Radio 1**, whose cutting-edge stance helped shape the Britpop sound in the mid-'90s, is again embracing more mainstream pop, while **BBC Radio 2**, like the former Melody FM, has ditched MOR during daytimes to attract younger listeners with an AC/Gold format.

Despite all the programming and ownership changes taking place, however, **95.8 Capital FM** (top 40) remains well in front as London's most popular radio station overall, thanks to its broad mix of music and the popularity of veteran morning-show presenter Chris Tarrant.

Other key music stations on the London dial are classic- and contemporary-rock outlet **Virgin 105.8 FM** (now owned by its star morning-show host, Chris Evans, whose company bought the station from Richard Branson last year); AC broadcaster **Heart 106.2** and Capital Radio's "great time oldies" station, **1548 AM Capital Gold**. More specialist sounds can be found on **Jazz FM**, **Country 1035 AM** and national classical-music stations **Classic FM** and **BBC Radio 3**.

Meanwhile, if it's talk you're after, check out London stations **News Direct 97.3 FM** (rolling news) and **LBC 1152** (news/talk) or national stations **BBC Radio 4** (all kinds of speech, including drama and documentaries), **BBC Radio 5 Live** (news, talk and sport) and **Talk Radio** (talk/sport). Meanwhile, the BBC's London station **GLR** continues to supply its eclectic mix of London-oriented talk and album-rock music. GLR's music programming has an influence that belies its modest 0.6% audience share, and recent proposals by the BBC to reduce music on the station have prompted protests from listeners in recent weeks.

—Jon Heasman



AS A RECORDING-studio scene, London remains at the leading edge of technology and recording practices. It has, of course, witnessed some of the most important sessions in the history of the music business. There are now established and recognized centers of recording excellence dotted around the globe, but all must acknowledge a debt to this crucible of the art and science of recording.

There is no stronger icon of the recording studio than **Abbey Road** (3 Abbey Road, NW8), a studio so important that the Beatles named an album after it and immortalized the street crossing outside for generations of tourists to visit. Always being updated and improved, Abbey Road's activities now extend to multimedia and new-format mastering.

Few studios represent the achievements of the late 20th century as well as the **AIR Lyndhurst** complex (Lyndhurst Road, Hampstead, NW3). Overseen by Sir George Martin, it is arguably the most ambitious and most significant facility built anywhere in the last decade. Featuring recording and mixing rooms, it also offers audio postproduction for the film and television industry.

Less well-known by outsiders but just as significant are a collection of studios with real working history. **CTS Studios** (The Music Centre, Engineers Way, Wembley, HA9) has a selection of rooms with a large orchestral space and is underpinned by an interesting heritage. **Olympic Studios** (Church Road, Barnes, SW13) is a remarkably individual complex in the London suburbs that has hosted seminal rock recordings, while **the Town House** (150 Goldhawk Road, Shepherd's Bush, W12) has impeccable lineage and influence and was the first London studio to install Solid State Logic consoles.

History and longevity is something that London's studios have in abundance, as evidenced by facilities such as **Sarm East/Sarm West** (9-13 Osborn Street, E1, and 8-10 Basing Street, W11), two facilities under the Sarm banner that now also includes a residential studio in Sarm Hook End.

Battery Studios (1 Maybury Gardens, NW10) has a U.S. counterpart in New York and enjoys a reputation as a down-to-earth work environment. **Whitfield** (31-37 Whitfield Street, W1P) is a true full-range facility that takes in everything from mixing and tracking through mastering and on to orchestral recording. **Eden** (20-24 Beaumont Road, Chiswick, W4) offers an unusually relaxed and almost country atmosphere for a London studio, while **Rak** (42-48 Charlbert Street, NW8), located in up-market St. John's Wood, has carved a reputation as a hit-making factory.

Following the exodus of recording studios from the Capital's West End in the 1980s—a move that coincided with the invasion of an audio postproduction community equal to any concentration in the world—a steady trickle of new rooms are now being opened to add to the vibrancy of the city. Major achievements of the past decade include **Metropolis** (The Power House, 70 Chiswick High Road, W4), a dramatic and spectacular multiroom complex that

Continued on page 64

metropolitan

137 rooms. 18 suites. Nobu. Met Bar.
One of a kind for service and style. Bliss.

The Metropolitan Old Park Lane London W1Y 4LB
T +44 (0) 20 7447 1000 F +44 (0) 20 7447 1100
www.metropolitan.co.uk email res@metropolitan.co.uk



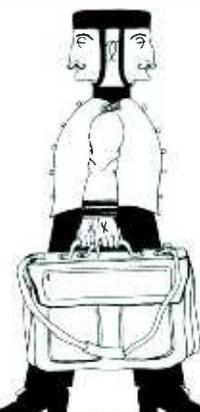
A European style hotel has arrived in Beverly Hills.

Le
MERIDIEN

A T B E V E R L Y H I L L S

465 South La Cienega Boulevard, at Burton Way • Los Angeles, CA 90048
For reservations call 310-247-0400 • 1-800-543-4300 • or call your travel planner.

120 Le Meridien Hotels & Resorts worldwide.



Single or double. Subject to availability.

SPECIAL INTRODUCTORY WEEKEND RATES FROM \$150 PER NIGHT.

LONDON

VITAL STATISTICS

Continued from page 62

forced its way into the premier league, and **Strongroom** (120 Curtain Road, EC2A) which was first to prove that a relatively new facility could still cut a reputation for itself among London's established studio community, even in a climate of economic hardship. —D.P.



BBC TV is headquartered in London. Daily regional news is provided on BBC 1 by Newsroom Southeast. National BBC 1 airs "Top Of The Pops" (Friday, 7.30 p.m.) from its Elstree

Studios in northwest London. BBC 2's key flagship music program is the adult-oriented "Later With Jools Holland," Fridays at 11 p.m., featuring live acts. On the commercial ITV network, London has two broadcasters: **Carlton** broadcasts during the week and **London Weekend Television** takes over on Fridays and Saturdays. Both are involved in supplying programming to the national ITV network; Carlton produces both the Brit Awards and the Music Of Black Origin (MOBO) Awards. Commercial TV stations **Channel 4** and **Channel 5** are also London-based. Music is a key component of Channel 4's "TFI Friday," produced by east-London-based Ginger Productions, controlled by DJ and

television presenter Chris Evans. Due to return to TV schedules this fall is "The White Room," hosted by Jo Whiley, which features acts discussing music. Channel 5 runs "The Pepsi Chart" in a half-hour program Thursday at 7 p.m., which is hosted by a different act each week. —D.P.



WEST LONDON

Wembley Stadium is a world-renowned venue featuring top international stars and was the site of 1985's Live Aid benefit as well as recent Spice Girls and Aerosmith shows. The stadium closes for rebuilding in September 2000, with plans for a 475 million pound (\$300 million) super-stadium to be constructed on the site. The new **Wembley National Stadium** will be open for business in 2003. Next door, the 12,000-capacity **Wembley Arena** is one of the busiest in the U.K. Recent bookings include Whitney Houston, Bryan Adams, Cher, Status Quo, Blondie and

Eurythmics. It's also the venue for basketball, the Horse Of The Year show and London International Tattoo. **Hammersmith Palais** is the legendary venue patronized by the Clash and reggae acts in the past. After a hiatus as a disco, the 2,350-standing-capacity venue, now leased to Leopard Lounge, is open for rock, pop and indie acts. The 2,300-capacity **Shepherd's Bush Empire**, part of the McKenzie Group (which also owns the Brixton Academy), is one of the busiest venues in London for midrange and name acts, including a recent Rolling Stones secret show and Patti Smith. Recent bookings include the Pretenders, Travis, Gomez and Beth Orton. **Subterania**, hidden away below the underpass in Notting Hill, is an excellent, local, dance-orientated venue of 650 capacity with funk, hip-hop, soul, R&B and left-field dance acts. It's part of the Mean Fiddler group of venues. **The Orange** in West Kensington is a 300-capacity venue with a varied music program: pop, rock and indie, with occasional soul and funk gigs.

EAST LONDON

The **London Arena** has recently undergone a massive, 10 million pound (\$6.25 million) refurbishment. Probably the most modern of the arenas, it is located in the rapidly developing Dockland's district in the shadow of the Canary Wharf tower, with new London Underground links due to open in late autumn. The 12,500-capacity arena hosts exhibitions, sports events and music shows. Recent bookings include Eurythmics, Blondie, Culture Club and Disney On Ice. **The Barbican Centre** is an arts venue in the depths of the City, London's financial district. The 1,989-capacity **Barbican Hall** is the home of the London Symphony Orchestra and hosts classical, jazz and world music—even shows by the likes of KLF and Pulp. The Barbican's 1,156-capacity theater venue hosts acoustic, folk and world-music artists.

CENTRAL LONDON

Earls Court Hall One is part of a five-hall complex at Earls Court Olympia in West central London, currently up for sale by its owners, P&O. Hall One is one of the biggest indoor arenas in Europe at 22,000 capacity. This year, Pavarotti, Bruce Springsteen, Backstreet Boys and REM have played, with four nights of the Spice Girls coming up in December. **The Royal Albert Hall**, a world-class venue and the plushiest in London, is undergoing a major refurbishment. The 5,500-capacity venue is home to classical, opera, theatrical shows and spectacles and is a place for bands who want somewhere special to play. **The Astoria**, just off Tottenham Court Road, is one of the capital's most popular venues for alternative, rock and indie bands. Recent bookings include Burning Spear and Travis. The old 2,000-capacity theater has lots of atmosphere. Underneath is the smaller and more intimate **LA2**, which is host to reggae and alternative acts. Both feature regular gay club nights. **The Hanover Grand** is a mix of modern and old-fashioned ornate. At 875-capacity, it is popular with record companies for showcases. It also offers frequent R&B and house club nights with live-music shows about once a month. David

Bowie, the Osmonds, Blur and Black Grape have all graced its stage. **Cafe De Paris**, a plush, 700-plus-capacity club venue is used for showcases, special events and occasional upcoming bands. It launched the singing careers of Marlene Dietrich, Eartha Kitt and Noel Coward. **The Embassy Rooms**, opened earlier this year and formerly an old cabaret venue, still has a 1950s boudoir feel, with flocked wallpaper, heavy drapes and gilt. P.J. Harvey, Echo & The Bunnymen, ABC and Culture Club have all played the 700-capacity venue. **Ronnie Scott's** is London's premier, long-running jazz venue in the heart of Soho. Jazz legends have all played there, and it's often used for record-company showcases. Its namesake died in 1996, but the legend lives on. Recent and upcoming shows include Georgie Fame, the Count Basie Orchestra and Elvin Jones. The Oxford Street-located, 300-capacity **100 Club**, historically the favored venue in punk's heyday, has a stable diet of jazz, R&B, swing, jitterbug and jive, with occasional pop and rock shows. **Africa Centre**, in the West End's Covent Garden, hosts mainly ethnic/African-inspired music. Bands tend to play late; there are also club nights. **Rock Garden** is part of a restaurant and club complex. The 300-capacity live venue recently had a new sound system installed and hosts many new acts, though tends to be more popular with tourists than with locals. **The Borderline**, tucked round the back of Charing Cross Road, is a 275-capacity live venue, with quality music most nights of the week, including country, roots and alternative acts. Recent gigs have included Martin Stephenson and Rico.

NORTH LONDON

The Forum, part of the Mean Fiddler's group of venues, is well laid out, with good sound. Recent bookings at the 2,100-capacity venue include Supergrass, Public Enemy, Megadeth and Everything But The Girl. It also features popular club nights, including Junkyard with punk acts. **The Scala**, opened in March this year, is a split-level club and live venue in a radically redesigned and refurbished old cinema. The 700-capacity venue in the heart of Kings Cross has three or four live shows per week in a cutting-edge program that includes such acts as Pavement, the Creatures and Moby. **The Garage** and **Upstairs** at the Garage are in the very trendy Islington area (and also part of the Mean Fiddler group of venues). The main, 500-capacity Garage is a top spot for indie and known bands, including Suicide, the Creatures and Buckcherry. Upstairs, the 100-capacity venue hosts more obscure and lo-fi acts, including a Bernard Butler residency, Mogwai and Add N (To X). **Underworld**, at 500 capacity, is one of the bigger of the Camden clubs. It hosts an eclectic range of acts, from alternative U.S. country to hardcore, indie and extreme forms of music. **The Jazz Cafe**, in the heart of Camden, brings in top international jazz legends and funk/R&B acts. Pricy and glamorous, the 450-plus-capacity venue tends to book acts for multiple dates. Recent shows have included McCoy Tyner and Archie Shepp. **The Monarch**, a large pub in the central Camden area, offers indie/alternative live bands seven days a week in the venue upstairs. With recent

1.11.99
Piccadilly Circus

Virgin megastores

soundproofing and improved PA, the 250-capacity venue also has a license for clubbing until 2 a.m. **Barfly** at **The Falcon** is part of Camden's circuit of small venues, popular with music lovers and the business. It is cramped and hot and offers a full program of new and developing bands, often three a night. **Dublin Castle**, a popular pub venue in Camden with a 200-capacity back room for live bands, is often the first gig for new bands who have gone on to make it big, such as Blur and Symposium. **Water Rats** has fast become an industry hangout to check out new bands. Hot, sweaty and based in the Kings Cross area, the pub venue has a capacity of around 250. Oasis, Blur and Skunk Anansie all played here before they made it big. **The Hope & Anchor** in Islington is heavy with musical history. A pub venue veering toward indie and rock bands, it also hosts ska and acoustic nights. Newly refurbished, **the Red Eye** is a tiny, atmospheric, bohemian venue on the borders of Islington. A broad selection of new bands—from metal, indie and funk to acoustic and reggae—play regularly.

SOUTH LONDON

The Brixton Academy is a beautiful, art deco, 4,000-plus-capacity (standing room) venue in the heart of the multicultural Brixton area. Recent bookings include Skunk Anansie, Feeder and Super Furry Animals. The South Bank Centre includes the **Royal Festival Hall**, **Queen Elizabeth Hall** and **Purcell Rooms** (capacities of 3,000, 1,200 and 350, respectively). It's used for classical events but also hosts a wide range of concerts, recently Orbital, Stereolab, Bluetones, Psychic TV and Nina Simone. The complex also hosts the eclectically programmed Meltdown festivals—this year's programmed by Nick Cave—and mini Meltdowns twice a year. **The ICA**, an arts center with exhibition galleries, bar and restaurant, also has a 300-capacity venue. The eclectic themed music programming, such as an upcoming German season, includes regular club nights featuring live music. **Fairfield Halls**, the London borough of Croydon's premiere large venue, sees a mix of pop, blues and comedy/musical events. **George IV** pub on Brixton Hill, now the **Orange 2**, is a 250-capacity venue with live bands during the week and weekend clubs. It's where a lot of local acts, such as Alabama 3 and Basement Jaxx, started out. **The Half Moon** in Putney is a long-standing, 200-capacity pub venue with music every night, including upcoming indie acts, acoustic nights and classic R&B shows with the likes of Wilco Johnson and the Hamsters. **The King's Head** in Fulham, with a capacity of 180, is another pub venue catering to pop, rock and occasional soul and funk acts. **The Troubadour**, close to Earl's Court, is a long-running singer/songwriter venue of about 100 capacity where Bob Dylan once played.

—Fiona Harley



FOR MOST visitors to the U.K.'s capital city, music retailing is dominated by the three major chains—**HMV**, **Virgin** and **Tower Records**—which have flagship stores in the city center. However, the diversity of

London's thriving live-music and club scene helps fuel a demand for specialist music, which the city's independent retailers are happy to supply.

London accounts for just over 19% of Britain's population but, according to the British Phonographic Industry (BPI) trade group, it is responsible for 27% of all album sales in the U.K. In 1999, the capital's retailers are having to work ever harder to hang on to that impressive share.

As elsewhere in the U.K., the larger music merchants in London are facing increasing competition from supermarkets and the rise of online retailers. While the supermarkets cream off sales of top-selling albums, online operators are increasingly targeting back-catalog buyers.

The response of the major retailers has been to launch ever-more aggressive campaigns throughout the year, driving prices downward. "Everybody wants a deal" has to be the phrase most often uttered by execs at those majors over the past 12 months. In addition, all three chains are also investing heavily in online operations.

The campaigns are seen at their most extensive in the London flagship outlets of HMV and Virgin Megastores, both on premier shopping thoroughfare Oxford Street. HMV currently has two sites on Oxford Street; one, at no. 363, is the company's original outlet, opened in 1921. Although it's set to close next year, a replacement 25,000-square-foot site is under development virtually opposite, at 360 Oxford Street. The key HMV London store is the 52,000-square-foot site at 150 Oxford Street, and the chain has 11 other shops in the London area.

The Virgin Megastore at 12-14 Oxford Street, at 69,000 square feet, claims to be "the world's biggest entertainment outlet." The company also recently acquired a 20,000-square-foot site in Piccadilly Circus, only yards away from Tower's main London outlet. Virgin Megastores also has London stores on King's Road, Chelsea and in the Brent Cross shopping center and plans to open an outlet in the trendy North London area of Camden.

Tower Records already has a store in Camden, plus outlets in Bayswater and Kensington. By far its biggest store, however, is the 30,000-square-foot site at 1 Piccadilly Circus. Tower, Virgin and HMV all stock a broad range of non-music product, ranging from video/DVD and computer games to books and T-shirts. All regularly have special promotions, plus in-store and—particularly with Tower and Virgin—live appearances.

In addition to its London Megastores, the Virgin Entertainment Group also owns some 41 smaller **Our Price** outlets across the capital, with a 42nd opening in Paddington Station. The Our Price stores offer a more limited, more chart-oriented selection of music, video and game titles than their Virgin stablemates.

The closure earlier this year of The Musicland Group's Sam Goody chain saw one U.S. name depart the streets of London, although 1998 also brought another in, when **Borders** entered the capital, with a 40,000-square-foot store with a substantial music department almost opposite HMV's flagship on Oxford Street. The company is also opening

a second major (30,000-square-foot) central-London store on Charing Cross Road. Another chain looking to expand in London is Kingfisher-owned **MVC**. Currently particularly strong on DVD, MVC is opening its first city-center store this autumn at London Bridge. It also operates six other stores in the greater London area.

Central London has the capital's highest concentration of specialist record retailers, with such long-established names as **Stern's African Music Centre** (293 Euston Road, NW1) only a short cab ride away from the similarly self-explanatory **Mole Jazz** (311 Gray's Inn Road, WC1). In the absolute center of town, small independent retailers exist cheek by jowl in the narrow streets of Soho, offering the latest, hottest and rarest in dance tunes, be it house, garage, hip-hop, techno or drum'n'bass. They include **Black Market Records** (25 D'Arbury Street, W1), its virtual neighbor **Uptown Records** (3 D'Arbury Street, W1), **Flying Records** (94 Dean Street, W1), **Mr. Bongo** (44 Poland Street, W1) and **Deal Real** (7 Noel Street,

W1). All are within a few minutes walking distance of one another. Close at hand is the particularly well-stocked **Selectadisc** (35 Berwick Street, W1), which caters to the rock/indie music fan.

Those searching for pop, rock and soul rarities of an earlier age are catered to by **Reckless Records**, a long-standing secondhand retailer based on Berwick Street, W1. Reckless has two stores on that street, a soul and dance specialist at no. 30 and a pop/rock outlet at no. 26. (Reckless also has a store in Islington, at 79 Upper Street, N1.) Another secondhand/rarities specialist guaranteed to placate those hunting lost vinyl from the '60s/'70s/'80s is **On The Beat** (22 Hanway Street), located only a couple of minutes walking distance—but a world away in approach—from the Oxford Street Virgin Megastore.

Although London's appetite for reggae is rather diminished from its late-'70s/early-'80s heyday, there are still some excellent shops dealing in the genre, mainly in south and west London. South of the Thames, they

include **Dub Vendor** (274 Lavender Hill, SW11), near the Clapham Junction railway station, and **Red Records** (500 Brixton Road, SW9). The west side of the city has **Hawkeye** (2 Craven Park Road, NW10) and **Peckings** (142 Askew Road, W12). Back in Soho, there's **Daddy Kool** (12 Berwick Street, W1).

On the borders of Soho, fans of vintage show tunes and soundtracks are served by **Rare Discs** (18 Bloomsbury Street, WC1), while, in the classical market, **MDC Classic Music** has five stores spread across the city. They include a specialized opera store (the only one in the country, says MDC) on St. Martin's Lane, WC2, next door to the Coliseum Theatre, home to the English National Opera. Its other central-London outlets include 35 Rathbone Place, W1, and 437 The Strand, WC2. From an earlier era than the glossy MDC stores is the renowned and endearingly ramshackle classical specialist **Harold Moores Records** (2 Great Marlborough Street, W1).

—Tom Ferguson

TOWER RECORDS-VIDEO-BOOKS

no music. no life!

From the heart of London...

...comes the heart of music!

Piccadilly* : 0171 439 2500 Kensington* : 0171 938 3511 Camden* : C17* 424 2300 Bayswater* : 0171 223 4550

www.towerrecords.co.uk TICKETS MASTER *tickets available

LONDON

LONDON CALLING

Continued from page 39

Good Mixer] to have a drink alongside Blur, Oasis, Pulp, Morrissey, Madness, Suede, Elastica and just about every other band you care to mention."

Although Britpop is now a fading memory, Camden retains its unique cachet. The Camden Mix, an annual event celebrating the area's diverse music scene, ran Oct. 16 to 24, featuring an incredibly wide variety of international "top bands and breaking acts," including Goldie & Metalheadz, Jimmy Scott & The Jazz Expressions, the Fall and Amsterdam's New Cool Collective Big Band, all performing at venues in Camden.

For acts able to tackle the capital's bigger stages, there are the Shepherds Bush Empire in West London, Brixton Academy in South London and the various enormo-domes: Wembley (Arena and Stadium), the Earls Court Exhibition Centre and the London Docklands Arena.

According to promoter Vince Power, London has changed beyond recognition in the 16 years since he first began putting on shows at his Mean Fiddler venue in Harlesden. "There are nice bars, clubs, restaurants and lots of new music venues that have opened in the last 10 years alone," notes Power, who says his annual turnover is now 35 million pounds, of which he calculates 75% is accounted for by his business in

London. But Power, whose venues include the Forum in Kentish Town, the Garage in Islington and Subterania under the Westway on Portobello Road, expresses reservations about the current strength of the London live scene.

"The problem is that the smaller local bands, capable of pulling in 500 to 600 people on a regular basis, don't seem to exist anymore," Power says. "I used to have a roster of about 10 bands that you could call on—people like the Ballam Alligators, Hank Wangford, Dave Kelly's Blues Band—who just don't seem to be about these days."

Power's comments underline a feeling that, despite the capital's formidable infrastructure and phenomenal economic clout as a music center, it is not a particularly good place for nurturing local talent.

"Although bands end up here, they usually start off somewhere

else," notes Robert Sandall, director of communications at Virgin Records U.K. "Bands come and do showcases at venues like Water Rats at Kings Cross and the Monarch, and, once they've signed a deal, their albums tend to be A&R'ed in London. But as far as scouting for talent, the action often seems to be elsewhere—in the north



of England, perhaps, or, in recent years, North Wales."

Insofar as it is the place that you come to if you want to succeed, London these days is rather like Los Angeles. Oasis may have made a big play of their origins in a working-class district of Manchester, but they were quickly absorbed into the London scene once they had made a name for themselves. The Spice Girls were a classic case of a group of individuals from various parts of the country—Leeds, Liverpool, Essex, with the regional accents to match—coming to London to further their very specific ambitions and succeeding handsomely.

But the prohibitively high cost of living and working in the capital for an unsigned band means that, while the London music scene has plenty to offer, it is not necessarily from groups that have started up or actually live in London. This was not always the case.

In the 1960s, although the Beatles came, famously, from the northern port of Liverpool, the Rolling Stones spearheaded a strike force of indigenous London bands that were the equal of anything that Merseybeat had to offer. The Yardbirds, the Kinks, the Who, the Small Faces and others at the heart of the British beat boom were also quintessentially London bands.

In the 1970s, London was central to the punk revolution, its pub circuit joining forces with the fashionable Kings Road demimonde to produce the Sex Pistols and the Clash. Part of the punk ethos was a celebration of local culture, and Joe Strummer's mangled southern-English vowel sounds and London-specific lyrics ("[White Man] In Hammersmith Palais" "London's Burning,") gave the capital an unmistakable musical identity.

Locating a "London sound" is much harder to do in the 1990s. One reason is the extraordinary diversity of the music on offer in the capital, making for a scene that consists of many overlapping sounds.

The emergence of drum'n'bass was almost entirely a product of the black London underground-club circuit in tandem with a thriving network of pirate radio stations often broadcasting to a catchment area extending only a few blocks from the transmitter. The strong Afro-Caribbean presence, particularly in areas of South and West London, has also maintained a healthy reggae scene over the years.

Bands such as Madness and Blur have encapsulated the flavor of

London life in their lyrics and vocal mannerisms, but the music of Madness is based on ska, while Blur changes its musical spots—anything from larky Britpop to dour American post-rock—with each album. The enigmatic Future Sound Of London plays suitably futuristic electronic music, while new acoustic duo Ben & Jason taps into a rich vein of chamber-folk on its debut album, "Emoticons" (Go! Beat), evoking the lonely feelings of lovesick souls everywhere.

But what everyone agrees on is the extraordinary influence of dance and club culture on the London of 1999. Clubs such as Ministry Of Sound on Elephant & Castle,

The End on Tottenham Court Road, and the Sound Republic on Wardour Street have enjoyed a tremendous upsurge in popularity.

"Dance music is certainly here to stay," says Power, who has opened various club and "style" bar venues in recent times, including Point 101 underneath Centrepoint in the West End, the four-floor Complex in Islington and Ion in Ladbroke Grove. Power is not the only one putting his money where his mouth is, and entrepreneurs are responding enthusiastically to the demand among Londoners for venues that provide more than a live-music experience can apparently offer.

Indeed, the biggest news on the London scene this year has been the opening of a new "superclub" called home in Leicester Square in September. Touted as "the world's most expensive club," it houses three different venues holding more than 2,000 clubbers in all. Along with dance floors serviced by state-of-the-art sound systems, it boasts various cybercafes, chill-out rooms, a five-star restaurant and members-only bar. The outside of the building is lit up by a four-story LED screen displaying cinema-quality images 24-hours-a-day, 365 days a year.

"This really is a club for the next century," DJ Paul Oakenfold, home's musical director, told *The Observer's* "Life" magazine. "The time is right for London. The city is thriving with bars and restaurants. It's taken over from New York as the world's capital, and now is the time for London to come back on the clubbing map."

As if to underline his point, another multimillion-pound club, called Fabric, was set to open in Clerkenwell, East London, this month, promising three dance floors, five sound systems, VIP lounge, roof terrace and so forth.

Amid all the excitement, little is said about the actual music that is played at these venues, and, while the capital's thriving club scene provides a tremendous outlet for the country's top DJs and dance acts, it offers scant encouragement for the next generation of conventional bands and singers. "Clubbing has taken over in London from what used to be a vibrant pub-rock thing," Sandall says.

Maybe that is the true sound of the future closing in. ■

THE MARKET LEADER

FOR ALL YOUR ENTERTAINMENT AND TOURING INSURANCE NEEDS



ROBERTSON TAYLOR INSURANCE BROKERS LTD.

LONDON DOCKLANDS
BOB TAYLOR
JOHN SILCOCK
33 HARBOUR EXCHANGE SQ.
LONDON E14 9GG
UK
Tel • 0207 538 9840
Fax • 0207 538 9910

FULHAM
WILLIE ROBERTSON
MARTIN GOEBBELS
55 FULHAM HIGH STREET
LONDON SW6 3JJ
UK
Tel • 0207 731 1454
Fax • 0207 736 4803

NEW YORK
JEFF INSLER
CAROL THORNHILL
ROBERTSON TAYLOR
(NORTH AMERICA) INC.
THE CLARIDGES • SUITE 14K
101 WEST 55TH STREET
NEW YORK 10019 • USA
Tel • 212 262 9505
Fax • 212 262 9525

PARIS
ROBERTSON TAYLOR
(FRANCE) SA
94 RUE SAINT LAZARE
75009 PARIS
FRANCE
Tel • 331 48 74 41 37
Fax • 331 48 74 41 27

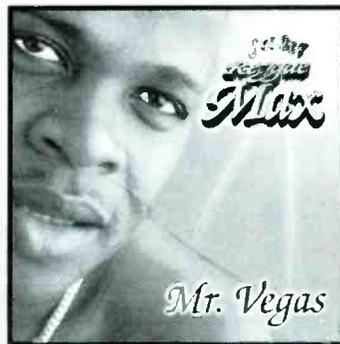
AND AT LLOYDS OF LONDON

Reggae Max

Presents Two New Volumes *Beenie Man.2* & *Mr. Vegas*



**Beenie Man
Vol.2
JSRNC21**



**Mr. Vegas
JSRNC22**



Also Available 20 Other Volumes

**Sizzla - Dennis Brown - Alton Ellis O.D - Beenie Man - Garnett Silk - Luciano - Beres Hammond
Mickey Spice - Vivian Jones - Sanchez - Gregory Issacs - Sylvia Tella - Peter Hunningale
Sugar Minott - Tyrone Taylor - John Holt Freddie Mc Gregor - Frankie Paul**

Maximum Reggae For Maximum Value

Marketed & Distributed by **Jet Star Phonographics** 155 Acton Lane, Park Royal, London NW10 7NJ England TEL: +44(0)20 8961 5818 FAX: +44(0)20 8965 7008 E-mail - sales@jet-star.co.uk

FINANCIAL TIMES

music & Copyright

The authoritative newsletter covering all aspects of the international music business

Published fortnightly, Music & Copyright provides incisive news, qualitative analysis and inside information on the latest developments that are shaping the global music industry including:

- ▶ all the latest collaborations, deals and alliances
- ▶ collection society news and revenues
- ▶ music and the Internet
- ▶ sales figures, revenues and market share
- ▶ legislation, litigation, piracy and the superhighway.

An annual subscription to Music & Copyright costs
£795 / US\$1272 / €1145 (23 issues per year)

FAX BACK ON +44 (0)171 896 2235



FINANCIAL TIMES
Media

FREE TRIAL

For a FREE TRIAL complete your details below and FAX back on: +44 (0)171 896 2235

Name

Job Title

Company

Address

Postcode

Country

Tel

Fax

Email

26274C

Data Protection Act: The information you provide will be held on our database and may be used to keep you informed of our and our associated companies' products and for selected third party mailings.

Every name you need.

Virtually.

Billboard Directories

International Buyer's Guide
WELCOME! WELCOME! WELCOME! WELCOME!

WELCOME TO THE BILLBOARD DIGITAL DIRECTORIES

Billboard, the world's most-trusted source of information about the music business, has for decades offered an array of directories providing access to essential contacts for music-industry professionals. Now, for the first time, we are offering these key resources online, beginning with the International Buyer's Guide.

The International Buyer's Guide has more than 15,000 detailed U.S. and international listings of record labels, music publishers, wholesalers, distributors, service and supply companies, PR firms, entertainment attorneys, advertising and public relations agencies, and more.

File Edit View Go Bookmarks Communicator Help

Location: <http://www.billboard.com/directories/>

WebMail Contact People Yellow Pages Download

Make Your Search

Company:

Category:
Industry Services and Associations
Music and Video Labels and Publishers
Packaging & Mailing Supplies

SubCategory:
Record Labels (Independent)
Record Labels (Major)
Sheet Music

Note: If you have selected a category above, then only the subcategories related to that category will display. If you have NOT selected a category, then all subcategories will display.

Country:
United States
Argentina
Australia

State:
South Dakota
Tennessee
Texas

City:

Postal Code:

Job Title:
Promotion
Public Affairs
Public Relations

First Name:

Last Name:

Sort by:
City
State
Country
Last Name (Personnel Only)

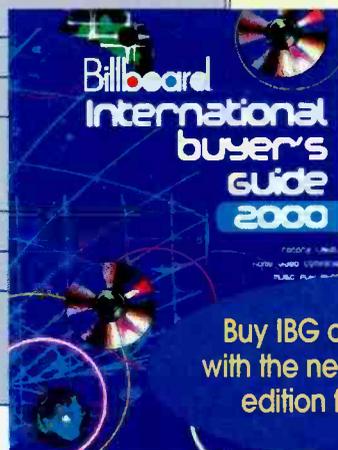
Search Download results as a list

BILLBOARD'S INTERNATIONAL BUYER'S GUIDE IS NOW AVAILABLE ONLINE!

- \$250 annual fee includes UNLIMITED data searches and downloads
- More than 15,000 detailed U.S. and international listings
- Fully searchable and updated weekly
- Customized reports for download
- Record labels, publishers, distributors, PR firms and more
- Includes name, title, company, address, phone, fax and email
- The definitive source of industry information online

For free demo, visit
www.billboard.com/directories

For more information, call:
800-449-1402



Buy IBG online together
with the new IBG 2000 print
edition for only \$295!

Billboard
DIGITAL
Directories

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER ACTIVE • ACCESSORIES

Trans World Looks Beyond Camelot Buy With 2 Chains Integrated, Co. Maps Out Internet Strategy

BY ED CHRISTMAN

SARATOGA SPRINGS, N.Y.—Five months after Trans World Entertainment Corp. completed the acquisition of Camelot Music, the company's national staff and senior field staff converged Oct. 4-8 here to complete the process of integrating the two chains.

In his opening address, Bob Higgins, chairman/CEO of the Albany-based company, pointed out the challenges the two staffs had already undergone in re-ticketing product and realigning the merchandising mix in all the Camelot, Spec's, and the Wall stores.

"This week's theme is 'Working Together,'" he said. "I want to assure everyone from [Camelot] that this theme symbolizes how we're going to operate from this day forward."

Trans World completed the acquisition of Camelot at the end of April, giving the company a total of about 1,000 stores.

In the address—a copy of which was made available to Billboard—Higgins noted that despite everything the company had been through in acquiring Camelot, results for the first six months were good: \$564 million in sales, \$12 million in net profit, and earnings per share at 23 cents, double what they were in the same period last year. "So even with everything going on, we are still accomplishing a lot," Higgins said.

He pointed out that as the industry grows, in part due to expansion of the Internet, Trans World will be "the leader in the industry."

Projecting that the overall music business would grow to \$16 billion and video to \$15 billion, he said that, including other product lines the company carries, Trans World would be participating in an estimated \$40 billion business by the year 2007. Of the \$31 billion in music and video product, digital downloading would amount to

about \$2.5 billion by that year, Higgins said, citing studies.

Consequently, he added, "we are not going to be put out of business by the Internet; we are going to benefit from the Internet. Our strategy is to be driven by a clicks-and-bricks strategy."



Not only will Trans World reap sales through its Internet strategy, but the Web will "expose customers to product that they never knew existed. We are driving customers to our stores through the Internet and from our stores to our Internet site," Higgins said.

Later that week, in a session on the

company's Internet strategy, Bill Tynan, who heads the company's E-commerce effort as GM, pointed to successful results from using the store and online site to increase sales to the benefit of both.

Tynan noted that in its first year of operation, the Web site had completed about 150 events, with a Limp Bizkit chat being the most successful so far.

The stores were used to make customers aware of the Limp Bizkit promotion, and about 27,000 people participated in the online chat, which in turn drove sales at the brick-and-mortar sites, Tynan said, pointing to the synergy between the stores and Web events.

In addition to brick-and-mortar
(Continued on page 71)

EMD's New Extranet Gets Promo Info Out To Stores

BY STEVE TRAIMAN

NEW YORK—Early feedback from retail and distribution customers on emidigital.com, EMI Music Distribution's (EMD) new business-to-business Extranet site, has been positive, says Richard Cottrell, president of EMD.



COTTRELL

The site was fully operational July 30, after intensive testing for 30 days, with about 20 various-size retail and distributor accounts in all regions.

"We were able to do some fine-tuning and repair some glitches,"

Cottrell says.

EMD has had an Intranet site up and running for about three years for its own sales staff and label executives, and the Extranet was a logical extension, he notes. The limited-access, password-protected site offers information to accounts in six main sections: new releases, catalog, artwork, programs, publicity, and tours. Also offered are a featured selection, breaking news, and current EMD singles on The Billboard Hot 100 chart.

"The biggest asset of emidigital.com is the number of options it has," says Chris Bader, who handles EMD's advertising and marketing for wholesaler Valley Media. "Not only can we find artwork, which is our most important need, but if we need to get tour dates or press info, it's all right there. Also, there are fewer steps involved in moving around the site, so the process is a little quicker than on other distributor Extranet sites."

Bader observes that artwork-preparation time has dropped dramatically. Previously, one person would have to make numerous trips to a warehouse a mile or so away to pull live product for artwork use. "Now, she can jump on the Net and get it in a matter of minutes," he says. "The artwork also comes in a number of sizes which fit almost any need we have."

"Based on early response from accounts, our focus is in getting current release information up quickly," Cottrell emphasizes. "For both new releases and catalog tracks, all a user has to do is click on the
(Continued on next page)

Sales Flat, But Net Profit For Musicland

BY DON JEFFREY

NEW YORK—Although comparable-store sales were flat in the third quarter, Musicland Stores Corp. reports higher operating earnings and a net profit where there had been a loss a year earlier.

Minneapolis-based Musicland posts net income of \$728,000, or 2 cents a share, for the three months that ended Sept. 30, compared with a loss of \$3.78 million, or 11 cents a share, in the same quarter a year ago.

Earnings before interest, taxes, depreciation, and amortization rose 38.1% to \$17.5 million.

In a statement, chairman/CEO Jack Eugster says the "strong cash flow makes it possible for the company to invest more in E-commerce and store growth, reduce net debt, and buy back common stock."

But sales from stores open at least a year were flat, the company says, because of difficult comparisons

with last year's third quarter, when the retailer booked strong sales from the "Titanic" video.

Same-store sales from the superstore chains Media Play and On Cue were up only 1.1%, while for the mall chains Sam Goody and



Suncoast Motion Picture Company, they dropped 0.7%. Overall superstore sales rose 3.3% to \$133.5 million; for mall stores, they declined 1.2% to \$252.7 million.

