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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • OCTOBER 2, 1999

JUAN GABRIEL LATIN LEGEND



THE BILLBOARD TRIBUTE BEGINS ON PAGE 53

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T H E *Latin Legend* L E G E N D



Juan Gabriel

Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 2, 1999

NARM NEWS

Source-Tagging, Packaging Issues In Spotlight

BY DON JEFFREY

CORONADO, Calif.—The long-standing music retailing issues of source-tagging and packaging for new configurations have taken turns that many industry players find troubling.

All but one of the five major record companies have begun shipping CDs with electronic anti-theft tags installed, but progress has been stalled by a shortage of tags. Music manufacturers say they have cut back on the tagging of catalog product because of the shortage, and one of the majors says it has

(Continued on page 123)

NARM, RIAA Plan 'Best Music' Push

BY DON JEFFREY

CORONADO, Calif.—The music industry's two major trade organizations are planning a millennial promotion focusing on the best music of the 20th century.

The project is based upon the American Film Institute's successful top 100 films promotion, which was viewed as a boon to video retailers.

Executives of the National Assn. of Recording Merchandisers (NARM) and the Recording Industry Assn. of America (RIAA) said at the Fall NARM Conference here that

(Continued on page 123)

Int'l Business Is Universal's Engine

BY ADAM WHITE

LONDON—First came the integration and merger of dozens of PolyGram and Universal companies around the world, together with the artist/roster reviews and cutbacks, the renegotiation of 800 senior management personal-service contracts, the layoffs of approximately 2,800

employees, and the challenge of continuing to break artists and maximize the hits amid such upheaval.

Now comes the hard part.

Several analysts have projected that the world's new largest music group will reach \$1 billion in earnings before interest, taxes, depreciation, and amortization in fiscal 2000, ending next June. As such, it would be a new benchmark for a company in the music business. "It's a large amount of money in any industry," agrees Universal Music International

(UMI) chairman/CEO Jorgen Larsen. "But for our relatively small industry, it is an unusual figure."

Seagram stock fell sharply Sept. 21 as investors appeared worried about reports that Universal's music business was proving sluggish in its first two quarters. Some analysts said the slide was an over-reaction (see story, page 113).



LARSEN

Larsen, who reports to Universal Music Group (UMG) chairman/CEO Doug Morris, commands two-thirds of the group's business—

that is, the world outside North America. "Based on the split of [UMG] revenue, you can imagine that a very large part of that [profitability] comes from international," says Larsen, although he declines to be more specific.

He does state that the company's

(Continued on page 114)

Latin Music Mixes It Up With R&B

BY GAIL MITCHELL

LOS ANGELES—As consumers' love affair with Latin music continues, some label executives are looking beyond the Latin/pop successes of Ricky Martin and Jennifer Lopez and ahead to what they believe will be the next mainstream musical pairing: Latin and R&B.

"You're going to see more Latin artists who are rooted in R&B," says Derrick Thompson, VP of urban music for BMG Songs and an RCA A&R consultant. "This is an area that's been grazed over but not really thoroughly touched. There's always been this kindred spirit between the Latin and black communities, so it's just a natural progression that the music would start to cross over as well."

"People in the industry are starting to understand that in

(Continued on page 117)



MUNIZ

Eurythmics Find 'Peace' Again

British Duo Reunites For Arista Set—Its First In 10 Years

BY LARRY FLICK

NEW YORK—Annie Lennox and Dave Stewart may have initially eschewed the notion of a Eurythmics reunion, but their forthcoming Arista opus, "Peace," places them happily at the center of an elaborate campaign that celebrates their '80s heyday while also introducing them to a new generation of listeners.

Slated for worldwide release Oct. 19, the project is the famed duo's first

joint studio effort since 1989's "We Too Are One"—and Stewart says it happened purely by chance.

"It started early last year, after we played at a friend's going-away party as a surprise," he says. "It was a lark, a lot of fun."

Apparently, it was so much fun that the two reconvened to play a charity event in May '98 and then again last February to receive a lifetime achievement prize at the Brit

(Continued on page 113)



EURYTHMICS

CMA's Should Tap Pent-Up Demand

BY CHET FLIPPO

NASHVILLE—The traditional sales bounce that country artists experience in the wake of the annual Country Music Assn. (CMA) Awards show, presented here Sept. 22 by the CMA and aired on CBS, may also make up for a sales dip occasioned by Hurricane Floyd.

There were few surprises here as the 12 awards were presented at the Grand Ole Opry House. The big exception was Shania Twain taking enter-



TWAIN



McGRAW

tainer of the year honors as the underdog, defeating favored nominees Garth Brooks, Tim McGraw, George Strait, and Dixie Chicks (*Billboard Bulletin*, Sept. 23).

The Chicks, who won their

(Continued on page 112)

INSIDE THIS WEEK'S BILLBOARD

VH1 Staging 'Concert Of The Century' As Benefit ... P. 16



U.S. Radio Is 'Screamin'' For Atlantic's Beth Hart ... P. 108

HEATSEEKERS

Aware/Columbia's Train Keeps Lock On The Top Spot

See Page 29

IN THE NEWS

U.K.'s BPI Formalizes Its Relationship With Indie Assn.

See Page 12

WORLD WAR III

EXECUTIVE PRODUCER: MASTER P

IN STORES 9/28

NO LIMIT RECORDS

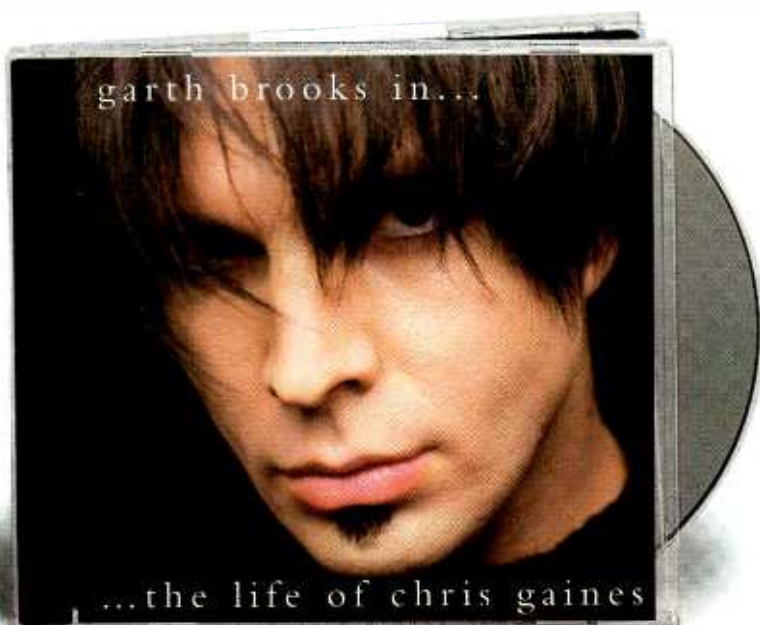
OK, so here's the story. It begins with GARTH BROOKS, the number-one-selling solo artist of all time, playing a character, CHRIS GAINES, in the upcoming film THE LAMB. Chris Gaines has had an astounding career in pop & rock music for the last 15 years. This is the greatest hits album that chronicles that career, containing 11 smash hits and 2 newly recorded tracks, including "Lost In You" and the next single and video "Right Now," all produced by Don Was.

In the meantime, here's what's happening: "Lost In You" is a Top 10 AC single and the video is in Large Rotation at VH1

- "Right Now" impacting Top 40 and Hot AC Radio Sept. 27
- Massive promotion & advertising on Pop/AC and Country radio; Network TV - NBC, Prime Time and Cable TV - VH1, Turner, Lifetime, USA, ESPN

Television Appearances

- The Tonight Show with Jay Leno • The Rosie O'Donnell Show
- Late Night with Conan O'Brien • The Today Show
- NBC Prime Time Special - Sept. 29 • Later Today
- Showbiz Today-CNN • The View • Crook & Chase
- Donny & Marie • Good Morning America
- GQ Men of the Year Awards-VH1
- VH1 Concert Of The Century on the White House lawn
- WB Radio Music Awards
- Red Strokes Productions in Association with Paramount Studios is planning the upcoming release of *The Lamb* featuring a Garth Brooks soundtrack
- "It Don't Matter To The Sun" is featured in the new Kevin Costner movie *For Love Of The Game*
- Limited-First Edition Holographic Disc
- Album In Stores - Sept. 28



The artist of the decade just made the album of a lifetime.



For the complete rock 'n' roll history of CHRIS GAINES, go to: www.chrisgaines.com.

hollywoodandvine.com

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Already-Busy UMVD Promotes Top Execs

BY ED CHRISTMAN

NEW YORK—Amid the final and difficult steps of integrating two distribution systems while preparing for an unprecedented number of fourth-quarter superstar releases, Universal Music and Video Distribution (UMVD) has promoted Henry Droz and Jim Urie to the respective positions of chairman and president.



DROZ

Droz was formerly president; Urie was previously executive VP/GM.

Those promotions come on the heels of expanded responsibilities for Craig Kornblau, executive VP/GM who in March was promoted to president of Universal Studios Home Video. Kornblau retains his positions within UMVD and serves as a member of the office of the chairman of UMVD.



URIE

“If you look at our executive group, we have a dynamite team; we jell,” says Droz. “Each one has an expertise to offer to the company. Jim in music is a great marketing person. Craig has done it all in video, and I, for both music and video, oversee the company operationally, administratively, and strategically.”



KORNBLAU

Urie says that going forward, he will work closely with Kornblau to look for even more ways to “integrate and leverage our audio and video business.”

He says that Universal already is the most aggressive distribution company in cross-pollinating the two product lines. For example, the company’s audio

team also checks video stock at Tower Records/Video/Books, Urie says.

But more work can be done in that area, he states. “Nobody does these soundtrack and home video releases together well,” he says. “We will do programs where we will have both merchandised together side by side in a stand-up display. It sounds basic, but it’s probably been done zero times by distributors before we did the release of the ‘Blues Brothers 2000’ and the soundtrack together the first time in a corrugated.”

In addition to preparing for the future, the company is hard at work trying to smooth over problems caused by the final steps of integrating PolyGram Group Distribution and UMVD into one operation.

At the National Assn. of Recording Merchandisers (NARM) Fall Conference, held Sept. 15-17 in Coronado, Calif., near San Diego, Urie says the status of the integration was a topic of conversation in meetings

with accounts.

“Until Aug. 9, we were operating two separate systems, and accounts were receiving two shipments from us,” he says. “Then we flipped the switch on” and converted to PolyGram’s Legacy computer system.

Also, the company closed some of its distribution facilities. For example, in Reno, Nev., the PolyGram and Universal warehouses were across the street from one another. As a result, one was closed, and the two staffs were combined, with layoffs.

Moreover, UMVD’s computer people continued to “debug this humongous computer system,” according to Urie. “Systems began working on this last October, and already we have done 40,000 hours of programming since we began.”

In August, UMVD had “huge fill issues,” according to merchants attending the NARM meetings. Droz says the fulfillment

(Continued on page 112)



Savage Garden Affirmed. Columbia recording act Savage Garden recently celebrated worldwide sales of 10 million units for its debut album. The duo’s sophomore album, “Affirmation,” produced by Walter Afanasieff, is due Nov. 9. Shown, from left, are Don Ienner, president of Columbia Records; Darren Hayes and Daniel Jones of Savage Garden; Larry Tollin, the act’s manager; and Mitchell Cohen, senior VP of A&R for Columbia.

April Challenges Pullman/Isleys Deal

BY IRV LICHTMAN

NEW YORK—The April Music unit of EMI Music Publishing has filed suit in New York Supreme Court seeking to prevent an alleged buyout of Isley Brothers copyrights by the Pullman Group LLC, a firm that specializes in securitizing bonds with song or master royalties.

April Music, which holds half the act’s publishing rights, claims matching-bid rights to any sale of the Isley Brothers’ half-interest to the Pullman Group (Billboard Bulletin, Sept. 23).

Named in the suit are Isley Brothers member Rudolph Isley, the estate of the late O’Kelly Isley, and the Pullman Group. Other defendants in the suit include Isley publishing firms Bovima Music, Triple Three Music, and Three Boys Music. The third original member of the Isleys, Ronald Isley—whose assets are subject to the jurisdiction of bankruptcy court—is not named in the action.

According to the Sept. 9 filing, the original co-publishing and administration deal entered into by the Isley Brothers in 1980 gives April Music the right to match any bid for the Isleys’ half of the publishing rights. The suit seeks an injunction to stop the alleged sale.

New York-based Pullman Group LLC is charged with “tortious interference based on its knowledge of the agreement at issue . . . and its inducements to the Isley defen-

‘The Pullman Group is securitizing the Isley Brothers catalog, not buying it’

— DAVID PULLMAN —

dants to enter into a transaction despite this knowledge.”

The Pullman Group is known for originating the “David Bowie Bonds” concept of securitization, in which bonds are backed by future royalties on an artist’s catalog (Billboard, Feb. 15, 1998). The company has since made a number of other bond deals secured by copyright royalties, including the writers’ share of Holland, Dozier, and Holland, whose key copyrights are held by Jobete Music, which is co-owned by EMI Music and Berry Gordy Jr.

According to the suit, EMI, through its April Music unit, paid Bovima and the Isley Brothers “in excess of \$1 million in advances against royalties to be earned by their copyrights.”

Further establishing the value of the Isleys’ share of publishing rights, the suit notes, “For nearly 20 years, EMI has con-

tinued to exploit [the copyrights] pursuant to its exclusive rights of administration and has paid Bovima [or their designee] millions of dollars in royalty income.”

Specifically, the suit quotes the “matching bid” provision of the April Music agreement to the effect that should the Isleys wish to sell all or part of their half of their publishing rights, they will agree to “first offer in writing to sell such interest to EMI. The first order must specify all of the terms and conditions of the third-party offer. In the event [EMI] does not agree to match the third-party offer within [45] days . . . then you will have the right to accept the third-party offer.”

But, the suit charges, EMI has “at no time received written notice of the offer made by Pullman to purchase any rights to the compositions subject to the matching right of EMI and has no knowledge of the terms of such an offer. Nor has EMI been granted any opportunity to match the offer made by Pullman.”

Bovima Music and Triple Three Music have been dissolved for nonpayment of franchise taxes but are still subject to the court action. Three Boys Music is described in the suit as a partnership or joint venture between Rudolph Isley, the estate of O’Kelly Isley, and Ronald Isley.

The April Music filing notes that “upon information and belief, the main asset of

(Continued on page 115)

BMI 1999 COUNTRY AWARDS

**PUBLISHER OF
THE YEAR**

**WARNER-TAMERLANE
PUBLISHING CORP.**

BUSY MAN

George Teren
Teren It Up Music
Zomba Songs, Inc.

BYE BYE

Rory M. Bourke
Rory Bourke Music Co.

A CHANCE

Dean Dillon
Acuff-Rose Music, Inc.

COMMITMENT

Bobby Wood
Rio Bravo Music, Inc.

COVER YOU IN KISSES

Jerry Kilgore
Ensign Music Corporation

**DON'T BE STUPID
(YOU KNOW I LOVE YOU)**

Shania Twain
Loon Echo, Inc.
Universal-Songs of PolyGram
International, Inc.

DREAM WALKIN'

Chuck Cannon
Toby Keith
Universal-Songs of PolyGram
International, Inc.
Tokeco Tunes
Wacissa River Music, Inc.

EVERYTHING'S CHANGED

Richie McDonald
Paul Nelson
Five Cowboys Music
Hope-N-Cal Music
Sony/ATV Tree
Warner-Tamerlane
Publishing Corp.

FOR A LITTLE WHILE

Jerry Vandiver
Malaco Music Company

FOR YOU I WILL

Tony Martin
Mark Nesler
Baby Mae Music
Buna Boy Music
Glitterfish Music, Inc.
Hamstein Cumberland Music

FOREVER LOVE

Sunny Fuss
Missoula Music
Starstruck Angel Music, Inc.

FROM THIS MOMENT ON

Shania Twain
Loon Echo, Inc.
Universal-Songs of PolyGram
International, Inc.

HOLD ON TO ME

Blair Day
Will Rambeau
Bayou Boy Music
Reynsorg Publishing
Corporation

THE HOLE

Skip Ewing
James Dean Hicks
Acuff-Rose Music, Inc.
On The Mantel Music

**HOLES IN THE
FLOOR OF HEAVEN**

Billy Kirsch
Steve Wariner
Hamstein Cumberland Music
Kidjule Music
Steve Wariner Music

HONEY, I'M HOME

Shania Twain
Loon Echo, Inc.
Universal-Songs of PolyGram
International, Inc.

**SONGWRITER
OF THE YEAR**

SHANIA TWAIN

SONG OF THE YEAR

"YOU'RE STILL THE ONE"

**WRITER
SHANIA TWAIN**

**PUBLISHERS
LOON ECHO, INC.**

**UNIVERSAL-SONGS OF
POLYGRAM INTERNATIONAL, INC.**



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HOW DO YOU FALL IN LOVE

Greg Fowler
Teddy Gentry
Randy Owen
Sony/ATV Tree

HOW LONG GONE

Shawn Camp
John Scott Sherrill
Foreshadow Songs, Inc.
Nothing But The Wolf Music
Shawn Camp Music
Sony/ATV Tree

HUSBANDS AND WIVES

(2nd Award)
Roger Miller
Roger Miller Music

I CAN LOVE YOU BETTER

Kostas
Universal-Songs of PolyGram
International, Inc.

I DO (CHERISH YOU)

Dan Hill (SOCAN)
Keith Stegall
If Dreams Had Wings
Music Ltd. (SOCAN)
November One Songs
Smashvegas Music

I HAVE TO SURRENDER

Pat Bunch
Doug Johnson
Pat Price Music
Sydney Erin Music

**I JUST WANT TO DANCE
WITH YOU**

Roger Cook (PRS)
Screen Gems-EMI Music, Inc.

I SAID A PRAYER

Leslie Satcher
EMI-Blackwood Music, Inc.
Song Island Publishing

**I WANNA FEEL THAT
WAY AGAIN**

Steve Bogard
Jeff Stevens
Jeff Stevens Music
Rancho Belita Music
Warner-Tamerlane
Publishing Corp.

I'M FROM THE COUNTRY

Marty Brown
High and Dry Music

**IF I NEVER STOP
LOVING YOU**

Skip Ewing
Donny Kees
Acuff-Rose Music, Inc.

**IF YOU EVER HAVE
FOREVER IN MIND**

Vince Gill
Troy Seals
Baby Dimplin' Music
Irving Music, Inc.
Viny Mae Music

**IF YOU SEE HIM/
IF YOU SEE HER**

Tommy Lee James
Jennifer Kimball
Terry McBride
Constant Pressure Publishing
EMI-Blackwood Music, Inc.
Garden Angel Music
Still Working For
The Man Music, Inc.
Warner-Tamerlane
Publishing Corp.

IN ANOTHER'S EYES

John Peppard (PRS)
Bobby Wood
Rio Bravo Music, Inc.