Total revenue in the quarter dipped to \$386.3 million from \$387.3 million.

The company says that music and DVD sales were strong, singling out Creed and Nine Inch Nails in music and "The Matrix" and "The Mum-

my" in DVD. Musicland says that DVD reached 22.7% of total video sales in the quarter. Non-music sales now represent 46% of total sales, the company adds.

The Minneapolis-based company operated 1,332 stores as of Sept. 30—686 Sam Goody, 407 Suncoast, 71 Media Play, and 168 On Cue. In the quarter, it opened two Media Play, five On Cue, one Sam Goody, and two Suncoast stores and closed two Sam Goody and one Suncoast. It also operates five commercial Web sites.

Musicland's shares fell 43.75 cents, or 2.2%, in New York Stock Exchange trading on the day the results were announced and closed at \$8.25. Several days later at press time, shares were trading at \$8.0625.

On Sept. 30, the company announced that it would repurchase up to 3 million of its shares over the next two years. So far it has bought 322,500 shares.



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™
- **AMG**
- We Pick-Pack-&Ship orders direct to your consumer under your retail identity



For more information contact:
Natalie at 1-800-329-7664 ext. 4303
e-mail: cdf@aent.com
www.aent.com/cdf

newsline...

AMAZON.COM has sued online books, music, and video merchant barnesandnoble.com, charging that it infringed on Amazon.com's patent on a single-click checkout system for the purchase of products. Amazon introduced its system in 1997, barnesandnoble.com a year later. A statement from barnesandnoble.com says the suit, filed in U.S. District Court in Seattle, is "a desperate attempt to retaliate for our growing market share" and is "completely without merit."



BLOCKBUSTER says it will begin offering videos to rent on the Internet next year. It also says it may form partnerships with online companies and invest in technology for the delivery of movies to the home through the Web. Meanwhile, parent company Viacom reports that Blockbuster's earnings before interest, taxes, amortization, and depreciation rose 25% in the third quarter to \$129.9 million on a 13% jump in revenue to \$1.11 billion. Worldwide sales from stores open at least a year increased 5.7% in the quarter over the same period a year earlier. In the year Blockbuster added 627 stores for a worldwide total of 6,860.

KNIT MEDIA, owner of New York club the Knitting Factory, is launching its fourth record label, Knit Classics, which is acquiring jazz catalogs for reissues. The first 30 titles, to be released first on the Knitting Factory's Web site Dec. 1,

will be from the vaults of Alan Douglas, who produced artists like Dizzy Gillespie and John McLaughlin; jazz drummer Rashied Ali's Survival label; and Ronald Shannon Jackson. Titles will go to retail in the first quarter. Knit Media's other labels are Knitting Factory Records, Shimmy Disc Records, and JAM (Jewish Alternative Movement).

In other news, the company is launching a jazz Web portal, Jazze.com, on Nov. 1, that will feature archives of concerts and festivals sponsored by the club, recordings for purchase, interviews, photos, and a database.

RENTRAK says that North Carolina-based supermarket chain Ingles Markets will be part of Rentrak's revenue-sharing home video distribution network. Ingles has video rental departments in 86 of its 206 supermarkets.

TIME WARNER says Olaf Olafsson has been named vice chairman of Time Warner Digital Media. Olafsson, who was responsible for the introduction of the PlayStation video-game platform while at Sony, will report to Richard Bressler, chairman/CEO of Time Warner Digital Media.

BELOVED ENTERTAINMENT GROUP, an independent record label, has reorganized after the forced resignation of president/CEO Sean O'Sullivan and the layoff of several staffers. Label founder and chairman Wagner Bucci has resumed holding the titles of president/CEO. The company says the resignation came "after months of corporate and creative differences" between the executives. Beloved, whose releases had been distributed by now-defunct M.S. Distributing, says it will announce a new distributor soon. O'Sullivan was unavailable for comment.

EM NET CORP. has unveiled Theatre.com, an online service that provides listings, news, ticketing links, and memorabilia for live professional theater in North America and abroad. The new site combines EM Net subsidiary Today Theatre.com Inc.'s previous properties BuyBroadway.com, BroadwayNow.com, BroadwayGifts.com, and TheatreClub.com. The company says it has developed the official Web site for the new Broadway musical "Saturday Night Fever" (www.feveronbroadway.com). The site includes audio- and videoclips from the show.

LAUNCH MEDIA, a new-media music company, reports that pro forma revenue more than doubled in the third quarter to \$5.3 million from \$2.6 million a year earlier. The quarterly net loss widened to \$9.3 million from \$6.6 million. The Santa Monica, Calif.-based company says that 84% of revenue came from advertising, 6% from subscriptions, and 10% from merchandise and other items.

CHRONICLE PUBLISHING says it will publish the first official autobiography of the Beatles in 2000, including previously unpublished photos, in a multi-million-dollar deal with the act's label, Apple Records.

EMUSIC.COM, a Web site for downloadable music, reports that first fiscal quarter revenue rose 255% to \$180,000, while the net loss increased to \$13.5 million from \$10.8 million in the same period a year earlier. In other news, the Redwood City, Calif.-based company said it would Webcast Phish's 1990 Halloween show at Colorado College on Halloween night and offer the 150-minute, two-set concert for download at \$14.99. Single tracks and sets were also offered for sale.

EMD'S NEW EXTRANET GETS PROMO INFO OUT TO STORES

(Continued from preceding page)

'music' button to get a 30-second audioclip. We'll be adding music videos in the future, and, when we have DVD Audio available early next year, we want to handle it in the best way on our Extranet. Our intent is to have all our products available on the site."

According to EMD Webmaster Casper Casparian, who works in the business development group that put the site together, "Our overarching goal is to make available to our users exactly what they want and no more." As an example, he notes that in a typical new-release book, every new title is listed, some of which may not interest a Latin, Christian, or other niche retailer. "The Extranet allows retailers to obtain only what information they specifically need," he says.

"Our dynamic, relational database allows users to access tour data, publicity info, artwork, and track listings for any given title," he adds. "This would usually require flipping through and ordering many different printed or mailed materials. Now, successive clicks on the keyboard can deliver the same information on the Extranet in just minutes, including artwork downloads and music clips."

Casparian believes that EMD's chief point of differentiation with the other major-distributor Extranets is this emphasis on relational data. "You'll find a lot less static content—almost none—on emidigital.com than on other sites," he observes. "You'll also see a full-featured help and support section, searchable deleted titles, and a searchable tours section, among other useful areas."

He points out that during EMD's planning phases, WEA and Sony launched their sites, and the EMD development group was afforded the

opportunity to poll its accounts as to the most important and frequently used features on the WEA and Sony sites.

Cottrell adds that Andy Shenkler, EMD's director of emergent technologies, got input from all EMI label sources and from retailers through market research.

"By that time the retailers had

specific account's needs."

He credits Eric Barnes—who was with EMD until about four months ago—as the architect of the Extranet. Barnes—now with Vantage Systems, the Newport Beach, Calif., firm that developed the site—worked closely with Shenkler, Casparian, and teams from information technology, sales, marketing, and the field to put it all together.

Each EMD label is responsible for posting all information on new releases and artist-related activities on the Extranet, with Casparian and his team managing that process and all other information.

EMD does sales and distribution in North America for Capitol, Virgin, Capitol Nashville, Virgin Nashville, Angel, Blue Note, Christian Music Group, EMI Latin, Priority, the Right Stuff, Nettwerk America, Real World, Narada, and Higher

Octane Music.

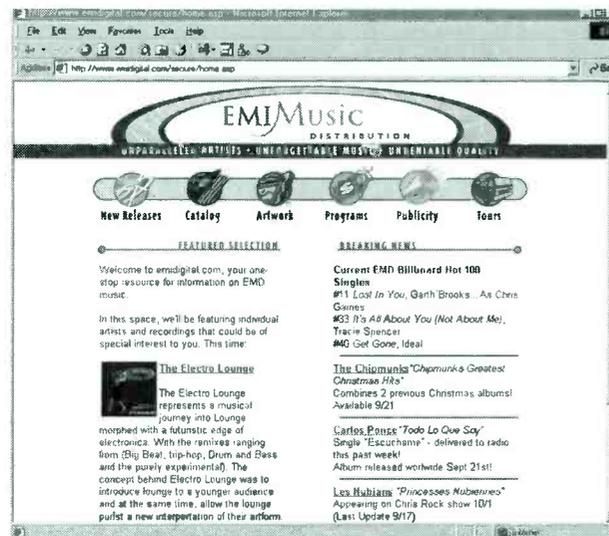
The benefits of the Extranet to EMD are obvious, Cottrell observes. "There are significant cost savings to both EMD and our retail accounts in reducing paperwork alone," he notes. "It speeds up communication and gives accounts immediate access to both information and artwork quicker and more efficiently. Previously for any art, they would have to contact the art department at each label, and a staffer there would have to locate the artwork and expedite it overnight to the retailer. Now it's as quick as a click."

"Equally important," he adds, "it's much easier for our sales reps to get up promotions with any retailer for any release in any genre in any market."

Cottrell notes that emidigital.com is the first Extranet site within EMI International. "Whether we offer international products will depend on having the rights," he says. "We have worldwide rights to Janet Jackson and the Beatles, among others, and, as of Dec. 1, to Pink Floyd and the Beach Boys."

As far as the EMD Extranet is concerned, "the success of the last three years has led us to develop that site into a global Extranet," he says. "It should be up and running in early 2000."

Addressing the expansion of all the business-to-business sites of the major music distributors, Valley's Bader says, "Extranet service is making life so much easier. We don't have to spend hours filing artwork, calling labels to get it, or pulling it from stock, because it's right at our fingertips. We've just begun to utilize the music sampling services, but they should make the sites even more valuable in the future. The Extranets have really allowed us to focus more on what we really do—market and sell records."



'Not only can we find artwork, which is our most important need, but if we need to get tour dates or press info, it's all right there'

— CHRIS BADER —

experience with using other sites and could tell us what was good, bad, and needed," he says. "As an example, one key thing was how we make artwork available in both format and file size. The result is that we offer HTML, Excel, or comma-separated formats, whichever is better for a



All For Life. Herbie Hancock receives a check for his charity, the Rhythm of Life Foundation, at the J&R Downtown JazzFest in New York. Shown, from left, are Hancock; David Passick, his manager; Joseph Mouzon, executive director of the foundation; and Rachelle Friedman, president of J&R Music World, which sponsored the jazz festival.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
NO. 1				
1	1	METALLICA ♦ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA 33 weeks at No. 1	428
2	2	BUENA VISTA SOCIAL CLUB ● WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB	23
3	3	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) [S]	THREE DOLLAR BILL, Y'ALL	84
4	12	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	291
5	5	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG 846210/IDJMG (12.98/18.98)	LEGEND	540
6	9	PINK FLOYD ♦ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1179
7	7	MATCHBOX 20 ♦ ¹⁰ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [S]	YOURSELF OR SOMEONE LIKE YOU	138
8	10	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	261
9	8	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98/17.98) [S]	ROMANZA	99
10	14	BARRY WHITE ● MERCURY 522459/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	28
11	4	DEF LEPPARD ▲ MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	157
12	6	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	119
13	11	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	182
14	15	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	167
15	13	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	125
16	16	SHANIA TWAIN ♦ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	243
17	17	GUNS N' ROSES ♦ ¹⁵ Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	438
18	—	'N SYNC ▲ ² RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	11
19	19	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) [S]	RAGE AGAINST THE MACHINE	206
20	25	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	334
21	18	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	469
22	30	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [S]	KORN	137
23	—	NIRVANA ▲ ⁵ DGC 24727*/INTERSCOPE (11.98/17.98)	MTV UNPLUGGED IN NEW YORK	84
24	28	BARRY WHITE ▲ CASABLANCA 822782/IDJMG (5.98/11.98)	GREATEST HITS VOLUME 1	36
25	22	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	498
26	21	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	372
27	24	PINK FLOYD ♦ ²³ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	550
28	20	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	102
29	27	AC/DC ♦ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	284
30	29	AL GREEN ▲ Hi/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	72
31	—	CELINE DION ▲ ³ EPIC 69523 (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	18
32	37	MILES DAVIS ▲ LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	51
33	34	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	323
34	23	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	92
35	26	JIMMY BUFFETT ▲ ⁸ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	453
36	33	INSANE CLOWN POSSE ▲ ISLAND 524442/IDJMG (10.98/16.98)	THE GREAT MILENKO	99
37	41	BRUCE SPRINGSTEEN ▲ ⁴ COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	78
38	38	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	125
39	32	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	450
40	36	GARTH BROOKS ♦ ¹⁰ CAPITOL (NASHVILLE) 29689 (10.98/15.98)	THE HITS	206
41	35	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/IDJMG (10.98/16.98)	LICENSED TO ILL	421
42	31	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	32
43	39	TOOL ▲ ² VOLCANO 31087* (10.98/16.98)	AENIMA	155
44	—	RAGE AGAINST THE MACHINE ▲ ² EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	85
45	40	ZZ TOP ▲ ⁷ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	141
46	46	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	194
47	49	SADE ▲ ⁸ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	127
48	47	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	98
49	42	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	209
50	—	JANIS JOPLIN ▲ ² COLUMBIA 65869/CRG (7.98 EQ/11.98)	GREATEST HITS	298

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

TRANS WORLD

(Continued from page 69)

stores and the online site being used to promote each other, Higgins anticipates that eventually the Web site will be available for customers in stores to access, he said during a question-and-answer session with employees.

Jim Litwak, executive VP at the chain, followed up Higgins' comments by noting that the company was sorting through all the service providers that could make that goal a possibility. "We are getting inundated with tons of people that have the right system," he said. "There are a lot of issues to address" before it can happen.

In addition, Higgins noted, the chain is on the verge of testing Digital On-Demand's Red Dot Network, which allows for deep catalog not normally carried in stores to be manufactured there.

Turning his attention back to the

'Our strategy is to be driven by a clicks-and-bricks strategy'

- BOB HIGGINS -

brick-and-mortar stores, Higgins noted during his opening address that the company had separated operations for its free-standing and mall stores because the two store types appeal to different customers. He said the free-standing stores have a destination-oriented customer who shops and buys more frequently and is price-sensitive. He viewed the free-standing stores, which currently account for about \$400 million of the company's volume, as a growth opportunity that can yield "\$1 billion business in a very short period of time if we run [them] properly."

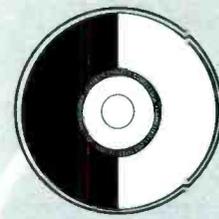
He said that the company will continue to operate the free-standing stores under existing names but that the chain likely will consolidate its mall stores under one name.

On the last day of the conference, Michael J. Madden, who joined Trans World as president/COO at the end of September, said after attending his first company meeting, "I see the ability and the energy in this team."

Madden, who previously was executive VP at Toys "R" Us and president of the company's U.S. toy stores, said Trans World has "a great team that can achieve results." But he returned to the theme of the conference to remind employees that "this isn't Camelot, Strawberries, Spec's, Record Town, or Coconuts. This is Trans World, one team working together. This is the team we will go to war with; this is the team who we will win with."

In his opening address and during his closing session, Higgins challenged the Trans World staff to achieve double-digit comparable-store increases for the holiday selling seasons, sales of \$575 million to \$600 million for the fourth quarter, and earnings of \$1.25-\$1.40 a share for the same period.

The key for this to happen, said Higgins, is the company's people. "It just can't happen without the people all pulling together as a team to really get the job accomplished," he reminded the staff in his opening address.



the Music network

IS NOT THE BIGGEST ONE-STOP IN AMERICA, BUT

- We have Outstanding Prices, Fill And Service.
- We DO NOT De-Value Your Returns
- You Receive Your Own Salesperson From Our Professional, Experienced Sales Team, Ready To Give You The Personal Service You Expect And Deserve.
- Excellent Selection Of CD, Cassettes, Singles, 12", Accessories, Music Video And DVDs.
- New Release, Weekly And Super Wednesday Specials.

Call our new account department today to plug into

THE MUSIC NETWORK

6595 peachtree industrial blvd., norcross, georgia 30092

Phone: 800-829-6874 Fax: 800-277-5560

www.themusicnetwork.com

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. \$145

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. \$115

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.

For information on getting a directory on diskette or mailing labels call 212-536-5017

www.billboard.com

8DZZ3028

SOUTHWEST WHOLESALE

WEEKLY PRICE BLOWOUT!

	Cassette	CD
FIONA APPLE, <i>When The Pawn Hits...</i>	7.59	11.79
ANDREA BOCELLI, <i>Sacred Arias</i>	6.89	11.19
E-40, <i>Charlie Hustle</i>	6.89	11.19
MONTELL JORDAN, <i>Get It On. Tonite</i>	6.89	11.19
NATALIE MERCHANT, <i>Live In Concert</i>	6.29	10.59
MARC NELSON, <i>Chocolate Mood</i>		

Prices good week of **Nov. 8th-12th**

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: 786/388-7916
---	--	--

HMV Shuts N.Y. Store, Proving Old Rumor; 2 Others To Open

NINE YEARS ago, in the fourth quarter of 1990, HMV opened its first two U.S. stores in uptown Manhattan in New York. By the following summer, rumors were circulating that the company was going to close one if not both of those outlets.

At the time, it was one of those rumors that had a life of its own; it wouldn't die no matter how much HMV denied it. But as the stores continued to exist, it became pointless to repeat the rumor, which eventually went away. Now, eight years later, the company has just shut down the 72nd Street and Broadway store.

When that store opened, HMV did indeed make a mistake, agreeing to pay a rent that proved to be too high for the market. Also, the look of that store, as well as the store on 86th Street, hasn't aged well. Finally, when Tower Records remodeled its Lincoln Center store, the 72nd Street store was hit hard.

With all of that going against it, HMV finally decided to throw in the towel on that store. But thanks to the planned opening of two new Manhattan stores—on 42nd Street just after Thanksgiving and on 125th Street early next year—almost all of the staff at the 72nd Street store will be redeployed.

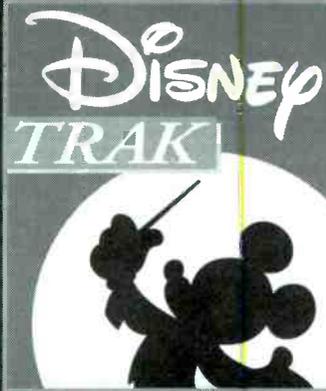
In addition, reports Peter Luckhurst, president of HMV North America, after those two stores open, HMV, which runs 16 stores in the U.S., will move onto its next task in New York: renovating the company's 86th Street store.

But before that happens, that store will host a **Foo Fighters** promotion. The first 600 customers who prebook a copy of the band's new album, "Nothing Left To Lose," which will be released Tuesday (2), will earn a free ticket to an exclusive in-store performance and CD signing by the band.

RETAIL TRACK
by Ed Christman



THIS TIME, through no fault of my own, Billboard once again didn't publish the monthly market share data. So for all the completists out there, during the period beginning Aug. 30 and ending Oct. 3, Universal Music and Video Distribution's (UMVD) total album market share was 24.7%; the independent sector, 17.4%; BMG Distribution, 16.7%; Sony Music Distribution, 16.3%; WEA, 15.6%; and EMI Music Distribution (EMD), 9.4%. In current album market share, UMVD's total was 25.9%; BMG, 21.1%; Sony, 15.7%; independents, 15.6%; and EMD, 8.3%. For singles, BMG's market share was 32.2%; Sony, 24.7%; UMVD, 13.7%; WEA, 11.4%; EMD, 11%; and independents, 7.1%.

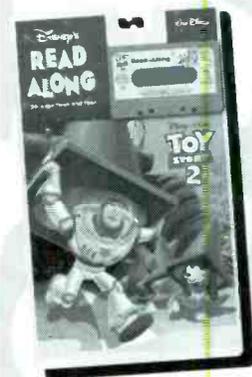


A Dynamic Sales Duo!

Disney • Pixar



Read-Along & Sing-Along



► The follow-up to the original **Platinum** selling **Toy Story** Read-Along

► Features original character voices from the film



► Includes 8 fun songs
► Colorful 22-page songbook

Street Date: 11/9/99
Film Release Date: 11/24/99

Visit the **Toy Story 2** website:
www.toystory2.com

Part of **GO Network**

Walt Disney RECORDS

Original **Toy Story** elements © Disney
Toy Story 2 elements © Disney/Pixar
All Rights Reserved.

To Be Truly National, We Must Be LOCAL.

YOUR STORE →

← **YOUR LOCAL aec SALES OFFICE**

AEC has 16 SALES OFFICES Devoted to Independent Retail

CO 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!



Abbey Road



New Accounts: 800-635-9082
Fax: 954-340-7641

Ichiban Resurfaces With Noel Coward AIDS Benefit Set

A TANGLED TALE: Ichiban Records president **John Abbey** rang up Declarations of Independents to tell us that the label is releasing a new album. That in itself is news, but there's a lot more to the story than that.

On Nov. 16, Ichiban will issue Kala Records' "Twentieth Century Blues: The Songs Of Noel Coward" (this is Coward's 100th birthday year). The licensed release benefits the Red Hot AIDS Charitable Trust. Produced by **Pet Shop Boys'** **Neal Tennant**, it features tracks by **Paul McCartney**, **Elton John**, **Sting**, **Bryan Ferry**, **Marianne Faithfull**, **Blur's Damon Albarn** with pianist **Michael Nyman**, **Robbie Williams**, **Texas**, and **Pet Shop Boys**.

The album is the first release through Ichiban since the company filed for Chapter 11 bankruptcy protection in April (Billboard, May 29). The firm listed \$3.2 million in assets and \$6.4 million in liabilities.

Here's where things begin to get interesting: "Twentieth Century Blues" will be handled by Atlanta-based PED, the distribution arm of Downers Grove, Ill.-based Platinum Entertainment. According to a June report in the Atlanta Business Journal, Ichiban sued Platinum in April for more than \$73 million in damages, alleging fraud and racketeering. **Brent Gordon**, president of sales and distribution at PED, says that Platinum subsequently sued Ichiban, claiming its distribution agreement remained in force.

And now, according to Abbey, Ichiban has not only re-established its distribution agreement with Platinum but also will be moving into PED's Atlanta offices as a tenant.

"We will be continuing with Platinum as far as our distribution is concerned," Abbey says. "They've actually been extremely helpful in getting us this far." Regarding his tenancy with the company, Abbey says it will be for "an incubation period... to give the company a chance to get back on track."

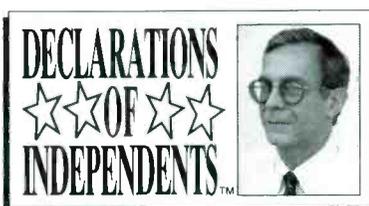
Somewhat bemused by this turn of events, we called **Leon Jones**, an Atlanta attorney who was appointed Ichiban's bankruptcy trustee in June.

Jones notes that Platinum is a major secured creditor in the label's bankruptcy, with debts totalling \$1.6 million. He says that following a bankruptcy court hearing in September, Platinum "amended and modified the pre-bankruptcy [distribution] agreement to provide more favorable terms for Ichiban."

He adds, "Resolving the dispute with Platinum increases the chances of the company's success."

Gordon says, "All we were suing for was to maintain our distribution of the Ichiban label... The court agreed that our distribution agreement was valid and binding."

Though Gordon says that the suits between Ichiban and Platinum have been settled, Jones maintains that the court has only approved the interim distribution agreement between the companies and that the suits remain



by Chris Morris

unresolved.

Gordon says the bankruptcy court will review an August agreement in which Fortune Entertainment—which purchased Ichiban in March (Billboard, March 27)—granted Navarre Corp. in New Hope, Minn., the distribution rights to the Ichiban International line, formerly handled by EMI Music Distribution (Billboard, Aug. 21). "We feel under our agreement that product should be ours," Gordon says.

Jim Chiado, VP/GM of music distribution at Navarre, says of his firm's deal, "I'm kind of on the sidelines, waiting to see what happens."

For his part, Abbey expresses nothing but disdain for Fortune, which seemingly threw him a lifeline with the acquisition of Ichiban.

"The Fortune people have not lived up to any of the terms of the buyout," he says. "As far as I'm concerned, I don't consider they own the company... If you buy a car and don't pay for it, then it's a question of repossession. They've proved to be very irresponsible in terms of the way they do business."

He adds, "At some point I will take legal action against them."

Choosing his words carefully, **Bruce Dugan**, president/CEO of Fortune Entertainment, says, "There's a

lot to the story that John doesn't tell anybody. If John wants to take legal action, all I can tell him is, Take legal action."

He adds, "Platinum and the trustee have come to certain agreements as they concern Ichiban. We contested some of what they want to do. I'm interested in what's best for Ichiban and the shareholders of Fortune."

FLAG WAVING: Lauren Hoffman's album "From The Blue House," released on her own Free Union Records, is a project Virgin Records didn't want but one you may be happy to have.



HOFFMAN

Singer/songwriter Hoffman was signed to a six-album deal by Virgin at the age of 19; she was 20 when the label released her debut, "Megiddo," in 1997. Though the album showed a precocious talent for lyric-writing and showcased her lovely, almost conversational singing style, it was DOA commercially.

Though Hoffman went into an emotional tailspin when the album failed, she recovered to cut a second, more sparsely conceived record, which Virgin showed no interest in. The artist and label decided to go their separate ways, and, with her father, Hoffman formed Charlottesville, Va.-based Free Union Records to issue the album. (A more complete version of these events may be found in a candid personal history on Hoffman's Web site, www.forlauren.com.)

"In my experience, I was too young, and I didn't have the strength... I

was too young to handle the things that went wrong circumstantially," says Hoffman, now a thoroughly wised-up 22-year-old.

She says of the tussle over "From The Blue House" with Virgin, "I knew I made the record I wanted to make... Everybody's record company says the same thing to them: 'Where's the single? Maybe you can go back and

write another one.'"

She adds, "I decided I could fuck it up on my own."

The new album, produced with elegant simplicity by Hoffman with an assist by **Brian Kehew**, shows off her lyrical bite to splendid effect. Backed ably by Kehew, former **Cracker** and **House Of Freaks** drummer **Johnny** (Continued on next page)

COMPARE!
PRICE • FUL • 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.

Often IMITATED, Never Duplicated!

amped
 SEE 'EM LIVE
 BILLY JOEL
 NSYNC
 BAEROSMITH
 EXPERIENCE
 THE MUSIC OF THE
 PACIFIC NORTHWEST AT
 WWW.EXPERIENCE.ORG

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

The Best Retailer Is
 An Informed Retailer
 Get Informed!
 Get **amped!**

amped weekly
 is brought to you by

all music marketing
 a division of

aec
 ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP!

New Accounts: 800-635-9082
 Fax: 954-340-7641

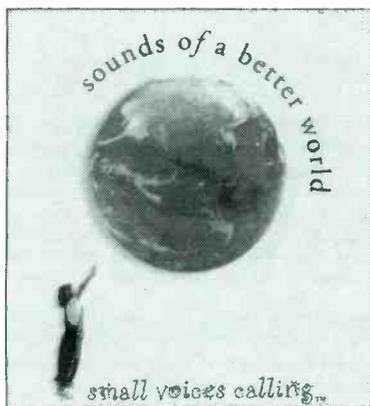
Vital Mixes Music Stars & Kids' Choirs For 'Better World'

TEACHING THE WORLD TO SING: An ambitious new project—involving a studio CD, documentary DVD, and concert at Carnegie Hall—brings folk, Broadway, and R&B names together with international children's choirs in a millennium-themed entity called "Sounds Of A Better World—Small Voices Calling."

The album, set to come out in conjunction with the Jan. 11, 2000, concert, will be released on New York's Vital Records. The DVD, including footage from the concert, is sched-



by Moira McCormick



uled for release soon afterward.

Phoebe Snow, Geoffrey Holder, Odetta, Martha Wash, and Matt Goss are among the guests performing with the **Boys Choir Of Harlem, the Norwegian Children's Choir, the Young People's Chorus Of New York,** and other vocal ensembles on the project.

A dance single/remix performed by Wash (of **C+C Music Factory, Weather Girls,** and **Black Box**) called "Listen To The People" will come out prior to the album's re-

lease.

A portion of the proceeds from the project are earmarked for the charitable organization the **Foundation for Small Voices,** which was designed to "empower children by fostering their creativity through music, technology, and role models."

Composer **Jim Papoulis** is the creative force behind "Sounds Of A Better World—Small Voices Calling." He was inspired to undertake the project by the birth of his first child, his prior work with **UNICEF,** and his belief in the words of **Dr. Martin Luther King Jr.** that "we must ask ourselves how responsible we are for the well-being of others." It began as a single special event—a February 1998 concert performance at New York's 92nd Street YMCA. According to Papoulis, its success led to the current expansion to studio CD, DVD, and live show.

During the recording of the album, documentary filmmaker **Mark Ledzian** was along to chronicle the whole process. He shot more than 120 hours' worth of interview footage with the children's choir members, as well as live performances and the actual studio recording. Ledzian's work will appear on the DVD, along with

footage from the Carnegie concert.

Among the 14 tracks on the CD are "Is It Hope," featuring **Holder, Snow, and Odetta;** "Stand Up," with the **Boys Choir Of Harlem;** "Are We Gonna Find," featuring **Holder and New York Voices;** and "Give Us Hope," performed by various international children's choirs.

OH BROTHER: Move over, **Hanson—the Moss Brothers** are in town. The Bay Area duo, consisting of 10-year-old **Reuben Moss** and older bro **Evan, 13,** is stirring up considerable attention 'round San Francisco way with its debut album, "On The North Side Of The Tree" (that's where moss grows, remember?), on Oakland, Calif.-based label **Marshall Lamm Productions and Recordings.** The album came out Sept. 21 and within 1½ weeks had sold more than 1,500 copies locally.

The rec-room rockers performed album track "Football All The Way" live on triple-A station **KFOG San Francisco;** the scrappy, high-energy tune is currently being used as the theme music for the station's sports-themed "Steve Young Report," which airs twice weekly.

If that weren't enough, the boys' Web site (www.mossbrothers.com), has been receiving upward of 5,000 hits a week.

The brothers perform everything on the album, with **Reuben** handling lead vocals, electric and acoustic guitar, and even violin and **Evan** on drums, percussion, and vocals. They also wrote all but two of the songs; their originals include titles like "Guitar And Drums," "Baseball," "Hot Water," and "Grandpa Turns 80." The young'uns also exhibit supreme

good taste (and an unusual affinity for the blues) in their choice of covers, **Robert Johnson's "Ramblin' On My Mind"** and **Jimmy Cox's "Nobody Knows You When You're Down And Out."**

Child's Play found their liner-note thank-yous thoroughly disarming as well, in particular the bits about their mom: "You make us practice and make us think like musicians and you taught us to do things over and over. Besides, your car can fit our whole drum set."

KIDBITS: Another children's act made up of actual children, the **Neighbor Kids,** has released its

self-titled first album on **Leap Entertainment,** a division of Dallas-based **Singleton Productions Inc.** The group members, who gear their music to 6- to 12-year olds, are veterans of commercials, soundtracks, and albums (including **Lyrick Studios' multi-platinum release "Barney's Favorites Vol. 1";** producer and creator **Bob Singleton** was the original music director for the PBS series "Barney And Friends").

With positive-thinking songs like "You Can't Go Wrong When You're Doing What's Right," the **Neighbor Kids** have been appearing regionally at charitable events and festivals.

Billboard®

NOVEMBER 6, 1999

Top Kid Audio™			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
◀ No. 1 ▶				
1	1	17	POKEMON ● 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES KOCH 8901 (11.98/16.98)	
2	2	81	VEGGIE TUNES ● BIG IDEA/WORD 6936/LYRICK STUDIOS (6.98/10.98)	VEGGIE TUNES
3	3	20	VARIOUS ARTISTS ● WALT DISNEY 060625 (5.98/9.98)	HALLOWEEN SONGS & SOUNDS
4	6	199	VARIOUS ARTISTS ▲³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605 (6.98/13.98)	
5	5	52	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
6	4	150	CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)	TODDLER TUNES
7	8	23	READ-ALONG WALT DISNEY 860427 (6.98 Cassette)	TARZAN
8	7	167	CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
9	11	28	VARIOUS ARTISTS WALT DISNEY 860642 (9.98/16.98)	RADIO DISNEY KID JAMS
10	9	68	VEGGIE TUNES BIG IDEA/WORD 5874/LYRICK STUDIOS (6.98/10.98)	VEGGIE TUNES 2
11	15	208	BARNEY ▲³ BARNEY MUSIC/SBK 27115/CAPITOL (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
12	10	157	CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
13	12	218	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865 (10.98/15.98)	
14	18	32	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY (10.98/15.98)	
15	14	164	VARIOUS ARTISTS ● WALT DISNEY 860897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
16	17	135	VARIOUS ARTISTS ▲² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606 (9.98/13.98)	
17	13	12	LARRY-BOY VEGGIE TALES-LARRY-BOY: THE SOUNDTRACK BIG IDEA 60012/WORD (6.98/10.98)	
18	16	134	CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98)	SILLY SONGS
19	NEW ▶		VARIOUS ARTISTS ST.CLAIR 4445 (8.98 CD)	BABY'S FIRST CLASSICS
20	20	69	VARIOUS ARTISTS WALT DISNEY 860632 (10.98/16.98)	MORE SILLY SONGS
21	RE-ENTRY		BEAR WALT DISNEY 860640 (9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
22	NEW ▶		TANYA GOODMAN SYKES SOMEDAY BABY 55222 (13.98 CD)	REGALO DE ARRULLOS
23	19	23	READ & SING ALONG WALT DISNEY 860991 (11.98 Cassette)	TARZAN
24	22	2	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570	KID'S DANCE PARTY
25	24	32	BLUE'S CLUES KID RHINO 75626/RHINO (9.98/13.98)	BLUE'S BIG TREASURE

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.

LASERDISCS • COMPACT DISCS • CASSETTES

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

Nordic Nations May Lead Way In Digital Age

High Rate Of Internet Use & Top Electronic Cos. Make Region Fertile

This week's column was written by Kai Lofthus, chief of Billboard's Nordic bureau.

IN AN AGE WHEN the global scale of the Internet seems to offer the music industry enormous opportunities and huge problems in equal measure, five countries in the far north of Europe are proving that being small is no handicap when it comes to driving the development of the Continent's musical E-commerce.

A combination of factors has been

BOX MAN

responsible for the Nordic region's emergence as the perfect meeting place for music and new technology. First of all, it's home to two of the world's leading electronics/technology companies: Helsinki-based Nokia and Stockholm-based Ericsson.

The region also has the highest rates of Internet connections and music sales per capita in the world.

Added to that mix is a strong non-traditional retail sector, backed by strong music wholesalers, that has grown up partly because of the geographical nature of the area—namely, huge swaths of sparsely populated areas outside its few major cities. Some 20%-30% of music shipments in the region go through wholesalers to gas stations, fast-food joints, and small grocery stores. The development of a number of wholesalers across the Nordic countries has provided a strong infrastructure on which to build online businesses.

According to the "Recording Industry In Numbers" 1999 handbook, published earlier this year by the International Federation of the Phonographic Industry (IFPI), the per capita Internet connection rates in the Nordic countries easily outstrip those of other, larger markets in Europe and beyond. The highest figure is found in Iceland (45%), followed by Sweden (40.9%), Norway (36.3%), Denmark (34%), and Finland (32%).

By comparison, Europe's largest markets for prerecorded music sales lag far behind: Germany's connection rate is 10%, the U.K.'s is 18%, and France's is a mere 5.2%. Elsewhere in the world, the U.S.' rate is 25.4%, Japan's is 11.1%, and Brazil's is 2.1%.

As though the market for Internet connections is expanding on a daily basis, the figures still impressively illustrate how quickly the Internet has been accepted in the Nordic countries.

Consequently, Nokia and Ericsson are building on young people's affection for the Internet and other

SITES+ SOUNDS™

developing technology—most recently, the trend toward sending short messages and E-mails via their mobile phones. In Norway, for example, telecommunications company Telenor has developed specific Short Message Service facilities, whereby consumers can regularly receive music news and other information via their mobile phones.

The total music sales per capita in the Nordic region have traditionally been exceptionally high in dollar terms. That's especially true in Norway—its second largest music market—which has the highest annual per capita sales level in the world (\$62.80), according to IFPI. That's followed at a global level by Iceland (\$56.90) and Japan (\$51.80). The respective figures for the rest of the region: Denmark (\$49.50), Sweden (\$44.20), and Finland (\$26.90).

The corresponding figures for key world markets are as follows: U.S. (\$32.10), U.K. (\$49), Germany (\$36.60), and Australia (\$33).

The number of albums purchased

per capita also bears healthy comparison with other major markets, ranging from 3.6 in Norway to 2.3 in Finland. Outside the region, the world leader is the U.K., with 4.1, but the European average is only 1.5.

The geographical structure of Sweden, Norway, and Finland—

'The service providers have pushed for us to create products where they can earn more money through making people's lives easier'

—ROLF JOHANSSON—

with few major cities and several sparsely populated areas—has proved fertile ground in the past for mail-order companies and record clubs, notably Scandinavian Music (Continued on next page)



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 PCs.

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™

Billboard NOVEMBER 6, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		MAKE YOURSELF IMMORTAL 63652/EPIC	INCUBUS	1
2	2	19	SUPERNATURAL ▲ ³ ARISTA 19080	SANTANA	1
3	NEW		PEACE ARISTA 14617	EURHYTHMICS	25
4	4	3	THE DISTANCE TO HERE RADIOACTIVE 111966/MCA	LIVE	17
5	7	4	HUMAN CLAY WIND-UP 13053*	CREED	3
6	3	3	BREAKDOWN ISLAND 546518*/IDJMG	MELISSA ETHERIDGE	38
7	6	4	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	24
8	8	7	A LITTLE BIT OF MAMBO ▲ RCA 67887	LOU BEGA	4
9	5	5	THE FRAGILE ▲ NOTHING 490473*/INTERSCOPE	NINE INCH NAILS	43
10	19	23	MILLENNIUM ▲ ⁸ JIVE 41672	BACKSTREET BOYS	2
11	NEW		BUFFY THE VAMPIRE SLAYER — THE ALBUM TVT SOUNDTRAX 8300/TVT	SOUNDTRACK	51
12	RE-ENTRY		COME ON NOW SOCIAL EPIC 69914	INDIGO GIRLS	89
13	18	18	SIGNIFICANT OTHER ▲ ⁴ FLIP 490335*/INTERSCOPE	LIMP BIZKIT	6
14	15	2	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON DUCK/REPRISE 47553/WARNER BROS.	ERIC CLAPTON	20
15	9	5	TO VENUS AND BACK ATLANTIC 83230/AG	TORI AMOS	75
16	11	8	FLY ▲ ² MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	11
17	17	8	ENEMA OF THE STATE ▲ MCA 111950	BLINK-182	14
18	RE-ENTRY		MIRRORBALL ▲ ² ARISTA 19049	SARAH MCLACHLAN	47
19	RE-ENTRY		...BABY ONE MORE TIME ▲ ⁸ JIVE 41651	BRITNEY SPEARS	5
20	10	2	SOUNDSYSTEM CAPRICORN 546645/IDJMG	311	27

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

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	NEW		WOODSTOCK 99 Epic Music Video Sony Music Video 50207 ¹	Various Artists	19.95
2	NEW		I'LL MEET YOU ON THE MOUNTAIN Spring House Video Chordant Dist. Group 44377	Bill Gaither	19.98
3	NEW		MOUNTAIN HOMECOMING Spring House Video Chordant Dist. Group 44376	Bill Gaither	19.98
4	1	3	THE OFFICIAL VIDEO COLLECTION Columbia Music Video Sony Music Video 50205	Ricky Martin	14.98
5	2	2	MIRRORBALL BMG Video 15740	Sarah McLachlan	14.98
6	3	26	HOMECOMING-LIVE IN ORLANDO ▲ ³ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
7	4	2	RYMAN COUNTRY HOMECOMING 1 Chordant Dist. Group 44381	Various Artists	24.95
8	6	2	RYMAN COUNTRY HOMECOMING 2 Chordant Dist. Group 44382	Various Artists	24.95
9	5	2	RYMAN COUNTRY HOMECOMING 3 Chordant Dist. Group 44383	Various Artists	24.95
10	7	73	ALL ACCESS VIDEO ▲ ⁵ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
11	8	5	SWEET SWEET SPIRIT Spring House Video Chordant Dist. Group 44370	Homecoming Friends	29.98
12	9	7	HEAT IT UP MCA Music Video Universal Music Video Dist. 61694	98 Degrees	19.95
13	10	50	'N THE MIX WITH 'N SYNC ▲ ⁵ BMG Video 65000	'N Sync	19.95
14	11	24	LIVE ▲ ³ USA Home Entertainment 45059955	Shania Twain	19.95
15	13	188	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
16	14	50	NIGHT OUT WITH THE BACKSTREET BOYS ▲ ³ Jive/Zomba Video 41657	Backstreet Boys	19.95
17	15	6	CHONDA PIERCE ON HER SOAPBOX Myrrh Video 5995	Chonda Pierce	16.98
18	17	32	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
19	NEW		LIVE Warner Music Video 70491	Sunny Day Real Estate	19.98
20	12	23	SO GLAD Spring House Video Chordant Dist. Group 44369	Bill & Gloria Gaither And Their Homecoming Friends	29.98
21	16	3	ONE NIGHT IN EDEN Capitol Video EMI Home Video 77863	Sarah Brightman	19.98
22	19	46	CUNNING STUNTS ▲ Elektra Entertainment 40202	Metallica	19.98
23	22	42	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
24	20	26	AROUND THE WORLD Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98
25	23	98	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
26	33	6	LIVE IN JACKSON MISSISSIPPI Verity Video Word Video 43135-3	The Canton Spirituals	19.98
27	24	113	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
28	18	3	PANDAEMONAEON Metal Blade Home Video 34016	Cradle Of Filth	21.98
29	28	19	THE VIDEOS 86-98 Warner Reprise Video 3-38504	Depeche Mode	24.98
30	27	30	FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Video 50188	Various Artists	19.95
31	21	9	THE NU NATION TOUR Gospo Centric 90311	Kirk Franklin And The Family	19.95
32	30	3	LIVE AT AZUSA 3 Atlantic Video 53106	Carlton Pearson	19.98
33	26	97	A NIGHT IN TUSCANY ▲ USA Home Entertainment 4400553973	Andrea Bocelli	24.95
34	29	31	SINGING IN MY SOUL Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
35	32	41	ATLANTA HOMECOMING ● Spring House Video Chordant Dist. Group 44359	Various Artists	29.98
36	34	16	JIMI HENDRIX LIVE AT WOODSTOCK Universal Studios Home Video Universal Music Video Dist. 11989	Jimi Hendrix	14.95
37	36	33	THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
38	39	41	ALL DAY SINGIN' AT THE DOME ● Spring House Video Chordant Dist. Group 44360	Various Artists	29.98
39	35	197	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
40	RE-ENTRY		LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.

New Media

MERCHANTS & MARKETING

SITES + SOUNDS

(Continued from preceding page)

Club, which has operations in those three countries and in Denmark. They've prospered in this environment, creating a strong market sector that is now being "virtually" inherited by online retailers. As yet, however, the mail-order sector still seems hesitant about joining the move to online sales.

THE MOST VISIBLE presence in the European online music sales market is Boxman, a company that has its roots in the Nordic region. Originally based in Stockholm, Boxman is now headquartered in London. From a strong base in Scandinavia, the company has swiftly expanded and now has online operations in eight European countries, including France, the U.K., Germany, and the Netherlands.

A measure of Boxman's success in the region is that, as yet, only one international online music retailer—CDnow—is believed to have secured a significant slice of Scandinavian customers. However, it's still not possible to get an accurate figure for online sales as a percentage of total music sales in the Nordic region, and growth rates are unavailable. That's because of a combination of Scandinavian online retailers (which are not publicly quoted) declining to specify their sales results and IFPI not breaking out online sales in its regular surveys.

Although Boxman is continuing to expand, it looks set to have more competition across Europe in the near future. One source of that could be another online retailer with its heart in Scandinavia—Malmö, Sweden-based www.cdon.com, which is backed by Swedish media consortium MTG/Kinnevik. The company currently operates Swedish, Danish, and Norwegian sites and is stepping up its activities outside the region.

That's against a background of new European online initiatives from such brick-and-mortar retailers as Tower, Virgin, and HMV and the imminent arrival of BMG/Universal's www.getmusic.com, which will launch in France, U.K., Germany, and the Netherlands in November.

In the area of downloads, not surprisingly, it's also been a Nordic company that has made an early move in Europe. Stockholm-based MNW Records Group, distributor of such international labels as Rykodisc and V2 in Scandinavia, has just launched www.deo.com (Billboard, Oct. 23), a Web site designed to be an outlet for downloads from its Swedish signings and unsigned artists and for music secured through joint ventures.

The technological giants of the region are also pushing forward the pace of E-commerce in its various forms. According to Ericsson Radio Systems marketing manager for E-services **Rolf Johansson**, they are simply responding to demand.

He says, "Following deregulations in the telecom market, the ser-

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES

1. amazon.com	11,283
2. barnesandnoble.com	4,381
3. cdnow.com	4,188
4. columbiahouse.com	2,223
5. buy.com	2,150
6. bmgmusicservice.com	2,141
7. bestbuy.com	891
8. wal-mart.com	540
9. blockbuster.com	406
10. musicmatch.com	313

18-24

1. amazon.com	1,466
2. cdnow.com	852
3. barnesandnoble.com	542
4. columbiahouse.com	508
5. bmgmusicservice.com	425
6. buy.com	304
7. wal-mart.com	128
8. bestbuy.com	111
9. blockbuster.com	85
10. musicmatch.com	72

25-34

1. amazon.com	3,155
2. barnesandnoble.com	1,225
3. cdnow.com	1,018
4. buy.com	815
5. bmgmusicservice.com	725
6. columbiahouse.com	683
7. bestbuy.com	311
8. wal-mart.com	181
9. blockbuster.com	110
10. towerrecords.com	104

35-49

1. amazon.com	4,559
2. barnesandnoble.com	1,764
3. cdnow.com	1,455
4. buy.com	744
5. columbiahouse.com	743
6. bmgmusicservice.com	720
7. bestbuy.com	327
8. wal-mart.com	167
9. blockbuster.com	148
10. musicmatch.com	113

Source: Media Metrix, September 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



vice providers have pushed for us to create products where they can earn more money through making people's lives easier."

Johansson continues, "Our research has shown that people are willing to pay for entertainment and information delivered through the Internet—[but] ultimately, we must also work toward making the Internet more accessible. Most of us have to start up the computer in order to get onto the Internet, and it all takes time and is complicated."

Underlining that push toward greater access and the ongoing convergence between music and the new technologies in the region, Nokia and Ericsson both announced or displayed new products at the Telecom '99 trade fair in Geneva, Switzerland, held in mid-October.

Nokia announced it is working on a Web-based mobile phone, based on the type of technology used by 3Com in its Palm products. The

company is also developing products that use Asymmetrical Digital Subscriber Line technology, which considerably increases Internet connection speed; it's reportedly 64 times faster than ISDN.

Ericsson's Wireless Application Protocol-based personal organizer MC218 enables Internet surfing via an Ericsson phone; Boxman has teamed with the company to provide a portal, accessible via the MC218, where consumers can buy from a top 20 selection of CDs. Next year, the Swedish technology giant will launch an MP3 player that can be connected to a mobile phone.

Such developments look set to contribute to what's widely predicted to be a radical change in the way people listen to music. And if that prediction becomes a reality, the chances are good that it will happen first in a certain corner of Northern Europe.



Launching myplay. John Hiatt and the Goners performed at the launch party for Redwood City, Calif.-based myplay inc. The event took place recently at Slim's in San Francisco. Myplay is a Web-based service that simplifies the digital music experience for consumers by providing them with a "virtual locker" where they can download, store, share, and organize MP3 and other digital music files from anywhere in the world and from multiple devices. Shown at the launch, from left, are Doug Camplejohn, co-founder and CEO of myplay; Hiatt; and David Pakman, myplay co-founder and senior VP of business development.



Oh, Behave!!! New Line Home Video and Warner Home Video brought the spirit, and stars, of "Austin Powers: The Spy Who Shagged Me" Oct. 2 to Musicland Stores' national sales convention. Shown in the front row, from left, are Michael York, who played Basil Exposition in the film; Musicland vice chairman Gil Wachsmann; Mini-Me Verne Troyer; Musicland VP of video Peter Busch; and Warner sales manager of national accounts Bruce Mueller. In the back row, from left, are New Line VP of sales Pam Kelley; New Line executive director of sell-through sales Roy Millonzi; and Felicity Shagwell look-alike Athena Bitzis. The "Austin Powers" sequel arrives Nov. 16 in stores on VHS and DVD.

'Witch' Transforms Artisan's Luck

Hit Movie Helps 20-Year-Old Company Stage Comeback

BY ANNE SHERBER

NEW YORK—After years of management changes and a lack of hit movies, Artisan Entertainment has reinvented itself again with the low-budget phenomenon "The Blair Witch Project."

"Blair Witch," released to video and DVD on Oct. 22, shipped 6.5 million units on VHS and 750,000 on DVD, according to Artisan Entertainment president Amir Malin. "The success of 'Blair Witch' shows that Artisan is capable of marketing films appropriately, depending on the target demographic and the resources

available," Malin says.

The film, which is being heralded as the most profitable movie ever made, has grossed more than \$140 million and has put the 20-year-old company back on the map. Not since Arnold Schwarzenegger blasted his way through "Terminator 2: Judgment Day" and Sharon Stone crossed her legs in "Basic Instinct" has the company garnered such recognition and revenue.

But to clearly understand the company's transformation, a brief history is required.

Artisan Entertainment began life in the early 1980s at the dawn of the home video revolution. It was originally named International Video Entertainment (IVE), and it included the well-respected children's label Family Home Entertainment. IVE was purchased by Carolco Pictures and morphed into LIVE. Under that regime, Carolco filled LIVE's video pipeline with such hits as "Terminator," "Terminator 2," "Basic Instinct," and "Total Recall."

In addition, the company shored up its family product by making distribution deals with Hallmark Home Entertainment, which also controlled the catalogs of now-defunct Cabin Fever; Republic Pictures Home Video, and Vestron Video.

The moves ballooned LIVE's total



"The Blair Witch Project," with Heather Donahue, has helped make Artisan Entertainment a player in the independent film market.

library to more than 6,600 titles. But Carolco drowned in financial difficulties, and LIVE suffered from a reduced stream of theatrical films.

In 1995, LIVE was purchased by Bain Capital and Richland, Gordon & Co. It emerged as Artisan Entertainment, with added film and television production divisions.

Video division president Steve Beeks, who was previously president of Hallmark Home Entertainment, says the name change was necessary to let the industry know that while many of the same people and deals remained, the company had revised its overall strategy.

"We needed to make sure that the Hollywood community knew that this was a different game," notes Beeks.

"The name [LIVE] has certain value but also had certain baggage."

(Continued on page 80)

Playboy Promotes New Series With PPV Fashion Show; How To Sell How-To Videos

LIGHTS, CAMERA, LINGERIE: Taking a cue from the now infamous Victoria's Secret fashion show that shows like "Entertainment Tonight" and "Access Hollywood" can't cover enough, Playboy Home Video is hosting its own fashion show to launch the "Club Lingerie" video series.

In a promotional *ménage à trois* among the company's video, TV, and online divisions, the debut title will be supported by a first-ever Playboy fashion show, which will be simulcast on Playboy's cable TV and Web channels.

The event takes place on street date Nov. 16 at the Century Club in Los Angeles. Playmates featured in the video will model the latest in leather and lace undies.

Leading up to the event, key online retailers will participate in a pre-sale event. Consumers who pre-order

the \$19.98 video will get a free one-month trial subscription to Playboy's online Cyber Club and a "backstage pass" to the show.

The backstage pass is a pay-per-view event hosted by the Playboy cable channel that gives viewers a behind-the-scenes look at the show, including the "fun" parts not shown during the regular telecast, says Playboy director of sales and promotion **Tony Borg**.

If ordered as a pay-per-view event, the backstage pass would cost viewers \$5.95.

Participating online retailers include Musicland Stores, Trans World Entertainment, Tower Records, Warehouse Entertainment, and Virgin Megastore.

Borg says each site will devote either a section or a page to advertise the video and the event. In addition, the sites may also cross-promote other Playboy videos. The sites' brick-and-mortar stores, however, won't promote the event in stores.

"There's no store-level participation," says Borg, "because it gets too complicated. This is our first attempt, and we're getting our feet wet."

Borg adds that it's also the first time the three divisions have worked together.

"Just to get the online and cable incentives to help sell the video is a great first step," he says.

The one-hour special airs on the Playboy Channel at 10 p.m. EST and 7 p.m. PST on Nov. 16.

The video also contains an exclusive Playboy-style music video of Kid Rock performing the song "Cowboy" featuring "Club Lingerie" models.

HOW-TOS ON THE NET: Consumers looking to sample special-interest videos can sign-on to learnfree.com.

The site is owned and operated by **Gene Albert**, who says the Internet can provide consumers with an easier way to browse videos like they do with books at Barnes & Noble.

"Instruction videos have always sold poorly, but instruction books sell well," says Albert. "That's because consumers can pick up a book and flip through it before they buy it. You can't do that with videos."

Albert's solution is to give consumers a look at a title in order to help them make a purchasing decision. When visitors view a title on the site, they can get a quick synopsis, a

lengthy explanation, or the entire text of the video. They can also view clips and skip to different sections of the video text.

When viewers are ready to buy, learnfree.com will process and ship them their order.

"What we do is provide special-interest producers with marketing," says Albert.

Producers who list their videos on the site receive a royalty from advertising sold on the site. Albert, who is based in Austin, Texas, has hired the agency Flycast to handle ad sales for the site.

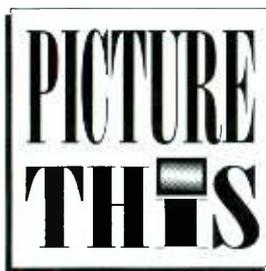
While Flycast sells ads, Albert is searching for videos to add to the site. Only 16 titles are available now, but he says the site will begin adding one new title a week.

MORE 'MATRIX': Owners of "The Matrix" DVD will be able to watch the film and chat with the writers and directors of the film online.

On Saturday (6), consumers can pop the disc into their DVD-ROM drives and get hooked up for an online chat with **Andy** and **Larry Wachowski**, who wrote and directed the movie.

Show time is 9 p.m. EST and 6 p.m. PST. A cue will alert all who participate to play the movie; then they can ask the brothers Wachowski questions.

In addition, Warner Home Video, which distributes the title, will conduct a sweepstakes awarding an IBM laptop, autographed copies of the DVD, and additional free DVD titles. Winners will be posted on the site at the end of November and again in December.



by Eileen Fitzpatrick



Loaded 'Detroit Rock City' DVD Precedes VHS Rental To Stores

BY EILEEN FITZPATRICK

LOS ANGELES—To take advantage of the anticipated high demand for DVD software during the holidays, New Line Home Video will release "Detroit Rock City" on DVD three weeks prior to the title's availability on VHS as a rental.

"This fourth quarter is going to be huge in terms of DVD hardware and software sales," says New Line senior VP of marketing Sarah Olson-Graves. "The timing is right for last-minute impulse purchases."

The title, about a group of teenage boys trying to get to a Kiss concert circa 1978, will be released Dec. 21 on DVD for \$24.98 and Jan. 11 on VHS.

Olson-Graves says the company decided against releasing the VHS in December to avoid the holiday crunch of new rentals. "If we would have moved it up, it would have been out in a highly competitive time," she says. "We decided to spread them out a bit. It's not too wide of a gap, but big enough to cover that crowded holiday period."

The DVD will be loaded with many "entertainment bells and whistles" that will especially appeal to Kiss fans, she says.

At the end of the film, the band performs "Detroit Rock City." An alternative performance of the song, fea-

turing four different camera angles, is on the DVD.

Another section will teach fans how to play the Kiss hit "Rock And Roll All Nite" on the guitar. The step-by-step lesson was created by SongXpress.

Members of the band will contribute to one of three audio commentary tracks. Director Adam Rifkin and numerous members of the cast and crew provide audio commentary on two other tracks.

New Line is also creating a new voice-prompted menu option that allows viewers to access different parts of the disc without using their remote. Consumers can still access the menu with their remote.

When viewers go to the voice-prompted menu, they will see a 1978-style educational filmstrip that tells them about the DVD. Actors from the film appearing in the filmstrip prompt viewers along to the next feature on the main menu.

Other features on the disc include 15 minutes of deleted scenes, a "making of" featurette, and screen tests. DVD-ROM elements include script-to-screen access to the final screenplay while the movie is playing, trading cards that can be E-mailed to friends, and a link to the "Detroit Rock City" Web site.

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	4	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
2	2	24	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
3	3	6	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84749	Animated	1998	PG	26.99
4	4	12	THERE'S SOMETHING ABOUT MARY	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
5	5	4	PLAYBOY'S BLUE COLLAR BABES	Playboy Home Video Universal Music Video Dist. PBV0849	Various Artists	1999	NR	19.98
6	6	4	DOUG'S 1ST MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 17591	Animated	1999	G	22.99
7	7	7	SONIC THE HEDGEHOG: THE MOVIE	A.D.V. Films 001D	Animated	1999	NR	19.98
8	8	4	MY FAVORITE MARTIAN	Walt Disney Home Video Buena Vista Home Entertainment 15654	Jeff Daniels Christopher Lloyd	1999	PG	22.99
9	11	3	LIMP BIZKIT: KICK SOME A\$\$	Eaton Entertainment 14183	Limp Bizkit	1999	NR	14.98
10	9	5	ELIZABETH	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush	1998	R	19.95
11	10	86	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
12	12	8	AMERICAN HISTORY X	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	1998	R	19.98
13	14	9	BELLY	Artisan Entertainment 10207	NAS DMX	1998	R	14.98
14	NEW ▶		PLAYBOY 2000-VIDEO PLAYMATE CALENDER	Playboy Home Video Universal Music Video Dist. PBV0850	Various Artists	1999	NR	19.98
15	13	3	JOAN OF ARC	Artisan Entertainment 10173	LeeLee Sobieski	1999	NR	19.98
16	25	25	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
17	30	7	DRACULA	Universal Studios Home Video 84562	Bela Lugosi	1931	NR	14.98
18	19	6	98 DEGREES: HEAT IT UP	MCA Music Video Universal Music Video Dist. 61694	98 Degrees	1999	NR	19.95
19	22	10	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
20	16	47	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
21	NEW ▶		MTV-THE REAL WORLD YOU NEVER SAW: HAWAII	MTV Home Video Sony Music Video 51728	Various Artists	1999	NR	12.98
22	32	3	WATERBOY	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler	1998	PG-13	19.99
23	RE-ENTRY		SCARFACE	Universal Studios Home Video 80047	Al Pacino	1983	R	19.98
24	20	2	YOUNG FRANKENSTEIN-SPECIAL EDITION	FoxVideo 4112818	Gene Wilder	1974	PG	14.98
25	15	14	PLAYBOY'S CELEBRITIES	Playboy Home Video Universal Music Video Dist. PBV0846	Pamela Lee Dian Parkinson	1999	NR	19.98
26	31	33	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
27	21	2	RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION	Columbia Music Video Sony Music Video 50205	Ricky Martin	1999	NR	14.98
28	24	3	BRIDE OF CHUCKY	Universal Studios Home Video 83749	Jennifer Tilly Katherine Heigl	1998	PG-13	19.98
29	NEW ▶		PLAYBOY'S EROTIC ADVENTURES	Playboy Home Video Universal Music Video Dist. PBV0851	Various Artists	1999	NR	19.98
30	33	3	THE ADVENTURES OF ELMO IN GROUCHLAND SING & PLAY	Sony Wonder Sony Music Video 51617	Sesame Street Muppets	1999	NR	12.98
31	18	10	BABY GENIUSES	Columbia TriStar Home Video 21723	Kathleen Turner Christopher Lloyd	1998	PG	23.95
32	28	24	THE DARK CRYSTAL	Columbia TriStar Home Video 03066	Jen Kira	1982	PG	14.95
33	36	2	ORGAZMO	USA Home Entertainment 41893	Trey Parker Matt Stone	1998	NC-17	14.95
34	23	20	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
35	17	9	SPAWN 3: THE ULTIMATE BATTLE	HBO Home Video Warner Home Video 91589	Animated	1999	NR	22.97
36	NEW ▶		SARAH MCLACHLAN: MIRRORBALL	BMG Video 15740	Sarah McLachlan	1999	NR	14.98
37	34	2	THE THOMAS CROWN AFFAIR	MGM Home Entertainment Warner Home Video M207728	Steve McQueen Faye Dunaway	1968	R	14.95
38	RE-ENTRY		IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	12.95
39	RE-ENTRY		BEAVIS & BUTT-HEAD: BUTT-O-WEEN	MTV Music Television Sony Music Video 51723	Animated	1999	NR	9.98
40	38	2	SCOOPY-DOO AND THE WITCH'S GHOST	Warner Family Entertainment Warner Home Video 1486	Animated	1999	NR	19.96

● 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	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	4	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
2	2	9	ANALYZE THIS (R)	Warner Home Video 16988	Robert De Niro Billy Crystal
3	3	3	THE MUMMY (PG-13)	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz
4	4	12	PAYBACK (R)	Paramount Home Video 336323	Mel Gibson
5	9	2	THE THIRTEENTH FLOOR (R)	Columbia TriStar Home Video 02698	Craig Bierko Gretchen Mol
6	8	8	GO (R)	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes
7	6	4	THE OUT-OF-TOWNERS (PG)	Paramount Home Video 334483	Steve Martin Goldie Hawn
8	5	10	SHAKESPEARE IN LOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
9	15	2	PUSHING TIN (R)	FoxVideo 1424830	John Cusack Billy Bob Thornton
10	18	13	8MM (R)	Columbia TriStar Home Video 02709	Nicolas Cage
11	14	7	LOCK STOCK AND TWO SMOKING BARRELS (R)	USA Home Entertainment 4004510593	Nick Moran Jason Flemyng
12	16	5	THE CORRUPTOR (R)	New Line Home Video Warner Home Video N4776	Mark Wahlberg Chow Yun-fat
13	NEW ▶		THE RAGE: CARRIE II (R)	MGM Home Entertainment Warner Home Video M907268	Emily Bergl Jason London
14	20	5	OFFICE SPACE (R)	FoxVideo 1424430	Ron Livingston Jennifer Aniston
15	7	4	FORCES OF NATURE (PG-13)	DreamWorks Home Entertainment 83821	Sandra Bullock Ben Affleck
16	12	9	EDTV (PG-13)	Universal Studios Home Video 58443	Matthew McConaughey Jenna Elfman
17	NEW ▶		10 THINGS I HATE ABOUT YOU (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger
18	13	11	CRUEL INTENTIONS (R)	Columbia TriStar Home Video 02712	Reese Witherspoon Ryan Phillippe
19	11	14	A CIVIL ACTION (PG-13)	Touchstone Home Video Buena Vista Home Entertainment	John Travolta Robert Duvall
20	10	18	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman

◆ 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	NEW ▶		THE BLAIR WITCH PROJECT (R) (24.95)	Artisan Entertainment 11266	Heather Donahue Michael Williams
2	1	5	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
3	NEW ▶		THE WIZRD OF OZ (G) (24.98)	Warner Family Entertainment/Warner Home Video 65123	Judy Garland Ray Bolger
4	NEW ▶		LIFE (R) (29.98)	Universal Studios Home Video 20559	Eddie Murphy Martin Lawrence
5	2	4	THE MUMMY (PAN & SCAN) (PG-13) (29.98)	Universal Studios Home Video 83663	Brendan Fraser Rachel Weisz
6	3	4	THE MUMMY (WIDESCREEN) (PG-13) (29.98)	Universal Studios Home Video 84641	Brendan Fraser Rachel Weisz
7	4	13	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
8	5	8	TITANIC (PG-13) (29.99)	Paramount Home Video 155227	Leonardo DiCaprio Kate Winslet
9	11	3	THE DARK CRYSTAL (PG) (24.95)	Columbia TriStar Home Video 02849	Jen Kira
10	6	3	THE THIRTEENTH FLOOR (R) (24.95)	Columbia TriStar Home Video 02848	Craig Bierko Gretchen Mol
11	NEW ▶		ELECTION (R) (29.99)	Paramount Home Video 334037	Matthew Broderick Reese Witherspoon
12	NEW ▶		JAMES BOND GIFT SET (PG) (199.98)	MGM Home Entertainment/Warner Home Video 7928	Sean Connery Roger Moore
13	NEW ▶		FERRIS BUELLER'S DAY OFF (PG-13) (29.99)	Paramount Home Video 18904	Matthew Broderick
14	NEW ▶		GOLDENEYE: SPECIAL EDITION (PG-13) (34.98)	MGM Home Entertainment/Warner Home Video M.906442	Pierce Brosnan
15	8	10	ANALYZE THIS (R) (24.98)	Warner Home Video 16988	Robert De Niro Billy Crystal
16	14	11	SHAKESPEARE IN LOVE (R) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
17	NEW ▶		HALLOWEEN: H2O (R) (39.99)	Dimension Home Video/Buena Vista Home Entertainment 16785	Jamie Lee Curtis Michele Williams
18	NEW ▶		THUNDERBALL (PG) (34.98)	MGM Home Entertainment/Warner Home Video M907857	Sean Connery
19	12	6	THE PRINCE OF EGYPT (PG) (34.99)	DreamWorks Home Entertainment 84749	Animated
20	7	11	CRUEL INTENTIONS (R) (24.95)	Columbia TriStar Home Video 03827	Reese Witherspoon Ryan Phillippe

© 1999, Billboard/BPI Communications and VideoScan, Inc.

The Friday buzz is higher than ever!

MORE THAN 117 WEEKS ON THE TOP 40 VIDEO CHARTS!

The original home video phenomenon soars again with a **WIDESCREEN SPECIAL EDITION** just in time for the sequel **Next Friday**

EXTRA FOOTAGE NEVER-BEFORE-AVAILABLE ON VIDEO!

- ⑥ Seven deleted scenes and alternate ending!
- ⑥ Two full-length music videos: Ice Cube's "Friday" and Dr. Dre's "Keep Their Heads Ringin'!"
- ⑥ Welcome message from Ice Cube!
- ⑥ Original R-rated and G-rated theatrical trailers!
- ⑥ Theatrical trailer for **Next Friday** which opens in theatres everywhere **DECEMBER 1999!**



ALL NEW COLLECTIBLE LENTICULAR PACKAGING SHOWS CRAIG AND SMOKEY IN ACTION!

s.r.p.
\$19.98

"[Friday] possesses the one ingredient required of all best-sellers: repeatability."
— New York Times

"What made Friday different was that it became a hit in home video, not at the theaters."
— Los Angeles Times

www.newline.com



* VideScan and Video Business sales chart 8/9/99. Price is suggested retail in the United States and may vary in Canada. ©1999 New Line Home Video, Inc. All Rights Reserved. Sold exclusively through Warner Home Video.

Order Date: 11/16/99 Street Date: 12/7/99

VHS# N4896V
Color/91 min.
UPC# 7-94043-48963-4
ISBN# 0-7806-2843-8



'WITCH' TRANSFORMS ARTISAN'S LUCK

(Continued from page 77)

he says. "LIVE was essentially a home video company, but that's no longer true. We are a film producer [and] distributor and are very creative in our approach. We intend to be taken seriously in the independent film community."

Although the company is more diversified now than it was in either of its previous incarnations, the home video division remains a key element. Beeks says every department in home entertainment has undergone review and revision in the past two years.

"We've restructured the operations department," says Beeks. "We now manage inventory at approximately 8,000 storefronts, which is similar to how a major studio manages their sell-through inventory. We've built an extensive customer service department and totally restructured our marketing department from what was essentially sales support to a true marketing department."

The restructuring has allowed Artisan to build stronger retail rela-

tionships.

"We have a tremendously strong connection to our retailers. We refer to them as our trading partners," says Jeff Fink, executive VP of sales and marketing. "It's a difficult and confusing time for everyone in the home video business. Once you get the product on the shelf, that's only half the battle."

The sales, marketing, and customer service departments have been put to the test with "Blair Witch," but it's just one product in Artisan's crowded pipeline.

The company has recently acquired "The Firm" series of fitness videos and, according to Beeks, plans to expand that line. "The Firm" represents a tremendous amount of opportunity," says Beeks.

Also on the front burner for the company is its Family Home Entertainment (FHE) division. For many years FHE released the group of best-selling holiday titles that include "Rudolph The Red-Nosed

Reindeer," "Frosty The Snowman," and "Santa Claus Is Coming To Town." But the company no longer has distribution rights to those titles and is developing a new line of holiday-themed videos.

"We have three original productions that are being released this Christmas under the FHE brand," says Beeks. "They are intended to replace and rebuild the other Christmas classics."

The new titles, which are priced at \$12.98, include "Jingle Bells," "Oh Christmas Tree," and "We Wish You A Merry Christmas."

The company is also looking beyond holiday kid-vid titles and has acquired the rights to a new book property called "Tangerine Bear."

With the exception of book distribution, Artisan controls all other rights to the property. Beeks anticipates a fourth-quarter video release. In addition, he says, the company is in serious talks with promotional partners for the title.

Update

CALENDAR

OCTOBER

Oct. 27-31, **The 19th Annual Black Entertainment And Sports Lawyers Assn. Conference**, Marriott CasaMagna Resort, Puerto Vallarta, Mexico. 323-938-2364.

NOVEMBER

Nov. 1, **Everything You Ever Wanted To Know About Copyright But Were Afraid To Ask**, Sutton Place Synagogue, New York. 212-330-7969.

Nov. 2, **Songwriters In The Round**, sponsored by ASCAP and BMI, El Habito, Miami. 305-867-4010.

Nov. 5-6, **Music In The Digital Millennium: A Legal And Business Affairs Forum And Technical Expo**, McAllister Auditorium, Tulane University Law School, New Orleans. 504-897-0886. www.digitalmusicforum.com.

Nov. 6, **Thurgood Marshall Scholarship Foundation Golf Tournament**, Pelican Hill Golf Course, Newport Beach, Calif. 323-938-2364.

Nov. 6-8, **City Of Dreams Music, Fashion, And Film Conference**, Los Angeles. 323-860-8765. www.city-of-dreams.com.

Nov. 7, **The Hollywood Reporter's Fourth Annual YoungStar Awards**, Universal Studios Panasonic Theatre, Universal City, Calif. 323-525-2153.

Nov. 7, **Tribute To Style: The Millennium Exhibition And Concert Featuring Andrea Bocelli**, Rodeo Drive, Beverly Hills, Calif. 310-319-9500, ext. 127.

Nov. 10, **LIFEbeat Sports And Music Memorabilia Auction**, Ohm, New York. 212-965-8900.

Nov. 10-12, **Billboard Music Video Conference And Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

Nov. 11, **Celebration Of The New Salsa And Merengue Grammy Categories**, presented by the New York chapter of the National Academy of Arts and Sciences and the Latin Academy of Recording Arts and Sciences, Life, New York. 212-245-5440.

Nov. 11-14, **25th Anniversary Of Hip-Hop Celebration**, led by Afrika Bambaataa, Wetlands and Empire Roller Disco, New York. 212-629-1997.

Nov. 14-16, **11th Annual EPM Entertainment Marketing Conference**, Universal City Hilton and Towers, Universal City, Calif. 212-941-0099.

Nov. 15, **Miracles Event**, presented by Vistas for Blind Children and the Institute for Families of Blind Children, Beverly Hilton Hotel, Beverly Hills, Calif. 323-669-2299.

Nov. 15, **Ninth Annual L.A. Music Awards**, House of Blues, West Hollywood. www.lamusicawards.com.

Nov. 16, **Mastering 4x4: Four Top Producer/Engineers Team With Four Mastering Engineers And Master The Same Track**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Sterling Studios, New York. 212-245-5440.

Nov. 16, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Nov. 17, **Annual Achievement In Technology And New Media Awards Honoring Candice Carpenter And Mike Levy**, Puck Building, New York. 212-836-1129.

Nov. 17-21, **Sheryl Lee Ralph's Jamerican Film And Music Festival Honoring Richard Roundtree And Jimmy Cliff**, Wyndham at Rose Hall, Montego Bay, Jamaica. 323-938-2364.

Nov. 30, **The American Foundation For AIDS Research (AmFAR) Seasons Of Hope Awards Dinner Honoring Quincy Jones, Sharon Stone, And Robin Williams**, Pier 60, Chelsea Piers, New York. 212-806-1657.

Billboard

NOVEMBER 6, 1999

Top Special Interest Video Sales™

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
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
NO. 1					NO. 1				
1	1	19	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95	1	1	43	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	19	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95	2	3	16	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
3	3	19	WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95	3	2	35	CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
4	4	48	WWF: AUSTIN 3:16 UNCENSORED ◇ World Wrestling Federation Home Video 213	14.95	4	6	22	DENISE AUSTIN: POWER KICKBOXING Parade Video 832	14.98
5	6	18	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95	5	4	28	KATHY SMITH'S KICKBOXING WORKOUT Sony Music Video 51570	14.98
6	7	48	WWF: 'CAUSE STONE COLD SAID SO ◇ World Wrestling Federation Home Video 210	14.95	6	7	47	YOGA FOR BEGINNERS: ABS Living Arts 1188	9.98
7	8	20	MICHAEL JORDAN: HIS AIRNESS USA Home Entertainment 41949	19.98	7	8	50	TOTAL YOGA Living Arts 1080	9.98
8	NEW		WWF: SUMMERSLAM '99 World Wrestling Federation Home Video 228	39.95	8	5	10	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98
9	10	46	WWF: BEST OF WRESTLEMANIA I-XIV ◇ World Wrestling Federation Home Video 214	14.95	9	9	45	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
10	11	42	WWF: D-GENERATION X ◇ World Wrestling Federation Home Video 212	14.95	10	10	28	YOGA: STRESS RELIEF Living Arts 60014	9.98
11	14	23	WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19.95	11	12	40	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564	14.98
12	13	5	WWF: FULLY LOADED World Wrestling Federation Home Video 255	14.95	12	14	7	YOGA FOR BEGINNERS: LOWER BODY Living Arts 60003	9.98
13	17	18	HITMAN HART: WRESTLING WITH THE SHADOW Trimark Home Video 87088	14.99	13	11	262	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
14	15	10	STEVE AUSTIN: STONE COLD TO THE BONE UAV Entertainment 67920	9.99	14	13	19	DENISE AUSTIN'S PREGNANCY PLUS WORKOUT Parade Video 50	14.95
15	19	78	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	24.98	15	15	38	POWER YOGA FOR BEGINNERS Living Arts 60017	9.98
16	RE-ENTRY		WWF: THE THREE FACES OF FOLEY ◇ World Wrestling Federation Home Video 218	14.95	16	16	56	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
17	RE-ENTRY		NBA'S GREATEST PLAYS USA Home Entertainment 59957	14.95	17	17	7	LIVING YOGA COLLECTION Living Arts 61187	17.98
18	NEW		NFL: BEST SHOTS-CENTURY OF SOUND USA Home Entertainment 45061650	19.95	18	18	46	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
19	18	38	WWF: SABLE UNLEASHED ◆ World Wrestling Federation Home Video 217	14.95	19	19	3	KATHY SMITH'S STEP WORKOUT Sony Music Video 51545	14.98
20	5	48	WWF: BEST OF SURVIVOR SERIES-1987-1997 ◆ World Wrestling Federation Home Video 215	14.95	20	RE-ENTRY		DENISE AUSTIN'S BOUNCE BACK AFTER BABY Parade Video 963	14.98

◆ 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.

LIFELINES

BIRTHS

Girl, Brianna Alisa-Marjani, to Alisa and Nate Cole, Oct. 18 in Milwaukee. Mother is legal assistant at Narada Productions.

Girl, Isabella Marina, to Penny and Patrick Lugo, Sept. 15 in Santa Monica, Calif. Mother is a former executive at Geffen and Domo Records. Father is music account executive at Luck Media & Marketing.