IT MUST BE LOVE

Jack Sundrud
Curb Magnasong Music Publishing
Red Quill Music

IT WOULD BE YOU

Kent Robbins
Coiter Bay Music
Irving Music, Inc.

**JUST BETWEEN YOU
AND ME**

Heather Kinley
Debbie Zavitsou
Russ Zavitsou
EMI-Blackwood Music, Inc.
Heartisan Music
Universal-Millhouse Music
Universal-Songs of PolyGram
International, Inc.

LET ME LET GO

Dennis Morgan
Little Shop of Morgansongs

LITTLE RED RODEO

Charlie Black
Rory M. Bourke
EMI-Blackwood Music, Inc.
Flybridge Tunes
Rory Bourke Music Co.

**LONELY WON'T LEAVE
ME ALONE**

Mary Danna
Jody Alan Sweet
Ensign Music Corporation
Joe's Cafe Music
MKD Music Publishing

LONGNECK BOTTLE

Steve Wariner
Steve Wariner Music

**A MAN HOLDIN' ON
(TO A WOMAN LETTIN' GO)**

John Ramey
Bobby Taylor
Sixteen Stars Music

NO PLACE THAT FAR

Sara Evans
Tony Martin
Tom Shapiro
Baby Mae Music
Hamstein Cumberland Music
Sony/ATV Tree
Wetonga Music

NOTHIN' BUT THE TAILLIGHTS

Clint Black
Steve Wariner
Blackened Music
Steve Wariner Music

NOW THAT I FOUND YOU

Paul Begaud (APRA)
Songs of Universal, Inc.

ONE OF THESE DAYS

Marcus Hummon
Monty Powell
Kip Raines
Careers-BMG Music
Publishing, Inc.
Floyd's Dream Music
Warner-Tamerlane
Publishing Corp.
When It Rains Music

OUT OF MY BONES

Robin Lerner
Nomad-Noman Music
Puckales a Songs
Warner-Tamerlane
Publishing Corp.

PERFECT LOVE

Sunny Russ
Stephony Smith
EMI-Blackwood Music, Inc.
Missoula Music
Singles Only Music
Starstruck Angel Music, Inc.

RIGHT ON THE MONEY

Charlie Black
EMI-Blackwood Music, Inc.
Flybridge Tunes

ROUND ABOUT WAY

Steve Dean
Billy Nance
O-Tex Music
Still Working For The Man
Music, Inc.
Tom Collins Music Corporation

SHE'S GONNA MAKE IT

Kent Blazy
Careers-BMG Music Publishing, Inc.
A Hard Day's Write Music

**THE SHOES YOU'RE
WEARING**

Clint Black
Hayden Nicholas
Blackened Music

SHUT UP AND DRIVE

Rivers Rutherford
Songs of Universal, Inc.

**SOMEONE YOU USED
TO KNOW**

Tim Johnson
Big Giant Music

STAND BESIDE ME

Stephen Allen Davis
Hamstein Cumberland Music

TEXAS SIZE HEARTACHE

Zack Turner
Sony/ATV Tree

THAT'S WHY I'M HERE

Shaye Smith
Mark Alan Springer
EMI-Blackwood Music, Inc.
Mark Alan Springer Music

THEN WHAT?

Rardy Sharp
Jon Vezner
Arelis Music
EM -Longitude Music Co.
Minnesota Man Music
Warner-Tamerlane
Publishing Corp.
Wedgewood Avenue Music

THERE YOU HAVE IT

Steve Bogard
Rick Giles
Careers-BMG Music
Publishing, Inc.
Rancho Belita Music
Sortanner Music
Warner-Tamerlane
Publishing Corp.

THERE'S YOUR TROUBLE

Mark Selby
Tia Sillers
Curb Magnasong Music
Publishing
Tom Collins Music Corporation

THIS KISS

Robin Lerner
Nomad-Noman Music
Puckalesia Songs
Warner-Tamerlane
Publishing Corp.

TOO GOOD TO BE TRUE

Michael Peterson
Warner-Tamerlane
Publishing Corp.

TRUE

Mary Green
Jeff Stevens
Golden Wheat Music
Jeff Stevens Music
Warner-Tamerlane
Publishing Corp.

TWO PIÑA COLADAS

Shawn Camp
Benita Hill
Foreshadow Songs, Inc.
Gooby Music
Shawn Camp Music

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Jeffrey Steele
Al Andersons
EMI-Longitude Music Co.
Mighty Nice Music
My Life's Work Music
Songs of Windswept Pacific

**WE REALLY SHOULDN'T
BE DOING THIS**

Jim Lauderdale
Laudersongs
Mighty Nice Music

WHAT IF I SAID

Anita Cochran
Warner-Tamerlane
Publishing Corp.

WIDE OPEN SPACES

Susan Gibson
Pie Eyed Groobee Music

WRONG AGAIN

Tommy Lee James
Cynthia Weil
Dyad Music Ltd.
Still Working For
The Man Music, Inc.

YOU AND YOU ALONE

Vince Gill
Benefit Music

**YOU DON'T SEEM TO
MISS ME**

Jim Lauderdale
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Mighty Nice Music

**YOU'RE BEGINNING
TO GET TO ME**

Aaron Barker
Tom Shapiro
Blind Sparrow Music
Hamstein Cumberland Music
O-Tex Music
Sony/ATV Tree

YOU'RE EASY ON THE EYES

Chris Waters
Tom Shapiro
Chris Waters Music
Hamstein Cumberland Music
Sony/ATV Tree

YOU'RE GONE

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KID AUDIO ★ 2 B.A. MASTER—MUSIC FROM THE HIT TV SERIES • POKEMON • KOCH	
THE BILLBOARD LATIN 50 ★ AMARTE ES UN PLACER • LUIS MIQUEL • WEA LATINA	
MUSIC VIDEO ★ HOMECOMING - LIVE IN ORLANDO BACKSTREET BOYS • JIVE / ZOMBA VIDEO	
REGGAE ★ EVERYONE FALLS IN LOVE • TANTO METRO & DEVONTE • VP / 550 MUSIC	
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR	

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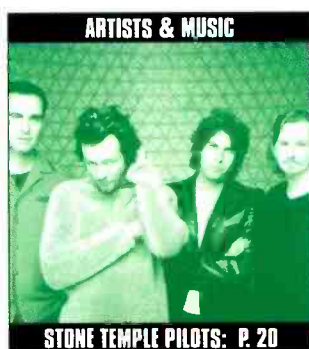
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Holidays May Be Litmus Test For Web

BY EILEEN FITZPATRICK

LOS ANGELES—More than 10 million consumers are expected to purchase products online for the first time during the holiday season, and unless retailers are ready for the onslaught, they could suffer long-term consequences.

According to a new report released by Jupiter Communications, overall U.S. online holiday sales will double from \$3.1 billion in 1998 to \$6 billion this year. No breakout was made for music or for overall entertainment purchases. The research firm predicts overall online sales will reach \$78 billion by 2003.

As in the brick-and-mortar realm, Jupiter expects 40% of online sales to occur during November and December.

But the rosy future comes with many caveats that the growth of online retailing may be seriously affected.

"The impact of '99 will go well beyond \$6 billion because many of the sales will represent first-time buyers," says Ken Cassar,

Jupiter's digital commerce strategies analyst. "And if the site doesn't crash and orders are fulfilled promptly, that will be a positive holiday multiplier going into the first quarter."

Cassar stresses that Web retailers must not only get the technology working smoothly, but they must ensure that the other links in the chain, such as fulfillment and product sourcing, deliver.

"If a site crashes or an order is not filled, that can sink a merchant," he says.

Not only could customers be lost, but Cassar contends that Wall Street will begin to give red-hot Internet stocks the cold shoulder if sites stumble this year.

"Wall Street will not tolerate losses indefinitely," he says, "and the investment community will be watching the fourth quarter very carefully to determine the long-term growth of the category."

Jupiter's studies also indicate that while online retailers are performing well in the customer service department, they could

do better.

In a survey of 2,100 active online purchasers, 88% of those who purchased product during the third quarter of 1998 said they were satisfied with the experience. But that number dropped to 74% in a second survey conducted immediately after the holiday season. "That's not bad, but it is less," says Cassar.

The challenge to raise consumer satisfaction won't be easy in the face of increased volume that Jupiter predicts will be fourfold over current daily levels.

Jupiter analyst David Schatsky says that on average, a well-trafficked retail site processes 15,000 orders per day, but during the holiday season that number will jump to 60,000 orders per day.

"There's a need for careful capacity planning," says Schatsky, "and retailers need to build out their infrastructures."

Concentrating on areas other than technology is key to surviving system failures

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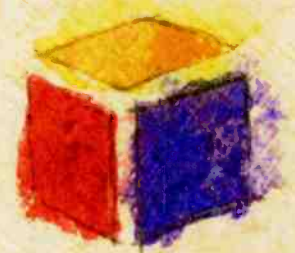
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CD



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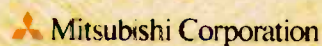


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EBay Bans CD-Rs

Auctioneer Tackling Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—EBay, the largest person-to-person auction site on the Internet, announced Sept. 21 that it will no longer allow the sale of any CD-R music items on its auction site effective Oct. 17, citing possible copyright infringement.

CD-R software and backup software as well as theater-size 35mm and 70mm movie prints also got the thumbs-down from the San Jose, Calif.-based online auction giant, which has more than 1,000 category listings and more than 1 million auctions daily.

The eBay announcement states that executives permitted such listings in the past because they "found some instances where users lawfully sell" such items.

"However," it continues, "we've been contacted by government agencies investigating piracy on the Internet, copyright owners, as well as concerned users about the sale of these items. Those constituencies are concerned that most CD-Rs and backup copies are being sold in violation of the rights of a copyright owner."

"The truth is, unless you are a copyright owner, our experience is that the sale of a large number of these items is unauthorized and therefore infringing," the announcement says.

"We will have to disallow these items to be listed on eBay, except where the seller is the copyright owner."

(Continued on page 112)

CDnow/Col. House Co. Takes Shape

BY ED CHRISTMAN

NEW YORK—Sony Music and Time Warner, owners of Columbia House, have put a new point person in place to head the public company that will result from the record club's merger with CDnow by year's end.

The companies also are facing some pointed examination of their plans for that company, as details contained in the strategic merger agreement filed July 15 with the Securities and Exchange Commission emerge.

Scott Flanders, formerly chairman/CEO of wireless-products vendor Telstreet.com, will have that same title as head of the merged CDnow/Columbia House. Prior to completion of the merger, Flanders will serve as the Columbia House board representative responsible for overseeing management's operation of Columbia House and preparing it for its merger with CDnow.

Flanders will also serve on the

board of the new company—which is still unnamed—along with four designees each from Sony and Time Warner, CDnow president/CEO Jason Olim, and two independent directors.

Olim will serve as CEO of the company's online/retail division, while Richard Wolter, the chairman/CEO of Columbia House, will continue to head up the record club operations. Both will report to Flanders when the merger is completed.

Flanders has spent the last year heading up an online merchant selling cell phones and service plans for them. Prior to that, Flanders was president of Macmillan Publishing USA from 1994-98 and president of Macmillan Computer Publishing from 1990-93. While at Macmillan, Flanders formed Macmillan Digital to capitalize on the electronic aspects of the company's intellectual property, according to a joint press release issued by Time Warner, Sony, and CDnow.

As the two Columbia House parents were getting ready to publicly announce Flanders' appointment on Sept. 22 (*BillboardBulletin*, Sept.

23), the strategic commitments of the merger agreement that would create the new company were a topic of conversation among merchants attending the National Assn. of Recording Merchandisers Fall Conference, held Sept. 15-17 in Coronado, Calif.

That agreement states, among other things, that the company formed by the merger will be the primary vehicle for Sony Music Entertainment and the Warner Music Group to pursue the packaged music E-commerce business. Also, the various Web sites of the two partners shall contain "buy now" links to the new company's site, and such links should be prominently displayed.

As I read this agreement, I have some questions and concerns as to whether there is a level playing field here'

- BOB HIGGINS -

Moreover, according to the filing, in the U.S. those links should be exclusive concerning other pure online merchants; the letter does allow the two partners' Web sites to contain "buy now" links to online stores run by brick-and-mortar merchants. However, in such instances, the former link should be "prominent and preferred" to the brick-and-mortar.

(Continued on page 122)

Retailers Weather Big Storm Well

BY CHUCK TAYLOR

NEW YORK—As Hurricane Floyd battered its way up along the Eastern U.S. coast beginning Sept. 14, record retailers endured their share of problems—including power outages, flooding, and temporary closings.

But on the whole, they are counting themselves lucky. The troubles they dealt with were nothing compared to the overall damage done by the indecisive storm, which first came ashore in North Carolina after brushing against northern Florida and then moved its way up to a number of states that seldom encounter such acts of nature.

And because many of the retailers in the region are based in malls, damage to stores and merchandise was generally minimal, according to franchise managers and chain headquarters officials surveyed.

"There was not any huge impact, really, for our stores," says Joy Harris, a spokeswoman for Best Buy, based in Eden Prairie, Minn. "We had store closings, typically one day, from Florida all the way up the coast, but that was because towns were evacuated." In all, she estimates that between 20 and 30 stores closed.

"We did delay two store openings in Jacksonville, Fla., which were supposed to open last Friday [Sept. 17]," Harris says. "That day turned out to be absolutely beautiful, but you have to plan these things ahead."

"We had about 100 stores affected by the storm, with most of them being forced to close early," says Brant Skogrand, senior public relations specialist for Musicland Stores Corp., which owns the Sam Goody chain. "There were a couple stores that were completely flooded and are still closed [as of Sept. 22], but, overall, damages were kept at a minimum."

(Continued on page 117)



Payne On Tour. California native Kendall Payne released her major-label debut, "Jordan's Sister," on Capitol Records in July and has been making her mark on the road ever since. Payne recently completed dates with Arista recording artist Dido on her summer tour. Shown after a recent performance, from left, are Roy Lott, president/CEO of Capitol Records; Payne; and Ken Berry, president/CEO of EMI Recorded Music.

BPI Is Reshaping Itself

Moves Formalize Relationship With AIM

BY MARK SOLOMONS

LONDON—The British Phonographic Industry (BPI) has agreed to change its constitution following pressure from some members to recognize independent labels as a separate interest group. The moves, which formalize BPI's relationship with breakaway group the Assn. for Independent Music (AIM), follow three months of negotiations between the boards of the two organizations.

Leading members of both bodies have expressed their satisfaction at the outcome, but it has come at a price. The independent sector has conceded its majority on BPI's ruling council in exchange for funding for AIM from BPI; and BPI now faces a renewed membership drive by the new indie body, which already claims to represent 250 labels, 20 more than BPI.

At BPI's annual general meeting Sept. 22 in London, which was postponed from July to allow time for the talks with AIM, members voted almost unanimously for changes to the

articles of association of the trade body (*BillboardBulletin*, Sept. 23).

BPI is the International Federation of the Phonographic Industry's (IFPI) national affiliate and the principal lobbying organization for the U.K. record industry; it also runs the national charts through a joint venture with the British Assn. of Record Dealers and is the official source of U.K. record-sales and market-share statistics.

IFPI chairman Jay Berman, addressing the meeting as guest speaker, welcomed what he described as a "historic" agreement. "I'm happy to hear the results of your discussions with AIM, which means I can get rid of one version of my remarks and go to the version I had hoped to deliver," he said in an unscripted introduction.

Berman congratulated "all the BPI's members for taking a critical step forward in unifying one of our industry's most important national groups." The IFPI chairman told the

(Continued on page 112)

Eminem's Mother Seeking \$10 Mil. In Defamation Suit

BY CARLA HAY

NEW YORK—Controversial rapper Eminem is being sued for defamation by his mother, Debbie Mathers-Briggs, who is seeking \$10 million in damages (*BillboardBulletin*, Sept. 22).

The lawsuit was filed Sept. 17 in Macomb County (Mich.) Circuit Court, with Mathers-Briggs charging that the rapper (whose real name is Marshall Mathers) made defamatory comments about her in interviews, including descriptions of her as "pill-popping and lawsuit-happy."

The lawsuit cites interviews Eminem gave to media outlets, including Rolling Stone, The Source, Rap Pages, and "The Howard Stern Show." In the interviews, the 26-year-old Eminem described his childhood as one in which his mother often verbally abused him and threw him out of their home. Eminem also claimed in the interviews that his mother abused drugs and took money from him as a child.

Mathers-Briggs, who has publicly denied that she abused drugs, claims that as a result of Eminem's descriptions of her to the media, she suffered emotional distress, humiliation, and damages that included the loss of her mobile home in the summer of 1999.

The lawsuit also claims that Eminem breached a promise in which he allegedly told his mother

that he would give her financial assistance via monthly mortgage payments for her mobile home trailer. According to Mathers-Briggs, Eminem abruptly stopped payments, which she says resulted in her being evicted from her home and having her trailer repossessed.

Eminem and his representatives, as well as representatives for Mathers-Briggs, were unavailable for comment.

However, Eminem's attorney Paul Rosenberg issued a statement saying, "Eminem's life is reflected in his music. Everything he said can be verified as true—the truth is an absolute defense to a claim of defamation. The lawsuit does not come as a surprise to Eminem—his mother has been threatening to sue him since the success of his single 'My Name Is.' It is merely the result of a lifelong strained relationship between him and his mother. Regardless, it is still painful to be sued by your mother, and therefore the lawsuit will only be responded to through legal channels."

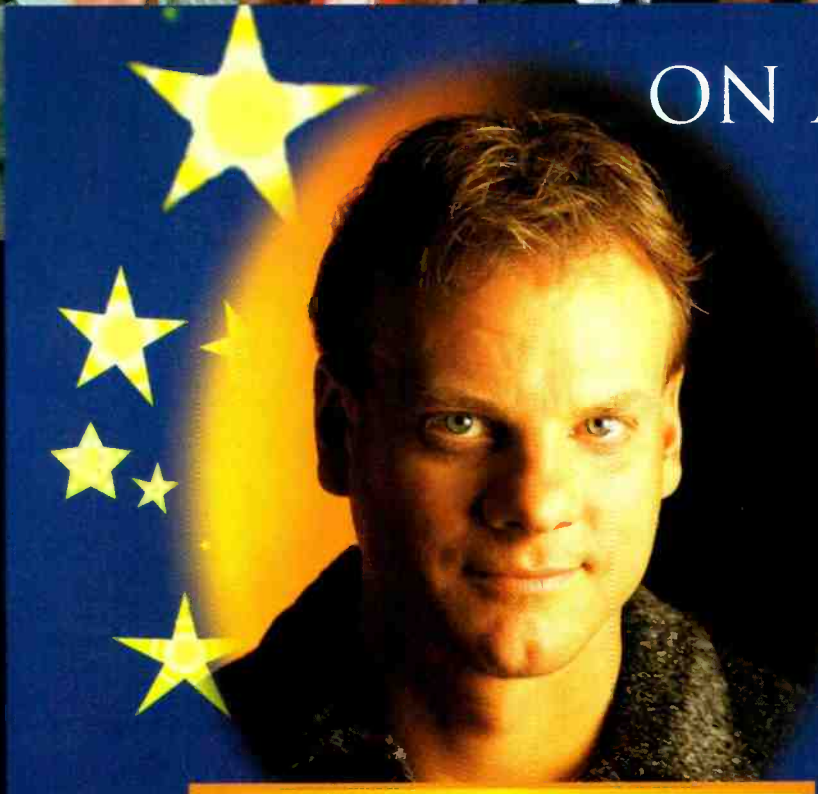
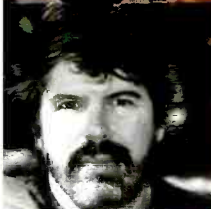
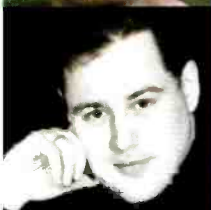
Eminem is a longtime resident of Michigan, and he currently resides in Macomb County. His 1999 major-label debut album, "The Slim Shady LP" (Web/Aftermath/Interscope), has sold 2.4 million copies in the U.S. to date, according to SoundScan. Eminem's next album for the label is expected to be released in the first quarter of next year.

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publisher: Golden Phoenix Music Corp. (SOCAN)

A CHANCE
writer: Royce Porter
publisher: Sony/ATV Cross Keys

A HOUSE WITH NO CURTAINS
writers: Alar Jackson ♦ Jim McBride
publishers: Cal IV Entertainment ♦ Sony/ATV Cross Keys ♦ Warner/Chappell Music Group ♦ Yee Haw Music

ANGEL IN MY EYES
writer: Tony Mullins
publishers: Platinum Plow ♦ Warner/Chappell Music Group

BYE, BYE
writer: Phil Vassar
publishers: EMI Music Publishing ♦ Phil Vassar Music

COMMITMENT
writer: Tony Colton
publishers: Publishing Two's Music ♦ Lehsem Music LLC

COVER YOU IN KISSES
writers: Jess Brown ♦ Brett Jones
publishers: Almo Music Corporation ♦ Famous Music Corporation ♦ Jess Brown Music ♦ Mo Fuzzy Dice ♦ Twin Creeks Music, Inc.

DON'T BE STUPID (YOU KNOW I LOVE YOU)
writer: Robert John "Mutt" Lange
publisher: Zomba Enterprises, Inc.

DON'T LAUGH AT ME
writers: Steve Seskin ♦ Allen Shamblin
publishers: Built On Rock ♦ David Aaron Music ♦ Sony/ATV Cross Keys

EVERYTHING'S CHANGED
writer: Larry Boone
publisher: Sony/ATV Cross Keys

FOREVER LOVE
writers: Deanna Bryant ♦ Liz Hengber ♦
publishers: Glen Nikki Music ♦ Starstruck Writers Group, Inc.

FROM THIS MOMENT ON
writer: Robert John "Mutt" Lange
publisher: Zomba Enterprises, Inc.

HAPPY GIRL
writers: Annie Roboff ♦ Beth Nielsen Chapman
publishers: Almo Music Corporation ♦ Anwa Music ♦ BNC Songs

HONEY I'M HOME
writer: Robert John "Mutt" Lange
publisher: Zomba Enterprises, Inc.

HOW DO YOU SLEEP AT NIGHT
writer: Jim McBride
publishers: Cal IV Entertainment ♦ Sony/ATV Cross Keys

I CAN LOVE YOU BETTER
writer: Pamela B. Hayes
publisher: Universal Music Publishing Group

I CAN STILL FEEL YOU
writers: Tammy Hyley ♦ Kim Tribble
publishers: Brian's Dream ♦ Sony/ATV Cross Keys ♦ Willdawn Music

I JUST WANT TO DANCE WITH YOU
writer: John Prine
publishers: Big Ears Music Inc. ♦ Brusac Oranges

I MIGHT EVEN GET T LOVIN' YOU
writers: Slugger Morrisette ♦ Roger Springer
publisher: EMI Music Publishing

I WANNA REMEMBER THIS
writer: Annie Roboff
publishers: Almo Music Corporation ♦ Anwa Music

I WANT TO FEEL THAT WAY AGAIN
writer: Canni Leigh
publisher: Warner/Chappell Music Group

I'M ALRIGHT
writer: Phil Vassar
publishers: EMI Music Publishing ♦ Phil Vassar Music

I'M FROM THE COUNTRY
writer: Richard Young
publisher: Them Young Boys Music

IMAGINE THAT
writers: Derek George ♦ John Tirro ♦ Bryan White
publishers: New Hayes Music ♦ Seventh Son Music Inc.

IT MUST BE LOVE
writer: Craig Bickhardt
publishers: Almo Music Corporation ♦ Craig Bickhardt Music

IT WOULD BE YOU
writer: Lana Hunt
publisher: Neon Sky Music

JUST BETWEEN YOU AND ME
writer: Jennifer Kinley
publishers: EMI Music Publishing ♦ For The Music ♦ Heatistic Music LLC

JUST TO HEAR YOU SAY THAT YOU LOVE ME
writer: Diane Warren
publisher: Rea songs

LET ME LET GO
writer: Steve Diamond
publisher: Diamond Mine Music

LITTLE PAST LITTLE ROCK
writers: Jess Brown ♦ Brett Jones ♦ Tony Lane
publishers: Almo Music Corporation ♦ Famous Music Corporation ♦ Jess Brown Music ♦ Mo Fuzzy Dice ♦ Twin Creeks Music, Inc.

LITTLE RED RODEO
writer: Phil Vassar
publishers: EMI Music Publishing ♦ Phil Vassar Music

LONGNECK BOTTLE
writer: Rick Carnes
publisher: Songs Of Peer JTD

LOVE OF MY LIFE
writer: Dan Hill (SOCAN)
publisher: If Dreams Had Wings Music, LTD (SOCAN)

LOVE WORKING ON YOU
writer: Craig Wiseman
publishers: Almo Music Corporation ♦ Daddy Rabbit Music



**ASCAP SONG
OF THE YEAR
"THIS KISS"**

**BETH NIELSEN CHAPMAN
ANNIE ROBOFF**
Almo Music Corporation,
Anwa Music and BNC Songs





OURS SHINE BRIGHTEST COUNTRY

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MAN HOLDIN' ON

writer: Gene Dobbins
publisher: Dixie Stars Music

NOW THAT I FOUND YOU

writers: J.D. Martin ♦ Vanessa Corish (APFA) ♦ Paul Begaud (APRA)
publishers: Lillywilly Music ♦ Universal Music Publishing Group ♦ Vanessa Corish Designee (APRA) ♦ Warner/Chappell Music Group

ON THE SIDE OF ANGELS

writer: Gary Burr
publishers: Gary Burr Music, Inc. ♦ Universal Music Publishing Group

ONE OF THOSE NIGHTS TONIGHT

writer: Susan Longacre
publishers: Famous Music Corporation ♦ Sea Acre Music

OUT OF MY BONES

writers: Gary Burr ♦ Sharon Vaughn
publishers: Gary Burr Music, Inc. ♦ Sharondipity Music ♦ Universal Music Publishing Group

RIGHT ON THE MONEY

writer: Phil Vassar
publishers: EMI Music Publishing ♦ Phil Vassar Music

SAY WHEN

writer: Larry Boone
publisher: Sony/ATV Cross Keys

SHE'S GONNA MAKE IT

writers: Garth Brooks ♦ Kim Williams
publishers: Kim Williams Music ♦ Major Bob Music ♦ No Fences Music ♦ Sony/ATV Cross Keys

SOMEONE YOU USED TO KNOW

writer: Rory Lee
publisher: Melanie Howard Music, Inc.

SPIRIT OF A BOY, WISDOM OF A MAN

writers: Trey Bruce ♦ Glen Burtnick
publishers: Big Tractor Music ♦ War Bride ♦ Warner/Chappell Music Group

STEPPING STONE

writers: Lari White ♦ Craig Wiseman
publishers: Almo Music Corporation ♦ Daddy Rabbit Music ♦ Lasongs Publishing

TEXAS SIZE HEARTACHE

writer: Lonnie Wilson
publisher: Sony/ATV Cross Keys



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DONNA HILLEY: PRESIDENT & CEO



ASCAP SONG
OF THE YEAR
"BYE, BYE"

PHIL VASSAR
EMI Music Publishing
and Phil Vassar Music



THE DAY THAT SHE LEFT TULSA

writers: Steve Diamond ♦ Mark D. Sanders
publishers: Diamond Three Music ♦ Starstruck Writers Group, Inc. ♦ Universal Music Publishing Group

THERE GOES MY BABY

writers: Annie Roboff ♦ Arnie Roman
publishers: Almo Music Corporation ♦ Annotation Music ♦ Anwa Music ♦ Romanesque Music ♦ Warner/Chappell Music Group

THIS KISS

writers: Beth Nielsen Chapman ♦ Annie Roboff
publishers: Almo Music Corporation ♦ Anwa Music ♦ BNC Songs

TO HAVE YOU BACK AGAIN

writers: Annie Roboff ♦ Arnie Roman
publishers: Almo Music Corporation ♦ Anwa Music ♦ Annotation Music ♦ Romanesque Music ♦ Warner/Chappell Music Group

TOO GOOD TO BE TRUE

writer: Gene Pistilli
publisher: Milene Music, Inc.

TWO PINA COLADAS

writer: Sandy Mason
publisher: Good Music Co.

VALENTINE

writer: Jack Eugell
publishers: Coxie Music ♦ EMI Music Publishing

WHERE THE GREEN GRASS GROWS

writers: Jess Leary ♦ Craig Wiseman
publishers: Almo Music Corporation ♦ Daddy Rabbit Music ♦ Famous Music Corporation ♦ Song Matters, Inc.

YOU MOVE ME

writers: Gordon Kennedy ♦ Pierce Pettis
publishers: Piercepettisongs ♦ Universal Music Publishing Group

YOU'LL NEVER KNOW

writer: Angelo
publisher: Universal Music Publishing Group

YOU'RE EASY ON THE EYES

writer: Terri Clark
publishers: Terri OOO Tunes ♦ Universal Music Publishing Group

YOU'RE GONE

writer: Paul Williams
publishers: Hilabeans Music ♦ Warner/Chappell Music Group

YOU'RE STILL THE ONE

writer: Robert John "Mutt" Lange
publisher: Zomba Enterprises, Inc.



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VH1 Staging Benefit

All-Star Lineup To Mark Century

BY CARLA HAY

NEW YORK—On Oct. 23, VH1 will be staging its largest event to date: a benefit show called "The Concert Of The Century For VH1 Save The Music," which will be televised that day on the network (*BillboardBulletin*, Sept. 22).

The concert—set to take place in Washington, D.C.—will feature performances from several hit artists, including Eric Clapton, Aretha Franklin, and Garth Brooks. President Clinton and first lady Hillary Rodham Clinton will also participate in the event.

Other artists scheduled to appear are John Mellencamp, Sheryl Crow, B.B. King, Lenny Kravitz, Bono, John Fogerty, 'N Sync, and Gloria Estefan. The concert will benefit VH1 Save the Music, an organization aimed at raising funds for music education in U.S. public schools.

"Having been a former music teacher to kids, I know how important music education is in schools," says Crow. "People sometimes underestimate the power of music in children's development. It's incredible how many instruments VH1 Save the Music has donated to schools, and I'm very excited to be a part of this concert."

The two-hour event will be televised on VH1 at 4 p.m. ET/PT. It will air live on the East Coast and tape-delayed on the West Coast.

"This concert has been in the works for months," says VH1 president John Sykes. "We began planning it in late spring when we were talking with the president and the first lady about having a big millennium music event. We worked with them before for a millennium jazz concert and decided to join forces again to throw the ultimate end-of-the-century popular music bash. It all grew out of the tireless support the president and the first lady have given to VH1 Save the Music."

The VH1 chief adds that the timing of the concert was crucial: "In December, there are going to be all kinds of music-related millennium events, and rather than face millennium gridlock, we figured we'd throw the first music-related end-of-the-century event."

According to Sykes, the concert will feature the performers playing their hit songs as well as songs that are considered American classics.

"What we are trying to do," says Sykes, is "have a concert that's going to focus on the greatest American songs of the century. We knew we couldn't cover everything and everyone. But we put together a wish list of some of the greatest popular artists living today. We also approached artists we felt had not only recorded influential songs but also could contribute to covering the most influential songs of the cen-

ture."

"We're not claiming that this will be the biggest concert of the century," says Bill Flanagan, VH1 senior VP/editorial director, who is the event's executive producer. "It's meant to represent the best of the century's music."

According to sources at VH1, there will be special, unannounced guests at the concert. "We're still working on more artists to appear," confirms Flanagan.

The concert will be invitation-only. VH1 won't publicly disclose the location of the concert for "security reasons," says a VH1 official. But Flanagan tells *Billboard* it will be at a venue that holds "less than 1,000 people. About half of the people invited will be White House staffers."

Paul Shaffer, best known as the music director for the CBS series "Late Night With David Letterman," will serve as musical director for the concert. The VH1 telecast will be produced and directed by Joel Gallen.

Clothing/fragrance company Tommy Hilfiger is the concert's official sponsor.

VH1 Save the Music has been the subject of previous fund-raising efforts with VH1's "Divas Live" concerts in 1998 and 1999. The charity is also given exposure on VH1 through public service announcements.

Flanagan says VH1 will be staging more concerts in the future to benefit VH1 Save the Music. "But we also want to be careful and make these concerts really good and special," he says. "We don't want there to be a concert of the month because the impact would become watered down."

VH1 is televising "The Concert Of The Century" as part of its Live Music Month promotion. The channel will also televise the NetAid concert on Oct. 9 and the Paul McCartney and Friends PETA Benefit concert on Oct. 16.



CROW

GOOD WORKS

Ex-IFPI Head Tackles E-Commerce

BY ADAM WHITE

LONDON—Chalk up another win for E-commerce. By recruiting Nic Garnett, former director general of the International Federation of the Phonographic Industry (IFPI), InterTrust Technologies Corp. has gained the services of one of the music industry's most experienced and knowledgeable intellectual-property lawyers.

He will now apply that expertise to the U.S. company's drive to establish its digital commerce software and services as a world leader in E-business.

Garnett, 45, started work Sept. 21 as senior VP, Trust Utility, at InterTrust's international division (*BillboardBulletin*, Sept. 10). "This is a very interesting company," he says. "It's so interesting that it put everything else I was considering after IFPI in the shade."

Garnett has traded the U.K., where he worked at the record industry federation's headquarters in London, for Sunnyvale, Calif., where InterTrust is based. He was IFPI director general for seven years, and had been with the organization for 16 years.

Nine-year-old InterTrust licenses its digital rights management (DRM) platform to what it calls "partners," as they develop digital

commerce services and applications to establish a global electronic trading network, branded as the MetaTrust Utility. Core partners are Mitsubishi Corp., National Westminster Bank, and Reciprocal. InterTrust says its DRM technologies "protect and manage rights" in digital information.

In May, Universal Music Group signed up to use MetaTrust applications to build and operate clearinghouse and data center services for music industry E-commerce, compliant with the Secure Digital Music Initiative (SDMI).

Garnett, who has extensive knowledge of SDMI through his IFPI tenure, says his first priority is "basically to get to understand the scope of InterTrust's technology, not just in terms of building particular applications, but also what it means for the whole E-commerce environment."

The DRM platform involves significant data-protection issues, he notes, and these have different implications in various parts of the globe. As a result, Garnett will be dealing with government authorities worldwide to ensure that the InterTrust system is compliant with local and regional data-protection attitudes and statutes and to show those authorities what

MetaTrust offers. "Privacy is a hugely important issue," Garnett says. "A lot of what InterTrust does is storing, processing, and using information. We must make sure that our partners, as well as consumers, are comfortable with how this is done."

Among the Briton's new colleagues at InterTrust are Edmund Fish, senior operating officer and executive VP of corporate development, to whom Garnett reports, and Joseph Jennings, senior VP of marketing.

"A significant part of Nic's job includes developing policies to help define how our partners deal with privacy issues," says Jennings. "His background at IFPI is obviously ideal for wrestling these issues to the ground, across multiple geographies."

Garnett sees his new post requiring "not a technologist nor really an intellectual property lawyer" but expertise in rights management. As such, he says his IFPI experience has well prepared him for this move into E-commerce. "But my remit is broader than the music business."

Garnett adds that he was recruited via InterTrust's senior VP of strategic sales, Doug Armati, whom he first met in the early '90s when Armati was a music business consultant in the U.K.

Latin Academy Expands Structure

BY JOHN LANNERT

Michael Greene's appointment of a new executive team for the Latin Academy of Recording Arts and Sciences (LARAS) on Sept. 17 (*BillboardBulletin*, Sept. 17) underscores his desire that the 2-year-old organization be adequately prepared for its inaugural Latin Grammy Awards, which he says now are scheduled to take place in September 2000.

"You look at all of the elements that go into the awards process—and ultimately the telecast and merchandising—there are cultural aspects, membership aspects, education aspects, and sponsor-affiliate-relations aspects," says Greene, president/CEO of LARAS and its parent organization, the National Academy of Recording Arts and Sciences

(NARAS). "One of the reasons I feel so positive about the team we are putting together is that they do have experience in all of those areas."

Named senior VP/executive director of LARAS was Mauricio Abaroa, who most recently was GM of BMG Latin. Abaroa, who was LARAS' first director from 1997-98, replaces Sergio Rozenblat, who resigned in July.

Erik D. Sorensen has been appointed managing director. Sorensen previously was director of Latin American operations at International Management Group, NARAS'

sponsorship management company. Abaroa will report to Greene; Sorensen will report to Abaroa and Greene. Both Abaroa and Sorensen will be based in Miami.

Also tapped to be a part of the new executive team are awards director Aida Scorza and project manager Brenda Alba. Scorza previously was NARAS' craft awards manager; Alba was a NARAS executive assistant. Scorza and Alba will be based in NARAS' Santa Monica, Calif., headquarters.

Greene notes that Abaroa will spearhead the Latin Grammy Awards structure, membership drives, and cultural service activities. Sorensen, meanwhile, will handle the development of sponsorships

(Continued on page 112)

EXECUTIVE TURNTABLE



PINO

RECORD COMPANIES. Jorge Pino is promoted to senior VP/GM of Sony Latin in Miami Beach. He was VP/GM.

Max Gousse is named senior director of A&R, urban music, for Epic Records in Santa Monica, Calif. He was director of urban A&R for MCA Music Publishing.

Akitoshi Nakata is promoted to VP of Walt Disney Records Japan in Tokyo. He was director of the music division for Walt Disney Enterprises of Japan Ltd.

Debra Mayes is promoted to VP of music administration for Integrity Inc. in Mobile, Ala. She was director of music administration.