Boy, Alexander Donald, to Donna and Fred Munao, Aug. 27 in Hackensack, N.J. Mother is formerly Donna Zym of Warner Bros. Music Publishing. Father is president of Select Records.

DEATHS

Les Schwartz, 54, of cancer, Oct. 10 in Brooklyn, N.Y. A longtime music industry publicist, Schwartz worked for Columbia Pictures and Solters & Roskin Public Relations before beginning a 12-year tenure at Warner Bros. Records in 1976. There, he worked with such acts as the Pretenders, Depeche Mode, and U2. After a stint as an independent publicist, when he worked for Borman/Sternberg and Gary Borman Management, he became VP of Jensen Communications. He was also involved with PLA Media and Sire Records. He is survived by his mother and a brother.

GOOD WORKS

BACK TO SCHOOL: At its 105th anniversary luncheon Tuesday (2) at New York's Pierre Hotel, Third Street Music School Settlement will honor **Placido Domingo** and international media company Bertelsmann AG. All funds raised benefit Third Street's scholarship fund. America's oldest community music school, Third Street Music School Settlement was founded in 1894 in the belief that music could alleviate problems immigrants faced in the tenements of New York's Lower East Side. The school provides instruction in dance, art, and music to more than 3,000 children. Contact: Jennifer Press at 212-777-3240.

**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

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.

<http://www.europadisk.com>

Disks With No Risks

DUPLICATION/ REPLICATION

CDs

Quality Copies As
Fast As 24 Hours

- * CD Replication
- * CDR One-Offs
- * Mastering
- * Packaging & Printing

PRINCETON
DISC

800-426-0247

www.princetondisc.com

DUPLICATION/REPLICATION

COMPACT DISCS • .65¢ each

From your CD-ready Master & Print-Ready Film

COMPLETE PACKAGE DEAL!

- 1000 CDs (1-3 color print on disc) \$650.00
- 1000 Jewel/Wrap \$250.00
- 1000 2pg. (4/1 or 4/0) Booklet & Tray card \$240.00

MIRROR IMAGE
REPLICATION SERVICES
WIBBO IMAGE.

CALL TODAY!

1-800-486-6782 • fax 803-548-0125 • www.uavco.com

1000 Audio
Cassettes (C-40) \$.55

CDR-Replication \$2.10 (and up)

Blank CD-Rs \$.83

SERVICES INCLUDE

Design & Film
Printing & Fulfillment
Video Duplication

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



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



**We will guarantee
National Distribution
of your CD with any order
of 500 CD's or more.**

Call for details on this
Exciting Offer
Act now and be ready
for the new millenium.

CD LABS™
The sounds of music

(818) 505-9581 .. (800) 423-5227

CDLABS@EARTHLINK.NET
NO. HOLLYWOOD, CA

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

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>

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

46 PRODUCTIONS

25 CD-Rs - \$100/50 CD-Rs - \$175
100 CD-Rs - \$250/200 CD-Rs - \$425
\$5.00 OFF WITH THIS AD
From CD or CDR master. Includes CD-R jewel box
w/text printing on CD label. Add \$19 for outer 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>

- BLANK HIGH BIAS CASSETTES FROM \$.19 EA.
 - CD-R'S AS LOW AS \$.85 EACH
 - HI-8, MD, DAT, OPEN REEL, A-DAT, VHS
 - BASF • QUANTEGY • MAXELL • SONY • TDK
 - DUPLICATING EQUIPMENT
- 800-221-6578** ONE CALL DOES IT ALL



Looking for the perfect job?
BILLBOARD CLASSIFIED

IF IT'S THE MOVERS AND SHAKERS
OF THE MUSIC INDUSTRY YOU
WANT TO REACH
FAX BILLBOARD CLASSIFIED
212-536-8864

E-mail your Classified
Advertising to Tracy Walker at
twalker@billboard.com

**DUPLICATION/
REPLICATION**



replication by disc RSB

- CD duplication
- mastering
- cassettes on digital bin
- printing

1 800 381-8153
www.rsbdisc.com

**PUBLICITY
PHOTOS**

PUBLICITY PRINTS

LITHOGRAPHED ON HEAVY, SATIN GLOSS PAPER



B&W 8x10's
500 - \$80
1000 - \$108

B&W POSTCARDS
500 - \$65.00

Other sizes & color available
Prices include Typesetting & Freight in Continental U.S.

FREE Catalog & Samples

ABC PICTURES

1867 E. Florida St., Suite BB
Springfield, MO 65803
Toll Free 1-888-526-5336
www.abcpictures.com

**COMPUTER/
SOFTWARE**

The Computer and POS Solution for the Music & Video Industry

young SYSTEMS

(888)658-7100

•Chains •Independents •One-Stops

www.youngsystems.com

RecordTrak

Inventory Management For Record Stores

800-942-3008

Fax 203-269-3930
Voice 203-265-3440

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@DCSOFT.COM
WWW.IDCSOFT.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

STORE SUPPLIES

PLASTIC DIVIDER CARDS

BLANK OR PRINTED

800-883-9104

ALL MAJOR CREDIT CARDS ACCEPTED

STORE SUPPLIES

JD STORE EQUIPMENT SINCE 1977

800-433-3543
Fax: 310-563-1387 Email: jdstore@ixnet.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

WANTED TO BUY

TURN IT UP!

WE BUY CDs!

OPEN or SEALED • ANY QUANTITY • ANY GENRE

TOLL-FREE: (877) TURNITUP
e-mail: info@turnitup.com

MUSIC MERCHANDISE

POSTERS - JEWELRY
PATCHES - STICKERS

Licensed Merchandise

ORION DISTRIBUTING
(800) 872-2334

REAL ESTATE

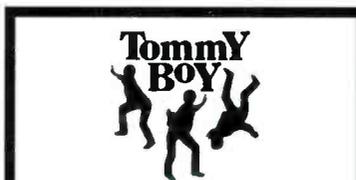
LOFT IN MUSIC BLDG

Prime raw loft space in Soho. Create a new world w/ 13' ceilings and east and west exposures. Elevator bldg. Only \$1.650 M.
Edward Poplawski (212) 891-7179
DOUGLAS ELLIMAN

OFFICE SPACE FOR RENT

Several LARGE rooms in the heart of Midtown Manhattan, Seventh Ave & 55 St. Suitable of any music professional, etc.
CALL Weekdays Days: 212-247-5148
or Evenings: 718-849-4595

HELP WANTED



Tommy Boy

Tommy Boy Music has opportunities in our Business Affairs/Legal Dept for:

EXECUTIVE ASSISTANT

Supporting the Senior Executive of our Business Affairs/Legal Dept., responsibilities include managing schedules, travel arrangements, expense reports, and supervising administration and hiring. Must be detail-oriented, charismatic, highly-organized & extremely dedicated with 4-5 years related experience, 60wpm typing, writing & public relations skills, and proficiency in MS Word & Outlook. Bachelor's Degree & law firm or music company business affairs experience highly preferred.

BUSINESS AFFAIRS ASSISTANT

You'll provide administrative support for Attorneys & Business Affairs staff, including scheduling meetings, assisting in drafting of legal forms, filing sound recording registrations for releases, completing name & trademark searches, and supervising registration of domain names for all artists & projects. Requires related experience, multi-tasking skills & proficiency in MS Word, Excel, Outlook & File Maker Pro.

Please forward resume, cover letter and salary requirements, indicating position of interest to:
Email to: jobs@tommyboy.com
FAX: 212-388-8413 Attn: MSR/HR
No Phone Calls EOE M/F/D/V

WANTED TO BUY

WE BUY!

CDs and VIDEOS

...ANY QUANTITY
• New or Used •

Send your list or call:
Phone: 1-800-486-6782
Fax: 803-548-0125
email: ed.pernick@uavco.com

TALENT

NEW ARTISTS NEEDED

Exposure of a lifetime. New Direct TV music show airing 1/15/00. Looking for new artists. Please submit completed music video VHS tape. If approved, you will be contacted. Videos will not be returned. Submit to: Underground Music International, 19528 Ventura Blvd, Suite 370, Tarzana, CA 91356.

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

SUPERSTAR VOCALIST WANTED

Lead Male Singer. Bilingual (Span/Eng)
Great Looks. Great Moves. Great Voice. and the Mystique..A Total Package. Serious/ Professional Talent Only!!

CALL: 1-800-945-6625

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

**NOTICES/
ANNOUNCEMENTS**

VOLUNTEERS WANTED

If you will be in the Los Angeles/ Santa Monica area from November 9-13 and would like to volunteer to work with the Billboard Music Video Conference & Awards,

Please call Phyllis Demo @
212-536-5299

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 4819334 & 4899879

AUDIO TAPES

NOTICE IS HEREBY GIVEN that Platinum Island Studios can no longer store any of it's clients tapes, recorded materials, or equipment. Please arrange for the retrieval of any & all product stored at Platinum Island. All such tapes & materials not picked up by 12/31/99 will be discarded.

For further info please
CONTACT 212-473-9497

Showcasing Bands Wanted

THE PHILADELPHIA MUSIC CONFERENCE
January 19-22, 2000

To apply, call 215-587-9550
Deadline for showcase submissions:
October 15, 1999
www.gopmc.com

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

DISCMAKERS

MUSIC MERCHANDISE

THE WORLD'S LARGEST SELECTION of "Vintage & Oldies" titles on CD at the lowest prices. FREE catalog!

Wholesale only.

GOTHAM DISTRIBUTION CORP.
1-800-4-GOTHAM • FAX: (610) 649-0315
2324 Haverford Road • Ardmore, PA 19003

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
email: scorpiomus@aol.com

REACH YOUR MUSIC COMMUNITY IN
BILLBOARD MAGAZINE

FAX BILLBOARD AT 212-536-8864

REAL ESTATE

SPECTACULAR SPACE IN SOHO

Elev opens into 3600 sf loft w/1600 sf pvt roof deck. Orig hrdwd flrs, exposed brick, huge wndws, skylights. A rare find at \$2.5M.

Linda Crown (212) 702-4027
Carole Keller (212) 702-4022
DOUGLAS ELLIMAN

Billboard Advertising
212-536-5058

CONSULTANTS

Label seeks experienced mentors/ consultants: please contact:
**David, P.O. Box 393439
Los Angeles, CA 90039**

INTERNS WANTED

To assist the Billboard Special Events department with conference related projects. Knowledge of Microsoft Word preferred. Please call Phyllis Demo at 212-536-5299 or email: pdemo@billboard.com

**GO WITH A WINNER !!!
CALL
BILLBOARD CLASSIFIED
1-800-390-1489**

HELP WANTED

PLATINUM ENTERTAINMENT, INC

Looking for qualified individuals with minimum 2 years experience for the following full time positions in our Atlanta facility. Must be organized and detail oriented.

Royalty Accountant

Experienced in copyright and artist royalty. Counterpoint and Excel preferred.

Licensing Manager

Overall responsibility for obtaining and issuing in-bound and out-bound mechanical licenses and master licenses; research and assembly of song, publisher, and master rights-holder information; copyright registration and administration. The ideal candidate will be experienced with PC-based software (Counterpoint, Word, Excel, and Internet research) and have good management, communication, and system skills.

Licensing Coordinator

Possess the following skills: prepare and obtain mechanical licenses, research and assemble song and publisher information, proofread and have basic knowledge of copyright administration and registration. The ideal candidate will be experienced with PC-based software (Counterpoint, Word, Excel and Internet research) and have good communication skills.

Competitive salary with full benefits. Please send resume to:

Platinum Entertainment
Human Resources Department
2001 Butterfield Road Suite 1400
Downers Grove, IL 60151
Or FAX to Human Resources: 630-769-9463

MUSICRAMA SEEKS 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 or Email: markj@musicrama.com



A&R ADMINISTRATION ASSISTANT

Tommy Boy Music is seeking a highly motivated, detail-oriented individual to assist in our A&R Administration Department. Responsibilities include assisting in A&R in budgeting, payments, booking recording sessions, updating A&R financial reports & administrative duties. Knowledge of the recording process &/or previous experience in a recording studio a +. Computer skills & quantitative skills are a must. The right candidate will be very organized & possess excellent interpersonal & communication skills.

Please email resume to:

jobs@tommyboy.com or

FAX to: MSR/HR 212-388-8413.

No phone calls please. EOEM/F/D/V

SMITHSONIAN FOLKWAYS RECORDINGS

(Washington DC) Seeks Mail Order Catalog Fulfillment Manager for its in-house operation serving consumer & educational accounts. Salary DOE. Application due by 11/5/99.

Full job description at:

www.sl.edu/folkways/sfmojobs.htm or

CALL 202-287-3102 for vacancy

announcement number 99MA-1266.

This is not a Federal Position.

Sales Manager/Rep Children's Record Company

Seeking LA-based individual w/ nationwide retail-buyer contacts. F/T and/or consulting. SEND resume in confidence to: Box 9036, Billboard Classified, 1515 Broadway, NYC, NY 10036

SOMETHING HAPPENS WHEN YOU DON'T ADVERTISE ... NOTHING!!

You can rely on us reach the buyers who want to purchase your products and services
BILLBOARD classified...
year round the place to be.

BILLBOARD classified...
can help in selling your service, locating an employee, advertising promotional products or selling your home if you're relocating

Rely on us today!
Tracy Walker 1-800-390-1489
212-536-5058
or Email twalker@billboard.com

Billboard
1515 Broadway
New York, NY 10036

POLES UNDER PRESSURE TO AMEND COPYRIGHT LAW

(Continued from page 53)

The delegation included Rupert Perry, chairman of the IFPI's European executive committee and EMI Recorded Music senior VP; IFPI chairman/CEO Jay Berman; Sony Music U.K. chairman Paul Burger; BMG Entertainment International president of Germany/Switzerland/Austria and Eastern Europe Thomas Stein; Warner Music Europe president of Central and Eastern Europe Gerd Gebhardt; and Universal Music International executive VP Tim Bowen.

The delegation held meetings with the head of the Polish president's office, Ryszard Kalisz; Speaker of the Parliament Maciej Plazynski; Minister of Culture Andrzej Zakrewski; Interior Minister Marek Biernacki;

and National Prosecutor Henryk Pracki. The group also met Warsaw-based European diplomats and U.S. Ambassador Daniel Fried.

IFPI claims that Poland's control of piracy of CDs and cassettes is again slipping, following successful efforts to curb the problem in the mid-'90s. IFPI says that illegal product—typically manufactured in neighboring countries—currently accounts for 40% of total sales and up to 50% of new releases.

According to Berman, there have been "modest" signs of improvement recently, measured anecdotally by the number of stands offering pirated music at the daily market at Warsaw's stadium.

"After two weeks of constant raid-

ing, there are still 50 or 60 stands selling pirate product at the stadium, while there used to be more like 200," Berman tells Billboard. "We have to see whether this stepping up of enforcement efforts carries on."

Berman calls the wording of the Polish copyright bill "very adequate" and says its prospects of becoming law look good. He described meetings with government ministers and other officials as positive. However, he remains cautious about the prospects for improving copyright protection and limiting piracy in the longer term.

"We met the right people and heard them say the right things," Berman says. "The question is what happens after we leave. I reserve judgment on that."

CANADA LABELS GO POP WITH ROUND OF SIGNINGS

(Continued from page 58)

radio stations in other regions," explains Reid. "By rereleasing the album you want to create a larger [fan] base and recoup costs."

"You might spend \$500,000 on a record that does the same job of a [licensed] independent record costing \$50,000," says Porteous.

However, major-label A&R executives say the number of top-caliber home-grown acts from independents has declined in recent years. They say the increased competition has put intense pressure on them to initiate contact, and even make deals, sometimes before acts release their independent recording.

"Many of the bands I find aren't ready to be signed," says George Maniatis, VP of A&R and marketing at Nettwerk Productions. "They have performed maybe 10 times and, despite being amazing live, have no management or booking-agent ties."

"A&R today is about digging in the corners and finding artists who have, in many instances, never played before audiences," says Steve Jordan, manager of A&R for Warner Music Canada. "Sometimes, I think I'd be better off getting in a camper and going across Canada, knocking on people's doors and asking if they have musicians living in their basements [than scouting in clubs]."

Despite the impending wave of pop albums, there are also significant debut releases coming in other genres. Universal Music Canada, for example, will release an album from former Age Of Electric front man Todd Kerns in the spring. To the surprise of many, the label also made its first-ever classical signing, Toronto pianist Naida Cole. Her eponymous Deutsche Grammophon debut album bows here Tuesday (2).

Sony Music Entertainment (Cana-

da) landed explosive 14-year-old Edmonton country singer Adam Gregory, who debuts in March on Epic Records. Sony is also preparing a solo rock release for June by ex-Junkhouse front man Tom Wilson.

Canada's top indie label, Vancouver-based Nettwerk Productions, is best known as an alternative rock imprint. However, it has an impressively varied slate of debut albums for next year. They include sets from Vancouver alternative singer/songwriter Sean MacDonald in February; Winnipeg rock band Jet Set Satellite in March; Vancouver folk singer/songwriter Jack Harlan in March; and Vancouver singer/songwriter Jennifer McLaren this summer.

"Being mainstream rock, Jet Set Satellite is going to surprise a lot of people coming from Nettwerk," predicts Ric Arboit, president of Nettwerk Productions.

LABELS AND RADIO READY TO GROOM THE NEXT SUPERSTAR ACTS

(Continued from page 39)

music's having a huge impact. This reminds me of '92 or so, when all the hat acts were starting to hit. In a sense, with the Chicks, Jo Dee Messina, and Shedaisy and so on, it's more female-driven now, although we have male newcomers like Brad Paisley and Andy Griggs. And radio is establishing the songs, playing them longer."

Radio consultant Bob Moody, VP of country for McVay Media, tempers his enthusiasm with caution. "I think that while the new acts are there, the labels have really got to make them their priority," he says. "They have got to commit to artist development. The chart has slowed, and it's harder to break them. I think an artist like Brad Paisley will be around for a long time."

Sony Music Nashville president Allen Butler, whose Monument label broke country's last new superstar act, Dixie Chicks, agrees that the radio climate has changed. "Radio programmers had gotten to where they were programming not to get new listeners," he says. "They were more concerned with not losing any—non-offensive programming."

"Nashville, sometimes without knowing it, will follow suit and make music the same way, to fit what they think the programmers are looking

for," continues Butler. "And I think it takes a full circle for everybody to wake up one morning and say, 'Uh-oh, everything sounds alike.'"

"So, when you make a conscious effort to make music that stands out, I think you have to do that, but it takes a while for that to come through the system and make its way to the marketplace," Butler adds. "I think that's what's happening with the newer acts now. And the marketplace and consumer are responding."

RCA's Galante agrees. "The music is doing it. We sold Andy Griggs to radio on his music. I think there has been a change in the mentality between record companies and the radio side that says, 'Look, we need to find some artists. We need to start bringing some new people into this thing.' The next thing we have to do is keep developing them as artists."

RCA's Griggs has now sold 118,000 copies of his debut album, according to SoundScan.

The next development in country music, predicts Galante, will be an inevitable paring down of the present glut of mid-level acts that are soft at both radio and retail. "At the same time that we need new people, some other people have got to go away," says Galante. "In the next 12 to 24

months, those who can't rally will be dropped. Then others who take their place will be examined—some of this year's new crop will be among them. Meanwhile, some members of that class of '89 are beginning to hit the wall."

Inevitably, says Galante, artist development will prevail over immediate bottom-line considerations. "Are we still creating 10-stadium acts?" he asks. "I don't think so. I've got some acts coming up, but none of them are doing 3,000 seats yet, and we need to next get them to 10,000 seats and then to the stadiums. Aside from Tim McGraw and the Chicks, and the Garth and Shania draw, we don't have that act right now."

"What hurts us is that the costs are continuing to increase, and the business isn't there to support that increase," says Galante. "We just did a series of focus groups and asked people, 'What's new? What's the new hot thing?' This was in Columbus [Ohio], Phoenix, and Nashville, all women. This is the answer we got: 'Dixie Chicks and Shania Twain.' Those were in their minds the two new breaking acts. There's a lag there. We are not through the door yet. We have begun, though, and the signs are really positive."

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

newsline...

BET TO BUY INTO RADIO. BET Holdings, parent company of Black Entertainment Television, and its 35% stake-holder, Liberty Media, have formed a unit to buy into radio. BET CEO Robert Johnson says radio will complement and expand on BET's market position. "This radio venture will be a major development in the growth of the BET brand," said Johnson in a statement. Liberty Media is a unit of AT&T and also owns stakes in cable's USA Networks, the Discovery Channel, and QVC.

RADIO STOCKS HAVING BANNER YEAR. As of Oct. 18, the average stock was up 40% for the year to date, compared with 1998. Radio One has jumped 108% from its initial public offering (IPO) launch in May, with much of that coming since the Clear Channel/AMFM merger announcement. Striking while the iron is hot, Radio One has filed with the Securities and Exchange Commission to sell an additional 5 million shares. At current market prices, the proceeds would be roughly \$171 million. Others have benefited from a bull market, including Entercom, up 94% from its January IPO, and Cumulus, up 80% year-to-year. Even privately held Greater Media will close the year up 35%.

Labels Tally The True Price Of Airplay

Country's Soaring Radio Promo Costs Prompt Mixed Views

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—By the time a radio station receives a single in the mail from a record label and even before that song is spun for the first time, many thousands of dollars have already been spent on that project, much of it on costs associated with radio promotion.

So what is the true cost of airplay?

At a recent panel on the subject at last month's Billboard/Airplay Monitor Radio Seminar in Miami Beach, Mercury Records VP of national promotion Michael Powers

broke down some of those costs based on a composite of what the average Nashville record label might spend.

According to Powers, labels spend about \$1,500-\$1,700 on a single per station. "Based on a universe of about 200 influential stations worked by labels, the total cost is \$300,000-\$340,000 just to get [the single] into the hands of the [radio] industry and let them know we have something," he says.

With most projects expected to generate three singles apiece, that's \$4,500-\$5,100 per station to promote each album (or a total of \$900,000-\$1.2 million per project). Just a few years ago, a three-single album project cost an average of \$1,000-\$2,000 per station, according to label promotion executives.

That's why, Powers says, "when [radio programmers] say, 'I don't hear it' [as a hit], we go crazy."

BREAKING DOWN THE COSTS

Breaking down some of the costs, says Powers, labels spend \$500 just to physically make the record in the studio and duplicate enough copies for radio, "before spending 1 cent of marketing money." The label manufacturing cost is \$1 per CD and 50 cents per cassette, which can add up when multiple stations ask for 30 or more pieces of product for on-air giveaways.

The cost of independent promotion alone averages \$12,000 per single or \$36,000 per project. Trade-publication advertising might run \$25,000 per project.

In total, for each project, the average label might invest \$1,033,000 for marketing, retail setup, trade advertising, independent promotion, video, and the cost of physically producing and manu-

facturing the album, plus radio tours, showcases, and other expenses. A six-week radio tour by bus that includes a few free station concerts along the way can easily add up to \$100,000, factoring in hotel, food, bus driver per diems, etc. This, despite the fact that for nearly a year now, labels have been concentrating their promotional efforts primarily on the smaller universe of monitored country stations.

STANDARD PRACTICE?

Lyric Street Records VP of promotion Dale Turner and Asylum Records national promotion manager Nancy Tunick both say radio promotions, time buys, and other extras paid for by the labels have become such standard practice with monitored stations now that

(Continued on page 86)

Programmer Calls For Warner Boycott

BY JON HEASMAN

LONDON—Simon Harding, head of programming at Stratford-on-Avon, England's FM 102 the Bear, is asking his colleagues in the U.K. radio industry to consider temporarily suspending the airing of all product from Warner Music.

Harding is accusing the record company of trying to dictate U.K. stations' music policies, after a Warner rep informed him they would no longer be sending product to stations like the Bear that are not prepared to play new singles at least eight to 10 weeks prior to their official release date.

According to Harding, the "test case" used by Warner to determine which stations should no longer receive product was Simply Red's new single, "Ain't That A Lot Of Love." Warner's regional rep has informed Harding that there are "around 10 [other] stations that don't fit [Warner's] criteria."

Says Harding, "I've known record

labels in the past to have been a bit inefficient and sometimes even uncooperative, but I've never, ever had the situation where they've said, 'OK, we're not going to send you any more stuff because you won't play our releases as often or as upfront as we would like you to.'"

It is understood that Warner's new policy has been instigated by its head of regional radio, Steve Betts. Betts was on vacation at deadline, and no one else at the company was prepared to comment on the matter.

Harding confirms that his station will not be purchasing any Warner product it doesn't receive, so the company's records will simply not be aired on the Bear: "It's an old cliché, but this really is a case of cutting your own nose to spite your face," he says.

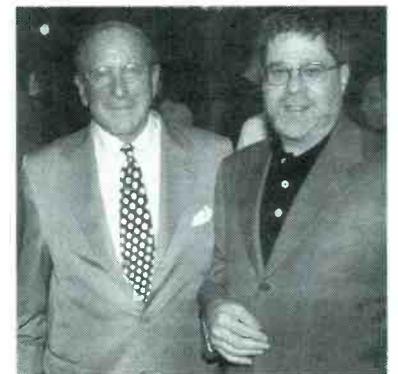
"If the real motive behind this is that Warner wants to economize, there are plenty of other ways they could do this, such as not sending multiple [product] copies to stations or not sending a single through again every

time the release date is changed."

The Bear's programmer stands by his decision not to play new tracks too far ahead of their official release date.

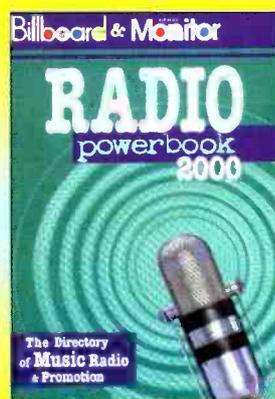
"We are a full-service station playing music from the '60s to '90s, so the new stuff is only a portion of what we play. We don't like to play new material too much upfront, because the type of audience we've got here doesn't tend to go for that—it's not a new-music-driven Radio 1 type of audience, so we normally put things on two weeks before release. But, on the other hand, we're not afraid to play slightly less mainstream songs because we're much less narrow in our format than stations run by the major groups."

Adds Harding, "This is the music policy we've had since we launched three years ago; it's obviously working, because we're the No. 1 station in the market. Why should we change that just because Warner is stomping its feet?"



Sign 'O' The Times. Clive Davis, left, president/CEO of Arista Records, spends a moment with Billboard Music Group president Howard Lander at the recent Billboard/Airplay Monitor Awards. The label chief brought his newly signed The Artist Formerly Known As Prince, who performed at the event, followed by a standing-room-only after-party sponsored by Arista.

The power of information... right at your fingertips!



www.billboard.com

The Radio Power Book 2000 contains all the information to make your job easier.

Locate Thousands of Listings in a Snap:

Comprehensive listings of radio stations in all 15 formats covered by Airplay Monitor Consultants: ♦ Complete Label Promotion Directory ♦ Arbitron Ratings and History for Top 125 Markets ♦ BDS and How It Works

Order your copy now for \$105 (plus \$6 shipping and handling) by calling 1-800-344-7119. Fax your order to (732) 363-0338 or mail this ad with payment 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.

ORDER NOW!

BDPB3169

SUMMER '99 ARBITRONS

12-plus overall average quarter hour shares (%) indicates Arbitron market rank.
Copyright 1999, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'98	'98	'99	'99	'99	'99	'99
SAN FRANCISCO—(4)								
KGO	N/T	6.5	7.3	6.4	6.7	6.2		
KCBS	N/T	4.6	4.4	4.3	4.2	4.4		
KOIT-AM-FM	AC	4.2	4.9	4.7	4.2	4.1		
KNBR	sports	3.8	2.8	3.3	2.9	4.0		
KYLD	top 40/rhythm	4.4	3.9	4.0	4.0	3.9		
KMEL	R&B	2.9	3.6	3.4	3.3	3.5		
KFRC-AM-FM	oldies	3.4	3.2	3.4	3.8	3.4		
KDFC-FM	classical	3.0	3.5	3.3	3.4	3.2		
KKSF	jazz	3.0	3.6	3.3	3.3	3.2		
KFOG/KFFG	triple-A	2.7	2.7	2.9	2.6	3.1		
KZQZ	top 40	2.5	2.5	2.9	3.0	3.1		
RBLX	R&B adult	2.1	2.7	2.9	2.8	2.9		
KISQ	R&B oldies	3.4	3.4	3.4	2.4	2.9		
KLLC	adult top 40	2.8	2.6	2.7	2.9	2.9		
KSFO	N/T	3.2	3.1	2.6	3.1	2.8		
KIOI/KNEW	AC	3.6	3.1	2.9	2.8	2.6		
KABL	modern	3.0	2.7	2.9	2.9	2.6		
KABL	adult std	3.6	2.4	3.1	2.2	2.4		
KSJO/KFJO/KXJO	album	1.7	1.8	2.1	2.4	2.4		
KSOL/KZOL	Spanish	2.0	1.7	2.3	2.0	2.1		
KBRG/KZWC	Spanish	1.4	1.6	1.7	1.7	1.5		
KSAN	Spanish	2.0	1.5	1.2	1.5	1.3		
KLOK	Spanish	1.2	1.6	1.4	1.2	1.2		
KUFX	Spanish	1.2	1.0	1.2	1.2	1.4		
KTCY	country	1.8	1.1	1.7	1.4	1.2		
KBAY	adult top 40	0.8	1.0	0.8	1.0	1.0		
KCNL	modern	0.3	0.9	1.1	0.8	1.0		
KEZR	adult top 40	1.1	1.0	1.0	1.0	1.0		
SAN FRANCISCO—(5)								
KYW	N/T	6.4	6.4	7.8	5.9	6.8		
WYSP	album	5.4	5.6	5.9	6.0	5.8		
WBEB	AC	6.2	5.9	6.3	7.0	5.7		
WDAS-FM	R&B adult	5.8	5.9	5.8	5.5	5.5		
WJSL	R&B	4.7	5.3	5.0	4.6	5.0		
WJZZ	jazz	4.1	4.2	4.9	5.4	4.4		
WJQZ	adult std	4.0	4.1	3.7	4.6	4.2		
WJQZ	adult std	3.3	4.0	3.6	4.0	4.1		
WEIM	R&B oldies	2.3	2.1	2.2	2.2	3.8		
WJOL	oldies	4.9	5.5	4.7	4.4	3.8		
WYWB	N/T	5.0	4.4	4.6	3.3	3.6		
WYWB	cls rock	4.1	3.9	3.2	3.8	3.5		
WYML	modern	2.3	2.1	2.5	3.1	3.5		
WYMR	album	3.6	3.6	3.0	3.4	3.4		
WXTU	country	4.7	4.2	3.4	3.5	3.2		
WPHI	R&B	3.1	3.3	3.0	3.0	2.6		
WIP	sports	2.7	2.9	3.5	3.0	2.5		
WYXR	adult top 40	3.1	3.1	3.1	2.7	2.5		
WPST	top 40	1.5	1.4	1.3	1.4	1.8		
WPHT	N/T	1.3	1.0	1.1	1.1	1.7		
WDAS-AM	religious	1.0	1.2	1.1	1.3	1.4		
WHAT	N/T	1.2	0.8	1.6	1.0	1.0		
WKWV	N/T	0.9	1.3	1.1	1.0	1.0		
WNJO	oldies	1.0	0.6	0.9	0.8	1.0		
DETROIT—(6)								
WJLB	R&B	7.1	6.8	6.6	7.0	6.8		
WNIC	AC	8.0	8.0	8.2	7.1	6.8		
WJOM	oldies	6.6	6.6	6.2	5.4	5.7		
WJMR	N/T	6.0	6.8	5.4	6.3	5.3		
WJWJ	N/T	5.3	4.7	6.0	4.7	5.3		
WJRI	album	3.5	4.1	4.1	5.2	4.9		
WDRQ	top 40	3.0	2.5	3.4	4.1	4.8		
WVWV	jazz	4.8	4.5	5.3	4.6	4.5		
WCSX	cls rock	4.1	3.7	4.9	4.2	4.2		
WDTJ	R&B	3.2	3.3	3.7	4.1	3.9		
WYCD	country	4.0	3.6	3.1	3.5	3.2		
WYCW	country	3.2	2.6	2.8	3.2	3.2		
WMDX	R&B adult	3.6	4.5	4.3	3.8	3.1		
WXDG	R&B oldies	1.1	1.5	1.8	2.1	3.0		
WKQI	adult top 40	4.6	3.5	3.7	3.1	2.9		
WXYT	N/T	3.1	3.4	3.2	2.5	2.7		
CIMX	modern	1.4	1.2	1.3	2.1	2.5		
CKWV	adult std	2.0	2.6	2.4	2.4	2.2		
WPLT	modern	2.3	2.4	2.4	2.4	2.1		
WDFN	sports	1.5	1.6	1.4	1.4	1.5		
WGRF	R&B adult	1.0	1.3	1.4	1.5	1.3		
WKRK	N/T	1.8	2.3	1.4	1.1	1.3		
WQDR	R&B oldies	1.4	1.3	1.3	0.9	1.2		
CIDR	triple-A	1.2	0.9	0.9	0.9	1.1		
DALLAS—(7)								
KKDA-FM	R&B	7.0	6.4	6.8	7.6	7.2		
KHKS	top 40	7.7	7.3	6.3	6.6	7.0		
KEGL	album	4.1	4.3	4.4	4.7	4.9		
KSCS	country	5.1	5.0	5.0	5.0	4.7		
WBAP	N/T	4.7	5.3	5.4	4.8	4.6		
KVIL	AC	5.2	4.6	4.8	4.4	4.3		
KPLX	country	3.3	4.2	3.7	3.3	4.0		
KZPS	cls rock	4.0	3.8	4.1	4.0	3.7		
KDMX	adult top 40	3.8	4.2	3.7	3.5	3.6		
NLTY	religious	3.2	3.1	3.8	3.5	3.6		
KLVU	oldies	3.6	3.4	3.1	3.6	3.5		
KOAI	jazz	3.4	3.2	3.1	2.9	3.4		
NRLD	N/T	4.2	3.6	3.5	3.7	3.4		
KTQZ	R&B oldies	2.1	3.6	3.3	4.0	3.3		
KDGE	modern	2.3	2.7	3.1	2.5	2.8		
KRBV	top 40/rhythm	2.5	2.4	2.0	2.3	2.5		
KYNG	country	3.1	2.3	2.6	2.3	2.5		
WRR	classical	2.1	2.8	2.5	2.5	2.5		
KMEQ	AC	0.9	0.9	2.5	2.2	2.2		
KFB	AC	2.4	2.0	1.6	1.8	2.1		
KTCB/KTBK	sports	2.8	3.2	2.1	2.9	2.1		
KZMN	triple-A	2.0	1.3	1.7	1.5	1.5		
KLIF	N/T	1.4	1.6	1.2	1.3	1.5		
KZMP-AM-FM	religious	0.7	0.6	0.6	0.4	1.3		
KHCK/KICL-FM	Spanish	1.1	1.1	1.5	1.5	1.2		
BOSTON—(8)								
WBZ	N/T	7.9	8.7	7.9	7.4	8.2		
WYKS-FM	top 40	5.6	5.0	5.8	6.5	5.8		
WJMN	top 40/rhythm	6.9	6.3	6.6	5.4	5.5		
WROK	N/T	6.0	4.9	4.9	5.1	4.7		
WBON	modern	5.7	5.4	4.7	5.1	4.6		
WYMX	AC	6.8	5.5	6.1	5.9	4.6		
WZLX	cls rock	3.3	3.2	2.8	4.0	4.3		
WODS	oldies	4.6	4.3	3.9	5.0	4.2		
WCRB	classical	3.3	3.9	4.5	3.9	4.1		
WEEI	sports	3.6	3.8	2.5	3.9	3.9		
WBMX	adult top 40	4.8	4.1	4.4	4.1	3.8		
WAAF	album	2.6	3.4	3.2	3.3	3.4		
WQXS	adult top 40	2.6	2.3	1.9	2.5	3.0		
WKLB	country	2.7	3.5	3.0	3.2	3.0		
WROR	oldies	2.8	3.0	3.1	2.5	2.2		
WSIZ	N/T	2.3	2.4	2.3	2.2	2.0		
WBOS	triple-A	2.0	1.7	1.5	2.4	1.8		
WPLM-FM	adult std	0.6	—	1.7	1.4	1.5		
WAMG	Spanish	0.8	0.4	1.1	1.0	1.3		
WFNX	modern	1.6	1.3	1.7	1.2	1.1		

Call	Format	'98	'98	'99	'99	'99	'99	'99
KDWB	top 40	7.9	8.0	7.5	8.2	8.5		
KEEY	country	6.7	8.1	6.9	7.7	6.7		
KSTP-AM	N/T	5.2	5.1	6.6	5.5	6.0		
KQQL	oldies	5.1	4.1	4.7	6.1	5.7		
WLTE	AC	5.3	6.2	6.0	6.1	4.9		
WLOL-FM	album	3.2	2.1	2.4	2.5	4.4		
KSTP-FM	adult top 40	6.1	4.6	4.7	4.2	4.3		
KXKR	album	3.4	3.0	3.7	3.7	3.5		
KTCZ	triple-A	4.7	3.5	3.7	3.8	3.4		
WXPY	adult top 40	3.6	4.5	4.6	4.1	3.4		
KFAN	sports	2.3	2.7	2.3	2.2	2.3		
KZNR/KZMZ/	modern	2.7	2.6	2.1	1.5	1.7		
KZMT	adult std	1.7	1.7	2.0	1.6	1.4		
KLBB/WLBP	country	0.4	0.8	0.5	0.9	1.4		
WIXX-AM-FM								
ST. LOUIS—(19)								
KMOX	N/T	14.1	11.0	11.1	13.1	12.6		
KEZK	AC	7.1	6.5	7.1	7.3	7.1		
WIL	country	6.9	6.8	6.7	7.1	6.9		
top 40	4.4	4.3	5.4	4.6	5.8			
KSLZ	R&B adult	6.0	6.7	6.2	6.0	5.2		
KYKY	adult top 40	4.9	5.0	4.2	4.0	4.5		
KWKK	country	4.3	3.8	4.1	4.5	4.1		
KATZ-FM	R&B	2.7	3.7	3.6	4.5	3.9		
KLOU	oldies	4.5	4.8	4.3	4.5	3.9		
KSHS	album	4.7	3.6	3.2	3.0	3.8		
KTRS	N/T	3.4	4.0	3.8	3.6	3.5		
WVRV	adult top 40	2.7	3.2	3.0	2.9	3.5		
KPNT	modern	3.3	3.3	2.9	3.1	3.4		
KXOK	cls rock	2.4	3.7					

Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	2	26	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS 3 weeks at No. 1
2	1	1	29	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
3	3	3	12	MUSIC OF MY HEART MIRAMAX 79245/EPIC	'N SYNC & GLORIA ESTEFAN
4	4	6	14	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
5	5	5	20	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
6	6	4	12	BLUE EYES BLUE COLUMBIA ALBUM & SOUNDTRACK CUT/REPRISE †	ERIC CLAPTON
7	9	13	10	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
8	8	8	27	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
9	7	7	27	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
10	12	11	33	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
11	15	14	95	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
12	10	9	13	LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
13	13	12	51	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
14	11	15	45	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
15	17	20	8	AMAZED BNA ALBUM CUT †	LONESTAR
16	14	10	15	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/DJMG †	SHANIA TWAIN
17	16	17	61	FROM THIS MOMENT ON MERCURY 566450/DJMG †	SHANIA TWAIN
AIRPOWER					
18	28	—	2	THAT'S THE WAY IT IS 5501 MUSIC ALBUM CUT/ERG †	CELINE DION
19	18	16	37	BELIEVE WARNER BROS. 17119 †	CHER
20	19	18	11	BAILAMOS OVERBROOK 497122/INTERSCOPE †	ENRIQUE IGLESIAS
21	21	23	4	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN
22	20	19	18	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
23	24	24	6	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/DJMG †	SHANIA TWAIN
24	22	22	18	NO MATTER WHAT RAVENOUS/MERCURY ALBUM & SOUNDTRACK CUT/DJMG †	BOYZONE
25	23	21	9	I LOVE YOU COLUMBIA SOUNDTRACK CUT †	MARTINA MCBRIDE

Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	18	SMOOTH ARISTA 13719 †	SANTANA FEATURING ROB THOMAS 3 weeks at No. 1
2	3	3	11	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
3	2	2	27	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
4	4	4	20	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
5	5	5	25	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
6	6	7	20	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
7	7	6	30	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
8	8	8	13	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
9	9	9	15	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/ERG †	LEN
10	10	10	8	ANGELS WOULD FALL ISLAND 562345*/DJMG †	MELISSA ETHERIDGE
11	11	12	19	SCAR TISSUE WARNER BROS. 16913 †	RED HOT CHILI PEPPERS
12	15	20	14	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
13	16	15	58	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
14	12	14	8	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/DJMG †	SHANIA TWAIN
15	14	11	27	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
16	18	18	53	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
AIRPOWER					
17	24	30	4	ICE CREAM (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
18	13	17	21	LAST KISS EPIC 79197	PEARL JAM
19	17	16	26	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
20	23	23	11	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
21	20	19	22	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
22	19	13	25	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
23	22	22	9	I BELIEVE IN LOVE IMAGO ALBUM CUT/WARNER BROS. †	PAULA COLE BAND
24	26	27	5	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
25	27	26	8	AMERICAN WOMAN VIRGIN ALBUM & SOUNDTRACK CUT †	LENNY KRAVITZ

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. / 70 adult contemporary stations and 77 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.