NAKATA

Karl Slatoff is promoted to senior director of strategic marketing for BMG Entertainment in New York. He was manager of corporate development.

Kenetta Bailey is named senior director of product development for RCA Records in New York. She was



SLATOFF

senior marketing manager at Pepsi-Cola Co.

Sue Naramore is named director of product management for Virgin Records America in Beverly Hills, Calif. She was director of touring/marketing at Geffen Records.

Kim Biggs is named art director



BAILEY

for Maverick Recording Co. in Los Angeles. She was associate creative director for RCA Records.

Rachel Mintz is named product manager for V2 Records in New York. She was manager of product development for Mercury Records.

Jenni Ogden is named national director of retail sales and marketing for Risk Records in Hollywood. She was senior sales representative at Alternative Distribution Alliance.

PUBLISHERS. Kimberly Dawkins is named associate director of writer/publisher relations for BMI in New York. She was an office coordinator for It's a Doug E. Doug World.



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44.171.822.8300

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**ISSUE DATE: NOV 13
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Michael Lewis
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ASIA PACIFIC QUARTERLY 4 - Issue Date: Nov 13 • Ad Close: Oct 19

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Set Eyed To Boost Maori Culture

BY DOMINIC PRIDE

LONDON—Maori culture, viewed by many as neglected and patronized in its homeland, looks set to reach a wider audience with the international release of the self-titled debut album by Oceania (Global Music Pulse, Billboard July 3).

Universal Music will release the set beginning in the U.K. Oct. 11 and will explore the synergies between one of its classical divisions and its TV and special marketing operations.

"Oceania" came to the Philips Music Group via Point Music, its joint venture with Philip Glass' Euphorbia Productions. The Philips Music Group is now being merged with Decca to form the Decca Music Group (Billboard, July 10), which will release the album via Universal companies.

The set presents the richness of Maori music in a way previously untried in its native New Zealand.

The driving forces behind Oceania are Jaz Coleman, classical composer and onetime lead singer with early-'80s experimental band Killing Joke, and Hinewehi Mohi, poet, singer, and former TV presenter.

The set features Maori musicians and singers, with mainly orchestral settings; no samples are used on the album. Hirini Melbourne, Mohi's former lecturer at Waikato University in Hamilton, New Zealand, had a helping hand in assembling the musicians and the music.

The result is a melodic, lyrical album with a sound far more accessible to international ears than the music of many other cultures that has been exploited in the past two decades. Decca and the artists say they are anxious that the project is not immediately categorized as "world music."

"I feel passionate about this culture, and I want to take it to a world stage," says Mohi, whose half Maori, half *pakeha* (European) heritage has allowed her to straddle both worlds.

Coleman, for several years com-

poser-in-residence at the Auckland Philharmonia, was shocked by the state of Maori music within the modern-day New Zealand.

"We are looking at extinction of classical instruments of a nation," he says, noting that "there are 31 different-toned Maori instruments, and only one master player alive today who can play them."

Among the instruments used on "Oceania" are the *putorino*, a double-barreled flute; the *hau*, a large gourd, played by blowing across the top of



MOHI

it; the *pukaea*, a large trumpet; and the *koauau*, a flute.

As many Maori are economically and socially disadvantaged, they have identified strongly with influences from the U.S., says Coleman. "Most people in the Maori community have drawn from black music, and Maori have virtually lost the great heritage."

One of the ways in which U.S. black culture has been brought to Maoris is through Mai FM, originally funded by the government to promote Maori language and culture and now the highest-audience dance station nationally. To reach the right demographic, the station included U.S. hip-hop acts in its programming, which in turn affected local Maori musicians.

In this context, the international success of Oceania is more than a mere economic proposition, says Mohi. "With this loss of identity, it's crucial to the culture, with the music

being in the Maori language.

"If there's any measure of success for this album, then this will resonate in New Zealand. The kids whose sense of self-worth has been stripped from them, then they will feel fantastic about that instead of being ashamed," says Mohi.

Among the projects being considered is one to allow the toned instruments to be taught in New Zealand's universities, says Coleman, who also has an eye on five other Maori acts who could be signed and exploited in the wake of the international attention gained by the album.

Both Mohi and Coleman are angered by the attitudes of the mainstream New Zealand industry toward Maori music. "Among the New Zealand labels, there's no music industry in New Zealand unless you want to play New Zealand rock," says Mohi. "There's no cycle that keeps the money there."

Much of the Maori music recorded is low-budget, and often aimed at the tourist market, adds Coleman. "Most Maori artists have boycotted the Maori category in the New Zealand music awards. The attitude is little short of patronizing."

Mohi and Coleman say they had to go elsewhere to have this music understood. Through Point Music, the project ended up at the Amsterdam offices of the Philips Music Group.

Both say they were surprised at the positive and occasionally tearful reception the music got when they showcased before Universal staff, especially when employees there were told of Mohi's struggle with her 3-year-old daughter, Hineraukatauri, who has cerebral palsy, and about whom Mohi wrote a track on the set.

"It was at the time that all the amalgamations were going on," adds Mohi about the Universal/PolyGram merger, "so I think people were more emotional."

Suzana Tomanic, now director of
(Continued on page 122)

Kosovo Benefit Set Launches Orchard

BY MICHAEL PAOLETTA

NEW YORK—The Orchard, a New York-based supplier of music to the Internet, has launched Orchard Records, an Internet-based record company, with the release of "Refuge: A Benefit For The People Of Kosova."

A multi-artist compilation spotlighting cutting-edge artists from New York's vibrant downtown club scene, "Refuge"

finds both newcomers and veterans coming together to raise money for the Kosova Relief Fund, with 90% of the proceeds

directly helping those in need. (Kosova is the Albanian spelling for the region, which alternately is referred to as Kosovo.)

Released in conjunction with New York-based grass-roots organization Artists Responding to Crisis (ARC), "Refuge" was delivered to Internet and brick-and-mortar retailers on Sept. 24. On the same day, a benefit show, featuring many of the artists on the compilation, was scheduled to take place at the Bottom Line in New York; a live Webcast was also slated.

Says Orchard CEO Richard Gottehrer, "The war may be over [in Kosovo], but help is still needed."

The ARC-produced compilation, which has an initial pressing of 10,000 units, includes primarily new material by such artists as Vernon Reid featuring Beans ("Show No Teeth"), Joy Askew ("Here In America"), Toshi Reagon ("There Are"), and Richard Barone

("A Call To Prayer").

Additionally, it includes a never-before-released track by Melanie Gabriel. Titled "Broken Line," it features music written by the artist, her father (Peter Gabriel), and Askew.

"The timing of this album couldn't be better," Askew says. "With the Internet, it's an incredible time of freedom. It's almost like there's room for everything, all types of music—just like in the '60s."

"At the heart of the Kosovo crisis is struggle, and that's why I wanted to participate," says Reagon. "I do what I can as a human being to help others."

Says Reid, "There are appalling things going on in the world, and while it's not up to me to tell others how to think or what to do, I can only follow my own compassion."

Radio stations like WNEW New York, WFUV New York, and WXPB Philadelphia, are playing album tracks. "I like the fact that there are all these different and unique ambient sounds on the album," says Vin Scelsa, host of "Idiot's Delight" on WNEW.

Says Keith Chagnon, product director for E-commerce at the Virgin Entertainment Group, "What's great about such a compilation—in addition to the worthy cause—is that it gives a chance for an artist like Richard Barone [formerly of the Bongos] to be part of the constantly expanding global village."



ASKEW



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Atlantic's STP Going For 'No. 4'

Promotion For Set Proceeding Despite Weiland's Jailing

BY LARRY FLICK

NEW YORK—On Oct. 26, Atlantic issues "No. 4," the first album by Stone Temple Pilots in three years.



STONE TEMPLE PILOTS

It's a project that will arrive with considerable fanfare—and a tinge of disappointment.

Produced by Brendan O'Brien, who also helmed the band's three previous recordings, the set masterfully merges the Led Zepplin-esque grunge tone of their early efforts and the poppy, punk-influenced sound of their 1996 collection, "Tiny Music . . . Songs From The Vatican Gift Shop."

Babylon's Davis Aims For The Heart With Positive Messages

NEW YORK—With "Aiming For The Heart," due Oct. 26 on Babylon/Trauma, pop newcomer Christian Davis is striving to be more than just another teen idol—he wants to be a role model.

"I want kids to know that being cool is not the same as being bad or acting tough," the 19-year-old singer says, adding that he'll only perform material with a positive message. "I won't sing about things I don't believe in, and I don't believe in being negative."

Davis' perspective is the result of a childhood regularly performing on-stage with his father, a Baptist minister who travels the U.S. with an anti-drug/anti-violence show geared toward teenagers. It was during one of the shows that Davis was discovered by producers Teddy Castellucci and Tom Mgrdichian, best known for composing the scores to the Adam Sandler movies "Big Daddy" and "The Wedding Singer."

The producers introduced the budding artist to famed songwriter Dennis Lambert, who has penned hits for the Four Tops, the Commodores, and Starship, among others. After one meeting, Lambert signed Davis to his label, Babylon,

"It's an incredible musical journey," says Ron Shapiro, executive VP/GM at the label. "This album rocks hard, and it does so melodically. This a band that can remain true to its underground roots while still writing great pop songs."

But just as the band began promoting the set, front man Scott Weiland was sentenced Sept. 3 to a year in jail for violating his probation in a drug possession case.

"Needless to say, the release of this album is bittersweet," says STP guitarist Dean DeLeo. "We worked hard on this album, and we're proud of its outcome. I'm disappointed that Scott's not able to enjoy this moment with us."

Though Weiland's absence postpones the set, the label and band—which also includes bassist Robert DeLeo and drummer Eric Kretz—are forging full steam ahead in promoting the project.

"Unfortunately, Scott's been facing these demons for a while," says Shapiro. "The band is adept at getting business done in and around these unfortunate moments. Scott's spirit is with us as we proceed, and

he's so powerfully felt all over this project. He's coming into his own as a seminal rock figure."

Weiland will actually be a fairly prominent figure in the marketing of "No. 4." He did a considerable amount of long-lead press prior to his sentence. Also, the full band did a special one-off gig in August in Las Vegas, which the label filmed.

The footage, which was directed by Mark Racco, will be edited into music videoclips as needed.

(Continued on page 28)



Full Of Hope. On Oct. 12, Odeon/Capitol issues "Hope Is Important," the debut of Idlewild. The Edinburgh, Scotland, act has earned critical praise throughout Europe for the set's unique blend of modern rock, which is influenced by R.E.M., Sonic Youth, and the Clash. A tour of the U.S. is planned for later this fall. Shown, from left, are band members Bob Fairfoull, Colin Newton, Roddy Woomble, and Rod Jones.

Two New York Rock Legends Sign Off; McCartney Feted At Album Playback

A SAD FAREWELL: Rock music seems to be thriving, but you wouldn't know it from New York City. Two recent events have cast a shadow on the Big Apple. Tramps, one of our favorite clubs for the 12 years we called New York home, was sold and closed Sept. 23 following a show by **Son Volt**. Slightly more than a week earlier, WNEW, which had provided the rock soundtrack for many New Yorkers' lives for decades, switched to talk radio.

We'd listened to WNEW on and off during our New York stint and found many of the DJs personified what radio was all about. In an age of consolidation and consultants, WNEW still seemed full of true believers in the redemptive power of rock'n'roll.

Nowhere was that power more evident for us on many a night than at Tramps. Although the great shows we saw there are way too numerous to mention, three stand out: **Joe Grushecky** with **Bruce Springsteen** in the mid-'90s—to see Springsteen in a club that size after his years of playing arenas was awe-inspiring, like seeing bottled lightning; **Cheap Trick** two years ago in the midst of a career resurgence where it put the much younger acts on the bill to shame; and my all-time favorite show there, **the Mavericks** in 1993 or 1994, when they played as if it were the last night on earth, and the band and audience were both swilling tequila and drenched in sweat. As the Mavericks' billing shows, Tramps didn't just book rock; it featured acts whom radio forgot, like **Merle Haggard** or **Solomon Burke**, but who still could fill a room. It was just one of those clubs where you could stop in any night and find good tunes.

However, there is a silver lining. **Steve Weitzman**, who booked Tramps for 10 years, tells us that by December he'll be booking two new clubs, one bigger and one smaller than Tramps. "Both will have the spirit of Tramps," Weitzman promises. In the meantime, many of the shows booked into Tramps before it was shuttered have been moved to other venues.

MEET THE BEATLE: It was a crazy scene on Sept. 17 at the House of Blues in Los Angeles when Capitol Records hosted a listening party for **Paul McCartney's** forthcoming album, "Run Devil Run." The album, out Oct. 5, features Sir Paul's interpretation of a number of classic rock tunes he was influenced by, as well as three new

tracks. With a house full of contest winners, McCartney had to do little more than step onstage to whip the crowd into pandemonium. And unfortunately, that's about all he did. Although the invites never said he'd perform, it was very disappointing to have him so tantalizingly close and not have him play. He charmed the audience, which included **Brian Wilson** and **Rod Stewart**, with a few stories about the making of the album, and then after the playback he was presented with a plaque for sales of more than 60 million albums since 1970.

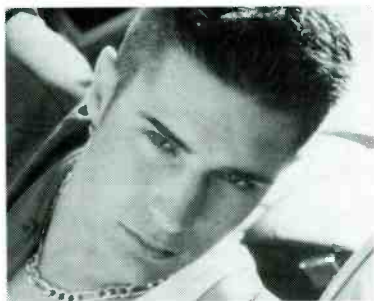
Afterward, we were speaking with songwriter **Diane Warren**, who was one of the lucky few escorted backstage to meet McCartney. She asked him what his favorite Beatles song was. He told her "Here, There And Everywhere." We couldn't have picked a better choice ourselves.

STUFF: In the wake of the Universal/PolyGram merger, **Miles Copeland's** Ark 21 label has signed three acts formerly on A&M: **Therapy?**, **the Badlees**, and **Zucchero** . . . In the continuing marriage of sports and music, Priority Records and Fox Sports have teamed up to release "Game Time!" on Tuesday (28). The set features tracks from **Sugar Ray**, **Blur**, **Master P**, **JT Money**, **Kid Rock**, **Moby**, **the Crystal Method**, and **Prodigy**, as well as three new sports-themed recordings from **Snoop Dogg**, **Ice Cube**, and the Fox Sports football theme remixed by **Thunderpuss 2000** . . . Six composers, **Max Steiner**, **Dimitri Tiomkin**, **Alfred Newman**, **Bernard Herrmann**, **Franz Waxman**, and **Erich Wolfgang Korngold**, have been honored with the issuing of Hollywood Composers stamps by the U.S. Postal Service. The stamps were unveiled Sept. 17 . . . **David Bowie** has signed on as one of the producers of the Los Angeles run of "Hedwig And The Angry Inch." The musical, which has enjoyed a celebrated two-year run off-Broadway in New York, officially opens Oct. 31 in Los Angeles.

ON THE ROAD: The MTV Campus Invasion tour kicks off Oct. 20 at the University of Denver. The monthlong outing features **Garbage** and **Lit** . . . Launch.com bowed its college-geared concert series Sept. 21 with a five-city tour by **Gomez**. More tours are to follow, although a Launch.com rep had no other names ready to announce.



by Melinda Newman



DAVIS

which is distributed by Trauma in the U.S.

"It been a perfect match," says Davis. "The music has that popular 'N Sync/Backstreet Boys sound but with an R&B flavor that helps it stand apart."

That stylistic blend is serving the first single, "Safe In The Arms Of Love," which went to top 40 radio Aug. 31. Among the cut's initial supporters are KISR Fort Smith, Ark.; WFKS Daytona, Fla.; and KBCQ Roswell, N.M.

The rhythm-laced ballad went to retail Sept. 14, and it will be featured on Best Buy's "Teen Sampler," due in early November.

Shortly before the release of the album, Davis will embark on a radio promo trek that will be supplemented by a series of mall appearances. While the label ponders several extended touring options, the artist will play a handful of one-off gigs, including opening '98's November show in New York.

"This is the start of an important young artist," says Mike Worthington, GM of Babylon. "He's got immeasurable talent, and his smile lights up a room. This kid's a natural."

LARRY FLICK

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Guitarist Tab Benoit's Got The Blues On Upcoming Vanguard Set

BY STEVE GRAYBOW

NEW YORK—Guitarist Tab Benoit believes it is only a matter of time before today's youth discovers the blues.

"The blues are the roots of all American music," explains the 31-year-old artist, who issues "These Blues Are Mine" on Vanguard Oct. 26. "As people grow older and form their own opinions, they go back to what's real—and the blues is as real as it gets. When you are young, you want everything to be make-believe, but as you get older you want something more tangible."

"These Blues Are Mine" is the latest chapter in the Houma, La., na-

tive's journey through the roots of American music. The album features five original compositions, alongside renditions of songs by Albert Collins, Albert King, and Hank Williams.

"We recorded the album live, with no plans on how to start or stop the songs," says Benoit with obvious pride. "Today, that's weird, way out in left field, but I feel that the blues should be recorded that way. Blues is about human feeling, and the only way to get that is to play it live and capture the moment."

This is Benoit's fifth album under his own name; he also appears on releases by guitarist Debbie Davies

and played alongside Junior Wells on the late blues harpist's 1997 "Come On In This House" (Telarc, 1997).



BENOIT

His previous solo releases, including the triple-A-flavored "Nice And Warm" (1992), were recorded for the Justice label. Benoit's publisher is Justice Music. He is managed by Thunderbird management.

"We've had an eye on Tab for a while," says Vanguard president

Kevin Welk. "He fits our company perfectly. He's made noise at triple-A radio, he has a large following, and he tours constantly. He's a blues artist, and that fits nicely with the heritage of the Vanguard label."

Vanguard will service triple-A radio with the Albert Collins-penned "Lights On, Nobody Home," while blues radio will be encouraged to play tracks from the entire album.

"Tab's target audience is the blues fan, but we also want to recapture the triple-A audience," explains Welk, who notes that the Internet has become an important medium for reaching blues aficionados. "Many blues fans don't buy music in record stores because of the diminishing size of blues sections. We're doing free Internet downloads, particularly with Barnes & Noble's site,

where you'll be able to download music and an exclusive interview with Tab."

Welk stresses that "retail and constant touring" are the key to exposing Benoit to a larger audience. "When you go into a market where Tab is performing, we'll have his album prominently displayed in retail stores at a competitive price," he says, noting that the album will be "marked down \$3 from whatever the price in a market is."

Benoit, who is booked by Intrepid Artists, may also do a tour of Borders stores.

"I just want to get my music to the people and have them look at me as being a real player," says Benoit. "I play it hard; there are no tricks. I'm a real person, playing real music for real people. You can only do it your own way and do it the best you can."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN	MCI Center Washington, D.C.	Aug 31- Sept. 3	\$3,575,423 \$67.50/\$37.50	55,650 three sellouts	in-house
TOM PETTY & THE HEARTBREAKERS	The Gorge George, Wash.	Sept. 4-5	\$1,446,182 \$52.25/\$32.25	37,832 40,000 two shows	House of Blues Presents
PHISH	The Gorge George, Wash.	Sept. 10- 11	\$849,713 \$30.75/\$28.75	29,383 40,000 two shows	House of Blues Presents
DAVE MATTHEWS BAND	Continental Airlines Arena East Rutherford, N.J.	Sept. 11	\$748,594 \$38.50	19,553 sellout	Delsener/Slater Enterprises
CHER, CYNDI LAUPER, JULIO IGLESIAS JR.	Kohl Center Arena, University of Wisconsin Madison, Wis.	Sept. 14	\$564,970 \$75/\$50/\$35	10,494 12,045	Cellar Door, Frank Prods.
BARRY WHITE AND EARTH, WIND & FIRE	Jones Beach Theatre Wantagh, N.Y.	Sept. 11	\$514,380 \$55/\$35/\$20	14,459 sellout	Delsener/Slater Enterprises
BOB DYLAN AND PAUL SIMON	Frank Erwin Center Arena, University of Texas Austin, Texas	Sept. 15	\$485,935 \$55/\$25	10,947 sellout	PACE Concerts, in-house
BARRY MANILOW	Creek Theatre Los Angeles	Sept. 9-11	\$459,081 \$75/\$55/\$35/\$15	9,417 12,324 two shows	Niederlander Organization
BARRY WHITE AND EARTH, WIND & FIRE	MCI Center Washington, D.C.	Sept. 12	\$457,340 \$45/\$40/\$30	10,523 13,000	Dimensions Unlimited, Atlanta Worldwide Touring
BARRY WHITE AND EARTH, WIND & FIRE	United Center Chicago	Sept. 14	\$454,645 \$45/\$30/\$20	11,494 12,918	Jam Prods., Atlanta Worldwide Touring

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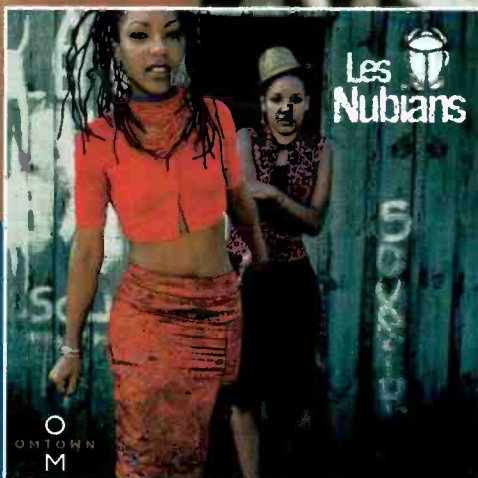
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Philadelphia, PA-10/9
New York, NY-10/11
Baltimore, MD-10/12
Washington, D.C.-10/13
Atlanta, GA-10/14
Miami, FL-10/16
New Orleans, LA-10/18
Houston, TX-10/19
Denver, CO-10/21
Seattle, WA-10/24
Portland, OR-10/25
San Francisco, CA-10/27
Los Angeles, CA-10/28
Las Vegas, NV-10/29 & 10/30

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Miguel Proudly Sticks To Spanish On 'Amarte' From WMI

BY HOWELL LLEWELLYN

MADRID—Mexican superstar Luis Miguel, who has just embarked on a world tour that began here Sept. 15 (*Billboard* *Bulletin*, Sept. 15) and takes him through the U.S. early next year, defends his refusal to follow other Latin artists such as Ricky Martin and record in English.

Miguel admits that his label, Warner Music International (WMI), had "invited" him to make an album in

English. But with more than 35 million records sold and four Grammys behind him at just 29, the romantic singer has a powerful argument.

Miguel tells *Billboard*, "I love my language, and I am proud of Spanish. Now is not the right time for me to sing in English—maybe in the future, who knows."

The Sept. 15 inaugural concert was the first of three sold-out dates in Madrid's Plaza de Las Ventas, the

world's biggest bullring with a capacity of 60,000.

The tour supports Miguel's new album, "Amarte Es Un Placer" (Loving You Is A Pleasure), which was released Sept. 13 and debuted atop the Spanish chart.

Miguel's roadwork takes in 12 Spanish cities before moving on to Brazil on Oct. 22, through Paraguay, Uruguay, Argentina, Chile, Colombia, and Venezuela, with a New Year's

Eve concert in San José, Calif. In 2000, the tour continues through 22 U.S. cities, plus Canada, Puerto Rico, the Dominican Republic, and of course Mexico.

While in Spain, Miguel presented the album to the industry and media in the company of WMI chairman/CEO Ramón López and Warner Music Latin America president Andre Midani.

"Amarte" was released in the U.S.,

Latin America, Spain, and most other territories on Sept. 13. The album is due Tuesday (28) in France, Oct. 18 in the U.K., and Nov. 8 in Australia.

Asked how he feels about the current craze of Latino stars such as Martin and Enrique Iglesias recording in English, Miguel is gently chiding. "Yes, everybody's doing it, but it does not bother me to feel somebody else's success," he says. "Sooner or later, English speakers are going to realize that Spanish is a beautiful language."

"I am doing a good thing by giving more Spanish to the world," Miguel adds. "Spanish can express 'I love you' in so many ways. Onstage, I need to believe what I am saying and to feel that the audience is really feeling what I am singing."

López seems unconcerned that Miguel has not jumped on the English-language bandwagon. "Luis is not affected by changes in fashion. The new record has a quality which will conquer international markets," the Warner chief says.

Miguel won his first Grammy at the tender age of 15—for a duet he recorded with U.K. singer Sheena Easton—and since has broken many records and won countless awards.

His last album, 1997's "Romances," set a new record for Spanish-language albums by entering The *Billboard* 200 at No. 14.

"Romances" completed a trilogy of *bolero* albums and has sold more than 4.5 million units, according to WMI. In August, the set re-entered the Spanish charts; it has sold more than 1 million copies there, according to the label.

"Amarte" marks a move away from boleros and back to a more contemporary, rhythmic pop sound. But the self-produced work is still heavily romantic.

The first single, "Sol, Arena Y Mar" (Sun, Sand And Sea), was released Aug. 2 in the U.S., Latin America, and Spain, and the maxi single with three remixes is at No. 27 on *Billboard*'s Hot Latin Tracks with 7 weeks on the charts.

The second single, "O Tu O Ninguna" (Or You Or Nobody), was released to radio on Sept. 6. Its exceedingly romantic treatment is likely to win greater acceptance from Miguel's mostly young female public, who at the 20,000-capacity inaugural concert sang along to every word of his boleros and the singles.

WMI VP of artist development Anne-Marie Nicol says, "Luis Miguel sells himself in the Latino markets, but in the non-Latino world our focus will be on point-of-sale marketing and exploiting the image [of his face] that appears on the CD cover and on all related merchandising material."

Spain's second-most-popular music radio network, Spanish language-only Cadena DIAL, has made Miguel a priority artist for September.

"He is perfect for our listeners and dominates the bolero and romantic ballad," says DIAL director Paco Herrera.

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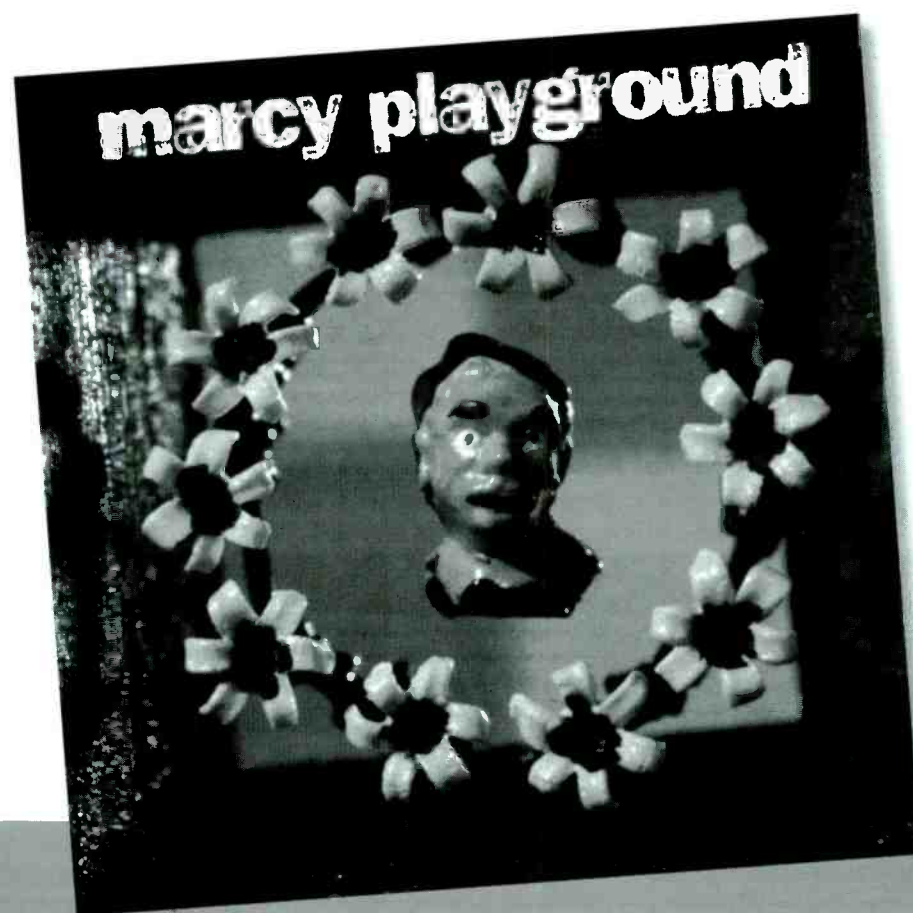


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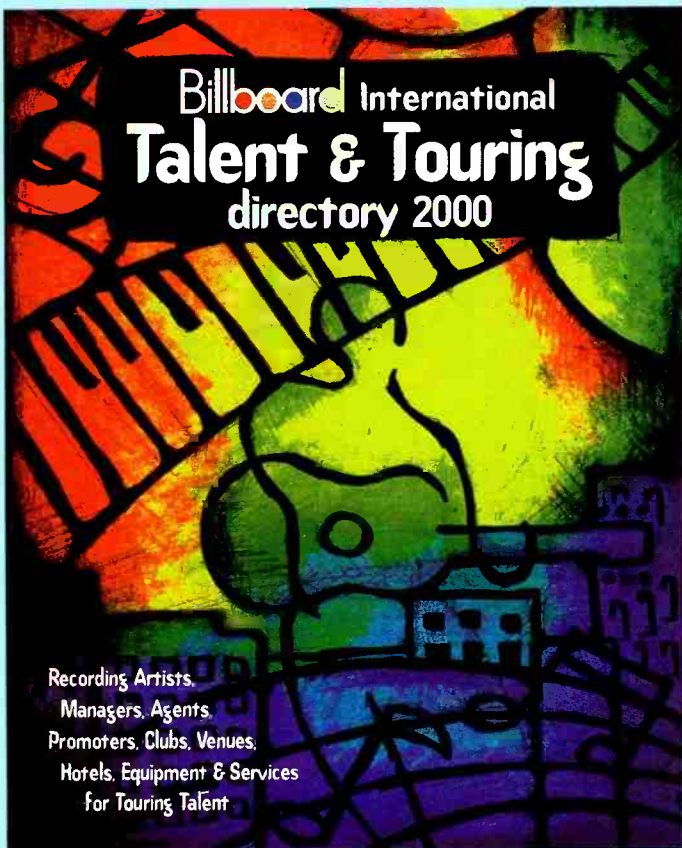
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Artists & Music

Giant's Shepherd To Hit Road Again For 'Live On'

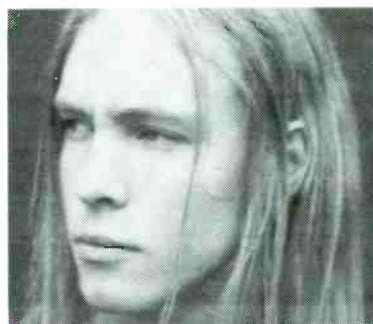
BY LARRY FLICK

NEW YORK—As the Oct. 26 release of "Live On" draws near, Giant act the Kenny Wayne Shepherd Band will continue to do what it does more than anything else . . . tour.

"It seems like we live on the road, and that is just fine with us," says the singer/guitarist who lends his name to the blues/rock outfit. He notes that the band played 200 gigs in 1998.

"Being onstage is the ultimate for us," he says. "It's the reason why we make music. Personally, I'm just recently getting into a place where I can get a similar rush from being in the studio."

He says that might be due to the fact that "Live On" unfolds much like a gig. Produced by Jerry Harrison and mixed by Tom Lord-Alge, the set tempers fluid, guitar-soaked rave-ups like "You Should Know Better" with concise, radio-savvy cuts like



SHEPHERD

the single "In 2 Deep." Shepherd is, once again, joined by lead vocalist Noah Hunt, bassist Keith Christopher, and drummer Sam Bryant.

"Live On" follows the critically lauded sets "Ledbetter Heights" and "Trouble Is . . ." The latter collection nabbed two 1998 Billboard Music Awards, for rock track of the year ("Blue On Black") and blues album of the year.

"This is the kind of record that will draw positive feedback from the loyal longtime followers, as well as attract new fans," notes Giant GM Larry Jacobson. "There are some great cuts here for radio."

"In 2 Deep" went to various radio formats Sept. 21, though advance copies of the album started drawing praise from several programmers several weeks prior. "It's killer, plain and simple," says Zakk Tyler, music director at WPTT Greenville, S.C.

Although Giant has just begun to promote "In 2 Deep," Jacobson says, the label is already eyeing its follow-up, with the AC-friendly ballad "The Last Goodbye" and the swampy stomper "Was" leading the list of contenders.

"'Was' showcases Kenny as the voice of the blues for the next generation," he says. "He's paid homage to the masters while also making blues relevant to younger audiences."

For Shepherd, widening the appeal of blues is a "cool byproduct" of what he's doing. "The fact that it's happening without watering down the music is the most gratifying part of having success," says the artist, who is managed by his father, Ken Shepherd.

In addition to perpetual touring, the label has linked with Guitar magazine for an ongoing promotion/contest that's designed to draw budding young guitarists. Shepherd has

recorded a rhythm track that participants can download from the Guitar magazine Web site (www.guitar-magazine.com) and use to record their own lead riff.



Viva Vegas. With "The Contino Session," Time Bomb/Concrete act Death In Vegas balances its electronica sound with elements of modern rock. Group mastermind Richard Fearless, right, is joined on this set by new partner/engineer Tim Holmes. Among the set's highlights are "Aisha" and "Dirge," which feature guest vocals by Iggy Pop and Dot Allison, respectively. Also appearing on the set are Primal Scream's Bobby Gillespie and Jim Reid of the Jesus & Mary Chain.

Billboard

OCTOBER 2, 1999

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST	
			◀ NO. 1 ▶	
1	1	97	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 46835/WARNER BROS.	ENYA
2	2	34	DESTINY ● WINDHAM HILL 11396	JIM BRICKMAN
3	3	23	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
4	4	33	ONE WORLD GTSP 559673	JOHN TESH
5	5	4	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
6	6	28	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY	MANNHEIM STEAMROLLER
7	NEW▶		HEALING ANGEL RCA VICTOR 63551	ROMA DOWNEY PHIL COULTER
8	8	22	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
9	7	4	SIMPLY GRAND TIME LINE 16	LORIE LINE
10	9	86	GRAND PASSION GTSP 539804	JOHN TESH
11	NEW▶		WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
12	12	98	TRIBUTE ▲ VIRGIN 44981	YANNI
13	11	18	INNAMORARAE/SUMMER FLAMENCO EPIC 69673	OTTMAR LIEBERT
14	14	78	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
15	13	47	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
16	18	70	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
17	10	8	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
18	15	50	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
19	17	25	LAND OF FOREVER REAL MUSIC 8801	2002
20	16	12	CITIZEN OF THE WORLD WINDHAM HILL 11398	DAVID ARKENSTONE
21	23	3	INNER VOICES CANYON 7021	R. CARLOS NAKAI
22	21	16	SUN DANCE: SUMMER SOLSTICE VOL. 3 WINDHAM HILL 11437	VARIOUS ARTISTS
23	20	14	MYTHOS HIGHER OCTAVE 46572/VIRGIN	MYTHOS
24	24	26	ADIEMUS III-DANCES OF TIME OMTOWN/HIGHER OCTAVE 46674/VIRGIN	KARL JENKINS
25	25	15	ISLA DEL SOL BAJA 534/TSR	ARMIK

◻ 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. H/S indicates past and present Heatseekers titles © 1999, Billboard/BPI Communications and SoundScan, Inc.

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Top 10 Favorite Artist Picks

September 10, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Everett B. Walters	Jazz, R'n B	1
2	Sinboy	Electronic, Techno	3
3	Republican Hippie	Rock, Contemporary	1
4	Jettison Eddy	Pop, Rock	1
5	Seize The Day	Rock, Progressive Rock	1
6	Big Sky	Pop, Alternative	1
7	Floater	Rock, Alternative	1
8	Full Devil Jacket	Alternative, Instrumental	1
9	Kill Hannah	Alternative, Gothic	3
10	Reckless Kelly	Alternative, Country	6

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

Radio BTN Favorite Song Requests

September 10, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Buttercup, Sinboy	Electronic, Techno	2
2	Clearview, Swim	Alternative, Rock	6
3	Love Of My Life, Leonard Moss, Jr.	R'n B, Pop	8
4	Gorgeous, Girl Next Door	Alternative, Electronic	1
5	She's A Freak, Groovenics	Hardcore, Punk	3
6	Can't Get Clear Anymore, Crush	Rock, Metal	1
7	How, The Mighty Sleepwalkers	Pop, Acoustic	2
8	Baby Charly, The Caine	Pop, Alternative	2
9	Like You A Lot, Love You A Little, Brilliant Trees	Pop	20
10	Future #1, Kill Hannah	Alternative, Gothic	2

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New Talent Spotlight

The Most Outstanding And Available Acts On BTN

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Artists & Music

STONE TEMPLE PILOTS

(Continued from page 20)

The radio campaign for the album started Sept. 24, when the label shipped the guitar-charged anthem "Down" to rock radio. Shapiro anticipates a healthy run, since the label had to issue cease-and-desist letters to several stations that got an advance copy of the record. "It's gratifying to see so much excitement about this project," he says. "They've earned it."

Chris Pacheco, GM of KVSR Fresno, Calif., agrees. "They haven't always gotten their due, even though they're one of the more consistent bands out there. This is the one that I think will get them the respect they deserve. 'Down' is

'This a band that can remain true to its underground roots while still writing great pop songs'

—RON SHAPIRO—

easily their best single yet. It's going to be a smash."

Although a concert tour is not on the agenda until next summer, the remaining members of STP will keep busy with a series of promo appearances in the U.K. and continental Europe for two weeks, starting Sept. 27. A trip to Canada is planned for mid-October.