Radio

PROGRAMMING

LABELS TALLY THE TRUE PRICE OF AIRPLAY

(Continued from page 84)

they have significantly driven up the bottom-line cost of radio promotion.

"It used to be we would hire a couple of indie promoters to be additional voices to our regional promotion efforts, and we would buy a couple of trade ads to announce that a single was on its way or our impact date, then hope that those two components, plus the fact that we felt we had competitive music, would do the trick," says Turner.

"Now, I don't know if it's a consolidation repercussion or not, but it seems like there are a lot of PDs who are working under the same roof with urban and pop and AC stations. These guys in the pop world are so used to promotions that just stream out of the labels into those radio stations, and country is wanting their share of promotions," she says.

"In some ways [promotions] are good because they draw more attention to the record, but [promotions] also greatly raise our cost, so that every time we ship a single, there are a lot of markets where it is desired that we support it with promotions," says Tunick. "[And] when we're supporting it with promotions, we're spending money. Now, of course, it benefits us in return, because we're spending money that, hopefully, will be returned to us in multiples when we sell more records because there's more presence on the radio.

"It's [become] very much like a price-and-position thing in retail where we're sort of paying for a better position for our singles," continues Tunick. "The position is like a [retail] endcap where [the station is] giving away a trip to see Bryan White sing the national anthem in Miami, but when they talk about that promotion, that is twice as good as far as advertising our product as just having the single played.

"And the larger the market, the more money you would spend and would want to spend, because that's where you're going to sell records," Tunick adds. "So even though the panel has shrunk, we're spending more money. But we're also, hopefully, making more money."

"The good news is, when we do those promotions, they are being done in meaningful markets," agrees Turner. "But I personally am having a hard time getting used to doing promotions before the airplay. I would rather do promotions on the back end of the airplay, after the single has been established."

RADIO'S PRICE AND POSITION

"The question is whether or not it will get out of control," says Tunick. "At retail now with price and position, it is just a standard way of doing business. It's not like you say, 'I think I'd like to do something with Anderson with price and position, but I don't want to do

it with Handleman right now.' They have to do it. There is no promoting with retail. They pay for it.

"I hope we don't end up in the same situation where if you are going to get airplay on a radio station, you are going to support it with a promotion, period," Tunick continues. "Because then we price ourselves out. I hope that we take a stand against that. It's our responsibility to not necessarily do every promotion that comes along because a market desires it. We

'Guys in the pop world are so used to promotions . . . and country is wanting their share'

- DALE TURNER -

need to make sure we make educated choices about where we support singles."

Asked if he sees enough of a return on investment for radio promotions, Turner says, "We are such a consensus format that the answer to that question is yes—we are seeing a return on it if that song gets to a critical mass after 10-15 weeks on the chart. But if a record falls apart before it reaches critical mass—no, you're not getting a return. You've done a lot of promotions that haven't helped you.

"Right now, it's pretty tough trying to get through the system," adds Turner. "I have never worked so hard micro-managing spins. I feel like the spin police every day. I have to dig into [Broadcast Data Systems] and see where we're up and see where we're down and fix [it]. I feel like I've got 10 fingers in a dike sometimes, trying to repair all the damage and still grow the record.

"Then I get thrown at me every hour of every day in my office, 'I need a time buy here' or 'I need a Walt Disney World trip' or 'I need this or that' or 'I've got to get John Berry in for an acoustic performance,'" Turner continues. "It's crazy. If we were doing these things for the right reasons, it would be different. But we're doing it just to get the record on and started. But if you have to play with the big boys, you have to step up, and that's what we're doing."

LET'S MAKE A DEAL

WQYK Tampa, Fla., operating manager Eric Logan believes things have improved now that all the major trade magazines are using monitored airplay and fewer labels are trying to buy paper "adds."

"When [a rival trade was using] straight reporting, you could sit in your office on Monday afternoon and play Monty Hall on 'Let's Make A Deal,'" says Logan. "Half

the PDs hadn't listened to the record—they were just looking for the best deal." But since other trades have switched to a form of monitoring, Logan says, "I've seen labels getting a lot more innovative" in finding ways to spend their marketing dollars more effectively.

Powers says that trying to buy "adds" is the quickest way a label can waste money. "If you buy an 'add' and you are not a partner with that station, you have pissed that money away, and you haven't done anything for the artist," he says. "If [the "add" agreement] is for five spins, you'll never recoup it in record sales."

Responding to a question WMZQ Washington, D.C., music director Jon Anthony raised at the Radio Seminar about why labels spend more money on a new artist like Shane Minor than on a developing artist who has already had some hits, Powers admits that labels "are swinging harder on a fresh start than finishing something we started," which he allows may be a mistake. "I think sometimes we get something halfway done when the next superstar could be right under our nose," if labels continued to heavily market him or her.

GREATER ACCOUNTABILITY NEEDED

Wherever and however the money is spent, both radio and record executives agree that there needs to be greater accountability on both sides for a return on investment in this era of declining country record sales. That is particularly true with regard to the nontraditional-revenue partnership between labels and radio stations and groups, including aboveboard pay-for-play.

Powers said those arrangements or related "marketing plans" between radio and labels are "not an under-the-table deal anymore. It's an honest business relationship."

But BNA Records VP of promotion Tom Baldrica cautions that "radio needs to understand that we're not a bottomless pit [of money]. We expect to see a return on investment."

Adds Powers, "Talking about it is the only way we can let [radio] know we expect a return on our investment. We want customers in our store, so to speak. Let's all team up to use that money smarter and be accountable for it."

Jaye Albright, president of country for McVay Media, cautions that even as these group deals go aboveboard and become the norm, PDs should never "play a bad song just for a few bucks" and should always put programming first.

Arista/Nashville senior VP/GM Mike Dungan adds another caveat: "There is not so much money to be made from radio-station deals with labels that caution should be thrown to the wind. 'Your salespeople can make the same money by taking the local car dealer to lunch,'" he says. "You have to be smart about it."

When you're talking to Sevendust drummer Morgan Rose, it's hard to believe that this man wrapped up in the joys of fatherhood, a happy marriage, and a prosperous career is the same guy who wrote the hard and angry "Denial." "It is hard to be angry when you stop and remember you're the dad of a beautiful baby. It changes your outlook entirely," Rose says. "About the only thing I'm bummed about is that we have to pay the bills, so I have to go back out on the road next week, and I won't be seeing my baby or my wife everyday. But the dark days are never all that far behind you, and every time we play 'Denial,' I remember what I felt when I wrote it."

The song, this issue's No. 30 on Modern Rock

Tracks, is about a relationship that has become more comfortable than good. "I'm not into relationship songs much because 'I love you; you love me' has been pretty burnt to the ground," he says.



"Every time we play 'Denial,' I remember what I felt when I wrote it."

—Morgan Rose, Sevendust

"But when you go from having a lifetime of experience to write about on your first record to only having two years mostly spent on a tour bus as material for your second record, you'll visit some

themes you might have otherwise avoided."

For Sevendust's next two projects, love is about the last thing the band is contemplating. First up, "The Terminator" will appear on the "Celebrity Deathmatch" soundtrack. Then the band will record a new song for Oliver Stone's upcoming football film, "Any Given Sunday."

"We were so excited to get the offer to write a new song for this movie with Al Pacino," Rose says. "We are huge football fans, and we like a challenge, but we don't manage our time well, and now we will have to work under pressure. I feel like people have too much confidence in us. We're just redneck Southern boys. But you can't say no to Oliver Stone."

FRENCH MARKET

(Continued from page 54)

tember last year, representing sales of 596 million francs (\$97 million), down 7.9%.

Universal Music France president/CEO Pascal Nègre says, "The drop in singles sales is probably linked to the development of home copying with CD-R burners." However, he also offers another reason: "Singles are too expensive."

"Without the dynamism of the French catalog, the market would be plummeting"

—HERVE RONY—

The CD-R threat is being taken seriously by the industry here. Over 300,000 CD-R players were sold in France over the past two years, and consumers bought over 20 million blank CD-Rs during the first half of 1999.

The albums market showed modest growth in unit terms, rising 2% to 74 million units, and in value terms, up 0.5% to 4 billion francs (\$651 million).

"The album market is pretty steady compared to some other European countries," says Rony, who points out that domestic acts have monopolized the top of the French album chart since the beginning of the year. "It reaches a point where one asks, 'Where have the international productions gone?'"

The continued application of domestic music quotas to French radio stations has clearly given local production a boost. Universal's Nègre believes radio stations now have no excuse not to play local acts. He says, "The 40% quota law is fundamental and useful for the [music] industry—but when 55% of the market is dominated by domestic repertoire, the quotas should be easy to respect."

However, some more specialized formats contend there is not enough quality domestic material available in certain genres. Michael Gentile, managing director of Paris rock station Oui FM, says that for a format like his, the math doesn't work.

"It's difficult to say that there's 40% of French domestic production falling into the rock genre," he explains. "There's a real need for more relaxed regulation. We play more new talent than we are required to, and that should be taken into account."



Honored. WLTW New York personality Valerie Smaldone, who recently won a Billboard/Airplay Monitor Radio Awards trophy for personality of the year at a major-market AC station, recently celebrated 20 years in broadcasting with a party in her honor. Smaldone, right, is pictured with recording artist Phoebe Snow.

Billboard®

NOVEMBER 6, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	9	HIGHER HUMAN CLAY	CREED WIND-UP †
2	2	2	10	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
3	4	6	6	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
4	5	4	7	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
5	6	5	6	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
6	3	3	14	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
7	8	9	4	IN 2 DEEP LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
8	10	10	27	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
9	9	8	23	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
10	7	7	11	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
11	12	12	9	PAPER SUN EUPHORIA	DEF LEPPARD MERCURY/DJMG
12	18	21	14	MUDSHOVEL DYSFUNCTION	STAINED FLIP/ELEKTRA/VEEG †
13	11	11	11	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
14	13	13	6	FEARLESS 300GIE XXX	ZZ TOP RCA
15	14	15	13	DENIAL HOME	SEVENDUST TVT †
16	20	19	4	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
17	17	17	7	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
18	19	22	4	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
19	16	18	8	ONE MAN ARMY HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
AIRPOWER					
20	27	—	2	FEAR THE VOICES MUSIC BANK	ALICE IN CHAINS COLUMBIA
21	15	14	18	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
22	21	23	8	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
23	25	31	3	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
24	22	16	18	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
25	24	29	9	I WALK ALONE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL †
26	29	30	4	SHOCK THE MONKEY CHAMBER MUSIC	COAL CHAMBER FEAT. OZZY OSBOURNE ROADRUNNER †
27	26	27	7	INSOMNIA RISK	MEGADETH CAPITOL
28	30	33	5	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
29	35	—	2	OH MY GOD "END OF DAYS" SOUNDTRACK	GUNS N' ROSES Geffen/INTERSCOPE
30	23	20	21	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
31	28	24	22	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
32	NEW ▶	1	1	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE
33	32	26	19	YOU WANT ED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
34	31	25	15	WORKIN' EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
35	37	38	3	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
36	34	32	25	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN †
37	39	40	3	EVERYTHING DIES WORLD COMING DOWN	TYPE O NEGATIVE ROADRUNNER
38	40	—	2	NO TEARS LEFT LOOKING FORWARD	CROSBY, STILLS, NASH & YOUNG REPRISE
39	36	35	5	TREMBLE FOR MY BELOVED DOSAGE	COLLECTIVE SOUL ATLANTIC
40	NEW ▶	1	1	SIMON SAYS FREAKS OF NATURE	DRAIN STH THE ENCLAVE/MERCURY/DJMG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 66 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®

NOVEMBER 6, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1					
1	3	4	6	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
2	1	1	7	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
3	2	2	9	HIGHER HUMAN CLAY	CREED WIND-UP †
4	4	3	10	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
5	5	5	11	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
6	6	6	9	COME ORIGINAL SOUNDSYSTEM	311 CAPRICORN/DJMG †
7	7	8	11	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
8	10	13	5	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
9	13	15	7	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
10	14	18	4	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE
11	11	12	4	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
12	17	23	4	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK 182 MCA †
13	9	9	6	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
14	8	7	23	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
15	16	17	10	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/DJMG †
16	12	10	27	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
17	15	11	8	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
18	18	14	11	ONE MAN ARMY HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
19	20	22	6	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
20	23	27	10	MUDSHOVEL DYSFUNCTION	STAINED FLIP/ELEKTRA/VEEG †
21	25	28	3	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
22	19	16	22	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
23	26	29	4	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
24	34	—	2	ALIVE THE SOUNDS OF SCIENCE	BEASTIE BOYS GRAND ROYAL/CAPITOL
25	27	25	5	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE9 CHERRY/UNIVERSAL
26	21	19	13	ZIP-LOCK A PLACE IN THE SUN	LIT RCA †
27	28	34	3	SEXZ LAWS MIDNITE VULTURES	BECK DGC/INTERSCOPE
28	29	30	4	THEN THE MORNING COMES ASTRO LOUNGE	SMASH MOUTH INTERSCOPE †
29	24	21	17	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
30	30	32	7	DENIAL HOME	SEVENDUST TVT †
31	31	24	24	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
32	22	20	13	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
33	39	—	2	IT'S SATURDAY SHAPESHIFTER	MARCY PLAYGROUND CAPITOL
34	36	39	3	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
35	32	26	24	STEAL MY SUNSHINE "GO" SOUNDTRACK & YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG †
36	33	33	19	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
37	37	36	24	WHY I'M HERE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL
38	38	31	21	SOMEDAY 14:59	SUGAR RAY LAVA/ATLANTIC †
39	40	38	24	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN †
40	NEW ▶	1	1	FAST AS YOU CAN WHEN THE PAWN...	FIONA APPLE CLEAN SLATE/EPIC

Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	1	12	MAMBO NO. 5 (A LITTLE BIT OF...) 5 weeks at No. 1 RCA	LOU BEGA
2	2	2	15	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
3	4	6	13	STEAL MY SUNSHINE WORK/ERG	LEN
4	6	9	9	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS
5	3	3	20	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
6	5	4	20	UNPRETTY LAFACE/ARISTA	TLC
7	7	5	19	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
8	8	7	23	WHERE MY GIRLS AT? MOTOWN	702
9	11	13	5	WAITING FOR TONIGHT WORK/ERG	JENNIFER LOPEZ
10	9	8	24	ALL STAR INTERSCOPE	SMASH MOUTH
11	15	19	9	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
12	10	10	15	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
13	12	14	10	LARGER THAN LIFE JIVE	BACKSTREET BOYS
14	16	17	11	THERE SHE GOES SQUINT/ELEKTRA/EEG	SIXPENCE NONE THE RICHER
15	17	21	12	I NEED TO KNOW COLUMBIA	MARC ANTHONY
16	13	11	22	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
17	14	12	18	BLACK BALLOON WARNER BROS	GOO GOO DOLLS
18	18	16	10	HEARTBREAKER COLUMBIA	MARIAH CAREY FEATURING JAY-Z
19	19	18	13	SCAR TISSUE WARNER BROS	RED HOT CHILI PEPPERS
20	23	24	7	MAN! I FEEL LIKE A WOMAN! MERCURY/IDJMG	SHANIA TWAIN
21	20	15	15	SHE'S ALL I EVER HAD C2	RICKY MARTIN
22	28	36	3	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
23	27	—	2	WILL 2K COLUMBIA	WILL SMITH FEATURING K-CI
24	26	27	6	MEET VIRGINIA AWARE/COLUMBIA	TRAIN
25	24	22	22	OUT OF MY HEAD HOLLYWOOD	FASTBALL
26	31	34	5	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE
27	25	28	6	AMERICAN WOMAN VIRGIN	LENNY KRAVITZ
28	21	20	19	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
29	22	23	25	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
30	37	—	2	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
31	32	30	7	ANGELS WOULD FALL ISLAND/IDJMG	MELISSA ETHERIDGE
32	30	25	18	LAST KISS EPIC	PEARL JAM
33	34	35	5	BACK THAT THANG UP CASH MONEY/UNIVERSAL	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE
34	39	—	2	SATISFY YOU BAD BOY/ARISTA	PUFF DADDY FEATURING R. KELLY
35	36	38	4	ANGELS CAPITOL	ROBBIE WILLIAMS
36	29	26	24	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH V2	BLESSID UNION OF SOULS
37	NEW ▶	—	1	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
38	35	32	22	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS	CITIZEN KING
39	NEW ▶	—	1	I WANNA LOVE YOU FOREVER COLUMBIA	JESSICA SIMPSON
40	38	29	17	BILLS, BILLS, BILLS COLUMBIA	DESTINY'S CHILD

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. 220 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

Brooks' New Capitol Set 'Deconstruction' Redefines The 'Edges' Of Her Past Image

SHOUT: The most satisfying moment of a career that has endured for more than a decade came just a couple weeks ago for singer/songwriter **Meredith Brooks**.

Walking down a crowded street in Miami Beach with friends, she heard the strains of a top 40 cover band coming from a nearby club. The song being played was none other than "Bitch," her Billboard Hot 100 No. 2 debut, which also topped the Hot 100 Airplay chart and hit No. 4 on Modern Rock Tracks in 1997.

"This is something I've waited my entire life for. I lived in top 40 clubs; that's the way I made my living for 10 or 15 years before I finally broke," she says. "Without even thinking, I tore across the sidewalk, went into the lounge, and barged my way up to the stage.

"I just stood there and the girl figured out who I was and went into a cold shock. She handed me the mike, and I jumped onstage with her band and sang my own song," Brooks continues. "How ironic is that? I was doing what I'd done my whole life with my own song and had always said to myself then, 'Someday, my song is going to be covered.' It was the coolest thing in my life."

Brooks is currently promoting her follow-up to her 1997 Capitol Records debut, "Blurring The Edges"—which hit No. 22 on The Billboard 200—with "Deconstruction," which hit the streets Sept. 28.

Thematically, Brooks regards the project as a direct reaction to the public's perception of what she was saying in "Bitch."

"I was hoping to change the meaning of that word with the song," Brooks says. "I wasn't saying that I'm a bitch; I was saying that I am all of these things that make up a woman and how that can be perceived by people. I was so pleased that people all around the world 'got' that song about putting people in a box, because it never works.

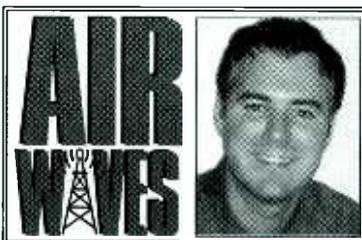
"The new album is about deconstructing everything, letting people know that I'm not just any one thing," adds Brooks. "When you allow yourself to go through all the different processes of life, it can be something very creative and magical."

The set's lead single is a remake of folk flower child **Melanie**'s 1970 top 10 hit "Lay Down (Candles In The Rain)," which celebrates the joy and unity that surrounded the original Woodstock Festival. Brooks took on the song after singing it in her live shows for years and garnering favorable reaction from fans.

"I just sort of felt a kinship for it, and I've known it all my life," she says. "People kept asking if I was going to record it, and I just felt it created a bond from the stage, so I decided to put it on the album."

"When we listened to 'Lay Down,' we felt it was a solid song in the classic female singer/songwriter tradition, even though Meredith didn't write this particular one," says **Rob**

Roberts, PD of WHYI (Y-100) Miami. "It sounded different, yet it was compatible with what we had on the air. Meredith is something we don't have enough of in 1999, which is an honest-to-God artist. She has pas-



by Chuck Taylor

sion for her music, and you can really hear the soul and the love and the feel for what's she's doing in the songs."

One of the elements that makes "Lay Down" even more ironic than its release on the heels of the 30th reunion concert of Woodstock—which was soured by violence and sexual abuse—is a rap that Brooks included from the unrivaled **Queen Latifah** (whom she met while performing at Lilith Fair). Latifah's self-penned call to bring it all together delivers a sharp punch, given the event's aftermath: "What if I told you you were stupid, destructive, soulless... belligerent, ignorant/Would you believe me, would you like that/Or



BROOKS

would you prove me wrong and fight back?"

"Latifah and I hung out a lot at Lilith, and we just kept in contact afterward," Brooks says. "I put in a call to see what she was up to, and she happened to be in town at the right moment when I was working on the right song. People thought it was strange putting a rap in a folk song, but it just happened, and it felt right."

"I admit, I never would have thought of Meredith and Queen Latifah on the same record, never," quips **Michelle Matthews**, PD of modern adult KTOZ (Alice) Springfield, Mo. "But we definitely thought there was something cool with it. And the phone reaction was definitely there. People recognized Meredith from 'Bitch'—we still get phone calls for that song every day here—and everyone knows Queen Latifah. She added such a great hook."

"We really dug 'Lay Down' and think it's a great record," adds **Brett Sharp**,

PD of top 40 mainstream WVSR Charleston, W.Va. "I remember when Melanie did it, and Meredith's version doesn't take away the original luster. It had incredible energy and something that you can just feel over the air."

Most of the dozen tracks on "Deconstruction" deal with societal ills, such as how much time is wasted on trivial matters, on the rock-laced forthcoming second single, "Shout"; falling victim to spiritual trends instead of looking at "your own ism," on "Spiritual Woo Woo"; or the alienation an abused and neglected woman feels in "Nobody's Home."

"I believe we're always changing and feeling and experiencing," Brooks says. "An artist is going to write about things that they are going through. I like to pull things apart like a car, have it all laying there, and then put it back together and see a whole new thing. I love changing my perspective."

Adding to that inner searching was Brooks' hands-on role with the album. Except for "Lay Down," she wrote or co-wrote each song and played lead guitar throughout (in fact, Brooks just became the fifth woman ever to be featured on the cover of Guitar Player magazine). She also served as co-producer of "Deconstruction," with **David Darling**.

And that doesn't even begin to tell the story of Brooks as a performer: "We had her at a live show, and she came out with a full band and played lead guitar; it was sort of a **Joan Jett** kind of thing," says **Dave Decker**, PD of WZPL Indianapolis. "She was just rocking, and it was really cool. She played a couple of numbers, and the audience just kept chanting, 'Bitch, Bitch, Bitch,' because they knew the song was coming. She did a 10-minute version of the song, and guys were as much into it as the women. It was a very cool show."

"She's an electric performer," adds **Roberts** from WHYI. "She did a Christmas show for us a couple years ago, and it was one of the things that turned us on to her as an artist. She played with so much passion in front of 2,000 people, and all they knew was 'Bitch,' but they were really excited and responded to her entire show."

For her part, Brooks says she's compelled to take a leading role in every facet of her career. "I'm co-everything, meaning that I'm partners with everyone that worked on the album and with my manager, down to my assistant and radio promotion people," she says. "I can't afford to be just the artist; there have been too many changes—in my music, in my record company, in everything. I don't want to be one of those artists who does a record and then it's out of my hands.

"I'm busting this myth that the artist needs to be mysterious and always be the good guy," Brooks says. "It's my art, and no one is going to care about it as much as me. Therefore, I'm the protector of it. It makes me sleep better at night."

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 Eve, Gotta Man
- 3 Snoop Dogg, B-Please
- 4 Donell Jones, U Know What's Up
- 5 Ideal, Get Gone
- 6 Montell Jordan, Get It On Tonight
- 7 Ol' Dirty Bastard, Got Your Money
- 8 B.G., Bling Bling
- 9 Destiny's Child, Bug A Boo
- 10 Mariah Carey, Heartbreaker
- 11 Jay-Z, Girls' Best Friend
- 12 Warren G, I Want It All
- 13 Mobb Deep, Quiet Storm
- 14 Juvenile, Back That Thing Up
- 15 Puff Daddy Feat. R. Kelly, Satisfy You
- 16 Rah Digga, Tight
- 17 Method Man/Redman, Tear It Off
- 18 Snoop Dogg W/ice Cube, Xzibit, Live From L.A.
- 19 TLC, Unpretty
- 20 Brandy, U Don't Know Me
- 21 Whitney Houston, My Love Is Your Love
- 22 Dr. Dre, Still D.R.E.
- 23 Kelis, Caught Out There
- 24 Marc Nelson, 15 Minutes
- 25 Case, Think Of You
- 26 Roots, What You Want
- 27 Hot Boys, We On Fire
- 28 Limp Bizkit Feat. Method Man, N 2Gether Now
- 29 Lil Wayne, Tha Block Is Hot
- 30 Westside Connection, Let It Reign

NEW ONS

- Missy Elliott, Hot Boyz
 Blaque, Bring It All To Me
 Jagged Edge, He Can't Love U
 Ghostface Killah, Apollo Kids
 Master P, Step To This
 Inspectah Deck, Show N Prove



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Clint Black, When I Said I Do
- 2 Sherrie Austin, Never Been Kissed
- 3 Brad Paisley, He Didn't Have To Be
- 4 Martina McBride, I Love You
- 5 Shania Twain, Come On Over
- 6 Brooks & Dunn, Missing You
- 7 Chad Brock, Lightning Does The Work
- 8 Tim McGraw, Something Like That
- 9 John Michael Montgomery, Home To You
- 10 Dwight Yoakam, Thinking About Leaving
- 11 Alan Jackson, Pop A Top
- 12 Dixie Chicks, Ready To Run
- 13 Jessica Andrews, You Go First
- 14 Mark Wills, She's In Love
- 15 Montgomery Gentry, Lonely & Gone
- 16 Lonestar, Smile
- 17 Shedaais, This Woman Needs *
- 18 Yankee Grey, All Things Considered *
- 19 Ty Herndon, Steam *
- 20 Derailers, The Right Place *
- 21 John Berry, Power Windows *
- 22 Barbara Streisand/Vince Gill, If You Ever Leave Me *
- 23 Trace Adkins, Don't Lie *
- 24 Toby Keith, When Love Fades *
- 25 Reba McEntire, What Do You Say *
- 26 Charlie Robison, My Hometown *
- 27 Kenny Chesney, She Thinks My Tractor's Sexy *
- 28 Mindy McCready, All I Want Is Everything *
- 29 Kenny Rogers, Slow Dance More
- 30 Sammy Kershaw, When You Love Someone
- 31 Shane Minor, Ordinary Love
- 32 Suzy Bogguss, Goodnight
- 33 Lonestar, Amazed
- 34 Chris LeDoux, Stampede
- 35 Chely Wright, It Was
- 36 Lisa Angelle, I Wear Your Love
- 37 Bruce Robison, The Good Life
- 38 Keith Urban, It's A Love Thing
- 39 Charlie Daniels Band, The Devil Went Down
- 40 Redmon & Vale, Squeezin' The Love Outta
- 41 Jason Sellers, A Matter Of Time
- 42 Alison Krauss, Forget About It
- 43 Jerry Kilgore, Love Trip
- 44 Lee Roy Parnell, She Won't Be Lonely Lon
- 45 Tara Lyn Hart, Stuff That Matters
- 46 Gary Allan, Smoke Rings In The Dark
- 47 Randy Travis, A Man Ain't Made Of Stone
- 48 Pam Tillis, After A Kiss
- 49 Steve Holy, Don't Make Me Beg
- 50 Oak Ridge Boys, Ain't No Short Way Home

* Indicates Hot Shots

NEW ONS

- George Jones, The Cold Hard Truth
 Kevin Welch, Anna Lise Please
 Mary Chapin Carpenter, Wherever You Are
 The Mavericks, Things I Cannot Change



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Blink 182, All The Small Things
- 2 Lou Bega, Mambo No. 5
- 3 Britney Spears, (You Drive Me) Crazy
- 4 Mariah Carey, Heartbreaker
- 5 Backstreet Boys, Larger Than Life
- 6 TLC, Unpretty
- 7 Kid Rock, Cowboy
- 8 Puff Daddy Feat. R. Kelly, Satisfy You
- 9 Limp Bizkit, Rearranged
- 10 Robbie Williams, Angels
- 11 Foo Fighters, Learn To Fly
- 12 Jennifer Lopez, Waiting For Tonight
- 13 Limp Bizkit Feat. Method Man, N 2Gether Now
- 14 Destiny's Child, Bug A Boo
- 15 Red Hot Chili Peppers, Around The World
- 16 Santana Feat. Rob Thomas, Smooth
- 17 Juvenile, Back That Thing Up
- 18 Eve, Gotta Man
- 19 311, Come Original
- 20 Garbage, The World Is Not Enough
- 21 Creed, Higher
- 22 Dr. Dre, Still D.R.E.
- 23 Fiona Apple, Fast As You Can
- 24 Static-X, Push It
- 25 The Offspring, She's Got Issues
- 26 Marc Anthony, I Need To Know
- 27 Staind, Mudshovel
- 28 Live, The Dolphin's Cry
- 29 N'Sync & Gloria Estefan, Music Of My Heart
- 30 Brandy, U Don't Know Me
- 31 Our Lady Peace, One Man Army
- 32 Ricky Martin, Shake Your Bon-Bon
- 33 Bush, Chemicals Between Us
- 34 Kelis, Caught Out There
- 35 Methods Of Mayhem, Get Naked
- 36 Donell Jones, U Know What's Up
- 37 Fatboy Slim, The Rockafeller Skank
- 38 Whitney Houston, My Love Is Your Love
- 39 Eminem, Role Model
- 40 Smash Mouth, Then The Morning Comes
- 41 Powerman 5000, When Worlds Collide
- 42 Nine Inch Nails, We're In This Together
- 43 Death In Vegas, Aisha
- 44 Brian McKnight, Back At One
- 45 Train, Meet Virginia
- 46 Chris Cornell, Can't Change Me
- 47 Refused, New Noise
- 48 Days Of The New, Enemy
- 49 Red Hot Chili Peppers, Scar Tissue
- 50 Sevendust, Denial

** Indicates MTV Exclusive

NEW ONS

- Mariah Carey, Thank God I Found You
 Beastie Boys, Alive
 Nas, Nastradamus
 Sisqo, Gotta Get It
 Rob Zombie, Superbeast
 Jessica Simpson, I Wanna Love You Forever
 Mandy Moore, Candy
 Everlast, So Long
 Sugar Ray, Falls Apart
 Beck, Sexxlaws



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Santana Feat. Rob Thomas, Smooth
- 2 Lenny Kravitz, American Woman
- 3 Red Hot Chili Peppers, Scar Tissue
- 4 Smash Mouth, All Star
- 5 Lou Bega, Mambo No. 5
- 6 Jennifer Lopez, Waiting For Tonight
- 7 Robbie Williams, Angels
- 8 Fiona Apple, Fast As You Can
- 9 Foo Fighters, Learn To Fly
- 10 Len, Steal My Sunshine
- 11 Christina Aguilera, Genie In A Bottle/Ge
- 12 Ricky Martin, Shake Your Bon-Bon
- 13 Whitney Houston, My Love Is Your Love
- 14 Melissa Etheridge, Angels Would Fall
- 15 Train, Meet Virginia
- 16 Shania Twain, Man! I Feel Like A Woman!
- 17 Marc Anthony, I Need To Know
- 18 Mariah Carey, Heartbreaker
- 19 Chris Gaines, Lost In You
- 20 Goo Goo Dolls, Black Balloon
- 21 Sixpence None The Richer, There She Goes
- 22 Counting Crows, Hanginaround
- 23 David Bowie, Thursday's Child
- 24 Brandy, U Don't Know Me
- 25 Sugar Ray, Someday
- 26 Eric Clapton, Blue Eyes Blue
- 27 Backstreet Boys, I Want It That Way
- 28 Jennifer Lopez, If You Had My Love
- 29 Red Hot Chili Peppers, Around The World
- 30 Tai Bachman, She's So High
- 31 Kid Rock, Cowboy
- 32 N'Sync & Gloria Estefan, Music Of My Heart
- 33 Smash Mouth, Then The Morning Comes
- 34 Chris Cornell, Can't Change Me
- 35 Live, The Dolphin's Cry
- 36 Sheryl Crow, The Difficult Kind
- 37 Brian McKnight, Back At One
- 38 Savage Garden, I Knew I Loved You
- 39 Madonna, Beautiful Stranger
- 40 Sting, Brand New Day
- 41 Cher, All Or Nothing
- 42 TLC, Unpretty
- 43 Lenny Kravitz, Fly Away
- 44 Everlast, What It's Like
- 45 Robbie Williams, Millennium
- 46 John Cougar, Jack & Diane
- 47 Red Hot Chili Peppers, Give It Away
- 48 Eric Clapton, Tears In Heaven
- 49 Eric Clapton, Layla
- 50 Sheryl Crow, Strong Enough

- Will Smith, Will 2K
 Sarah McLachlan, Ice Cream
 Mariah Carey, Thank God I Found You
 Beastie Boys, Alive
 Mary J. Blige, Deep Inside
 Guns 'N Roses, Welcome To The Jungle (Live)
 Rage Against The Machine, Guerrilla Radio
 Keven Edmonds, 24/7

NEW ONS

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 6, 1999.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

BOX TOPS

- Ja Rule, How Many Wanna
 Methods Of Mayhem, Get Naked
 Juvenile, Back That Thing Up
 Mariah Carey, Heartbreaker (Remix)
 Dr. Dre, Still D.R.E.
 IMx, Stay The Night
 Whitney Houston, My Love Is Your Love
 Ol' Dirty Bastard, I Got Cha Money
 Puff Daddy Feat. R. Kelly, Satisfy You
 Britney Spears, (You Drive Me) Crazy
 Eve, Gotta Man
 Deborah Cox With R.L., We Can't Be Friends
 Lou Bega, Mambo No. 5
 Blink 182, All The Small Things
 Nine Inch Nails, We're In This Together
 112, Love You Like I Did
 Backstreet Boys, Larger Than Life
 Lil' Troy, Wanna Be A Baller
 Toy Box, Best Friend

NEW

- Afu-Ra, Defeat
 Barenaked Ladies, Get In Line
 Beck, Sexxlaws
 Blaque, Bring It On To Me
 Drag-On, Spit These Bars
 Enrique Iglesias, Rhythm Divine
 Guano Apes, Open Your Eyes
 K-Star, Look Out Tonight
 Kottonmouth Kings, Bump
 LFO, Girl On TV
 Lunachicks, Say What You Mean
 Mariah Carey, Thank God I Found You
 Method Man & Redman, Da Rock Wilder
 N'Dambi, What's Wrong With You
 O, In The Game
 Pharoahe Monch, Simon Says
 Rob Zombie, Superbeast
 Sy Smith, Gladly
 Yolanda Adams, Yeah



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

- Janice Robinson, Nothing I Would Change
 Garbage, The World Is Not Enough
 Method Man/Redman, Da Rockwilder
 Stroke 9, Little Black Backpack
 Kevin Aviance, Rhythm Is My Bitch
 Dr. Dre, Still D.R.E.
 Rage Against The Machine, Guerrilla Radio
 Alex Gopher, Party People
 Len, Feelin' Alright
 Methods Of Mayhem, Get Naked
 The Promise Ring, Emergency! Emergency!
 Rob Zombie, Superbeast



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Limp Bizkit Feat. Method Man, N 2Gether Now (new)
 Will Smith, Will 2K (new)
 Sky, All I Want (new)
 Stone Temple Pilots, Down (new)
 Rage Against The Machine, Guerrilla Radio
 Santana Feat. Rob Thomas, Smooth
 Mariah Carey, Heartbreaker
 Lou Bega, Mambo No. 5
 The Moffatts, Misery
 Matthew Good Band, Hello Time Bomb
 Backstreet Boys, Larger Than Life
 Our Lady Peace, One Man Army
 Britney Spears, (You Drive Me) Crazy
 Limp Bizkit, Rearranged
 Jeez, Arriba
 Live, The Dolphin's Cry
 Edwin, Hang Ten
 Jennifer Lopez, Waiting For Tonight
 Chocclair, Let's Ride
 Chris Cornell, Can't Change Me



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Backstreet Boys, Larger Than Life
 James, I Know What I'm Here For
 Lou Bega, Mambo No. 5
 Christine Aguilera, Genie In A Bottle
 Britney Spears, Sometimes
 Luis Miguel, O Tu O Ninguna
 Mana, Se Me Olvido Otra Vez
 Ricky Martin, Bella
 Chris Cornell, Can't Change Me
 Molotov, Parasito
 Enrique Iglesias, Rhythm Divine
 Jamiroquai, Supersonic
 Jaguares, Fin
 Moenia, Manto Estelar
 The Cranberries, Just My Imagination
 Santana Feat. Rob Thomas, Smooth
 Gustavo Cerati, Puente
 Foo Fighters, Learn To Fly
 Limp Bizkit, Rearranged
 Illya Kuryaki Y Los Valderramas, Cool



2 hours weekly
 3900 Main St
 Philadelphia, PA 19127

- Brandy, U Don't Know Me
 Slick Rick & Realwon, Frozen
 Donnell Jones, U Know What's Up
 Eve, Gotta Man
 Lost Boyz, Ghetto Jiggy
 Destiny's Child, Bug A Boo
 Method Man/Redman, Tear It Off
 Ja Rule, How Many
 Tash, Rap Life
 Mary J. Blige, All That I Can Say
 Dead Prez, Hip Hop
 Terror Squad, Tell Me What You Want
 Mariah Carey, Heartbreaker (Remix)
 Mobb Deep, Quiet Storm (Remix)
 Memphis Bleek, What You Think/My Hood



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Beatles, Hey Bulldog
 David Bowie, Thursday's Child
 Ministry, Bad Blood
 Live, The Dolphin's Cry
 Tori Amos, 1, 000 Oceans
 Melissa Etheridge, Angels Would Fall
 Fiona Apple, Fast As You Can
 Barry White, Staying Power
 Our Lady Peace, One Man Army
 Glass Eden, Give Up
 Meredith Brooks, Lay Down
 Keven Edmonds, 24/7
 Blinker The Star, Below The Sliding Doors
 Ben Folds Five, Don't Change Your Plans
 Nine Inch Nails, We're In This Together
 Reno, I Think I Know
 Chris Cornell, Can't Change Me
 Sevendust, Denial
 Boy George, When Will You Learn
 Jamiroquai, Supersonic



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Destiny's Child, Bug A Boo
 Eve, Gotta Man
 Brian McKnight, Back At One
 TLC, Unpretty
 Jennifer Lopez, Waiting For Tonight
 Donnell Jones, U Know What's Up
 112, Love You Like I Did
 Britney Spears, (You Drive Me) Crazy
 Christine Aguilera, Genie In A Bottle
 Juvenile, Back That Thing Up
 702, You Don't Know
 Jay-Z, Girls' Best Friend
 So Plush, Damn
 Backstreet Boys, Larger Than Life
 Q-Tip, Vivrant Thing

Music Video PROGRAMMING

Panels, Parties Galore Planned For Music Video Confab, Awards

BILLBOARD MUSIC VIDEO CONFAB: We're tremendously excited about this year's Billboard Music Video Conference & Awards, which will take place Nov. 10-12 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.

The conference is shaping up to be another activity-packed, fun event. Here's a rundown of what to expect:

Nov. 10: Opening-night party sponsored by Universal Records, featuring performances by **Oleander, Stroke 9, and Cash Money Millionaires.**

Nov. 11: 9:45 a.m.-10:30 a.m. Keynote speech by MTV Networks Online president Fred Seibert.

10:45 a.m.-noon. "Belt-Tightening And Downsizing: What's The Future Of Video Budgets?"

Panelists: **Danielle Cagaanan**, MCA Records VP of creative services; **Joanne Gardner**, Columbia Records VP of video production; **Heidi Herzon**, Oil Factory executive producer/rep; **Laurel Sylvanus**, Telemotion president; and **Jordan Schur**, Geffen Records president. Yours truly

will be the panel moderator. 2 p.m.-3 p.m. "Sex, Drugs & Violence: Who's Responsible For Content In Music Videos?"

Moderator: **Michelle Colbert**, Legacy Films executive producer. Panelists: **Shellie Fontana**, Priority Records VP of video promotion and production; **Stephen Hill**, BET VP of music programming; **Fred Jordan**, MTV manager of music and talent; **Kris Parker** (aka **KRS-One**), Reprise Records VP of A&R; **Chris Parr**, CMT director of music programming; and **Justin "Tyme" Prager**, the Box music director.

3:15 p.m.-4:30 p.m. "Videos On The Web: Promotion Vehicle Or Profit Center?"

Moderator: **Jeff Amato**, Visibility president. Panelists: **David Goldberg**, Launch Media president; **Rick Holzman**, VP of MTV Online; and **Adam Somers**, DreamWorks Records head of new media.

4:45 p.m.-5:45 p.m. "Niche Programming: Earning Industry Respect."

Moderator: **Ashley Ohlinger**, Universal Records director of music video promotion. Panelists: **Ed Brunson**, "Urban X-Presions" producer; **Kenneth Burgmaier**, "Jazz Alley TV" executive producer; **Stefan Goldby**, "Music Link"/Launch Red-Eye Network producer; **Michael**

Kelly, "The Breeze" executive producer; **Mike Ousley**, Mike Ousley Productions president; and **Armando Zapata**, "JBTV" producer.

8 p.m. Party sponsored by the Box, featuring performances by **Warren G, Blaque, Chevelle, Ghostface**, and **Pink.**

Nov. 12: 10 a.m.-11:15 a.m. "Show Me The Music: Alternative Visual Marketing In The 21st Century."

Moderator: **Diane van Horn**, Elektra Entertainment Group senior director of national video promotion. Panelists: **Peter Kauff**, College Television Network VP of programming; **David Mihail**, AEI Music Networks video imag-

ing program manager; **Christopher Miglino**, CenterLinq VP of business development; **Mara Schwartz**, Circuit/QuickBand Networks editor; and **Wolf Zimmerman**, Wolfram Video president.

11:30 a.m.-12:30 p.m. "Music Video Confidential: The Real Story Of What Goes On Behind The Scenes."

Moderator: **Kim Clark Champniss** (aka **KCC**), MuchMusic senior reporter/producer and MuchMusic USA

music programmer/liaison. Panelists: **Kevin Bray**, Satellite Films director; **Jonathan Dayton**, Dayton/Faris Productions director; **McG**, A Band Apart Music Videos director; **Woody Thompson**, Spin the Bottle producer/"Pop Up Video" co-creator; and **Emily Wittman**, Island/Def Jam Music Group VP of video promotion.

12:30 p.m.-1 p.m. Town Hall meeting.

8 p.m. Billboard Music Video Awards, hosted by **Steven Seagal**. Presenters include **Audio Adrenaline**, **Jim Brickman**, **Meredith Brooks**, **Dave Navarro** (Red Hot Chili Peppers), **Jane's Addiction**, **U-God** (Wu-Tang Clan), and more to be announced.

A complete list of awards show nominees can be found at Billboard Online (www.billboard.com). Conference registration is also available online.

For conference registration or awards show tickets, please contact **Michele Quigley** at 212-536-5002 or mquigley@billboard.com.

For sponsorship opportunities, please call **Phyllis Demo** at 212-536-5299.

For all other questions, contact me at 212-536-5019 or chay@billboard.com.

TO OUR READERS: Local Show Spotlight will return in the next issue.



by Carla Hay

Billboard ^{21st annual} conference & awards MUSIC VIDEO

NOVEMBER 10-12, 1999 • LOEWS SANTA MONICA BEACH HOTEL

JUST ANNOUNCED

1999 billboard music video awards

hosted by **steven seagal**
guest presenters:



steven seagal



audio adrenalina



jim brickman



meredith brooks



dave navarro

contact information

michele quigley
special events director
212.536.5002 ph
212.536.1400 fx

carla hay
music video editor
212.536.5019 ph
212.536.5358 fx

sponsorship opportunities

Phyllis Demo 212.536.5299

hotel accommodations

Loews Santa Monica Beach Hotel
310.458.6700

airline

American Airlines, refer to index #11759
call 1800.433.1790

opening night party

sponsored by universal records
appearances by:



oleander



stroke 9



cash money millionaires

the box music network annual party



performances by:



blaq 9



chevelle



warren g



ghostface



pink

panel highlights

- keynote address - fred seibert, president of mtv networks online

panelists include:

- jordan schur - president, geffen
- krs-one - vice president a&r, reprise
- mcg - music video director (the offspring, sugar ray, smash mouth)



fred seibert



krs-one

for latest schedule of events visit
www.billboard.com/events/mvc

register . . .

LAST CHANCE TO REGISTER!!

Fill out form and mail to:

Billboard Music Video Conference, Michele Quigley
1515 Broadway NY, NY 10036 or fax to: 212.536.1400
or online at www.billboard.com

Make all payments to Billboard.

Please allow 10 business days for confirmation of receipt.

This form may be duplicated. Please type or print clearly.

\$499 full-registration - after Oct. 15 & walk up

First name: _____

Last name: _____

Title: _____

Company: _____

Address: _____

City/State/Zip: _____

E-mail: _____

Phone: _____

Fax: _____

Paying by: check Visa/MC AMEX money order

Credit Card #: _____ Exp. Date: _____

Signature: _____

(charges not valid without signature)

Cancellations must be received in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.
Cancellations received on or before Sept. 17 are subject to a \$75 administrative fee.
Cancellations received between Sept. 17 and Oct. 15 are subject to a \$175 administrative fee.
No refunds will be issued after Oct. 15.

U.K. SITES AIM TO BECOME NEW A&R SOURCE

(Continued from page 1)

ented site, the Internet appears to be a legitimate means of signing bands.

Smokers Blend 3000 was signed this month to indie One Step Records (see story, this page).

The sites seeking new talent vary in funding, means of generating revenue, target audience, and their *raison d'être* (see story, this page). With a new entrant, StarGig.com, looking to enter the fray, it appears as if the mar-



FARRELL

ket will only become more competitive.

And although these sites focus on the U.K., companies handling unsigned acts vie on a global level with U.S.-based rivals such as Taxi and Billboard Talent Net.

Musicunsigned claims it is the only site here devoted to servicing the music industry rather than consumers. Its site is marketed to some 2,000 executives in the label and publishing A&R communities.

The operation has a staff of six. Managing director Aroon Maharajh and head of operations Andy Barnett started the venture out of what Maharajh calls "a genuine frustration" with traditional record company A&R. "If you walk into record company A&R departments, they are bogged down with a lot of [tapes]. Often, the tape just gets sent back.

"The site was set up as a vehicle for bands," says Maharajh, who has been impressed with the quality of bands seeking a posting. "There's nothing on there that's not worth signing." He says the company would rather return substandard material than accept the act's money.

Score 1 For Musicunsigned

Site Marries Hip-Hop Act With One Step Records

LONDON—Among Musicunsigned's first publicity coups was the signing of Smokers Blend 3000 to indie label One Step.

The hip-hop act, heavily influenced by its members' work in the U.S., already had an album completed when it signed to One Step Records, a subsidiary of Independent Music Group, which has mainly publishing interests.

Andy Bailey, who runs One Step, says he had heard of the act, but his interest in Smokers Blend and decision to sign it was prompted by its appearance on the Musicunsigned site.

"I certainly think it's a good route for finding things that wouldn't otherwise get seen," says

Services, Costs For Acts Vary By Site

Musicunsigned (www.musicunsigned.com): Launched in September. Started and financed by founders Aroon Maharajh and Andy Barnett, now seeking its first round of leveraged finance.

Bands pay 162.50 pounds (\$268) for a 13-week contract. The site posts RealAudio files, allows bands to have their own Web page, and links users to the band's E-mail.

The site has 22 genre categories, with a total of 60 acts now on the site; total capacity is foreseen as no more than 500, say operators.

Peoplesound (www.peoplesound.com): Established in October and majority-owned by management, including current European president Ernesto Schmitt. Key investors include Europ@web, the Internet fund of Bernard Arnault, who controls luxury goods conglomerate LVMH.

Subsidiaries are being established in Germany and France, with satellites in Benelux, Scandinavia, and Spain, all to be up by the end of December. An IPO is set for the third quarter of 2000.

The site offers RealAudio and MP3 samples of music posted. Close to 1,000 bands are registered on the site; it aims to have close to 3,000.

Peoplesound produces CDs from masters and artwork provided by the band. These are sold via the site. Acts set their own price for product retailed, and the act gets 50% of the sale price minus Value Added Tax and a 2 pound (\$3.60) charge on each unit sold.

Vitaminic (www.vitaminic.co.uk): Launched in September. The U.K. version of the site was started in May by Gianluca Dettori, Franco Gonella, and Adriano Marconetto.

Backing is from KIWI I, a European venture capital fund whose investors include GE Capital, Microsoft, and Reuters.

It has 2,500 artists in 150 categories from four sites. Samples of music files are available in MP3 and RealAudio.

Artists and labels post their music free on the site on a non-exclusive basis and set the price of the download. Vitaminic takes 50% of fees charged for download in Europe. Artists can create their own sites linked to the site. They are free to distribute their material via any other method. Participants can leave the site with 60 days' notice.

The Band Register (www.bandreg.com): Site of the Oxford-based industry organization, which registers band names and keeps records of some 250,000 acts. A separate A&R section highlights new acts and features reviews. Registered A&R members can access details about acts.

The organization also releases CD compilations of acts.

StarGig.com, a venture headed by former Imago and Chrysalis founder Terry Ellis, has reportedly bought a 50% share in the Band Register for 400,000 pounds (\$659,201.71); StarGig's site (www.stargig.com) is not active.

Y2K Music (www.Y2K-Music.co.uk): The site exercises no A&R control. "We think the choice should lie with the consumer," says a company statement.

Y2K charges acts 50 pounds (\$80) for handling the act's ready-made CDs and passes on 80% of the dealer price. It will also press CDs for a charge of 1.70 pounds (\$2.70) per unit.

A free digital audio jukebox enables users to sample audio files and to subscribe to a "virtual fan club" for acts.

British Underground Rock Bands (www.BURBs.co.uk): A sister site to British Unsigned Rock Bands (www.burbs.org), established by fans in 1997. Bands are mainly in the indie genre, and all have product shipped through the site's store. BURBs also produces a promo CD that is shipped with some orders.

Acts fix the sale price and receive that amount minus a "small commission" (site operators could not be contacted to determine what that was). The bands always earn a minimum of 75% per CD, says the site.

FuccaSound (www.fucca.com): Formed by musicians in Cleveland, northern England, this site exposes acts in the world of what it calls "sub-commercial music." Offers MP3 and RealAudio samples, plus the facility to order product online. One of many fan-based sites focused on the underground.

"On the surface now it does appear to be quite promising, and young bands could be enticed to send demos in," says Pomak, who nonetheless believes that "without actually appearing to lose anything by [joining], you probably won't gain that much."

Many bands on the site are already semi-signed, with records out on small indie labels or press interest, he notes.

One factor that all sites are keen



to stress is the issue of control over artists' material. On the sites, artists are free to set the price of their own MP3 or RealAudio downloads and physical product.

To unsigned artists, the terms and conditions offered by the sites might appear rapacious: two of them take a deduction for handling costs, then split the price of sound carriers 50/50. But as one insider points out, "Which record company gives its artists 50% of the net dealer price?"

Another route is for artists to expose their own music. FuccaSound, based in Cleveland, northern England, was set up by musicians. Says co-founder Robert Kivell, "Our aim is to allow people to put their own music out without interference. If someone wanted to put out 60 minutes of whistling, we'd let them."

With four acts on the site and two more being prepared for posting, Kivell says it's "not the aim of anyone to get signed, but we'd be very pleased if someone did."

COLD SHOULDER

With such a high-tech, user-friendly medium at their disposal, one might think labels would welcome the advent of online A&R.

But while many have had a positive response, as a whole the business remains wary.

Dave Wibberley, recently appointed A&R manager for Jive and Silverstone and a former A&R executive with V2, says that at the level that he and many of his colleagues operate, the sites are of little value.

"There's no difference between searching through them and going through a pile of unsolicited demo tapes," he says. "I work strongly on third-party recommendations, and I would always encourage the people I work with to go out and talk to people. I don't actually have time to sit at my desk downloading."

The one exception to this, he notes, is the Band Register site, as it has industry input and has been the first place to find acts such as Stereophonics and Supergrass.

The relationship with the business clearly still has some distance to go.

Peoplesound's Karacan says "record companies have been completely snobbish about us," noting that "they still perceive us as a threat."

Concludes Leeks, "Record companies see us as a threat but could be working with us."

The national and instantly accessible nature of the Web could help to overcome the London focus of A&R, says Feeney. "It can help break down those barriers."

Peoplesound, a site with some 1,000 acts at its startup in mid-October, also exercises stringent control over what is placed on its site.

A three-man team handles pop material featured on the site. VP of content Ömer Karacan works with A&R managers Steve Farris, formerly with Sony Music Publishing, and former Mercury U.K. A&R executive Zac Leeks; the pair used to work together on signings.

Karacan says he is also surprised by the quality of material presented. "We think if we had a record company, we would like to have them for ourselves," he says.

While the two A&R execs retain titles familiar within record companies, they say their role is more C&A, or content and acquisition.

Leeks, who brought bands such as Idlewild and Placebo to Mercury, says that while it was at first a difficult decision to leave the major, he appreciates the new freedom he has. "At a label, every single band we wanted to sign, we used to have to ask for the money to sign it," he notes.

First-stage quality control of acts is vital, says Leeks. "A quarter are just not acceptable." However, for the remaining 75%, he says, sites such as Peoplesound provide a link that has vanished in the slimmed-down A&R departments of the late '90s.

"We're seeing a lot of new producers who are being disregarded by most labels. With pop being in vogue, record companies want a quick buck and a friendly face," Leeks says. "There are so many talented producers who can't get their stuff out."

While Peoplesound says it has developed close links with the industry, it has also had a high-profile media launch with a 2 million-pound

(\$3.7 million) campaign aimed at music consumers. One of its slogans is "music for free."

CROSSING BORDERS

Taking yet another approach is Vitaminic, a subsidiary of an Italian company that launched its U.K. site in September.

With other sites in Italy, Germany, and Spain, plus plans for rollouts in France, Sweden, and the Netherlands, Vitaminic offers British acts the chance to gain an international profile as material is translated and posted on the other sites.

Vitaminic features downloads from signed and unsigned acts. However, in terms of its relations with the industry, the company intends to play a key role in the signing process, says Fraser Lewry, former head of music for London alternative broadcaster XFM and now content developer for Vitaminic in the U.K.

"We are trying to build up a quality database of unsigned bands to market it to labels," he says. The site will primarily target indies rather than majors because "they are a bit more willing to take a leap into the unknown," he says.

Solo artist Robert Farrell is one performer considering going online with his new material. A former guitarist with The Lover Speaks (whose "No More 'I Love You's'" was covered by Annie Lennox), the Scottish artist released his debut album, "This Is My Country," in 1992 on Ringing World Records. He is close to completing a second solo project.

"It's a great opportunity for someone like me," he says. "It's a lot better than hawking 50 demos around record companies. I'm not going to do that."

Unsigned London rock hopeful act Copasnet is also eyeing Peoplesound. Lead singer Jem Pomak has seen the site improve since it was first marketed via fliers in the music press.

NEW TECHNOLOGY REQUIRES OLD MASTERS

(Continued from page 1)

standard CD format of 16-bit/44.1 kilohertz cannot be improved.

"Absolutely, the analog masters are more important [than digital copies] because now I can go back and convert those to 96-bit/24 kHz," says Paul West, VP of engineering, studio and vault operations, for the Universal Music Group (UMG).

The condition of many archival recordings remains in jeopardy, however, due to the problems of decaying tapes and poor storage conditions (Billboard, June 5).

And yet Sony Music is the only major record company to have moved beyond the planning stages and built a full-blown, self-contained digital archive preservation and management system to ensure that its catalog will stay safe well into the new millennium.

Among the other majors, only Bertelsmann's BMG Entertainment has partial components in place for an eventual in-house digitization of its archive, and those elements are in production areas.

EMI, UMG, and Warner Music Group have not yet gone beyond the discussion and study phase.

However, EMI will be the next to make the move to build a digital archive, according to Jay Samit, senior VP of new media. "We expect to make an announcement by the end of the year that the company has picked vendors [for the project]," he says.

Online music delivery requires that companies first transfer their analog and digital tape masters to other digital formats—computer-friendly "file" platforms—before they can be made accessible to a new generation of online consumers.

It's an opportunity for companies to save their original source material as well as digitize it in-house for instant accessibility for new uses.

Although sales of catalog material now account for about one-third of industry income annually, according to figures from SoundScan and the Recording Industry Assn. of

America, most labels have made choices to sidestep in-house archive preservation and management. They have focused instead on short-term digital distribution initiatives, partnering with outside music-download companies and initially offering consumers new releases or top-line catalog, delving into vaults only on an as-needed basis.

Many of the industry's master recordings are already in jeopardy or nearing the end of their playability lifetime. Effects of bad storage under previous company stew-

ardships have accelerated the decay. Veteran industry executives worry not just that the clock is ticking on the future playability of some of these masters but that the 11th hour is close at hand.

The amount of material in U.S. record company vaults, from turn-of-the-century wax cylinders to last month's CD releases, is staggering. The five majors, in addition to their core holdings, have acquired nearly all of the catalogs of now defunct U.S. record companies throughout the decades.

Taken together, these companies now own and are the custodians of an estimated 3 million master recordings. There are also millions of other valuable taped performances and pre-tape materials, as well as

film, video, album cover designs, photographs, and other audiovisual and printed materials. For the worldwide holdings of these companies, the numbers double.

One of the benefits of electronic distribution is that it could encourage labels to make available to consumers recordings that have been "out of print." Often these recordings have been unavailable to music lovers because of what companies argue are the prohibitive costs involved in manufacturing, distributing, and selling niche product.

Some label executives say if the majority of vault recordings were digitized and instantly available for downloading from a digital silo, then in addition to the more-popular recordings online and "in print," there would be non-mass-market recordings available in all music genres—from vintage country and pop to heritage opera performances and touchstone jazz recordings.

EMI's Samit calls this part of the "good news" of the digital distribution revolution. "The average consumer would like to buy many products that you traditionally can't support either at retail or through traditional distribution to keep advance quantities out there," he says. "Once you

get [recorded assets] into a central digital database, we can make it available in singles, albums, custom compilations, a subscription channel to your cell phone, to your car, to your Palm Pilot."

"That's the beauty," agrees UMG's West. "You'll be able to go into deep catalog without incurring high production costs to get it out to the people—you won't need to manufacture 5,000 CDs to see if they sell. Electronic media distribution can drive us into deep catalog

(Continued on next page)

A Management/Preservation Scorecard

U.S. record labels are at varying stages in their efforts to achieve a central digital database with asset management and archival preservation functions. Following is a rundown of the status to date.

• Sony Music is the only one of the five major-label groups to have a central digital music archive in place.

Its customized system—which is handled by a staff of 10—is based on the twin concepts of asset preservation and asset management. "It allows us to save our recordings and to quickly find, transfer, and re-purpose them for electronic media distribution and other ventures," says director of technology Malcolm Davidson.

The system was installed in early 1996 and has been online since. Approximately 40% of Sony Music's CD-era recordings are now stored in its digital silo, with an estimated 2% of remaining catalog being added every year. Also, all new releases are automatically added to the silo. The material in the digital silo is "backed up" at the close of every day.

The database consists of a Silicon Graphics computer and an EMASS data archive system developed by Raytheon (now Advanced Digital Information Corp.'s AMASS), which includes an Automatic Media Library (AML) component.

The AML is a robotic retrieval system that offers infinitely expandable storage. It can store a variety of media, including Digital Tape Format (DTF), Advanced Intelligent Tape, and Digital Linear Tape.

The company has installed Sony-manufactured DTF subsystems that store data on large (42 gigabyte) or small (12 gigabyte) tape cartridges.

The AML was originally able to store and access 11,500 such cartridges. Originally delivered as a four-drive, five-terabyte (one terabyte equals 1 million megabytes) system, it is expandable to include hundreds of terabytes by adding more storage capacity.

One terabyte can hold about 10,000 albums, Davidson explains. Since the system—which cost just under \$1 million to set up—is expandable, it will have no problem accommodating Sony's entire archive of about 800,000 items, he adds.

The associated AMASS library software provides archival management functions, allowing the label to put together several media—an audio master, album, art, and photos—related to a specific project or other grouping.

The library software system allows masters and other storage media to be periodically checked for signs of deterioration, such as digital masters nearing a critical error rate, and to be automatically copied. It will also allow the company to transfer the entire archive to newer recording technology.

• BMG has no digital archive preservation or management system in place. There are, however, some production-end digital components in



Sony's customized digital archive system, shown above, was installed in 1996 and currently houses about 40% of Sony's CD-era recordings.

place. In this effort, it has been aided by a sister company, BMG Storage Media (a major CD manufacturer, doing business under the German brand name Sonopress).

BMG has developed segments of a flow system allowing digitization from initial mastering of new product all the way through to manufacturing and, eventually, distribution.

"When [a master] is brought in, instead of it being housed on tape, it's housed on what amounts to a digital tape silo, and that silo sits on a high-speed network that connects all the mastering and pre-mastering workstations within Sonopress," says Scott Dinsdale. He was interviewed when he was chief information and technology officer for BMG (he has

'It allows us to save our recordings and to quickly find, transfer, and re-purpose them for electronic media distribution and other ventures'

- MALCOLM DAVIDSON -

since left to join online company Firstlook.com).

"And then secondarily, that network talks to the glass mastering process," Dinsdale says. "It creates a digital environment for the internal flow of assets within a manufacturing facility. The majority of this stuff is current product; obviously, some old stuff is there when we re-issue recordings."

"We also have a number of initiatives worldwide for repertoire management systems where we capture meta-data about the music itself—track information, artist information," he adds. "So we've really got a number of pieces in place."

The process, Dinsdale adds,

"doesn't stop at our door—it moves to the exterior world of digital distribution technology, both to retail and consumers and to manufacturing facilities. It's what we call a whole Digital Asset Management initiative to connect the dots."

But, according to Dinsdale, the company is still "connecting the dots" of several initiatives and has not yet built a digital archive.

• EMI has no digital archive preservation or management system in place and no system choices yet, although an announcement is expected by the end of the year.

Several outside companies are digitizing some material in the EMI library for electronic media distribution re-purposing, but the efforts are not preservation-oriented.

"Given the fact that so much money is chasing digital distribution, there are many companies out there willing to risk their capital to empower us to be able to do this," says Jay Samit, EMI's senior VP of new media. Eventually, he says, "everything in our catalog will be available at any retailer anywhere in the world, so nothing goes out of print or out of stock."

And how does preservation fit in? For now, EMI (in the U.S., Capitol, Angel, Blue Note, and other acquired labels) will focus preservation efforts on the availability of its most-popular, already-digitized catalog product. Beyond that, there are no companywide proactive programs to save and transfer material.

• Universal Music Group has no digital archive preservation or management system in place and no system choices yet.

Because it is still dealing with the complicated consolidation of the formerly separate Universal/MCA and PolyGram groups, the company lags behind the other majors, both in preservation and archive management efforts.

Says Paul West, UMG's VP of engineering, studio and vault operations, "In the middle of this merger, I'd think it's premature." West says that a top priority for the company is researching "emerging digital archive and storage technologies, as well as reviewing existing archival/preservation guidelines in formulating a digital storage and archiving master plan for the future."

• Warner Music has no digital archive preservation or management system in place and no system choices yet.

Says Al McPherson, VP of technical services, "We currently have a project to evaluate the various systems that are out there. We're working toward an archive system, but we want to make sure that however it's developed, it will be compatible with all of the divisions, so that we don't build something that nobody else can access. And it has to be expandable, too," for audio, video, and other visual material.

BILL HOLLAND

NEW TECHNOLOGY REQUIRES OLD MASTERS

(Continued from preceding page)

faster than CD did."

"We'll be doing it in stages," says Samit about digitizing the EMI catalog. "The first stage is everything that's made it to CD. That's fairly easy to deal with. The next stage is everything from the vinyl era. Then, theoretically, you go all the way back."

Company representatives say that the goal for achieving even partial electronic media distribution is two to five years down the

'Electronic media distribution can drive us into deep catalog faster than CD did'

- PAUL WEST -

road. A completed digital archive for the preservation and management of assets will most certainly take much longer.

Transferring the hundreds of thousands of assets into a digital archive system will require years of day-by-day retrieval, inspection of the material's condition, and individual transfers of the old original-source tapes and pre-tape assets to some deterioration- and error-resistant platform within the digital archive.

Sony installed its system in 1996 and currently has about 40% of its CD-era recordings stored digitally in its library system.

Many record companies now realize that while the goal of preserving their archives and that of managing their electronic-media assets relate to each other, they are separate and distinct. There is no single outside technology company that can provide equipment for both functions.

Says one executive, "The big outside companies, IBM for example, with a lot of storage and computer savvy—one part of the picture—have no clue about the procedures, practices, and methodology of the audio side. They fall far short of what we want to do."

"Smaller players, like manufacturers of digital audio workstations and so on, who have the studio side together, don't have the massive storage digitizing side together," he adds. "There's no comprehensive package. Everybody's seeing pieces, looking for hybrids. The whole package is just not there."

ARE ASSETS STABLE NOW?

To their credit, all of the majors took a significant preservation and asset management step in the late 1980s and early 1990s by providing climate-controlled vaults to house their collections. Any catalog holdings that have been reissued on CD have also been transferred to a digital tape format.

Despite growing evidence that aging audio tapes have not proved resistant to deterioration despite storage in updated vaults, some record executives believe their tapes are "cocooned" and require no immediate, large-scale preser-

vation efforts.

Ironically, it is often the older original master material in company vaults that seems to be in better shape than the more recent recordings. But many early tapes from the '50s and '60s, while still playable, are showing signs of brittleness. Further, there are no studies that give any optimistic prediction of tape longevity. So the question is, How long can the companies afford to gamble?

One company archive executive confided that if the industry waits too long to initiate full-scale preservation efforts, "the holdings could be rancid scraps."

A good bit of catalog material is already in real trouble. It's been discovered that the analog master tapes of the most popular catalog material—millions of reels of tape recorded throughout the '70s and '80s—have taken on inordinate amounts of moisture and are in real peril.

These flawed tapes, with unstable, gooey binders, can stop a machine dead in less than a minute, and their music content will self-destruct if they are played without undergoing an eight-hour heating process commonly referred to as "baking." This procedure, however, is only a temporary fix (Billboard, June 5).

There are so many flawed tapes that even an accelerated program at a company would require years of systematic discovery, recovery, and transfer to stable digital formats. It would take 17 years for a crew of six engineers working eight-hour shifts to stabilize and transfer every one of the industry's at-risk tapes. Still, the cocooning mind-set continues.

Glenn Korman, director of preservation, BMG archives, says, "We have stabilized the environment in which these tapes are stored, so they're not going to get any worse than they are now." Korman says that at BMG, tapes only go through the heating recovery process on a one-by-one, as-needed basis.

In fact, most companies still deal with problem tapes only on an as-needed basis, despite the huge amounts of material in their vaults awaiting preservation efforts. In most cases, archivists say, this method is the only option, considering the budgets they're given.

"There's basically a preservation policy at most labels that's driven by reissue schedules," says one producer familiar with policies at several majors. "Somebody says, 'OK, time for a CD reissue by this guy or that group's album.' So they go hunt for the master; hope they can find it; pray that if they find it, it'll still play; bake it if necessary; then transfer and remaster it, release it, and go on to the next one. That approach means there are still tons and tons of tapes just sitting there."

However, some labels, notably Sony and Warner Bros., have initiated beefed-up efforts to check their archive material.

Says Malcolm Davidson, Sony Music's director of technology, "We have a system called Infinite-FileLife that periodically checks

Protecting A Legacy

This is the final installment in a three-part series by Bill Holland examining the problem of flawed master tapes used for recorded music archives. The series to date:

• Part One, which appeared in the June 5 issue of Billboard, explored chemically flawed tapes from the 1970s and '80s.

• Part Two, which appeared in the July 17 Billboard, investigated the problems encountered with unstable and unplayable digital storage media.

• This week, Part Three explores the archival preservation and management efforts of the five major record companies as the industry moves toward digital delivery.

and evaluates the storage medium for signs of deterioration or error problems. If there's a problem, it's automatically copied and replaced [with "safety" copies]."

Similarly, Al McPherson, Warner Bros. VP of technical services, says, "We have a regular practice of backing up and verifying that you can still recover the data. This is supplemented by [the fact that] when you pull a tape out of the library, you obviously find out if you have got problems. We go through [the vault] on a regular basis to make sure tapes have not sat around for years."

McPherson adds, "You know, artists and managers think just because [a master] is in the library, it's there forever. It's not there forever."

Artist/producer Todd Rundgren believes that unless companies take a more active stance on preservation, the survival chances for tapes will be low, especially for the material recorded on tapes with unstable binders.

"There's probably going to be some decisions made at some point as to which ones to go back to and which ones to basically throw away," he says. "Because eventually there just won't be anything they can recover from them."

To make matters worse for preservation efforts at labels, archivists and engineers have discovered that digital tapes from the last decade, including once industry-standards like the UMATIC 1610 and 1630 series and DATs, are now prone to breakdowns. In these cases, their music content cannot be recovered (Billboard, July 17).

THE 16-BIT/44.1 KHZ WORLD

With higher, 20-bit sampling rates already being employed on new reissues, the importance of preserving original-source analog tapes cannot be overstated. Even those that have already transferred and remastered much of their analog catalog product to the digital domain in the CD era must return to the original analog source material in order to take advantage of the sonic updates.

Unfortunately, the improvements

can only be made using analog source material: All digital tapes from the last 16 years were recorded in a soon-to-be-obsolete sampling rate of 16-bit/44.1 kHz. Early efforts to create surround-sound versions of these recordings sounded harsh and lacked warmth; the sound could not be improved.

As Michael Frondelli, head of studios at Capitol Records, explains, "We've been living in that world for a long time now—since the early '80s. Remember that we're compressing that format into 16-bit/44.1 kHz. You can only go one way [in quality] with that—you can only go down; you can't go up. In other words, the original source analog is always going to be your best source."

Also, companies are discovering that if they find that their original masters are deteriorating—or have been lost—and they have to revert to "safety" copies, old policies might come back to haunt them: Those who made both an analog and a digital safety can work from the analog to achieve updated sound. Those who made only digital safeties for their aging analog might soon be left with sonically outmoded tapes that cannot be updated.

Further, plans for new, surround-sound DVD Audio recordings (Billboard, Sept. 25) will require that companies return to original-source multitrack session tapes—if they haven't deteriorated already or been thrown away or lost.

"I don't want to simply take our analog library and not be able to capture it at the highest resolution possible," says Warner Music's McPherson. "If I have to, I want to [be able to] get it back in a domain for DVD Audio."

NO TAPES FOR DVD AUDIO?

There's another fly in the ointment for DVD Audio. Some companies may not be able to remix and remaster some recent recordings, especially those not recorded in multitrack analog. Why? There may be no multitrack session tapes to pull from the shelves.

Since the '80s, it has become standard industry practice for producers to hand in only a final 2-track digital stereo production master of new releases to companies.

With the advent of digital recording, many times instrumental bed tracks are recorded in one city, overdubs in another, and lead vocal tracks in yet another. These individual tapes may be difficult to find or may no longer exist. That means that the companies are stuck with only the regular 2-track, mixed-down stereo versions.

IF NOT TAPE, THEN WHAT?

With many analog masters nearing the end of their shelf life or already deteriorating and the additional problem of digital tape breakdown, is there a new digital format or carrier that experts believe has greater longevity?

Most say non-tape carriers have the best chance; monitored tape-based systems capable of performing automatic error correction and copying may be the next-best solu-

tion. But nearly all say it's an educated guess.

Mastering engineer Paul Stubblebine, reflecting current industry thought, says, "With the digital formats, you don't really have enough experience to know what's going to play in 50 years. We're basing a lot of our guessing on accelerated aging tests, which suggest that magneto-optical cartridges are the best for shelf life."

There are still concerns that, in

'The original source analog is always going to be your best source'

- MICHAEL FRONDELLI -

addition to grappling with the playability issue, some companies still have inventory and retrieval problems; they often overlook or can't find tracks in their archives. Says Stubblebine, "No. 1, they can't play many of these recordings because they're not accessible, and No. 2, they often don't know what they've got."

'YOU'RE NOT READY'

Joanne Feltman, senior VP of business affairs at BMG and a driving force behind efforts to preserve archives and update their computer access, says that even a few years ago, top executives simply had no idea how many improvements were needed in their company vaults.

"I went to this seminar on digital delivery," says Feltman, "and at the presentation, these executives said, 'We're ready for digital delivery.'"

"I said, 'You're not ready for digital delivery. You're not ready because I know—I've worked at the RCA archives and I've worked at Sony,'" she continues. "And if you want to get a tape from your vault, I'm telling you right now—you might want to get it, you might think you know what it is, you might think you even know the [catalog number], but when you got the tape—if you got the tape, if you could find it—you don't even know if it would play."

"And they thought that over and said, 'All right, make us a proposal.' And I did. That's how [BMG] got started" on archive and preservation reforms.

Most veterans say that even today, if a computer search does not show that a tape or particular track is in the vault, a thorough search on hands and knees will turn up the material—often in the wrong box or on the wrong shelf.