"It's cool to be out there and working," says DeLeo. "But it'll be better when we're able to get onstage together again."

After STP's more than seven years together, DeLeo says he doesn't question the band's chemistry.

"It's an energy that we can't duplicate on our own or in solo situations," he says of the band, which is managed by Steve Stewart and booked by William Morris. "At the risk of sounding silly, what we have is magical...mystical."

He adds, "Look, being in this band is hardly an easy experience. There's a lot of drama that comes with it. But we've come to a better understanding of who and what we are—and that makes things easier. It lessens the anger, quite frankly."

Reaching that understanding was a key ingredient in the creation of "No. 4."

"It freed us, and it made us enjoy the process," DeLeo says, noting that the band wound up composing roughly 30 songs before settling on the 11 that made it onto the album.

"Ultimately, it's all there," he adds, indicating stylistic range that cruises from the frenetic attack of "Sex & Violence" and "Sour Girl" to the melancholy, acoustic tone of the set's strongest tracks, "Atlanta" and "I Got You." "We're hitting an interesting creative stride. I'm looking forward to seeing where it leads us."

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

'TIS THE SEASON: Can't get enough of that Sugar Ray/Smash mouth brand of party rock? Seek out Slack Season.

Based in Gainesville, Fla., the band is earning a great rep in its hometown (as well as throughout much of the East Coast) for a live show that's somewhere between slick pop gig and a frat-house throw-down. In addition to its own club dates, it's shared the bill with a string of major-label acts, including Fastball, Marvelous 3, and Blink 182.

The band is gigging in support of a tasty, self-released disc, "Post-Party," which it reports has sold roughly 2,500 copies to date. Radio is also coming to the table, with early supporters including WBAI New York; WKPX Fort Lauderdale, Fla.; WARC Meadville, Pa.; WJSC Johnson, Vt.; WYSO Yellow Springs, Ohio; and WLFR Pomona, N.J.

Slack Season is led by brothers John and Bill Youngman, who handle vocals and bass, respectively. They're joined by drummer



SLACK SEASON

Dino Fernandez and guitarist Mike Hale. Their chemistry is formidable, as are the hooks that fuel the potential smash "Somebody Find The Cheerleader," which has some of the quirkiest, most amusing lyrics we've heard in months.

The next step? For a very smart A&R exec to dial 'em up before the heavy bidding begins.

For further information, call John Youngman at 352-338-1498.

METAL HEALTH: With the '80s nostalgia craze in full effect, it's somewhat safe to guess that the flashy "hair metal" sound of that era is ripe for a return—at least that's what the lads who comprise Atello are banking on.

The New York-rooted quartet is developing a solid fan base with its fun, self-made disc, "The Big Payoff," which overflows with big, arena-styled guitars, crowd-ready chants, and impressive vocals by band namesake Larry Atello. He's backed by Ralph Heiss (bass), Rick Giarno (guitar), and T. Motts (drums).

The disc is packed with well-crafted, pop-inflected jams—most notably the radio-ready power ballad "Grip On My Heart" and the air-punching anthem "Full Moon Fever." If the return of Def Leppard got ya hungry for more of the same, look no further. This is as good as this genre gets.

For more information, E-mail Atello at atello1@juno.com.

PIANO MAN: With his fine, self-made EP, "Leap Of Faith," Andrew Solomon provides a pleasant respite from the glut of strumming folkies and amped-up rockers currently shopping demos.

Instead, he is opting for a sweet, piano-based sound fondly reminiscent of Bruce Hornsby, as well as Bruce Springsteen and Billy Joel prior to their platinum breakthroughs. Some might even accurately liken the winsome "I Will" to Ben Folds Five. However, Solomon's songs are more intricate and expansive in their melodic construction, which allows him to weave rich tales of boyhood dreams and romance.

The charismatic 25-year-old New Yorker continues to play clubs along the East Coast, where he's developing an ardent cult following.

Solomon is booked by Two Rivers Talent, 201-818-6505, and managed by Joe Serling, 212-245-7300.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	26	TRAIN	NO. 1
2	4	23	STAIN D	DYSFUNCTION
3	NEW		IYANLA VANZANT	IN THE MEANTIME — MUSIC THAT TELLS A STORY
4	3	12	SLIPKNOT	SLIPKNOT
5	2	16	MOBY	PLAY
6	5	16	TAL BACHMAN	TAL BACHMAN
7	15	4	JIMMIE'S CHICKEN SHACK	BRING YOUR OWN STEREO
8	12	24	STATIC-X	WISCONSIN DEATH TRIP
9	10	15	IBRAHIM FERRER	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
10	9	22	OLEANDER	FEBRUARY SON
11	6	3	VITAMIN C	VITAMIN C
12	7	8	BOYZONE	WHERE WE BELONG
13	14	7	G. LOVE & SPECIAL SAUCE	PHILADELPHONIC
14	13	13	SYSTEM OF A DOWN	SYSTEM OF A DOWN
15	23	7	BRAD PAISLEY	WHO NEEDS PICTURES
16	8	3	WINANS PHASE2	WE GOT NEXT
17	19	3	YUNGSTAR	THREW YUNG PLAYA
18	NEW		AIR	PREMIERS SYMPTOMES
19	NEW		THE CANTON SPIRITUALS	LIVE EXPERIENCE 1999
20	24	6	KOTTONMOUTH KINGS	ROYAL HIGHNESS
21	21	24	MONTGOMERY GENTRY	TATTOOS & SCARS
22	11	2	JOHN POPPER	ZYGOTE
23	17	15	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN	THE IRISH TENORS
24	20	18	CHELY WRIGHT	SINGLE WHITE FEMALE
25	18	25	LO FIDELITY ALLSTARS	HOW TO OPERATE WITH A BLOWN MIND

26	22	6	SHERRIE AUSTIN	LOVE IN THE REAL WORLD
27	NEW		BEBO NORMAN	TEN THOUSAND DAYS
28	38	15	FREESTYLERS	WE ROCK HARD
29	35	10	LIL' KEKE	IT WAS ALL A DREAM
30	16	3	LOS HURACANES DEL NORTE	NORTENO 2000
31	NEW		TERRY DEXTER	TERRY DEXTER
32	32	7	BASEMENT JAXX	REMEDY
33	27	28	SONICFLOOD	SONICFLOOD
34	31	52	SHAKIRA	DONDE ESTAN LOS LADRONES?
35	25	4	THE HIGH & MIGHTY	HOME FIELD ADVANTAGE
36	28	4	P.O.D.	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
37	33	22	PASTOR TROY	WE READY I DECLARE WAR
38	26	12	TRACIE SPENCER	TRACIE
39	RE-ENTRY		CESARIA EVORA	CAFE ATLANTICO
40	42	6	CHAD BROCK	CHAD BROCK
41	34	24	T.D. JAKES	SACRED LOVE SONGS
42	39	11	DIDO	NO ANGEL
43	45	16	CHRISTIAN CASTRO	MI VIDA SIN TU AMOR
44	RE-ENTRY		JAGUARES	BAJO EL AZUL DE TU MISTERIO
45	41	26	A.B. QUINTANILLA Y LOS KUMBIA KINGS	AMOR, FAMILIA Y RESPETO
46	NEW		LEFTOVER SALMON	NASHVILLE SESSIONS
47	47	21	JESSICA ANDREWS	HEART SHAPED WORLD
48	29	14	OUT OF EDEN	NO TURNING BACK
49	40	8	INTOCABLE	CONTIGO
50	46	3	TANTO METRO & DEVONTE	EVERYONE FALLS IN LOVE

POPULAR UPRIISINGS

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

GIBSON GOSPEL: **Jon Gibson** has been a familiar name to contemporary Christian music audiences, with his music combining pop and R&B.

His albums have already



Rodgers Blues. Blues veteran **Mighty Mo Rodgers** has played with such notable artists as Albert Collins, T-Bone Walker, Bobby "Blue" Bland, and Jimmy Reed. Rodgers also wrote songs for the acclaimed 1973 Sonny Terry and Brownie McGhee album "Sonny And Brownie." Rodgers' album, "Blues Is My Wailin' Wall," originally released last year on his own North Star Records, is set for an Oct. 5 rerelease on Blue Thumb Records.

been hits on the Top Contemporary Christian album chart: 1989's "Body And Soul" peaked at No. 23; 1992's "Forever Friends"

reached No. 3; and 1995's "Love Education" peaked at No. 19.

Gibson's latest album, "The Man Inside," is due for release Oct. 19 on B-Rite Music. It will be Gibson's first album on B-Rite; he previously recorded for Frontline Records and Brainstorm Records, the latter label having released "Love Education."

He says, "One of the key differences in the way this album was put together was that, in the past, I would pick from a nucleus of many songs to assemble the albums that got released, with a specifically Christian audience in mind. This time around, the opportunity exists to have the music heard not only by the Christian market but by a broader audience as well, which allowed me to put together some of the other songs on the album that mean a lot to me too."

Gibson wrote or co-wrote all the songs on "The Man Inside." Two singles will initially be released from the album: "The Best In Me," which has gone to Christ-



On The Western Track. Roots/country band the **Derailers** return with their third album, "Full Western Dress," scheduled for release Tuesday (28) on Sire Records. The album was produced by Dave Alvin and features a duet with Buck Owens on the track "Play Me The Waltz Of The Angels."

ian/inspiration radio, and "Get It Together" which will be worked to top 40 and top 40/rhythm-crossover formats.

TAKING FLIGHT: **Flight 180** (formerly known as **One Eighty**) comes from Southern California's swing music scene. The band will embark on a North American tour in support of its current album, "Lineup" (BEC Recordings). Flight 180 will be the opening act for the **OC Supertones** on the tour. Dates include Oct. 4 in Las Vegas; Oct. 12 in Kansas City, Mo.; Oct. 16 in Detroit; Oct. 23 in Philadelphia; Oct. 30 in Dayton, Ohio; Nov. 5 in Atlanta; Nov. 13 in Minneapolis; and Nov. 19 in Spokane, Wash.

S T R O N G ENOUGH: R&B vocal group **Strong** has already been making waves with "Mi Amiga," the current single from the act's self-titled debut album (Un-D-Nyable/Platinum Entertainment). "Mi Amiga" has been getting spins on several R&B stations, including **WJMI** Jackson, Miss.; **WNEZ** Hartford, Conn.; **KIPR** Little Rock, Ark.; **WJUC** Toledo, Ohio;

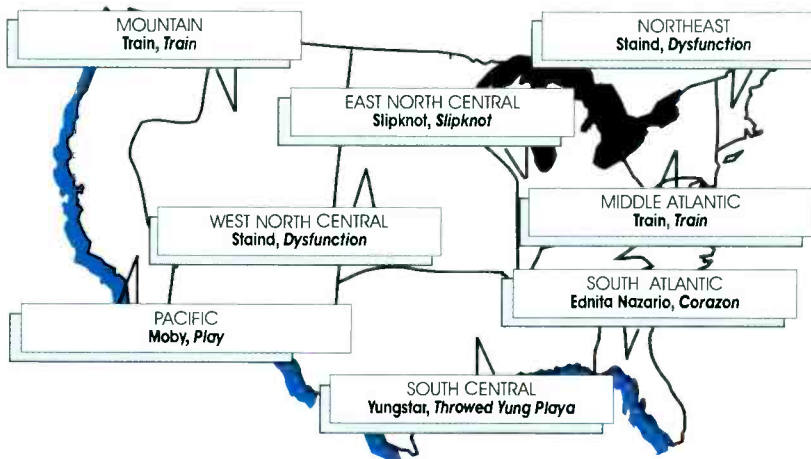
and **KBCE** Alexandria, La. The single, which is available as a commercial release, peaked at No. 46 on the Hot R&B Singles & Tracks chart in the Sept. 11 issue. Earlier this year, Strong's single "I



Teen Spirit. **Mandy Moore** is hoping to follow in the multi-platinum footsteps of teen sensation **Britney Spears**. The 15-year-old Moore has already completed a tour with 'N Sync and will tour with **Backstreet Boys** later this year. Moore's debut album, "So Real," is due Nov. 16 on 550 Music. Like 'N Sync and the **Backstreet Boys**, Moore has Orlando, Fla., as her home base. "Candy," the first single from her album, has been rising up **The Billboard Hot 100**, where it stands this issue at No. 71.

Can't Hide reached No. 53 on that chart in the May 15 issue.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
PACIFIC	SOUTH CENTRAL
1. Moby Play	1. Yungstar Threw Yung Playa
2. Ibrahim Ferrer Buena Vista Social Club Presents Ibrahim Ferrer	2. A.B. Quintanilla Y Los Kumbia Amor Familia Respeto
3. Jaguares Bajo El Azul De Tu Misterio	3. Mel Waiters Material Things
4. Air Premiers Symptommes	4. Train Train
5. Cesaria Evora Cafe Atlantico	5. Intocable Contigo
6. G. Love & Special Sauce Philadelphonic	6. The Canton Spirituals Live Experience 1999
7. Boyzone Where We Belong	7. Lil' Keke It Was All A Dream
8. Unwritten Law Unwritten Law	8. Stain D Dysfunction
9. Dido No Angel	9. Brad Paisley Who Needs Pictures
10. Stain D Dysfunction	10. Pastor Troy We Ready I Declare War

Reviews & Previews



BLUE'S BIG PAJAMA PARTY

Paramount Home Video

50 minutes, \$9.95

Animated puppy Blue and his sprightly owner Steve are burning the midnight oil (well, they really only stay up until 8 p.m.) as they play a nighttime game of Blue's Clues. Aside from identifying a host of nocturnal animals and gearing up for their first big pajama party, the pals travel to outer space to determine why it gets dark at night. In a second segment, Steve and viewers try to guess the subject of Blue's dream. The episode deals handily with the topic of dreams—a concept that can be tough for some children to grasp—and includes a segment that lets children know they have the power to change their nightmare into a happier scenario.

MUPPETS FROM SPACE

Columbia TriStar Home Video

88 minutes, \$21.95 VHS, \$24.95 DVD

A little "Men In Black" and a lot of up-to-date schtick set the tone for this latest Muppet caper. Plagued by nightmares that he is all alone in the world, longtime Henson staple the Great Gonzo falls into a depressed state because he has no connection to his past. With the help of Kermit, Miss Piggy, and his other enterprising Muppet pals, Gonzo researches his roots and learns he is actually the descendent of aliens from outer space. The next job is to make contact with Gonzo's relatives, but when the government catches wind of what's going on, he becomes the target of a paranoid government group. The Muppets are all in fine form, as are Jeffrey Tambor, David Arquette, Kathy Griffin, and the other humans who make cameo appearances. The DVD contains Kermit, Gonzo, and Rizzo the Rat commentary; director's commentary; outtakes; a music video; and trailers.

THE GRANITE LADY

Craven Entertainment

60 minutes, \$12.95

The historic San Francisco Mint gets a super-nostalgic, mildly intriguing send-up in this unusual video that celebrates the role the building and its inner workings played in major historic happenings of San Francisco and, in some cases, the entire United States. The "Old Mint," which operated from 1847-1937, takes on an almost human persona as hundreds of former employees dressed in era-appropriate garb re-enact sundry events. Those include the beginning of the Gold Rush and the great San Francisco earthquake, which the video claims is linked directly to the Mint. In some cases the connection is obvious, but other explanations seem like a stretch. Contact: 818-582-1739.

THE STRANGE & THE GRUESOME

Gorgon Video

54 minutes, \$19.98

Here's a tape brimming with potential conversation topics that are sure to be banned from the dinner table. Body mutilations, surgeries, animal slaughter, and depictions of advanced stages of cancer are on parade in this program that viewers can't say the title didn't warn them about. The live-action horror show works on the same rubber-necking philosophy that draws passing motorists to slow down and stare at the roadside aftermath of accidents. They want to turn away, but they can't. Yes, there may be a segment of the population that finds this kind of stuff intriguing. Yes, we live in a society where

artists are free to express themselves. But "The Strange & The Gruesome" does bring to mind the issue of just how far the current mold of cinema vérité needs to go to make its point. Contact: 800-777-2223.

THE REAL WORLD YOU NEVER SAW: HAWAII

MTV Home Video

50 minutes, \$12.98 VHS, \$24.98 DVD

Is there anyone left out there who really feels deprived of adequate footage from MTV's six-season-long slice of young adulthood? Those who answered in the affirmative are in for another treat courtesy of the footloose cast of "The Real World—Hawaii," who embody the essence of beach culture and embrace nudity as if it were some kind of deity. Never-before-seen moments of bonding, confrontations, telling conversations, and lots and lots of hanging-out scenes unfold in typically anti-dramatic fashion, as the housemates declare their residence a "clothing-optional" compound. Sprinkled throughout the "action" are the seven cast members' attempts at explaining what their time together really meant to them. "Hawaii" is the first "Real World" to be released on DVD.

ENTER*ACTIVE BY CARRIE BELL

NEO GEO POCKET COLOR

SNK

Move over, Game Boy. This hand-held system is meatier and head over heels above its competition, which will primarily be Game Boy, Nintendo's 80-million-unit seller. Here the screen is 10% bigger but has roughly the same convenient, pocket-sized dimensions and light weight. It costs \$10 less and provides up to 40 hours of continuous fun on just two AA batteries. The 16-bit graphics are crystal clear and easily viewed in both bright and dim lighting. The color palette has three times the range, at 146 possible shades. There is also a built-in calendar, daily horoscope, alarm clock, and global clock. Two players can go head to head with a simple cable connection. Neo Geo also comes in six different casing colors, like silver and ocean blue. The only drawback is that Neo Geo is new and therefore is playing catch-up to Nintendo's backlog of titles, including the in-demand "Pokémon" series. But the 11 titles available for Neo Geo, such as "Dragons Wild" video poker, arcade clas-

sics "Bust-A-Move" and "Pac-Man," and your basic serve-and-volley "Pocket Tennis," are pretty addictive and extremely suited to the well-designed eight-position joystick.