EMI's Samit, for example, admits that the deeper into the vaults companies go to find material, the less sure they are of what's really there, and it becomes a huge lost-and-found department.

He says, "Now, granted, when we go into the vault, of course we'll find things where the tape case is empty, where things have been ravaged by time and weather, but we'll also find the other stuff—the stuff that was mislaid and you didn't know you had."

DION GOES 'ALL THE WAY' ON EPIC/550

(Continued from page 1)

child," she says. "I want no pressure for a while."

But before she embarks on her heavily publicized two- to three-year respite from the music industry beginning Jan. 1, Dion and Epic/550 Music have scheduled a cavalcade of product to cap a 10-year period in which the French-Canadian songbird has sold 100 million records worldwide, according to her label, including 27 million copies of each of her last two English-language albums.

First, there's a new album slated for Nov. 16, "All The Way... A Decade Of Song," which mounts nine greatest hits with seven new songs in one single-disc package. Collaborators include Max Martin; Robert "Mutt" Lange; James Horner and Will Jennings, who wrote her "My Heart Will Go On"; faithful French songwriter/producer Luc Plamondon; Diane Warren; and David Foster.

Also on the horizon is Dion's second Thanksgiving hourlong special, Nov. 25 on CBS, with guests Gloria Estefan and 'N Sync, as well as a "virtual duet" with the late Frank Sinatra on "All The Way."

She will also be the focus of "Oprah" on the album's release date and is planning to stop by "Today," "The Tonight Show With Jay Leno," and "The Rosie O'Donnell Show."

This is in addition to guest spots on Rosie O'Donnell's upcoming Christmas album and accompanying TV special next month and a track called "I Met An Angel (On Christmas Day)" on retailer Target's holiday set, again with a parallel TV show appearance in December.

There are also appearances on two other albums: The Jennings/Horner track "Then You Look At Me" will be placed on the forthcoming film soundtrack "Bicentennial Man," starring Robin Williams; and Plamondon's "Live," which has been translated from its original French version "Vivre," will appear on the French stage-show album "Notre Dame De Paris."

She will close the year with a 2½-hour millennium concert at Montreal's Molson Center, with guest Bryan Adams and a host of French-Canadian singers.

LA DIVA PROLIFIC

The flurry of activity brings into focus just how prolific the '90s have been for Dion, who has transformed herself from a regional Canadian success into one of the world's most successful pop artists. In that time, she's released seven English-language

FOR THE RECORD

A story on Tommy Boy Records in the Oct. 30 issue of Billboard incorrectly stated that Tommy Boy is owned by Time Warner. While Time Warner has a share in the company, it is independently distributed and operated.

Bob Marley died in 1981. A story in the Oct. 23 issue on the forthcoming Island/Def Jam release "Bob Marley: Chant Down Babylon" gave an incorrect time frame.

Dion On Set's Seven New Songs

Below, Celine Dion offers her comments on the seven newly recorded songs on her forthcoming Epic/550 Music album, "All The Way... A Decade Of Song," which also features her hits.

"That's The Way It Is," written by Max Martin, Kristian Lundin, and Andreas Carlsson and produced by Martin and Lundin. "I've been very lucky to record some great ballads, and I'll always enjoy singing them, but it's so refreshing for me to have a really good uptempo song like this," says Dion. "It brings me a lot of joy because I know that most people see me as a ballad singer. And I need these kinds of songs onstage; it can be long and boring if I sing ballads for two hours. I'm very happy about this song."

"If Walls Could Talk," written and produced by Robert "Mutt" Lange. "This is my sexy song. I love it because I don't feel like I have to show off. Most of my ballads start slow and go high, and then I hold the notes. I enjoy that, but once in a while, it's nice to have a song with a great mood that I don't have to sing too loudly. I sang this one in kind of a whisper, which is a different approach for me. It's a beautiful song."

"The First Time Ever I Saw Your Face,"

written by Ewan MacColl and produced by David Foster. "A classic—it's been one of my favorite songs throughout time, and I love Roberta Flack. I remember telling [manager/husband] Rene [Angelil] many years ago that I wanted to sing this one onstage, but he told me I was too young to sing it then. We gave it a try with our last tour, and I sang it acoustically. People responded very well to it, so we decided to record it. It was the first song that we did for the album."

"All The Way," written by J. Van Heusen and Sammy Cahn and produced by Foster and Rene Angelil. "One night Rene and I were in Florida having a romantic dinner with candles and listening to Frank Sinatra, our favorite singer, and Rene got this flash. He called Mrs. Sinatra, whom we've known for years, and she gave us permission to sing [in a "virtual duet"] with Frank. We got married to this song, and it's always been 'our song'; every person in love has a special song, and this is ours. Whenever we talk about doing something new, we always say, 'Let's go all the way.' It's our line. I was thrilled to be able to do this."

"Then You Look At Me," written by James Horner and Will Jennings and produced by Foster, Horner, and Simon Franglen. "After what happened with the 'Titanic' song, it was very natural for me to do another song from Will Jennings and James Horner.

[Horner] has become a wonderful new friend; he's very talented and a great man. So when he proposed this song and was so involved in it, I was ready to go into the studio and sing it. In a way, I thought of 'Titanic' when I was recording it because it has that big orchestration. I'm very happy he thought of me."

"I Want You To Need Me," written by Diane Warren and produced by Matt Serletic. "This song was difficult to sing because it's very high. It sounds a little rock'n'roll to me, with a voice that's a little edgy. It was the first time that I worked with [Serletic], and it was a little frightening for me to do that. I never know if a producer is going to want me to spend two or three hours on one line or whether they'll be nice or impatient, but we had a good time with him. He's a new person on our team. And, of course, a new Diane Warren song is always welcome for us. We've had a lot of success with her songs, so again, I'm very thankful."

"Live," written by Richard Cocciantone and Luc Plamondon, with English translation by Jennings, and produced by Foster and Angelil. "This song is from 'Notre Dame De Paris,' and I love both the play and the songs. Luc Plamondon had this idea for me to record this in English, and I just love that song so much. It's simple, but it's very big. When I think of that song, I think of the play and like it even more."

albums, from 1991's "Unison" to "All The Way," and six newly recorded French albums, including the September live project, "Au Coeur Du Stade," recorded over two nights in June at the Stade de France in Paris in front of 90,000 fans each night, setting a new attendance record there.

She has sung with Pavarotti, for the pope, at Wembley Arena in London, and in five languages: French, English, German, Spanish, and Japanese—so far. And she's picked up five Grammy Awards along the way.

INTERNATIONAL OPTIONS

Dion's success is so widespread, in fact, that there are eight different versions of her greatest hits, tailored to her individual successes in North America, Europe, the U.K., France, Brazil, Latin America, Asia, and Australia/New Zealand. All will be released simultaneously with the U.S. launch.

"I'm still amazed by the career that I've been having," Dion acknowledges. "Of course, I'm very thankful for having great people surrounding me and a record company that treats me more like a human being with feelings than a product. I have great fans who want to travel with me through my music, and there's no price for that; it's the greatest reward."

The job of forging each step forward falls to her career-long manager and husband since 1994, Rene Angelil, and Dion's team at Epic/550, including Epic Records Group president Polly Anthony.

"I believe that Celine's voice is unparalleled, as is her ability to reach out and touch, whether via her music, interviews, or live concerts," Anthony says. "She's still the girl next door; still your best friend, and she still maintains and cherishes all the values that I think people around the world hope to hold near and dear to them. She touches every segment of any demographic."

The process of putting together "All The Way" was a laborious one for all

involved, they say, from balancing the number of hits vs. new songs to ensuring that each of the latest tracks showed a new side of her art.

"We had hourly conversations, back and forth, about what the combination should be," says John Doelp, the album's co-executive producer and president of Sony's Crescent Moon Records, who has been on board for

'I just want to walk on the road that was offered to be my destiny'

—CELINE DION—

nearly all of the company's projects for Dion. "We wanted to make sure we had some new sounds and that we were able to go new places."

Adds co-executive producer and VP of A&R for Sony Music Canada/Sony Music Quebec Vito Luprano—who has worked with the artist for much of her career—"The first idea was to record three new songs, then Celine said, 'Let's go for five,' her lucky number. But we had so many great songs coming in that we ended up recording nine. Out of that, we decided to go with seven."

Perhaps most refreshing among the new cuts is first single "That's The Way It Is," an optimistic pop splash that at last gives Dion the chance to shine on an uptempo song. Co-written and co-produced by Martin, best known for his work with today's hottest youth acts, the song has been an instant add not only at AC radio—where it moves from No. 28 to No. 18 this issue—but at top 40, where programmers have sometimes remarked that her releases are "too adult."

ONLY POSITIVE FEELINGS

"The first time I heard it, I thought

it sounded like a Backstreet Boys record," says John Ivey, PD of top 40 WXXS (Kiss 108) Boston. "I think it was really smart on her part to have production done like that, and I love the way it sounds. It's off to a quick start, and I only have positive feelings for it."

"This record is very youthful-sounding and very contemporary," says Hilary Shaev, senior VP of promotion for 550/Work. "There is a perception out there that Celine can't do tempo, but this probably sounds more like pop radio than a number of her previous releases. She touches a chord in the American people, and they react when they hear her."

From Dion's perspective, the song marks a welcome change too. "It brings me great joy because I know most people see me as a ballad singer," she says. "But of course I can do uptempo songs, and I'm very fortunate to have this song. I had a great time recording it."

"Max and his team are so energetic in the studio, you can't believe it," Angelil adds. "We think he did a fantastic job." Dion completed the videoclip for the track Oct. 19 in Los Angeles.

'ALL THE WAY': HIGHLIGHTS

Other highlights on "All The Way" include a delicate remake of Roberta Flack's "The First Time Ever I Saw Your Face," which she has performed acoustically in her Let's Talk About Love tour; the Lange ballad "If Walls Could Talk," with Shania Twain on background vocals; the signature Dion tour de force "I Want You To Need Me" from Warren; and the huge, orchestrated power ballad "Then You Look At Me," from Horner and Jennings, reminiscent in spirit and potency of the ubiquitous "My Heart Will Go On."

Already, Sony has four music videos planned by the end of the year—most likely including "If Walls Could Talk," "I Want You To Need Me," and "Live"—hinting at the label's hopes

for the project's longevity.

"Our campaigns on her records traditionally last 18 months to two years," says Epic Records Group VP of worldwide marketing Randy Irwin. "The big thing for us is to just find ways to reach the public, to let them know that this new album is out there. We're planning a big AOL promotion that's just coming together, and we intend to go places that music artists don't necessarily pop up."

"I think this record will be more compelling than a lot of other things coming out, with the combination of the greatest hits and close to 50% new material," says Paul Yamada, store buyer for Tower Records in Washington, D.C. "If this first single takes off, it should do well for us."

THE GLOBAL FRONT

The marketing plan is similar for the global front, according to Richard Zuckerman, Sony Music Canada's VP of international marketing and A&R. So far, it's confirmed that Dion will head to Europe in mid-November, with additional stops in Japan. Her CBS television special will be shown worldwide in December, while her millennium concert will air live across Canada and France. Angelil says that she will make no more appearances, even at awards shows, after Jan. 1, when the couple will begin their well-publicized semi-retirement from the spotlight.

Says Dion, "I'm looking forward to that, because I never want to feel like, 'Oh, no, not a show tonight,' not for people who pay the money to hear me. It's time for a break, so that I have something new to say and sing about, just to refuel."

A GAMBLE YOU HAVE TO TAKE

Adds Angelil, "People ask if we aren't afraid that if we stop, it could go away. That's a gamble you have to take in life. It could go away, we could lose our fans, but that's life."

He stresses that the time away is all the more essential following his recent ordeal with skin cancer, during which Dion took two months off from touring to be with her husband. "We've missed out on a lot of important things, and now we want to enjoy the real values of life. It becomes even more important," he says.

Angelil completed radiation treatments in June; since, he has had two checkups and remains cancer-free.

From the label perspective, the break is a matter of acknowledging that after she has maintained a frenetic pace since signing with Sony in 1991, it's time to let the iron cool off and give the couple their time.

"I have never seen an artist who works so hard, who employs the sort of discipline that Celine does," Anthony says. "With all of her fame has come a certain sacrifice. I think her fans around the world understand why she wants time off... But we're going to miss her and want her back soon."

Dion admits that she, too, will feel a pang of remorse, likely to peak as she enters the stage for her concert extravaganza Dec. 31.

"It will be very emotional because it's my last show for a while," she says. "Everybody wants a party, and so do I, but I'll have a little tear at the corner of my eye."

DEADLINE LOOMS IN WEBCAST LICENSING ISSUE

(Continued from page 1)

year later is whether traditional, terrestrial broadcasters that only "simulcast" their signals online are subject to the new digital performance right; terrestrial analog broadcasters do not pay a performance royalty.

Now looming is a new Nov. 1 cutoff for Webcasters to agree to participate in potential arbitration hearings over the license with the Copyright Office as early as May.

Those who do not agree to obtain a license or file an intent to participate in arbitration by that point face penalties if they continue to Webcast copyrighted music, according to the RIAA.

Meeting the filing deadline preserves Webcaster options either to negotiate with individual record labels for the right to digitally transmit their recordings or to make periodic payments to the Copyright Office to secure the license that will satisfy all liability claims—and pre-

vents lawsuits from record companies for unauthorized use.

If there is no further progress with negotiations, the Copyright Office will set a schedule for arbitration hearings as early as May.

The lack of progress on paper regarding this issue brings into focus just how many tentacles are sprouting from the burgeoning Internet music industry, whose potential is at times catching the entertainment industry off guard.

According to Steven Marks, VP/deputy general counsel of the RIAA, the organization has been negotiating with individual Webcasters for the past eight months over terms of the license.

It has also been in talks with the Digital Media Assn. (DiMA), a trade organization that guards legislative and public policy issues for Webcasters—but those talks broke down in June. DiMA says its individual mem-

bers instead wanted to go it alone.

That sentiment may be attributable to the recent arrival of large companies, such as Yahoo! and America Online (AOL), to the Webcasting field; such companies have been gobbling up smaller operations like a Pacman.

As a result, John Potter, director of DiMA, says he believes the Webcaster royalty dispute will go to arbitration. "When you realize the multiple parties involved—the major record companies and all the Webcasters—and the multiplicity of business models, where each is different, and, say, Spinner.com might say yes in its negotiations, but AOL might not, I think arbitration is unavoidable," he says.

Potter adds that "the entrance of larger companies into the Webcasting industry, companies with long-term views, changes the dynamic" of the discussions.

"With smaller companies scraping by, such willingness to invest in licensing might be more than their investors could take or more than 'the kids in the garage' could imagine," he says. "But larger companies are willing to make the investment."

Marks says that more than 800 notices have been filed to date but that many are being filed in regard to streamed "simulcasts" by traditional terrestrial broadcasters. He adds that only about 200 notices have been filed by actual Webcasters.

He declined to give the specific number of Webcaster negotiations involved among the 800 filings, other than to say "many."

"At some point, hopefully, we will get a rate set based on those agreements," he says. Marks makes clear, however, that "it is possible that if negotiations don't produce agreements for a standard rate, then an arbitration panel would decide. But we'd rather negotiate."

Among the few clear opinions shared by a seeming majority on the two sides—the RIAA and Webcasters—is that royalty payments are an expected expense of the business, though neither side is close to agreeing what that figure should be.

"There's a reason to pay for music, absolutely," says Mark Cuban, chairman/president of Internet music giant Broadcast.com, which was recently purchased by Yahoo!, where he is now a VP. "But it's got to be reasonable. Everybody's playing this game because they think the Internet has pockets and pockets of money."

To qualify for the proposed statutory license, Webcasters and others must comply with certain conditions, including limitations on prior announcements of music selections; limits on the number of cuts from individual albums or by one artist; and required song, artist, and album IDs, something that Cuban equates to "being told how to program. What if it's John Lennon's birthday and we want to play five songs in a row? We can't do it. What if you want to have David Bowie Day and play four of his songs an hour all day? You're breaking the law, and that's craziness."

"They're asking for us to program differently for the Web, when it's not a different medium, just a different transport," he says. "It's a joke for us to be treated any differently. This has to be done in a manner that cre-

ates opportunity for everybody, not just power" for the major record companies.

THE FINANCIAL IMPACT

On the issue of royalties, industry analysts say they expect the impact of the fees, when they finally do arrive, to be minimal financially.

"I don't think this [is] a big concern of the Webcasters," says Jupiter Communications analyst Mark Mooradian. "[Internet broadcasters] are too busy gloating over the fact that they didn't have to spend millions and millions putting up transmission towers."

Indeed, the primary reason so many entrepreneurs entered the online broadcasting field was because the barriers to entry were so low. They got into the business because they could, the experts say.

But that's not to say online radio companies are happy about the prospect of paying additional fees, says Lise Buyer, an Internet analyst with Credit Suisse First Boston.

'It is possible that if negotiations don't produce agreements for a standard rate, then an arbitration panel would decide'

- STEVEN MARKS -

"There's a trade-off," she says. "On one hand, there will be some royalty fees that, deservedly, will be paid to those making the music. On the other hand, because they are broadcasting that music and because they are generating traffic, they are generating incremental advertising dollars [for the artists]."

Buyer calls such developments a change in existing business models for companies specializing in Internet radio, rather than a dramatic impact for good or bad.

"I think that the concept [of paying fees] was built into the companies' initial business models. We are just seeing them roll out one step at a time," she says.

But Bishop Cheen, a radio analyst with First Union Securities, says that such rules—when they go into effect—will make the already expensive proposition of online streaming even more expensive. However, there are still plenty of companies on the Net willing to pay the freight for the opportunity to lock up traditional radio streaming rights, he notes.

Meanwhile, for online radio operations owned by portal sites, as in the case of companies like Spinner.com, which is controlled by AOL, the economics are different.

"Spinner in and of itself doesn't have to be profitable; it only has to make more AOL customers more loyal," says Buyer.

TRAD RADIO THINKING TWICE?

As for mainstream radio, fees or no fees, the appeal of getting into the Internet broadcasting business remains limited, analysts say. That's because there is limited money to be

made by radio groups in shifting their content onto the Net to extend their brands. Success in radio currently is measured by the millions of listeners tuning in on a weekly basis—volume that Internet streaming can't provide right now.

"It's a very cool, sexy, techno-niche that people believe could have some value some day," Cheen says. "But it is not where the dollars are, and it is not where the masses are [now]."

Instead, the real money on the Web for traditional radio companies is in locking up ears and eyeballs in order to do additive Internet commerce and advertising.

For its part, the National Assn. of Broadcasters (NAB), which represents most of the nation's traditional, terrestrial AM and FM stations, sent an alert to its members Oct. 8.

The NAB recommended that stations that simulcast online their over-the-air broadcast signals over the Internet, or "engage in other Internet activities involving the digital transmissions of sound recordings," meet the Oct. 15 filing deadline or risk liability.

The NAB, according to the advisory, told members that there is a "serious dispute" on whether "streaming" broadcasters—those that only simulcast their AM or FM signals online—are "subject to this new right . . . but the issue has not been resolved."

The NAB fought the recording industry for decades on the subject of a performance right in sound recordings and was successful until the emergence of the digital age and the possibility of widespread CD-quality copying. In fact, before the passage of the Digital Performance Right in Sound Recordings Act of 1995, sound recordings were the only U.S. copyrighted work denied the right of public performance.

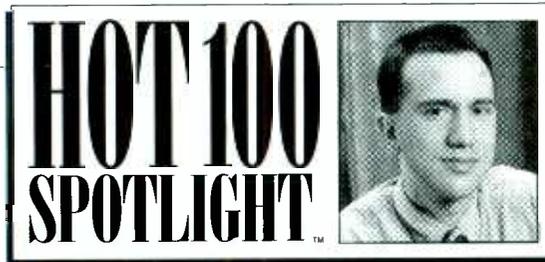
That act now allows copyright owners of sound recordings the right to authorize certain digital transmissions of their works, including interactive digital audio transmissions, and to be compensated for others. Overall, the right covers interactive services, digital cable audio services, satellite music services, commercial online music providers, and "future forms" of electronic delivery.

Once again, traditional "analog" radio and television broadcasts are expected to be exempt, as are subscription transmissions to businesses.

More up in the air is the impact that fees will have on "pure play" operations like NetRadio, which completed an initial public offering earlier this month. But with the fee ultimately agreed upon expected to be fairly nominal, even there, the impact is thought to be minimal, analysts say.

"Beauty is in the eye of the beholder of this law," says Mooradian at Jupiter. "Every online radio station says, 'Look at the radio laws. Why would you ever expect this medium to be any different?' Meanwhile, the record labels are saying, 'This medium poses a dramatic risk to everything we do. Those old laws were always ridiculous; they never should have been passed, and here is a chance to make things right.'"

This story was prepared by Chuck Taylor and Brian Garritty in New York and Bill Holland in Washington, D.C.



by Silvio Pietroluongo

AIR RAID: Two airplay-only tracks jump into the top 10 of The Billboard Hot 100, ending a four-week drought for such titles. **Lou Bega's** "Mambo No. 5 (A Little Bit Of . . .)" (RCA) is *technically* not an airplay-only track, since it is available as a 12-inch vinyl.

Moving 12-8 and earning the Greatest Gainer/Airplay designation for the second consecutive week, with a gain of 8.5 million listeners, is **Brian McKnight** with "Back At One" (Motown), his first solo top 10 on the Hot 100 (see Chart Beat, page 102).

Joining McKnight in the top 10 is Canadian sextet **Len**, with its sprightly "Steal My Sunshine" (Work/ERG). "Sunshine" moves 14-10 while losing its bullet with a slight decrease in audience. Len is able to make this jump as its loss in points is not as severe as the losses suffered by the other non-bulletheaded titles in that region of the chart. The four consecutive weeks without an airplay-only track in the top 10 is the second-longest gap this chart year, following a five-week span from the May 15 issue to June 12. The last time there were two airplay-only songs in the top 10 was the Sept. 18 issue, when "All Star" by **Smash Mouth** (Interscope) was No. 8 and "Someday" by **Sugar Ray** (Lava/Atlantic) was No. 10.

FROZEN FIVE: The top five of the Hot 100 reads exactly as it did a week ago, bullets and all. Both "Smooth" by **Santana Featuring Rob Thomas** (Arista) at No. 1 and "Satisfy You" by **Puff Daddy Featuring R. Kelly** (Bad Boy/Arista) at No. 2 increase in audience while slipping in sales. "Smooth" has the greater airplay gain and the smaller sales loss, thus widening its lead on runner-up "Satisfy."

THE I'S HAVE IT: Two male R&B groups are making their way toward the top of the Hot 100. One is a new group, and the other a veteran chart act with a new moniker. The group making its maiden voyage on the chart is **Ideal**. The foursome's "Get Gone" (Virgin) cracks the top 20, moving 21-18. "Gone" is the No. 1-ranked song on R&B stations WGLI Chicago, KKDA Dallas, and WEUP Huntsville, Ala.

Earning its sixth top 40 hit at No. 40, but its first with the name **IMx**, is the group formerly known as **Immature**, with "Stay The Night" (MCA). Looking to move past the youthful connotation associated with its old name, the trio decided to change identity and settled on IMx. "Night" is from the newly released album "Introducing IMx."

CHECK IT OUT NOW: More than a year after it peaked at No. 78 on the Hot 100, "The Rockafeller Skank" by **Fatboy Slim** (Skint/Astralwerks/Virgin) returns this issue at No. 94. Initially released as the first single from Fatboy's album "You've Come A Long Way, Baby," "Rockafeller" has picked up new life at radio following the enormous success of Fatboy's follow-up single, "Praise You," which peaked at No. 36 in May. "Rockafeller" has remained a consistent seller over the past year, with runs on the Hot 100 Singles Sales chart from October to November of 1998 and February to May of 1999. It re-entered the sales chart once again five weeks ago only to drop off this week.

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



NOVEMBER 6, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/Greatest Gainer ◀						
1	1	2	19	SANTANA ▲ ARISTA 19080 (11.98/17.98) 2 weeks at No. 1	SUPERNATURAL	1
2	3	3	23	BACKSTREET BOYS ▲ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
3	2	1	4	CREED WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
4	4	9	9	LOU BEGA ▲ RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	4
5	5	7	41	BRITNEY SPEARS ▲ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
6	8	11	18	LIMP BIZKIT ▲ FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
7	7	10	43	KID ROCK ▲ LAVA/ATLANTIC 83119*/AG (10.98/17.98) HS	DEVIL WITHOUT A CAUSE	5
8	6	8	9	CHRISTINA AGUILERA ▲ RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1
9	13	16	51	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	9
10	12	15	5	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	7
11	11	14	8	DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
12	14	13	6	EVE ▲ LET THERE BE... EVE—RUFF RYDERS' FIRST LADY RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)		1
13	17	18	4	MARC ANTHONY COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
14	19	20	21	BLINK-182 ▲ MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
15	10	6	4	METHOD MAN/REDMAN DEF JAM 546609*/DJMGM (11.98/18.98)	BLACKOUT!	3
16	16	5	4	GARTH BROOKS CAPITOL 20051 (10.98/17.98)	IN...THE LIFE OF CHRIS GAINES	2
17	15	4	3	LIVE RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
18	18	22	103	SHANIA TWAIN ◆ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
19	20	23	24	RICKY MARTIN ▲ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
20	23	—	2	ERIC CLAPTON CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)		20
21	30	—	2	SOUNDTRACK COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	21
22	28	26	20	SMASH MOUTH ▲ INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
23	27	24	9	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
24	22	17	4	STING A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
▶ Hot Shot Debut ◀						
25	NEW	1	1	EURHYTHMICS ARISTA 14617 (11.98/17.98)	PEACE	25
26	26	21	5	BARBRA STREISAND ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
27	9	—	2	311 CAPRICORN 546645/DJMG (10.98/16.98)	SOUNDSYSTEM	9
28	NEW	1	1	98 DEGREES UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	28
29	21	—	2	WARREN G G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	21
30	32	30	13	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
31	29	28	20	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
32	NEW	1	1	VARIOUS ARTISTS HYBRID 63770/EPIC (19.98 EQ/24.98)	WOODSTOCK 99	32
33	36	34	52	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
34	31	29	28	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	20
35	34	31	10	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
36	37	35	21	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
37	39	37	25	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
38	24	12	3	MELISSA ETHERIDGE ISLAND 546518*/DJMG (11.98/17.98)	BREAKDOWN	12
39	25	—	2	MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	25
40	41	33	14	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (8.98/12.98)	TONIGHT THE STARS REVOLT!	29
41	NEW	1	1	PHAROAE MONCH RAWKUS 50137*/PRIORITY (10.98/16.98)	INTERNAL AFFAIRS	41
42	40	32	13	VARIOUS ARTISTS ▲ UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
43	33	25	5	NINE INCH NAILS ▲ NOTHING 490473*/INTERSCOPE (19.98/24.98)	THE FRAGILE	1
44	NEW	1	1	PRIMUS INTERSCOPE 490414* (11.98/17.98)	ANTI POP	44
45	46	51	10	MOBB DEEP ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	3
46	35	—	2	DONELL JONES LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
47	43	36	19	SARAH MCLACHLAN ▲ ARISTA 19049 (11.98/17.98)	MIRROBALL	3
48	42	39	91	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
49	44	41	35	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
50	NEW	1	1	AMY GRANT A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	50
51	NEW	1	1	SOUNDTRACK TVT SOUNDTRAX 8300/TVT (10.98/17.98)	BUFFY THE VAMPIRE SLAYER — THE ALBUM	51
52	48	48	27	B.G. ▲ CASH MONEY 153265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
53	47	42	13	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	45	38	6	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
55	53	58	9	LFO ● ARISTA 14605 (10.98/16.98)	LFO	21
56	49	46	6	OL' DIRTY BASTARD ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
57	51	49	115	BACKSTREET BOYS ◆ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
58	NEW	1	1	U-GOD WU-TANG 50086*/PRIORITY (10.98/16.98)	GOLDEN ARMS REDEMPTION	58
59	55	54	83	'N SYNC ▲ RCA 67613 (11.98/17.98)	'N SYNC	2
60	56	65	24	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
61	60	60	42	GODSMACK ▲ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
62	61	70	108	CREED ▲ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
63	54	43	13	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
64	62	66	21	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
65	57	57	57	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
66	59	62	76	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)		5 28
67	64	71	35	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
68	38	19	3	INSPECTAH DECK LOUD 1865* (10.98/16.98)	UNCONTROLLED SUBSTANCE	19
69	68	67	41	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/17.98)	14:59	17
70	52	—	2	KENNY WAYNE SHEPHERD BAND GIANT 24729/WARNER BROS. (10.98/16.98)	LIVE ON	52
71	50	27	3	PAUL MCCARTNEY MPL 22351/CAPITOL (10.98/17.98)	RUN DEVIL RUN	27
72	72	75	49	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
73	58	63	3	VARIOUS ARTISTS RAP-A-LOT 50119/PRIORITY (19.98/24.98)	J PRINCE PRESENTS R.N.D.S.	58
74	78	82	13	STAINED FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	74
75	66	45	5	TORI AMOS ATLANTIC 83230/AG (19.98/24.98)	TO VENUS AND BACK	12
76	81	94	15	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS	TRAIN	76
77	70	69	17	VARIOUS ARTISTS ● RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
78	67	44	4	SOUNDTRACK JIVE 41692 (11.98/17.98)	DRIVE ME CRAZY	44
79	63	40	5	ADAM SANDLER WARNER BROS. 47429 (11.98/17.98)	STAN AND JUDY'S KID	16
80	76	73	32	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
81	65	55	5	CHRIS CORNELL A&M 490412/INTERSCOPE (11.98/17.98)	EUPHORIA MORNING	18
82	75	81	4	CLINT BLACK RCA (NASHVILLE) 67823/RLG (10.98/16.98)	D'LECTRIFIED	75
83	80	79	26	VARIOUS ARTISTS RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
84	71	59	6	THE BEATLES APPLE 21481/CAPITOL (11.98/17.98)	YELLOW SUBMARINE SONGTRACK	15
85	85	93	17	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
86	82	78	50	CHER ▲ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
87	69	56	8	SOUNDTRACK ● EPIC 63615* (11.98 EQ/17.98)	BLUE STREAK — THE ALBUM	31
88	73	68	5	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	31
89	74	50	4	INDIGO GIRLS EPIC 69914 (11.98 EQ/17.98)	COME ON NOW SOCIAL	34
90	96	107	34	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
91	86	88	19	LEN ● WORK 69528/EPIC (11.98 EQ/16.98) HS	YOU CAN'T STOP THE BUM RUSH	46
92	90	87	49	THE OFFSPRING ▲ COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
93	NEW	1	1	BIG BAD VOODOO DADDY COOLSVILLE 490387/INTERSCOPE (11.98/17.98)	THIS BEAUTIFUL LIFE	93
94	91	92	62	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
95	84	84	18	K-CI & JOJO ▲ MCA 111937* (10.98/17.98)	IT'S REAL	8
96	93	86	9	FILTER REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
97	83	77	11	VARIOUS ARTISTS ● VIOLATOR/DEF JAM 558941*/DJMG (10.98/16.98)	VIOLATOR THE ALBUM	8
98	104	108	21	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMG (11.98/17.98) HS	VENNI VETTI VECCHI	3
99	94	72	32	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
100	97	76	4	GEORGE WINSTON WINDHAM HILL 11465 (10.98/16.98)	PLAINS	76
101	77	53	19	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
102	79	61	4	LOST BOYZ UNIVERSAL 153268 (10.98/16.98)	LB IV LIFE	32
103	87	83	31	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
104	112	123	45	FATBOY SLIM ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
105	98	103	30	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
106	100	85	4	EVERYTHING BUT THE GIRL ATLANTIC 83214*/AG (10.98/16.98)	TEMPERAMENTAL	65
107	105	52	3	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	52
108	113	151	4	ANGIE STONE ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	108
109	107	120	25	VARIOUS ARTISTS ● RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				▶ PACESETTER ◀		
110	144	125	13	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	43
111	102	96	23	SOUNDTRACK ▲ ² WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
112	88	64	3	SOUNDTRACK HOO-BANGIN' 50016*/PRIORITY (11.98/17.98)	THICKER THAN WATER	64
113	89	47	3	DAVID BOWIE VIRGIN 48157 (12.98/17.98)	HOURS...	47
114	103	105	35	LIT ▲ RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
115	109	101	17	WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
116	122	119	17	SOUNDTRACK ● KOCH 8901 (11.98/16.98)	POKEMON: 2. B.A. MASTER — MUSIC FROM THE HIT TV SERIES	90
117	117	113	84	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
118	110	104	9	SEVENDUST TVT 5820 (10.98/16.98)	HOME	19
119	95	80	5	TERROR SQUAD MYSTIC/ATLANTIC 83232*/AG (10.98/16.98)	THE ALBUM	22
120	145	148	9	STATIC-X WARNER BROS. 47271 (7.98/11.98) HS	WISCONSIN DEATH TRIP	120
121	108	109	18	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
122	137	141	5	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	104
123	101	91	9	NOREAGA ● PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLYNT — DA HUSTLER	9
124	114	102	8	DAYS OF THE NEW OUTPOST 030037/INTERSCOPE (11.98/17.98)	DAYS OF THE NEW	40
125	118	97	9	VARIOUS ARTISTS TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5	51
126	121	121	61	LAURYN HILL ▲ ⁷ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
127	124	118	79	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	7
128	125	110	6	PROJECT PAT HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN	52
129	115	117	56	JAY-Z ▲ ² ROC-A-FELLA 558902*/DJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
130	92	—	2	YOUNGBLOODZ LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	92
131	106	89	19	VARIOUS ARTISTS ● WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
132	NEW ▶	1	CECE WINANS WELLSRING GOSPEL 51711/SPARROW (11.98/15.98)	ALABASTER BOX	132	
133	123	111	50	112 ▲ ² BAD BGY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
134	126	115	29	BUCKCHERRY ● DREAMWORKS 450044/INTERSCOPE (10.98/16.98) HS	BUCKCHERRY	74
135	143	150	24	SHEDAISSY LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	77
136	NEW ▶	1	SAVE FERRIS STARPOOL/DAYLIGHT 69866/EPIC (11.98 EQ/16.98)	MODIFIED	136	
137	120	106	19	VARIOUS ARTISTS ● NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES EPIC 63653 (11.98 EQ/17.98)	NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES	18
138	99	74	4	MAC NO LIMIT 50109*/PRIORITY (10.98/16.98)	WORLD WAR III	44
139	134	130	30	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
140	138	143	75	DMX ▲ ³ RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
141	129	133	40	DAVE MATTHEWS/TIM REYNOLDS ▲ ² BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
142	132	152	6	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) HS	SYSTEM OF A DOWN	125
143	119	98	6	LUIS MIGUEL WEA LATINA 29288 (10.98/16.98)	AMARTE ES UN PLACER	36
144	116	95	4	LONG BEACH DUB ALLSTARS DREAMWORKS 450213/INTERSCOPE (10.98/16.98)	RIGHT BACK	67
145	153	159	44	DMX ▲ ² RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
146	140	131	4	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS	SKIN DEEP	127
147	161	—	14	ROBBIE WILLIAMS CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
148	133	136	78	DAVE MATTHEWS BAND ▲ ³ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
149	147	146	61	ROB ZOMBIE ▲ ² GEFEN 425212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
150	158	155	17	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) HS	SLIPKNOT	112
151	139	139	19	702 ● MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34
152	130	127	19	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER	59
153	155	153	34	SIXPENCE NONE THE RICHER ● SQUINT 7032* (10.98/16.98) HS	SIXPENCE NONE THE RICHER	89

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
154	141	126	10	VARIOUS ARTISTS UTV 564891/DJMG (10.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM	53
155	128	99	5	KANE & ABEL EASTWEST 62450/EEG (10.98/16.98)	RISE TO POWER	61
156	165	177	5	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	156
157	135	135	26	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
158	NEW ▶	1	CHILDRIN OF DA GHETTO HOO-BANGIN' 50020*/PRIORITY (10.98/16.98) HS	CHILDRIN OF DA GHETTO	158	
159	149	137	23	SOUNDTRACK ● ISLAND 546196/DJMG (12.98/18.98)	NOTTING HILL	19
160	152	147	34	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
161	127	100	5	TYPE O NEGATIVE ROADRUNNER 8660 (10.98/16.98)	WORLD COMING DOWN	39
162	111	—	2	SPICE 1 JIVE 41690 (11.98/16.98)	IMMORTALIZED	111
163	148	132	7	COAL CHAMBER ROADRUNNER 8659 (10.98/16.98)	CHAMBER MUSIC	22
164	136	114	4	PAULA COLE BAND IMAGO 47490/WARNER BROS. (11.98/17.98)	AMEN.	97
165	151	142	50	R. KELLY ▲ ² JIVE 61625* (19.98/24.98)	R.	2
166	146	116	14	VARIOUS ARTISTS ● WORD 69975/EPIC (19.98 EQ/19.98)	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	84
167	154	145	21	ENRIQUE IGLESIAS ● FONOVISA 0517 (10.98/16.98)	BAILAMOS	65
168	170	172	21	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	79
169	163	160	29	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	86
170	168	168	55	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
171	167	166	48	2PAC ▲ ² AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
172	156	144	5	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 48151* (11.98/16.98)	BURN TO SHINE	67
173	150	154	13	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	97
174	182	—	25	CASE ● DEF SOUL 538871*/DJMG (10.98/16.98)	PERSONAL CONVERSATION	33
175	160	140	8	MEGADETH CAPITOL 99134 (10.98/16.98)	RISK	16
176	131	90	6	AUDIO ADRENALINE FOREFRONT 25225 (11.98/15.98)	UNDERDOG	76
177	172	149	8	THE BEATNUTS VIOLATOR 1722*/LOUD (10.98/16.98)	A MUSICAL MASSACRE	35
178	169	167	5	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH... VALLEY LOW	112
179	173	171	49	GARTH BROOKS ▲ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
180	157	122	4	ZZ TOP RCA 67850 (10.98/16.98)	XXX	100
181	175	190	19	MOBY v2 27049* (16.98 CD) HS	PLAY	125
182	178	189	3	VARIOUS ARTISTS FULLY LOADED 48291/VIRGIN (11.98/17.98)	THE BEST OF RAP CITY	178
183	181	182	52	DRU HILL ▲ ² DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
184	RE-ENTRY	10	SOUNDTRACK HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52	
185	159	128	4	OUR LADY PEACE COLUMBIA 63707/CRG (10.98 EQ/16.98)	HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH	69
186	176	179	6	SOUNDTRACK ● MIRAMAX 67861/EPIC (11.98 EQ/17.98)	MUSIC OF THE HEART	51
187	NEW ▶	1	ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98) HS	HOW BIG A BOY ARE YA? VOLUME 6	187	
188	191	186	49	MARIAH CAREY ▲ ² COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	4
189	NEW ▶	1	JEFF FOXWORTHY WARNER BROS. (NASHVILLE) 47427/WRN (10.98/16.98)	GREATEST BITS	189	
190	177	162	21	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
191	184	165	21	SOUNDTRACK ▲ MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
192	179	158	18	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	53
193	197	—	4	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83185/AG (10.98/16.98)	HOME TO YOU	135
194	180	157	49	JEWEL ▲ ² ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
195	NEW ▶	1	BRYAN FERRY VIRGIN 48270 (17.98 CD)	AS TIME GOES BY	195	
196	193	174	6	IYANLA VANZANT HARMONY 1799 (11.98/17.98) HS	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY	128
197	187	185	72	BRANDY ▲ ² ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
198	194	183	17	ALICE IN CHAINS ● COLUMBIA 63649/CRG (11.98 EQ/17.98)	NOTHING SAFE	20
199	RE-ENTRY	5	MEAT LOAF BEYOND 78065 (10.98/16.98)	VH1 STORYTELLERS	129	
200	RE-ENTRY	3	SMOKEY ROBINSON MOTOWN 153741/UNIVERSAL (10.98/16.98)	INTIMATE	134	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 133 2Pac 171 311 27 702 151 98 Degrees 28, 33 Yolanda Adams 178 Christina Aguilera 8 Alice In Chains 198 Tori Amos 75 Marc Anthony 13 Audio Adrenaline 176 Backstreet Boys 2, 57 The Beatles 84 The Beatnuts 177 Lou Bega 4 Eric Benet 157 B.G. 52 Big Bad Voodoo Daddy 93 Clint Black 82 Blaque 168 Mary J. Blige 35 Blink-182 14 Andrea Bocelli 139 David Bowie 113 Brandy 197 Brooks & Dunn 88	Garth Brooks 16, 179 Buckcherry 134 Mariah Carey 188 Case 174 Steven Curtis Chapman 101 Cher 86 Kenny Chesney 90 Childrin Of Da Ghetto 158 Charlotte Church 99 Eric Clapton 20 Coal Chamber 163 Paula Cole Band 164 Phil Collins 170 Chris Cornell 81 Creed 3, 62 Days Of The New 124 Destiny's Child 30 Dixie Chicks 11, 48 DMX 140, 145 Dru Hill 183 Missy "Misdemeanor" Elliott 121 Erinem 67 Melissa Etheridge 38 Eurythmics 25 EVE 12 Everything But The Girl 106	Bryan Ferry 195 Filter 96 Jeff Foxworthy 189 Kenny G 85 Warren G 29 Ginuwine 80 Godsmack 61 Goo Goo Dolls 65 Amy Grant 50 Macy Gray 173 Ben Harper And The Innocent Criminals 172 Faith Hill 127 Lauryn Hill 126 Hot Boys 53 Whitney Houston 72 Ideal 122 Enrique Iglesias 167 Indigo Girls 89 Inspectah Deck 68 Jay-Z 129 Jewei 194 Donell Jones 46 George Jones 192 Juvenile 9	Kane & Abel 155 K-Ci & JoJo 95 R. Kelly 165 Kid Rock 7 Korn 94 Lenny Kravitz 66 Len 91 LFO 55 Lil' Troy 34 Limp Bizkit 6 Lit 114 Live 17 Lonestar 64 Long Beach Dub Allstars 144 Jennifer Lopez 36 Lost Boyz 102 Mac 138 Ricky Martin 19 Dave Matthews Band 148 Dave Matthews/Tim Reynolds 141 Martina McBride 54 Edwin McCain 152 Paul McCartney 71 Tim McGraw 37 Brian McKnight 10 Sarah McLachlan 47	Meat Loaf 199 Megadeth 175 Roy D. Mercer 187 Jo Dee Messina 117 Method Man/Redman 15 Luis Miguel 143 Mobb Deep 45 Moby 181 John Michael Montgomery 193 Mos Def 39 Nine Inch Nails 43 Noreaga 123 "N Sync 59 The Offspring 92 O' Dirty Bastard 56 Our Lady Peace 185 Brad Paisley 156 Pharoshe Monch 41 Point Of Grace 107 Powerman 5000 40 Primus 44 Project Pat 128 Puff Daddy 23 Red Hot Chili Peppers 31 Smokey Robinson 200	Ja Rule 98 Adam Sandler 79 Santana 1 Save Ferris 136 Sevendust 118 Shedaisy 135 Kenny Wayne Shepherd Band 70 Silk 103 Sixpence None The Richer 153 Fatboy Slim 104 Slipknot 150 Smash Mouth 22 Snoop Dogg 60 Sole 146 SOUNDTRACK 10 Things I Hate About You 184 Austin Powers: The Spy Who Shagged Me 191 The Best Man 21 Blue Streak — The Album 87 Buffy The Vampire Slayer — The Album 51 Drive Me Crazy 78 The Matrix 105 Music Of The Heart 186 Notting Hill 159 Pokémon: 2. B.A. Master — Music	From The Hit TV Series 116 Runaway Bride 63 Tarzan 111 Thicker Than Water 112 Britney Spears 5 Spice 1 162 Staind 74 Static-X 120 Sting 24 Angie Stone 108 George Strait 160 Barbra Streisand 26 Sugar Ray 69 System Of A Down 142 Terror Squad 119 TLC 49 Train 76 Tru 190 Shania Twain 18 Type O Negative 161 U-God 58 Iyanla Vanzant 196 VARIOUS ARTISTS The Best Of Rap City 182 Jock Jams Volume 5 125 J Prince Presents R.N.D.S. 73	Millennium Hip-Hop Party 109 Monster Ballads 77 No Boundaries — A Benefit For The Kosovar Refugees 137 Now 2 42 Ruff Ryders: Ryde Or Die Vol. 1 83 The Source Hip-Hop Music Awards 1999 — The Album 154 Violator The Album 97 Woodstock 99 32 WoW-The 90s: 30 Top Christian Songs Of The Decade 166 WoW Worship: Today's 30 Most Powerful Worship Songs 131 Vengaboys 169 Barry White 110 Robbie Williams 147 CeCe Winans 132 George Winston 100 Weird Al Yankovic 115 Youngbloodz 130 Rob Zombie 149 ZZ Top 180
--	---	---	--	---	---	--	--

newsline...

WITH THE Oct. 26 announcement that it has sewn up \$30 million in financing from Vulcan Ventures and Oak Investment Partners, RioPort Inc. cut the purse strings to its parent company—computer graphics chip company S3—and began life as a stand-alone business centered on the delivery of digital audio content to home computers or portable music players, such as sister company Diamond Multimedia's Rio 500. "Now that we have this first round of funding in place, we can concentrate on building our business—aggregating and delivering digital audio content in a secure fashion to consumers on a worldwide basis," says RioPort president David Watkins. S3 and Diamond, which S3 recently acquired, had funded RioPort since its inception as an outgrowth of Diamond. Among Vulcan Ventures' other holdings, the company, founded by Paul Allen, is an owner of Charter Communications, the fourth-largest U.S. cable company. Oak Investment Partners' holdings include Inktomi. Additionally, RioPort said Oct. 26 that it has finalized its E-commerce and equity agreement with MTV Networks Online, which now owns a piece of the company. Shareholder stakes were not disclosed, but Watkins says none exceeds 50%; S3 is the single-largest shareholder. Watkins says the funding will carry the company through the first quarter, at which time it will consider another round of financing. An IPO is expected in 2000. RioPort also officially launched its RioPort.com site Oct. 26 and announced the appointment of former Ticketmaster Online-City Search exec Anthony Schaller as chief technology officer/senior VP of technology.



MARILYN A. GILLEN

SOURCES SAY Jerry Moss and Herb Alpert are shopping their co-owned Rondor Music, which is among the world's largest independent music publishers. The Los Angeles-based company, which includes the stateside Almo Music and Irving Music catalogs, is said to command a selling price upward of \$500 million, a figure based on a 20-times multiple of net publisher's share. It is said Moss and Alpert decided to float a sale following the \$200 million acquisition by EMI Music Publishing of the U.S. publishing interests of Japan's Windswept Pacific. When contacted Oct. 26, Moss said, "There is nothing going on right now. Like any indie, we get calls. We're not selling at the present time." When Moss and Alpert sold their A&M label to PolyGram a decade ago, they retained their music publishing interests.

IRV LICHMAN

THE INTERNATIONAL FEDERATION of the Phonographic Industry (IFPI) and artists in several countries launched international campaigns Oct. 28 to fight online music piracy, targeting territories where Internet penetration is highest. In Sweden, more than 60 acts, including Roxette and



Lucricia McNeal, have signed an open letter calling for better protection of music online. Also on the list are French artists Jean-Jacques Goldman and Pascal Obispo; Italy's Claudio Baglioni and Luca Barbarossa; and Chinese stars Leslie Cheung, Jacky Cheung, and Andy Lau. In a statement, the IFPI details Internet anti-piracy actions in 20 countries, including issuing "cease and desist" letters to site operators and service providers and the use of civil

courts. The body lists hundreds of sites closed and thousands of files deleted following actions taken by national groups. It notes the only global legal framework to combat the problem is the World Intellectual Property Organization treaties concluded in December 1996, signed by 100 countries but so far ratified by only 10. IFPI chairman/CEO Jay Berman says the problem "has moved up the list of our priorities" in line with increased spending on downloadable music by labels. "All our companies are making significant investments [in online delivery]—that's the impetus," he says.

MARK SOLOMONS

FONOVISA VP of promotion Jesus Gilberto Moreno—who pleaded guilty to a misdemeanor payola charge dating from 1997 on July 22—was sentenced to two years' probation by U.S. District Court Judge Dickran Tevzian Oct. 25 in Los Angeles. Moreno, who faced up to a year in prison, had previously agreed to pay a \$50,000 fine as part of a plea agreement with the government. A spokesman for the U.S. attorney's office says Moreno received probation because he is cooperating with the government's ongoing investigation of payola and tax violations. On Sept. 27, Fonovisa president Guillermo Santiso was fined \$200,000 and the Latin music label was fined \$700,000 after they pleaded guilty to tax charges (Billboard, Oct. 9).

CHRIS MORRIS

LIQUID AUDIO is making its catalog of more than 37,000 downloadable songs available to customers of Virgin Jamcast, the joint venture between the Wavo Corp. and Virgin Entertainment Group. The site, at virginjamcast.com, is due to launch this month. It offers the option of having music in specified genres delivered directly onto computers.

MARILYN A. GILLEN

SONY REVENUE DOWN

(Continued from page 8)

strength of Japanese repertoire, such as the acts L'Arc-en-Ciel and Ami Suzuki. Pre-tax profit increased 677.8% to 3.8 billion yen (\$36.1 million), and after-tax earnings soared 891.7% to 3.5 billion yen. But the increases in profits (\$33.3 million) largely due to gains on the sale of securities, the company says.

Sony's pictures division also posted double-digit decreases in sales and profits. Revenue fell 19% to 114.1 billion yen (\$1.06 billion), and operating income declined 49.5% to 8.7 billion yen (\$82 million).

Currency translations were also blamed for the movie unit's performance; without that effect, sales would have been flat but operating income would still have been down 35%. Other reasons for the decline were the failure of films like "Jakob The Liar" to attract audiences and lower television syndication revenue compared with the previous year.

Sony's electronics division posted only a 5% decline in revenue to 1.18 trillion yen (\$11 billion), and the company says that if currencies had been constant there would have been an 11% increase in sales. But sales of audio equipment declined 17% in the quarter. Operating income for electronics fell 46.7% to 33.4 billion yen (\$312 million).

Revenue from Sony's games division fell 18.4% to 145.9 billion yen (\$1.36 billion), while operating income dropped 4.2% to 28.1 billion yen (\$262 million). In addition to the currency-translation effect, sales were dampened by a reduction in the price of the PlayStation game consoles.

RIAA VS. AMERIC DISC

(Continued from page 10)

ing to Fabrizio.

"Our actions against Americ Disc sit in the context of our actions against other CD plants in the U.S.," he says. "They've made a huge impact on how the replication industry views its responsibilities in the piracy process. Initially, they had a tendency to turn a blind eye to piracy. They took what I call a Kinko's mentality: 'You bring it, we copy it, no questions asked.' What we're seeing now, certainly from plants we've had dealings with, is a recognition that there's a very real and meaningful civil liability of exposure for infringement."

Despite the progress it has made so far, the RIAA is still contending with a piracy problem that annually costs the music industry \$300 million in the U.S. and \$5 billion worldwide, according to RIAA statistics.

"We're far from done with the job," says Fabrizio. "There are plants out there that view themselves as having no responsibility for piracy."

In other RIAA legal news, the association has reached a \$650,000 settlement with Complete Music Inc., a mobile DJ company headquartered in Omaha, Neb., that was suspected of violating copyright laws. In addition to the monetary settlement, Complete Music has agreed to help educate the DJ community about its need to help protect music copyrights, according to an RIAA statement.

BETWEEN THE BULLETS



by Geoff Mayfield

OCTOBER'S HEROES: It seems appropriate, in a year when New York Yankees like bench warmer **Chad Curtis** and the sometimes ill-tempered **Chuck Knoblauch** emerge as World Series heroes, that bands like **Santana** and **Creed** have ruled The Billboard 200 for the last month.

In Santana, which retains the No. 1 slot with its eighth straight week of sales growth (183,500 units, 8% more than the issue before), we see the grizzled veteran whose career may have been given up for dead turn in the comeback performance of the year. Creed, which has quietly sold 810,000 units in a mere four chart weeks (No. 3, 137,000 units), resembles that little-known player who comes up large when given a chance at bat. Ain't it great when the underdog takes one deep?

Meanwhile, with six albums in the top 10 for a third week in a row, BMG Distribution is taking on the look of a champion. The only web with a larger market share for current albums than BMG's in this tracking week, according to SoundScan, is the merger-enhanced Universal Music and Video Distribution (UMVD). BMG holds a 23.1% share of currents, compared with the 26.2% share that UMVD holds with the combined output of the once-separate Universal and PolyGram groups.

Memo to BMG Entertainment president/CEO **Strauss Zelnick**: I'm sure you've already figured this out, but it sure would be smart to keep the Jive label from becoming a free agent.

WHAT MIGHT HAVE BEEN: You have to say that 1999 is turning out to be one downright weird year. Album sales to date are 6.4% ahead of last year's take, and yet the year has not seen a dominant album like 1998's "Titanic" soundtrack, which ruled the big chart for 16 weeks. Almost every 1999 sales week has been bigger than the comparative '98 frame, yet several music chains have struggled to keep pace.

Now comes the weirdest turn of all. From late spring through early fall—months that in most years deliver dog sales weeks—The Billboard 200 puts together a 23-week streak in which at least one album exceeds 200,000 units, tying a record for the 8½ years the chart has used SoundScan data. Now, on the verge of the holiday selling season, with labels loaded for bear with a slew of big-name releases aiming for the bonanza, we've gone three consecutive weeks without a single member in the 200,000-plus club.

The average sale by the No. 1 album for the last three weeks has been 181,000 units, down from 194,500 for the same three-week period last year, when **Jay-Z** ruled. Five of the last nine Octobers have seen the No. 1 title yield a larger sale during the same three-week span, the largest coming by virtue of anomaly. In 1993, **Pearl Jam's "Vs."** sold what was then a record 950,000 copies in its first week, which swelled that three-week span's average to 488,500 pieces. Pearl Jam's opener still stands as the fourth largest single-week sum in the SoundScan era.

In the wake of the recent 23-week winning streak, during which the chart-topping album averaged 363,500 units per week, the current run of sub-200,000 weeks begs the question, What would have happened if some of the high-profile albums once ticketed for October had been delivered on their original street dates? Among the big names who pushed their albums back to November or later: **Will Smith, Mariah Carey, Celine Dion, Rage Against The Machine, Dr. Dre, Raekwon, Savage Garden, and Goodie Mob.**

Had some of the huge titles now shooting for November come out earlier, the streak of 200,000-plus weeks could have easily been extended to record proportions. Instead, music merchants will have a traffic jam to wade through during the last two months of the century.

Three name acts—**Master P, Bush, and Stone Temple Pilots**—did hit stores Oct. 26. Based on first-day sales, the only one of the trio who might have a shot at the top of the chart is rapper P. Otherwise, **Santana** might rack up its third week at No. 1.

The floodgates start to open Tuesday (2) when the aforementioned **Rage** and **Carey** make their bows, along with **Foo Fighters'** first RCA-distributed album and the sophomore album from **B*Witched.**

CAUGHT IN THE WEB: For the second week in a row, the No. 1 set on Top Internet Album Sales is a title that falls shy of The Billboard 200. This time, it's hard-rocking **Incubus** with "Make Yourself," from Immortal/Epic, home of **Korn.**

Last issue, the Web's top seller was "Honky Tonk Union" (on the home-made Emma Java label) by **Roger Clyne & the Peacemakers**, led by a former member of the **Refreshments.** The lion's share of those sales came from the Peacemakers' own site. This issue, "Honky Tonk Union" falls from No. 1 to off the chart, a rare sight in the annals of Billboard lists. We'll see how Incubus survives in its second week.

Switching from the computer monitor to the TV screen, **Marc Anthony** bullets, with a 5,000-unit gain (17-13 on The Billboard 200), following a two-song stop on "Saturday Night Live," while **Barry White** rides "Today" and "Live With Regis & Kathie Lee" to this issue's Pacesetter ribbon (144-110, a 27.5% gain).

THE ARTIST STEPS OUT ON ARISTA

(Continued from page 1)

BMG International throughout the rest of the world.

"This is not a complicated deal," The Artist says. "It's a deal that allows me to own my art. The problems I had with so-called majors [in the past] were regarding ownership and long-term contracts. Both of these problems are nonexistent in my agreement with Arista."

This marks the second time The Artist has licensed his music to a major, following his much-publicized departure from longtime home Warner Bros. in 1996. That same year, he linked with EMI Records to release his NPG set "Emancipation," which has sold 571,000 copies, according to SoundScan.

In 1998, he went the indie route, releasing "Crystal Ball" via the Internet—and, subsequently, Musicland—through NPG. According to NPG, the two-CD set has sold 250,000 units.

The new deal is for one album, with the possibility for a second. Arista allows The Artist to retain ownership of his master tapes and also allows him to sell the record independently via his Internet site (www.newfunk.com), beginning Nov. 9.

"When I met with [Arista president/CEO] Clive Davis, it was clear from the start that he 'got it,'" says The Artist. "After years of feeling enslaved by the industry, I feel positive. This is a situation in which no one is disempowered."

The relationship between The Artist and Davis was fostered by L. Londell McMillan, who represents the former. He says he felt this album "deserves the best possible promotion and marketing. We are confident

The Artist's 'Rave' Is Wide-Ranging

"Rave Un2 The Joy Fantastic" is The Artist Formerly Known As Prince's first album released on his NPG label in conjunction with Arista Records. Following is a track listing. All songs were written by The Artist, except "Everyday Is A Winding Road," written by Sheryl Crow, Jeff Trott, and Brian McLeod.

"Rave Un2 The Joy Fantastic." Anthemic party jam on which The Artist flexes a soulful falsetto amid metallic guitar flourishes and percussive funk rhythms.

"Undisputed." Public Enemy's Chuck D guests on this bass-heavy, hip-hop-spiked cut on which The Artist offers prickly commentary on the music industry. "Commercialism of the music is what brought it down," he says.

"The Greatest Romance Ever Sold." Infectious pop/funk confection offset by a lushly layered chorus and an insistent, scratch-framed beat. The first single.

"Hot Wit U." Lean, sexy hip-hop jam that features a seductive guest rap by Eve from the Ruff Ryders.

"Tangerine." Concise, jazz-kissed acoustic ballad that combines one of The Artist's more instantly memorable melodies with sweet, mildly poetic lyrics.

"So Far, So Pleased." No Doubt's Gwen Stefani duets on this rousing, gui-



CD SINGLE SLEEVE

tar-drenched pop/rocker.

"The Sun, The Moon & The Stars." Jazzy staccato beats and a lilting falsetto vocal by The Artist distinguish this romantic, R&B-laced ballad.

"Everyday Is A Winding Road." Sheryl Crow's 1996 hit is transformed into a stomping funk jam.

"Segue." Brief, quasi-classical string interlude.

"Man O' War." Blues-inflected soul cut on which The Artist deftly darts from throaty baritone to smooth falsetto—while unleashing a spree of Jimi Hendrix-style guitar licks.

"Baby Knows." Crow provides a sultry guest vocal and harmonica lines on this swaggering guitar-rocker, which boasts a sing-along chorus. "Sheryl's truly brilliant," The Artist says. "She's only begun to tap into all she has to say and share."

"I Love U, But I Don't Trust U Anymore." Ani DiFranco plays guitar on this stark, intense ballad on which The Artist delivers one of his most heartfelt performances to date. He says working with DiFranco was "like playing in a sandbox with your best friend. She's a beautiful spirit."

"Silly Game." Subtle, string-laden retro-soul ballad. The Artist shows his chameleonlike vocal quality by dueting with himself on the cut with two distinctively different voices.

"Strange But True." Atmospheric funk jam is framed by spoken verses that paint a myriad of pictures—most of them fairly philosophical.

"Wherever U Go, Whatever U Do." Wistful pop/rocker with a subtle, chugging beat and delicate guitar lines.

"Prettyman." A hidden track. Funky and loose, it unfolds like a James Brown throwdown. Maceo Parker contributes a riotous saxophone solo.

LARRY FLICK

that our relationship with Arista will be a win/win situation."

For Davis, "Rave Un2 The Joy Fantastic" brings his longtime desire to work with The Artist to fruition.

"I've been asked many times over the years with which artist would I most like to have a professional relationship. My answer was always The Artist Formerly Known As Prince. Now that we're working together, I'm thrilled that this is the record I'm involved in," Davis says. "It's an undeniable illustration of his immeasurable talent for crafting songs that are so compelling—and so commercially viable. There are many hits on this album."

Listed in the credits as produced by Prince, the persona The Artist discarded in 1993, "Rave Un2 The Joy Fantastic" has the energy of a live show, with many of the songs sporting lean, pop-smart arrangements that blend elements of classic funk or rock. The Artist is joined by a wide range of guests, including Sheryl Crow, No Doubt's Gwen Stefani, jazz great Maceo Parker, veteran R&B artist Larry Graham, rising rap star Eve, and Public Enemy's Chuck D.

"This album is an expression of many emotions, but it mostly comes from a place of pure joy and happiness," The Artist says.

The project was first unveiled Sept. 16 at the Equitable Building in New York for roughly 400 members of the media, as well as for the Arista staff. The event included an extensive presentation by Davis, as well as a 60-minute live jam session by The Artist with his band, the New Power Generation. He was joined onstage by Arista divas Deborah Cox and Angie Stone.

On Oct. 9, Arista hosted a similar event during the Billboard/Airplay Monitor Radio Seminar in Miami. According to Richard Palmese, senior VP of promotion at the label, both shows were "important elements in our setup for the project. At the first show, we were able to effectively connect with the press and

other forms of media, while the Monitor convention put The Artist in touch with some very important radio programmers."

Palmese says both shows succeeded in delivering the message that The Artist "still has the magic. He was truly mesmerizing."

Jennifer Charles, assistant PD at KSJM Tucson, Ariz., agrees. "I can't believe that anyone could walk out of the [Monitor] performance and not believe that The Artist is as vital as ever."

It has certainly translated into widespread radio support for "The Greatest Romance Ever Sold," the first single from "Rave Un2 The Joy Fantastic." Since going to top 40, R&B, and rhythm-crossover formats Oct. 18, the track is reaching an audience of 10 million pop listeners, according to Broadcast Data Systems (BDS). BDS also reports an audience of 8.9 million at R&B radio and 3.2 million at rhythm-crossover stations.

Lionel Ridenour, executive VP of black music at Arista, says a sizable portion of the track's out-of-the-box success is due to the support of R&B programmers who "understand the importance of supporting a black superstar artist who continually strives to push the limits of the format. There are so many ideas and sounds on this record, it has the potential to kick down some of the barriers of several formats."

Jordan Katz, senior VP of sales at Arista, has seen a similar reaction to the project at the retail level. The label sent a five-song CD sampler of tunes to buyers in mid-October, and Katz says the feedback has been "phenomenal. The general feeling is that people are glad to have him back with such a strong record."

Andrew Pollock, VP of North American marketing at HMV, views "Rave Un2 The Joy Fantastic" as an album with the potential to reach a wide audience. "It has some of the sound that Prince fans like. Plus, it has a lot of fresh elements that show that The Artist has made some interesting, new creative strides. It'll be

helped even more if and when he decides to tour."

The Artist plans to hit the road in early 2000, and he's eyeing the possibility of doing a televised concert on New Year's Eve.

If there's any unusual aspect of the marketing of "Rave Un2 The Joy Fantastic," it's the fact that The Artist himself has been unusually accessible. In addition to his appearances at the Equitable listening event and the Billboard/Airplay Monitor convention, the usually reclusive artist has already completed a round of press interviews that will result in pieces in a wide array of publications, including Newsweek, Time, Us, People, Guitar Player, Ray Gun, and Blues & Soul.

He's also taped an interview with Kurt Loder that will run in the MTV news program "1515." Airdates are still to be confirmed.

"I think what we're seeing is The Artist's willingness to win," Ridenour says. "He's giving us every tool we need to go out and make this record happen. I think it reflects the creative environment that Clive Davis has set up, and that makes him comfortable."

The Artist agrees, saying, "When you know that everyone is working toward the same goal, it creates positive energy."

In addition to a heavy press agenda, The Artist will embark on a two-week promotional tour of Europe in

mid-November that will include a string of television spots. When he returns, he's slotted to do some major television shows in the U.S. Specifics are still being confirmed.

In the meantime, his television profile will be aided by a videoclip for "The Greatest Romance Ever Sold," which he'll shoot with director Malik Sayeed on Saturday (6) in Minneapolis.

While The Artist is pleased by the industry activity surrounding the project, he says he's more interested in the potential for this album—and for music, in general—"to bring people together... to create one world of love and joy and God."

Some of his philosophies are displayed on Love 4 One Another, his other Internet site (www.love4one-another.com). It carries a credo that The Artist holds close to heart: "This is the definitive place of gathering for all who love life. This site is the beginning of a worldwide effort to raise the vibration of the world."

Not a typical site, Love 4 One Another combines the standard news and photos with information on how to seek spiritual enlightenment and opportunities to participate in various charity efforts.

"In the end, we're nothing without our souls—which we need to nourish," The Artist says. "I've learned many lessons in my life. And they all lead me back to God and spirituality—and making music that allows me to express what's in my heart and soul."

This Week's
Billboard
ONLINE

<http://www.billboard.com>

Exclusive Album Reviews

Aphrodite
"Aphrodite"
(Gee Street/V2)

Mos Def
"Black On Both Sides"
(Rawkus/Priority)

Free Digital Downloads

News Updates
Twice Daily

Hot Product Previews
Every Monday

A new **Billboard Challenge** begins every Thursday. This week's champ is L. Stein of Enosmars Records.

News contact: Julie Taraskc
jtarska@billboard.com

Posters

HOW 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 Hefner • 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 Astor 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 45. 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.

Billboard Online Salutes A Century Of Music

To bid goodbye to the passing millennium, Billboard Online has created "20th Century A-Z," an exclusive examination of the key artists, companies, and events that have shaped the musical landscape of the past 100 years.

This special Millennium feature includes brief "time capsules" from Billboard's staffers and correspondents and decade-by-decade charts supplied by author Joel Whitburn. The time capsules will be released in alphabetical episodes over the coming weeks; Billboard Online begins this week with the letters A-C, covering such artists as Aerosmith, Louis Armstrong, the Beatles, Leonard Bernstein, Eubie Blake, James Brown, Johnny Cash, the Chieftains, John Coltrane, Elvis Costello, and many more, plus history-making labels such as A&M, Atlantic, and Columbia.

Many of the time capsules feature historic photos, posters, and advertisements taken from the pages of Billboard or from the Billboard photo archives. Others

include audio samples provided by Amplified.com.

The decade charts are based on the archives maintained by chart historian Whitburn and his company, Record Research Inc. The 10 charts rank the top-40 songs of a given decade based on each song's performance on the various lists of hit music available during different periods of the century. Decade-topping hits include Fred Astaire's "Cheek To Cheek" (in the '30s); Patti Page's "Tennessee Waltz" (in the '50s); the Beatles' "Hey Jude" (in the '60s); and Olivia Newton-John's "Physical" (in the '80s).

The "20th Century A-Z" charts and time capsules will be featured at Billboard Online (www.billboard.com) through the New Year. It's just one of the new attractions at the freshly redesigned site, which now includes an artist-search feature, a weekly music crossword puzzle, downloadable tracks from Liquid Audio, plus exclusive WeatherBureau updates on breaking artists.

Billboard Online
20th Century
A...Z

Artists And Panelists Join Billboard Music Video Confab

The 21st annual Billboard Music Video Conference & Awards is just around the corner.

This year's conference, to be held at the Loews Santa Monica Beach Hotel, Nov. 10-12, will feature keynote speaker Fred Seibert, president of MTV Networks

and chairman for MTVi. Other panelists confirmed include Jordan Schur, president of Geffen Records, rapper KRS-One, and McG, video director for Sugar Ray and the upcoming Charlie's Angels movie.

At the close of the three-day conference, an awards ceremony will honor the achievements of the music video industry in nine

categories. Joining the host Steven Seagal at the show will be celebrity presenters including singer-songwriter Meredith Brooks, new age artist Jim Brickman, Dave Navarro, formerly of Jane's Addiction and the Red Hot Chili Peppers, and Forefront recording artists

Audio Adrenaline.

To register for the conference send a check for \$499 to Billboard Music Video Conference, Michele Quigley, 1515 Broadway, N.Y., N.Y. 10036, or fax credit card information to 212-536-1400, or visit us online at www.billboard.com.

For more information contact Quigley at 212-536-5002 and watch Homefront for the latest updates.

Billboard Music Video Conference & Awards

Billboard Music Awards

MGM Grand Hotel • Las Vegas • December 8, 1999

For more information, contact Sylvia Sirin at 212-536-5100

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

Billboard Dance Music Summit

Waldorf Astoria • New York • July 12-14, 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

From Annie To Amy, Everybody's Back

SOME VETERAN ACTS LONG absent from The Billboard 200 return this issue, including Hot Shot Debut winners Eurythmics, reunited at last. Dave Stewart and Annie Lennox enter at No. 25 with "Peace" (Arista)—their first chart album since a "Greatest Hits" set peaked at No. 72 in the summer of 1991. It's also the highest-ranked Eurythmics album since "Revenge" peaked at No. 12 in October 1986.

"Peace" is the first album of new Eurythmics material in the '90s, but Lennox has visited the album chart twice as a solo artist. "Diva," which featured "Why" and "Walking On Broken Glass," peaked at No. 23 in 1992, and her album of covers, "Medusa," peaked at No. 11 in 1995.

Another chart veteran makes a return after last being sighted on The Billboard 200 this week five years ago. "Mamouna" peaked at No. 94 and was down to No. 186 the issue of Nov. 5, 1994. After a five-year gap, Bryan Ferry's back with the nostalgic "As Time Goes By" (Virgin), a standards collection that enters at No. 195. It's the longest Ferry has been off the chart since he made his first appearance the issue of July 28, 1973, with Roxy Music's "For Your Pleasure."

The third chart veteran to return this issue is Amy Grant, new at No. 50 with "A Christmas To Remember" (A&M/Interscope). Grant hasn't been seen on The Billboard 200 since the autumn of 1997, when she peaked at No. 8 with "Behind The Eyes."

THE KEY WORD IS 'ONE': Brian McKnight is in the top 10 of The Billboard Hot 100 for the first time on his own. He made his Hot 100 debut in January 1993, teamed with Vanessa Williams on "Love Is," which

peaked at No. 3. Until now, his biggest solo hit was "One Last Cry," which peaked at No. 13 in September 1993. This issue, he surpasses that mark with "Back At One" (Motown), which jumps 12-8.

"Back At One" is also the Hot Shot Debut on the Hot Country Singles & Tracks chart, but not by McKnight. The song has been covered by Mark Wills on his latest album for the Mercury imprint. His "One" is new at No. 55.

CHART
BEAT™



by Fred Bronson

HEAVEN AND HELL: Guns N' Roses breaks a five-year absence from the Mainstream Rock Tracks chart with "Oh My God" (Geffen/Interscope), from the "End Of Days" soundtrack. In its second week, "God" advances 35-29. The band's last title to appear on this

chart was its version of "Sympathy For The Devil," which peaked at No. 10 the week ending Dec. 10, 1994.

NOT WASTING AWAY: The running theme this issue has been returning chart veterans, so I should mention that Jimmy Buffett is back on Hot Country Singles & Tracks for the first time in over six years. He's teamed with Alan Jackson on a remake of "Margaritaville" (Arista), which debuts at No. 72. Buffett's original version of "Margaritaville" peaked at No. 13 in 1977.

The remake is Buffett's highest-charting title of the '90s, just slightly beating the No. 74 peak of his update of Sam Cooke's "Another Saturday Night." Before "Saturday," Buffett's last country chart appearance was with "Please Bypass This Country," No. 50 in 1986.

And finally, Anne Murray has her highest-charting album of the '90s on Top Country Albums with the debut of "What A Wonderful World" (Straightway) at No. 44.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	596,110,000	605,267,000 (UP 1.5%)
ALBUMS	503,466,000	535,779,000 (UP 6.4%)
SINGLES	92,644,000	69,488,000 (DN 25%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	404,047,000	453,859,000 (UP 12.3%)
CASSETTE	98,127,000	80,699,000 (DN 17.8%)
OTHER	1,292,000	1,221,000 (DN 5.5%)

OVERALL UNIT SALES THIS WEEK

13,373,000

LAST WEEK

13,727,000

CHANGE

DOWN 2.6%

THIS WEEK 1998

13,127,000

CHANGE

UP 1.9%

ALBUM SALES THIS WEEK

11,939,000

LAST WEEK

12,173,000

CHANGE

DOWN 1.9%

THIS WEEK 1998

11,601,000

CHANGE

UP 2.9%

SINGLES SALES THIS WEEK

1,434,000

LAST WEEK

1,554,000

CHANGE

DOWN 7.7%

THIS WEEK 1998

1,526,000

CHANGE

DOWN 6%

TOTAL YEAR-TO-DATE CASSETTE ALBUMS SALES BY STORE TYPE

	1998	1999	CHANGE
CHAIN	46,696,000	36,926,000	DN 20.9%
INDEPENDENT	14,970,000	13,559,000	DN 9.4%
MASS MERCHANT	36,043,000	29,495,000	DN 18.2%
NONTRADITIONAL	419,000	719,000	UP 71.6%

ROUNDED FIGURES

FOR WEEK ENDING 10/21/99

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

SoundScan

T.J. MARTELL
FOUNDATION
FOR LEUKEMIA,
CANCER AND
AIDS RESEARCH
FOUNDED BY THE MARTELL FOUNDATION



T.J. MARTELL
FAMILY DAY
AT CHELSEA PIERS



BRING YOUR FAMILY!



AS THE T.J. MARTELL FOUNDATION HONORS



ELEKTRA ENTERTAINMENT'S

GARY CASSON AND HIS FAMILY

AT THE FIRST T.J. MARTELL FAMILY DAY

AT CHELSEA PIERS



SATURDAY DECEMBER 11 1999

2PM-5PM

activities for everyone!

soccer
basketball
dodge ball
rock climbing
tug of war
relay races
gymnastics
and much more
plus plenty of food and drink

for further details or to RSVP, contact Muriel Max at the T.J. Martell Foundation at 212.245.1818

EVENT SPONSORS



BMG ENTERTAINMENT

WARNER MUSIC GROUP

CORPORATE SPONSORS



MORE SPONSORS TO FOLLOW

M A R I A H .



100 MILLION ALBUMS SOLD IN THE 90'S.
THE BIGGEST SELLING FEMALE ARTIST
OF THE DECADE.

RAINBOW

THE NEW ALBUM TUESDAY, NOVEMBER 2

THE FIRST #1 HIT:

HEARTBREAKER* WITH JAY-Z
REMIX FEATURING DA BRAT AND
MISSY ELLIOTT*

THE NEXT HIT:

THANK GOD I FOUND YOU**
FEATURING JOE AND 98°

*PRODUCED BY MARIAH CAREY, DJ CLUE AND
KEN "DURO" IFFILL (FOR NO QUESTION ENTERTAINMENT)
**PRODUCED BY JIMMY JAM & TERRY LEWIS FOR
FLYTE TYME PRODUCTIONS, INC. AND MARIAH CAREY

WWW.MCAREY.COM
WWW.COLUMBIARECORDS.COM

THE ONLY ARTIST TO HAVE A #1 HIT
EACH YEAR IN THE 1990'S.

THE ONLY ARTIST IN THE MODERN ERA
TO HIT #1 WITH THE DEBUT SINGLE FROM
EACH OF HER STUDIO ALBUMS.

HEARTBREAKER MARKS
HER 14TH #1 HIT - MAKING HER THE
ARTIST WITH THE MOST #1S OF ANY
CURRENT RECORDING ARTIST.

SHE HOLDS THE RECORD FOR
MOST WEEKS AT #1 ON
THE BILLBOARD HOT 100.

"COLUMBIA" AND "REG. U.S. PAT. & TM. OFF. MARCA
REGISTRADA." © 1999 SONY MUSIC ENTERTAINMENT INC.