BACKSTREET BOYS: PUZZLES IN MOTION

Ravensburger/Determined/Interactive

Windows 95/98 and Macintosh CD-ROM

Combining infatuation with the world's premier boy band and an undying love for games like "Tetris" and Rubic's Cube, "Backstreet Boys: Puzzles In Motion" is the first of many proposed titles that will converge chart-topping musical talent with music, video, and puzzle-solving games. Here players are faced with 12 different puzzles, which are six-second clips of Backstreet videos and songs played in a continuous loop. The challenge is to rotate, flip, and move each tile against a running clock until the video runs smoothly and you hear applause and screaming akin to the kind the band gets everywhere it goes. Each puzzle has three variations and three levels of difficulty each, making for a total of 117 play options. Once all are solved, players can take the Super Puzzle Challenge. Songs featured on the game include "We've Got

It Going On," "Anywhere For You," "I'll Never Break Your Heart," "Everybody (Backstreet's Back)," "All I Have To Give," and "I Wanna Be With You." With an 'N Sync title also on the way this fall, this line will have increased appeal with women and young girls, a demographic often ignored by programmers. There is no violence or profanity, so parents will have no problem endorsing the title. The only drawback is that after an initial get-used-to-it period, the puzzles aren't that much of a challenge to solve.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

HARRY POTTER AND THE SORCERER'S STONE

By J.R. Rowling

Read by Jim Dale

Listening Library/Random House

8 hours (unabridged), \$33

ISBN 0-8072-8175-1

The "Harry Potter" series has become a sensation among kids and adults alike, and it's easy to see why after listening to this first book in the series. Orphaned as a baby and raised by a cruel aunt and uncle who force him to sleep in a cupboard while showering affection on his spoiled, bullying cousin, Harry is amazed to learn, at age 11, that he is really the child of wizards. His destiny is to attend Hogwart's School of Witchcraft and Wizardry and become a wizard himself. The audio is a delightful mix of the real-life aspects of school life that kids can relate to and all colorful qualities of classic fantasy, complete with magic, friendly giants, dragons, and flying broomsticks. There's plenty of humor (reminiscent of Douglas Adams' hilarious "Hitchhiker's Guide" series), and, as in all good fantasy, young Harry must learn and grow and overcome great obstacles. Broadway star Jim Dale adds to the fun with his highly entertaining reading, creating fun voices for each of the characters and reading the text in an ironic tone that brings out all the comic elements.

SHE SAID YES: THE UNLIKELY MARTYRDOM OF CASSIE BERNALL

By Misty Bernal

Read by the author

Brilliance Audio

3 hours (unabridged), \$17.95

ISBN 1-56740-492-8

Cassie Bernal was one of the victims of the high school shootings in Littleton, Colo., who when asked by the killers if she believed in God answered "Yes." But what makes Cassie's story so fascinating is that only a few years earlier, she was heading down a path very similar to that of the teenaged killers. Obsessed with death, hate, and the occult, she loved Marilyn Manson, cut her arms periodically, wrote long letters to her best friend in which she graphically detailed murdering her parents, and even sold her soul to Satan in a ceremony. When her parents discovered the letters, they took swift action by cutting off all contact with her destructive friends and sending her to a private Christian school. Cassie naturally rebelled against the restrictions, but when she became friends with one girl there, her healing began. The friend took her to a weekend youth retreat that, although it had a Christian theme, was low-key, with fun activities for young people and an audience that included lots of Goth-dressing "cool" kids. Cassie felt comfortable there, and over the course of time she straightened herself out and embraced religion. Eventually, she transferred to Columbine High, a move that ultimately led to her death. Misty Bernal, Cassie's mother, reads the audio straight from the heart, and it's impossible not to be moved. When she recalls finding out about her daughter's murder and enduring the terrible weeks of grief that followed, her voice is tearful, and in a few places it's obvious she broke down and had to stop the tape until she could compose herself enough to go on.

IN PRINT

ARETHA: FROM THESE ROOTS

By Aretha Franklin with David Ritz

Villard Books

251 pages, \$25

Aretha Franklin is acknowledged as not only one of the century's most influential, iconic women but a true national treasure, and her place in contemporary musical history is set. In her role as the "The Queen Of Soul," Franklin has etched her essence into the very consciousness of American life: The name "Aretha" instantly evokes a woman who expresses herself with emotion and passion, particularly among baby boomers who have lived and breathed her music ever since her 1967 breakthrough hit, "Respect."

Franklin celebrates 40 years as a secular recording artist next year. Yet as she relates in "Aretha: From These Roots," the singer came to the world of pop, R&B, and jazz with a background as a teen gospel star, having traveled the country in the mid-'50s with her renowned father, the late Reverend C.L. Franklin. The best part of Franklin's collaboration with writer David Ritz (known for his compelling autobiographies of Marvin Gaye, Etta James, B.B. King, and Ray Charles) are the stories the pair weave from her early years growing up in Detroit and discovering her musical gifts.

The influence of gospel greats like Clara Ward and James Cleveland comes to life in Franklin's narrative; equally intriguing are her reminiscences of arriving in New York in 1960 to launch her career and subsequently performing on shows with such jazz titans as John Coltrane and Art Blakey. Music historians dismissive of her years with Columbia Records may be surprised at the artist's own take

on the period when she alternated between pop and R&B and her own brand of jazz-styled soul.

A sense of professional triumph and excitement emerges as Franklin covers the late '60s and early '70s, when her career went into overdrive after she signed with Atlantic. It's clear that her life is filled with so many accomplishments during this period that it's virtually impossible for Franklin to detail every milestone. She relays some of the major highlights, such as her first European trip and the sessions for her 1972 "Amazing Grace" album. One senses that her life became a virtual whirlwind of activity from the mid-'60s on as her music ruled the charts.

Franklin lets us into her private world—but on her own terms. She is candid about her relationship with former Temptation Dennis Edwards but gives relatively short shrift to her '60s marriage to former manager Ted White. Ken Cunningham, her '70s companion and the father of her fourth son, emerges as a strong figure. But as

in the case of her marriages to White and Glynn Turman, Franklin reveals little of how she really felt as the relationships ended.

The '80s emerge as a difficult time of transition for Franklin, who relocated from Los Angeles back to Detroit after her father lapsed into a coma in 1979 after being shot during a burglary of his home. His passing and the subsequent loss of her brother and manager, Cecil; her songwriting sister Carolyn; and her grandmother, Big Mama; were clearly traumatic for Franklin, who is candid in revealing her emotions at the time.

Equally revelatory are some of Franklin's references to such fellow performers as Luther Vandross, Natalie Cole, Mavis Staples, Gladys Knight, and Whitney Houston. And titillating is her story of an encounter with another legendary (yet unnamed) diva after a performance at the White House. On the record, Franklin discusses the fear of flying she acquired in the early '80s, as well as a battle with weight loss that began when she gave up a longtime smoking habit.

With "From These Roots" we learn more about Franklin's formative years than has ever been previously revealed. Also valuable are her observations on Sam Cooke, Jackie Wilson, Dinah Washington, and other performers who influenced her early life. Franklin's sharp wit and sassy, wry humor are for the most part missing from these pages. But then every queen has a certain regal bearing to maintain, and by the book's end it is clear that Franklin has no plans to relinquish her throne any time soon.

DAVID NATHAN



2nd WB Set Enables Female Trio Phajja To Fulfill Its Destiny

BY DAVID NATHAN

LOS ANGELES—Warner Bros.' female trio Phajja is undergoing a musical transformation, an image makeover, and a marketplace reintroduction that promises to position the group prominently among such current hitmaking female acts as Destiny's Child, 702, and Blaque. The prophetically named Phajja—Arabic for "new beginning"—emerges Nov. 2 with the release of its sophomore set, "Meeting In The Ladies Room," the follow-up to 1997's "Seize The Moment."

"People who heard our first album will think this new record is very dif-

ferent," says Kena Epps, whose triomates are sister Nakia Epps and Karen Johnson. "It's an extension of what we did the first time. The title refers to the kind of subjects women talk about amongst themselves."

Adds Nakia, "We listened to what was being played on the radio and what subject matter was not being talked about by female artists in our age group. A song like 'Say It Ain't So' is about how women can 'play' men—it's not just men doing that with women. And 'Checkin' For Me' is something young females need to hear: Being with a guy isn't just about a fancy car or material things. It's

about the mental and spiritual sides of relationships."

The group members wrote five songs on the new album. Their music is licensed through BMI and published by Shade of Jade Music, Trinigal Musik, and Sunflower Child. Serving as executive producer on the project was Warner urban music division VP of A&R Alison Ball-Gabriel.

Among the producers on the 12-song set are Mario "Yellowman" Winans, Rick "Dutch" Cousin, Columbia artist Marc Nelson, Something For The People, Keith Andes, Sevon Daze, Teddy Bishop and Kevin

Hicks, RaShad "Big Rush" Coes, labelmate Eric Benét, and Benét's production partner Demonté Posey.

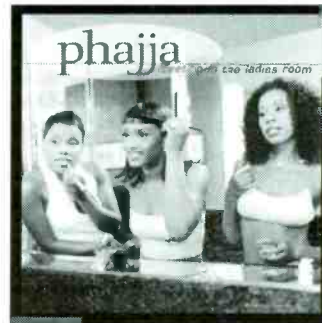
Adding to the star power, special guests Lil' Cease and Mr. Brystal appear on the track "Slept," LaFace artist Shanice Wilson co-wrote the tune "Why," and Nokio of Dru Hill co-penned the cut "What's Going On." The first single, "Checkin' For Me" (one of two songs produced by Winans), was released commercially Sept. 21.

While "Seize The Moment" emphasized the New Jersey-based group's soulful ballad singing, the new set is designed to appeal to a younger audience without compromising the trio's musical style. "We want to reintroduce Phajja with a new look and a different style of music," says Monique Houston, urban marketing manager.

"The first album was ballad-heavy; more adult-oriented," she continues. "The track 'So Long' earned them a lot of attention and set them up for

this record. Now we want to show they fit in with what's going on today—although unlike with some female groups' records, they're not male-bashing on their songs."

The label kicked off its campaign by shipping vinyl copies of "Checkin' For Me" to mix shows, club DJs, and record pools Aug. 30, the same day the single went to R&B radio. The video was lensed by Steve Willis and serviced to BET,



the Box, and other video outlets Sept. 13. A mini billboard campaign targeting urban areas in Los Angeles, New York, Boston, Chicago, Detroit, Miami, and Washington, D.C., is currently under way.

Kelvin Anderson, owner of VIP Records in Long Beach, Calif., thinks "Meeting In The Ladies Room" is "in line with what's happening right now with female artists. We recognized their vocal ability when they did a store walk-through in 1997 and sang

(Continued on page 111)

Babyface, Jackson, Sweat, Braxton Among Major Acts With Releases Set For Next Year

STUDIO DISH: Next year is shaping up to be a biggie, with expected releases by major acts now appearing on labels' new-year docket. The stellar lineup includes **Babyface**, **Michael Jackson**, **Keith Sweat**, **Boyz II Men**, **Erykah Badu**, and **Toni Braxton**. Speaking of Braxton, word has it that her new album features a **Diane Warren**-penned track, "Spanish Guitar" . . . Definitely coming this year, according to Columbia, is **Will Smith's** next album, on Nov. 16 . . . **OutKast's** new LaFace album, "Stankonia," hits in 2000. The set takes its name from the group's Atlanta-based studio, formerly **Bobby Brown's** studio . . . Former A Tribe Called **Quest** front man **Q-Tip** comes forth with his first solo album Dec. 15. "Amplified" is the title of the Arista project; "Breathe And Stop" is the first single. The album is produced by the Ummah, the collective comprising Q-Tip, Jay Dee, and former Quest man **Ali Shaheed Muhammad** . . . Producer/songwriter **Warryn Campbell**

is in the studio with **Sisqo**, working on the latter's solo debut, still set for November release. Campbell, who's produced **Shanice Wilson** ("When I Close My Eyes"), **Dru Hill** ("How Deep Is Your Love"), and **Yolanda Adams** ("Yeah") through his Los Angeles-based Nyrraw Entertainment, is concurrently executive-producing a gospel album for **Sisqo's** Dru Hill colleague **Woody**.

'BEST MAN' BUZZ: The ubiquitous **Warryn Campbell** helped put Columbia artists **Beyoncé** (from **Destiny's Child**) and **Marc Nelson** into duet mode for the label's "The Best Man" soundtrack, due in stores Oct. 12. Their contribution—the **Gordon Chambers**-written ballad "After All Is Said And Done"—joins tracks recorded by a star-studded musical cast that includes **Lauryn Hill**, **Maxwell**, **the Roots**, **Ginuwine**, **Kenny Lattimore** (whose cut "Beautiful Girl" was written and produced by **Jamey Jaz**), and **Faith Evans**. The love-in-the-'90s film stars **Taye Diggs**, **Morris Chestnut**, and **Nia Long** and bows Oct. 22.

IMAGE AWARDS 2000: Oct. 22 is the deadline for NAACP Image Awards nomination submissions. Categories for the 31st annual event encompass the recording, film, television, and publishing industries. In recognition of gospel music's growing popularity,

the organization is adding two new awards: traditional gospel artist and contemporary gospel artist. The eligibility period is Jan. 1-Dec. 31, 1999. Taping is slated for Feb. 13, 2000, preceded by an awards dinner Feb. 12. Fox will broadcast the program in the spring. To obtain submission forms, call 323-937-2454.

A RAW DEAL: That's what Private I/Universal Records got when the two companies signed an agreement to distribute Atlanta-based independent label Raw Deal Records. Established in 1995, Raw Deal is headed by CEO T.C. Payton. Its roster includes rappers **Niles** "The Technician," **Lil' G**, **C.J.**, and **Raw Boyz**; R&B/hip-hop group **3' 2' Da' Left**; former **Peabo Bryson** backup singer **September**; and **Kid Money**. **Joe Isgro** is president of Private I.

P.E. TOUR 1999: **Chuck D** and the **Public Enemy** crew shift into tour gear Oct. 3. First stop on the North American junket is Minneapolis; the tour wraps Oct. 24 in Vancouver. Stopovers include Milwaukee; Chicago; Detroit; New Orleans; Austin, Texas; Denver; Los Angeles; and San Diego—plus a free show in Philadelphia. Local acts from each market will open the shows.

PARTY LIKE IT'S 1999: On Dec. 11, the Brooklyn Academy of Music will do just that when **Living Colour's** **Vernon Reid**, **the Roots**, **PM Dawn**, **N'Dea Davenport**, and surprise guests perform a hip-hop version of **The Artist Formerly Known As Prince's** 1982 double-album "1999." Tagged as the "Party At The End Of Time: 1999 Live," the program will be staged at the academy's Opera House. Complementing the performances of "1999" and the album's other tracks will be musical interludes written specifically for the event.

CHARITY BEAT: Producers **Jimmy Jam** and **Terry Lewis** are the honorary chairs for the first **Thurgood Marshall Scholarship Fund** golf tournament. It's being held Nov. 6 in Newport Beach, Calif., preceded the night before by a reception and celebrity auction being organized by **Kenneth R. Reynolds' Public Relations+**. Those interested in donating auction items should call 323-938-2364.



by Gail Mitchell



Marc Nelson Is In A 'Chocolate Mood' With New Columbia Set

BY GAIL MITCHELL

LOS ANGELES—The first thing you notice about Columbia artist Marc Nelson is his genuine enthusiasm about the music business—even press interviews. "I love to be on-stage, I love the creative process when you're writing a song, and I love interviews because I always feel there's so much to talk about."

What he's talking about now is his solo debut, "Chocolate Mood," due Oct. 26. The lead single, "15 Minutes"—released Sept. 7—stands at No. 27 on the Hot R&B Singles & Tracks chart this issue.

With this project, Nelson is aiming for a second shot at the proverbial 15 minutes of fame. His first major brush with success was as a member of LaFace's now-defunct quintet Az Yet. The group's 1996 self-titled debut featured the No. 1 R&B hit "Last Night." While Nelson says he enjoyed the group experience, his unplanned solo turn is something he now relishes.

"I live moment to moment and don't really plan far ahead," says the singer. "So I didn't know this was going to happen. I was with the group, then I wasn't with the group. But being solo is a wonderful feeling."

Nelson comes across as a new millennium Marvin Gaye or Teddy Pennergrass on a 14-song set that creates a sensual, intimate mood through uptempo tunes, ballads, and playful between-song interludes voiced by his

brother Kenya. "This album has some serious energy to it," says Nelson. "I'm getting out of the balladeer mode."

He channeled that energy into co-writing all but three songs and collaborating with producers **Chris Elliott**, **Chris Liggio**, and **Michael Angelo Saulsberry**. Besides the lead track, notable cuts include "In The Dark" and "Enemies In Love."

The twentysomething Philadelphia native attended the city's High School of Performing Arts with the members of **Boyz II Men**; his first major break was writing songs for **Pebbles**. From there it was on to writing and producing projects with **Babyface** ("I've gone to the university of music with him because he's taught me so much"), **Toni Braxton**, **Brandy**, **Jon B.**, and **Tyrese**, plus the **Az Yet** stint.

Nelson is working on **Babyface's** new album and developing a group tentatively named **Quasoul** via his **Hey Lady Productions**. And he may be going on tour with **K-Ci & JoJo** and **Chico DeBarge** once his promotional duties are wrapped up.

One song he's likely to perform is his smooth take on **Michael Jackson's** "Lady In My Life," which appears on the album. He laughs when the question of pressure is posed. "I felt a lot of pressure . . . This is Michael we're talking about here. But I wanted to give it a '90s feel, because a lot of people haven't heard his version. I just pray everyone feels it."



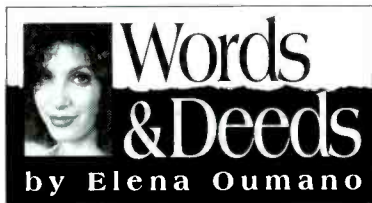
NELSON

Rhymes' Bushi Latest Entry In Fashion

HIP-HOP AS FASHION: The latest hip-hopper to jump on the fashion runway is Busta Rhymes, with his Bushi Designs (short for "bushido," a Japanese warrior). The line debuts in stores this month with Bushi By GBX mountain boots and evening shoes, manufactured by Harbor Footwear.

Rhymes—the chief clothes rack for Bushi—joins a fashion lineup that includes such high-profile predecessors as FUBU, Karl Kani, Russell Simmons' Phat Farm, Sean "Puffy" Combs' Sean John line, and Master P's No Limit wear.

Unlike most artist-represented clothing lines, Bushi is actually designed by the artist; Rhymes designs Bushi with partner Rashid Boothe. It's touted as apparel that



cuts across age, gender, and other demographic lines and includes urban, sport, and couture designs. "We don't just put our brand on something made by someone else, and we include couture because it's never designed to fit black people," Rhymes says.

"FUBU has set an example," he adds. "They've made it clear that the now cats can do it just as good and created a clear lane for more of us."

The Bushi men's line launches in November with 40-50 pieces, according to Rhymes. He also notes, "There will be minor piece amounts in the women's line to create anticipation for that launch, sometime in late 2000."

Anticipating a future flood of wannabes, Rhymes warns, "It's one thing to want to do it but another to actually make it happen." Though he maintains his fashion and music projects as "separate entities," Rhymes notes that "hip-hop is a culture like Buddhism or any other. There's a dress code that goes with the spirit and cultural significance. Hip-hop has brought much to fashion. It ain't just pants hanging off the ass no more."

Among the pioneering firms responsible for bringing hip-hop's fashion culture to the forefront is FUBU (For Us, By Us), founded in 1992 by Daymond John, J. Alexander Martin, Carl Brown, and Keith Perrin. "Other clothing companies don't believe in the [hip-hop] lifestyle; they don't understand it," maintain the four hip-hop fans from Hollis, Queens, New York. Unlike other street-gear labels, FUBU is completely owned by the quartet—all of whom are under 30.

The FUBU story began with a \$20 tie-top knit hat that John bought in '92. "Carl said, 'Why did you buy that, D.? You could make that,'" recalls Brown. "So we started making them with the FUBU logo and did well. When J. came back from Desert Storm, he said, 'You're onto something, but let's take this to the next level.' People think it just happened, but it took a while."

The first FUBU line was only 10-15 pieces. After refinancing the Hollis house they shared for \$100,000, the foursome bought sewing machines and hired seamstresses. Today, the company grosses more than \$350 million in annual sales worldwide.

Key to that success is FUBU's hip-hop link. Rather than taking the usual print-ad route, FUBU's owners began advertising through the community—even walking onto hip-hop video sets and asking rap icons to wear their clothes. A major player in that strategy was Hollis neighbor LL Cool J.

"I saw them a lot over the years," he recalls during a break in a FUBU photo shoot—only his second print ad for the line. "One day, they asked me to pose in a shirt. I thought it was terrible. But they came back later with another shirt, and it was incredible. I wore it in my videos, on the street, and boom! Now I wear FUBU all the time... FUBU represents hip-hop's struggle: to make yourself better; to make something out of nothing. FUBU is for everybody. You don't have to be a hip-hop fan to love these clothes."

Last month, FUBU staged the four-day "FUBU Y2G" in St. Martin/St. Maarten. Billed as the "ultimate style, music, and fashion extravaganza," the event attracted such musical artists as Mary J. Blige, Deborah Cox, Destiny's Child, and the Gap Band. Meanwhile, the year 2000 will see 30-plus FUBU retail stores springing up all over the globe, including South Africa.



DIRT DON'T HURT: Industry observers speculated how much the highly publicized antics of Ol' Dirty Bastard would fuel album sales of his sophomore album, "Nigga Please" (Elektra/EEG).

My answer would be a good deal, considering that the album scanned around 93,000 copies with little setup time and that the first single has no video airing at press time and was released to radio just five weeks ago. All that equals a No. 2 bow on Top R&B Albums and a No. 10 entry on The Billboard 200. Considering also that Dirty has been undergoing "privileged care" for a personal situation and was therefore unavailable for promotional support, I would say he did all right.

The first track, "Got Your Money," jumps 45-37 on the Hot R&B Singles & Tracks list. Dirty's first album, "Return To The 36 Chambers," hit in April 1995 at the height of the Wu-Tang Clan craze, scanning 81,000 copies after eight weeks at radio.

Speaking of setups, Eve had plenty on her debut set, "Ruff Ryders First Lady" (Ruff Ryders/Interscope), as is evidenced by the No. 1 spots held on both Top R&B Albums and The Billboard 200. A long time in the making, Eve was actually the featured rapper on the Roots' "You Got Me" (MCA), but Erykah Badu was the sole guest artist in the video.

Eve gained the most exposure from the Ruff Ryders' compilation hit "What Ya Want" featuring Nokio, which peaked at No. 9 on Hot R&B Singles & Tracks without a commercial single. Just as that track peaked, "Gotta Man," which is the first single from Eve's album, hit the chart with the same momentum. It jumps 26-16 on the singles list, with an increase of 5.6 million listeners. As was the case with her last track, this one is not available as a commercial single; it carries an audience of 28.7 million listeners.

SHE'S BACK: After being absent from the No. 1 spot on Hot R&B Singles & Tracks for seven months, Deborah Cox returns as "We Can't Be Friends" (Arista) featuring R.L. of Next springs 11-1. The single also wins Greatest Gainer/Sales, as her just-released commercial single was the main factor in the rise, scanning 19,500 units at R&B core stores alone as the No. 1 seller at that set of stores.

Cox unseats another duet, Eric Benét Featuring Tamia's "Spend My Life With You" (Warner Bros.), which held the No. 1 post for two weeks. Neither of the artists' sophomore sets, Cox's "One Wish" and Benét's "A Day In The Life," at No. 18 and No. 48, respectively, earns a bullet.

SPEAK EASY: Inspirational speaker Ilyana Vanzant's first album, "In The Meantime" (Harmony), the accompanying soundtrack to her book of the same name, debuts at No. 43 on Top R&B Albums and rises 17-1 on Top Gospel Albums.

This issue, the set reaps the benefits of a segment on Oprah Winfrey's show that featured Vanzant. Since July of last year she has appeared on 15 different segments of "Oprah," with one airing every Tuesday through the month of August. The set features Faith Evans, Yolanda Adams, Donnie McClurkin, and Nancy Jackson, among others. Her In the Meantime tour runs through November.

Hot Rap Singles™

Table with columns: This Week, Last Week, 2 Wks Ago, Wks. on Chart, Title, Artist. Includes entries like 'I WANT IT ALL' by WARREN G FEATURING MACK 10 and 'JIGGA MY N****' by JAY-Z.

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.

ASCAP, BMI Ceremonies Celebrate Songwriters, Publishers

ASCAP Fetes Brooks, Vassar, Sony/ATV Cross Keys Twain And Warner-Tamerlane Honored By BMI

NASHVILLE—Garth Brooks received the prestigious Founders Award, Phil Vassar was honored as top writer of the year, and Sony/ATV Cross Keys was named publisher of the year at ASCAP's 37th annual country music awards presentation, held here Sept. 18.

The black-tie banquet, held at the Opryland Hotel and featuring an "Evening In Tuscany" theme, was hosted by ASCAP senior VP Connie Bradley and ASCAP CEO John LoFrumento. ASCAP assistant VP John Briggs joined Bradley in presenting writer and publisher awards for the most-performed country songs of 1999.

As ASCAP songwriter of the year, Vassar was honored for the songs "Bye Bye," "I'm Alright," "Little Red Rodeo," and "Right On The Money." Sony/ATV Cross Keys was named publisher of the year for the songs "A Chance," "A House With No Curtains," "Don't Laugh At Me," "Everything's Changed," "How Do You Sleep At Night," "I Can Still Feel You," "Say When," "She's Gonna Make It," and "Texas Size Heartache."

In a tie, two songs shared the Country Song of the Year Award. Sharing the honor were "Bye Bye," written by Phil Vassar and published by EMI Music Publishing and Phil Vassar Music (and recorded by Jo Dee Messina); and "This Kiss," written by Annie Roboff and Beth Nielsen Chapman and published by Almo Music Corp., Anwa Music, and BNC Songs (and recorded by Faith Hill).

In receiving the Founders Award, Brooks joined the company of previous recipients,

including Stevie Wonder, Burt Bacharach and Hal David, Bob Dylan, Paul McCartney, Jerry Leiber and Mike Stoller, and Billy Joel.

Grand Ole Opry Group president Steve Buchanan and Ryman Auditorium manager Paul Couch accepted the ASCAP Partners-in-Music Award, presented to honor the Ryman's more than 70 years of outstanding service to country music. ASCAP senior VP/director of licensing Vincent Candilora made the presentation.

As a pre-millennium observance, ASCAP honored the writers and publishers of the 10 most-performed country songs of all time. Sharing the Song of the Century Award were "Don't It Make My Brown Eyes Blue," "You Needed Me," "The Wind Beneath My Wings," "Little Green Apples," "Honey," "Wichita Lineman," "The Gambler," "Rhinestone Cowboy," "Orange Blossom Special" and "Take Me Home, Country Roads."

Artists who performed the songs at the banquet were Crystal Gayle, Rebecca Lynn Howard, Matt King, and Jason Sellars.

Multiple songwriter recipients honored were Larry Boone, Jess Brown, Gary Burr, Beth Nielsen Chapman, Steve Diamond, Brett Jones, Robert John "Mutt" Lange, Annie Roboff, Arnie Roman, Phil Vassar, and Craig Wiseman.

Multiple publisher winners were Almo Music Corp., Annotation Music, Anwa Music, BNC Songs, Gary Burr Music Inc., Cal IV Entertainment, Daddy Rabbit Music, EMI Music Publishing, Famous Music Corp., Jess Brown Music, Mo Fuzzy Dice, Phil Vassar Music, Romanesque Music, Sony/ATV Cross Keys, Starstruck Writers Group, Twin Creeks Music Inc., Universal Music Publishing Group, Warner/Chappell Music Group, and Zomba Enterprises Inc.

A complete list of winners is on the next page.

NASHVILLE—Performing right organization BMI unveiled the 47th edition of its country awards Sept. 21 with Shania Twain, her ballad "You're Still The One," and Warner-Tamerlane Publishing Corp. receiving the highest accolades. Hosted by president/CEO Frances W. Preston and VP Roger Sovine, this salute to the creators of the past year's most performed songs culminated in the announcements of country song, songwriter, and publisher of the year. In all, BMI citations of achievement were presented to the writers and publishers of 71 songs during the black-tie gala, staged at the company's Music Row offices.

As she did at the 1999 BMI Pop Awards, Twain grabbed both top songwriting honors: "You're Still The One" earned the designation of BMI country song of the year for Twain and publishers Loon Echo Inc. and Universal-Songs of PolyGram International Inc. The Mercury Nashville artist, whose recording spent 24 weeks on Billboard's Hot Country Singles & Tracks chart and has been certified at more than 2 million broadcast performances, co-wrote the No. 1 song with husband/producer Robert John "Mutt" Lange (share not licensed through BMI).

Her total of four songs on the most performed list also ensured Twain the title of BMI Country songwriter of the year. Her additional award-winning compositions, from her 11-times-platinum release "Come On Over," were "Don't Be Stupid (You Know I Love You)," "From This Moment On," and "Honey, I'm

Home." She now has a total of 13 BMI country and pop awards.

With 12 songs cited, Warner-Tamerlane Publishing Corp. basked in the spotlight as country publisher of the year; this distinction is given to the publishing concern with the highest percentage of copyright ownership in award songs.

Of the 91 songwriters recognized, 18 were multiple winners. Following Twain with three awards each were Tom Shapiro and Steve Wariner. Double winners included Charlie Black, Clint Black, Steve Bogard, Rory M. Bourke, Shawn Camp, Skip Ewing, Vince Gill, Tommy Lee James, Jim Lauderdale, Robin Lerner, Tony Martin, Sunny Russ, Jeff Stevens, Jon Vezner, and Bobby Wood.

Publishers picking up four or more awards were EMI Music Publishing (EMI-Blackwood Music Inc.; EMI-Longitude Music Co.; Screen Gems-EMI Music Inc.), Universal Music Publishing Group (Songs of Universal Inc.; Universal-Millhouse Music; Universal-Songs of PolyGram International Inc.), Sony/ATV Tree, Hamstein Cumberland Music, and Loon Echo Inc.

Among this year's honorees, one song was cited for the second time: The Roger Miller-penned "Husbands And Wives," recently recorded by Brooks & Dunn, picked up its first country award in 1966.

BMI's citation of achievement is given annually in recognition of popularity in the field of country music, as measured by broadcast performances on American radio and television; the 1999 country award eligibility period ran from April 1, 1998, through March 21, 1999.

A complete list of winners follows on the next page.



BROOKS



TWAIN

SESAC, Hall Of Fame Honor Songwriters; Tenn. Governor Lauds New Inductees

AWARDS WEEK ACTIVITIES: Steve Mandile was honored as country songwriter of the year by the performing right organization SESAC during its annual awards dinner at its Music Row headquarters on Sept. 23. His song "For A Little While," recorded by Tim McGraw, was honored as SESAC country song of the year.

"For A Little While" was published by Glacier Park Music, Family Style Publishing, and Curb Magnetune Publishing. Glacier Park Music and Family Style Publishing were named SESAC's country co-publishers of the year. "For A Little While" was written by Mandile with writers Phil Vassar and Jerry Vandiver. It was a No. 2 Billboard country single for McGraw.

SESAC also presented performance activity awards to the following country songs, with writers and publishers listed:

"Home To You" (Arlos Smith, Sara Light, Good Ole Delta Boy Music), "How Can I Help You Say Goodbye" (Karen Taylor-Good, Burton Collins, K.T. Good Music, W.B.M. Music Corp.); "I'm Yours" (Philip Coleman, Carolyn Dawn Johnson, Critter City Music); "The Fool" (Charley Stefl, Gene Ellsworth, Marla Cannon, Wild Mountain Thyme Music, Castle Bound Music); "Wine Into Water" (Bruce Burch, T. Graham Brown, Ted Hewitt, Bruce Burch Music Inc.); "Valentine" (Jim Brickman, Jack Kugell, the Brickman Arrangement, Swimmer Music); "Commitment" (Tony Marty, Tony Colton, Bobby Wood, Monkids Music, Curb Congregation Songs); "To Make You Feel My Love" (Bob Dylan, Special Rider Music); "How Do You Sleep At Night" (Jerry Salley, Jim McBride, Extra Innings Music, W.B.M. Corp.); "I'm From The Country" (Stan Webb, Marty Brown,



MANDILE



by Chet Flippo



Richard Young, Stan Webb Music); "I'll Go On Loving You" (Kieran Kane, Little Duck Music, Glacier Park Music, Family Style Publishing); "For A Little While" (Steve Mandile, Phil Vassar, Jerry Vandiver, Glacier Park Music, Family Style Publishing, Curb Magnetune Publishing).

WRITERS' ROW: Tommy Collins, A.L. "Doodle" Owens, Wayne Kemp, and Glenn Sutton were inducted into the Nashville Songwriters Hall of Fame Sept. 19 at the Nashville Songwriters Foundation awards banquet at Loews Vanderbilt Plaza.

Collins, who recorded for Capi-

tol and Columbia in the '50s and '60s, is known for writing such hits as "If You Ain't Lovin' (You Ain't Livin')" and "The Roots Of My Raising."

Kemp, a former lead guitarist for George Jones, Patsy Cline, and Conway Twitty, wrote such songs as "The Fireman" and "Your Wife Is Cheatin' On Us Again."

Owens, longtime songwriting partner of Dallas Frazier, is remembered for such songs as "All I Have To Offer You Is Me" and "(I'm So) Afraid Of Losing You Again."

Sutton is famous for "Almost Persuaded," "What's Made Milwaukee Famous (Has Made A Loser Out Of Me)," and "I Don't Wanna Play House," among many others.

PEOPLE: Tennessee Gov. Don Sundquist hosted a luncheon at the governor's mansion on Sept. 23 to honor inductees into the Country Music Hall of Fame.

Inductee Dolly Parton attend-

ed, along with family members of fellow inductees, the late Johnny Bond and the late Conway Twitty, along with a number of Hall of Fame members.

They included Eddy Arnold, Little Jimmy Dickens, Roy Horton, Brenda Lee, Earl Scruggs, Cindy Walker, Jo Walker-Meador, Kitty Wells, and Bud Wendell.

ON THE ROW: ASCAP VP Connie Bradley is promoted to senior VP. Bradley has been with ASCAP in Nashville since 1976.

Blue Hat Records' president/CEO David Corlew is elected president of the Academy of Country Music (ACM) for a two-year term. He had been ACM VP and was chosen president in a special election to replace the late Gene Weed. Creative Artists Agency's Rod Essig will serve a two-year term as VP.

Ray Stevens will return to Opryland's Acuff Theatre with his holiday show Nov. 17-Dec. 22. He had been on hiatus due to illness.

High-End N.Y. Analog Shop Marks Decade Of Making Magic

WHEN Steve Rosenthal opened the Magic Shop in 1989, he bucked the industry trend toward smaller live spaces and MIDI-oriented control rooms. Rosenthal had cut his teeth on old-school analog recording, and he was determined to build his dream studio along those lines.

Rosenthal also steadfastly refused to conform to the industry's trend toward multiroom studios—an unsalable business model that most of his competitors embraced.

Furthermore, Rosenthal decided to keep his studio analog, while others adopted low-cost, modular digital gear and equally inexpensive digital consoles and processors.

In other words, Rosenthal was doomed to fail.

"I always had worked in real recording studios with large rooms, so when I had a chance to build one, I said, 'I'm going to do that,'" says Rosenthal. "It was pretty out of touch with what was happening, with most of the music being electronic."

The fact that the Magic Shop has not only weathered the industry's changing winds but arrived at its 10th anniversary with flying colors is a testament to Rosenthal's unflinching commitment to quality and his gift for establishing just the right vibe in just the right place.

Since opening in 1989, the New York studio has been a beacon in an ever-changing studio market, with a wildly diverse clientele that includes icon **Lou Reed**; rock/pop star **Sheryl Crow**; downtown acts **Cibo Matto**, **Sean Lennon**, and **Arto Lindsay**; Boston-area alternative rockers **Morphine** and the **Mighty Mighty Bosstones**; metal bands **Monster Magnet**, **Orange 9mm**, and **Prong**; and the Smithsonian's **Alan Lomax** collection, which is restored and transferred at the studio.

Although the Magic Shop is relatively new by the standards used to judge historic studios, Rosenthal's windup to opening his own shop began nearly 25 years ago.

After getting his engineering de-

gree at the Recording Institute of America, he went to work for **Herb Abramson**, a co-founder of Atlantic Records who sold his interest in the label to open both A1 Studios in the Upper West Side of Manhattan and independent label Festival Records.

Abramson mentored Rosenthal in the business by teaching him the tricks of the trade—and by pulling the ultimate stunt on him.

"I'll never forget what he did to me," recalls Rosenthal. "One day there was a large, 12-piece soul band booked and Herb didn't show up. I was calling him at his house, saying, 'Where are you?' He said, 'Well, I'm not coming.' I said, 'What do you mean you're not coming?' He said, 'Well, you can do this. Just go ahead and do it.' He just threw me into the water, and it was the best thing he ever did for me."

After three years with Abramson at A1, Rosenthal and a friend built a small, 8-track studio on 17th Street called Dreamland, which thrived for five years during the height of the punk revolt and the New Wave era. ("We did a lot of goofy, skinny-tie records," says Rosenthal with an air of bemusement.)

He then went to Opal Studios in Midtown, where he did dance remixes old-style, i.e., by cutting tape. Also at Opal, Rosenthal excelled at cutting entire jingles—from backing tracks and horn overdubs to lead vocals, background vocals, and mixing—in three-hour blocks.

"It was very high pressure, and it was a good way to learn how to be an engineer," he says. "If you can deal with those situations with the client screaming at you and everyone having a nervous breakdown, you really can be an engineer."

Following that short but intense tenure, Rosenthal endured an equally brief but less enjoyable stint at Unique, where he says he felt excluded from a clique of engineers that had banded together. Then, Rosenthal worked for a short time running a recording studio for **Bill and Rita**



by Paul Verna

Tesar of rental shop Toy Specialists.

"By then I'd developed my own clientele as an engineer, so I felt like it was probably a good idea that I try to put a room together instead of getting \$25 an hour or whatever I was getting," says Rosenthal.

The first step was scouting locations on foot. Rosenthal walked every street from the southern tip of Manhattan up to Houston Street, from Lafayette Street to the Hudson River. He found a building for rent on Crosby Street that had high enough ceilings to accommodate recording live drums; a footprint large enough for a spacious control room and tracking area; room for offices; and a basement that could accommodate a tech shop, storage, and a lounge.

Just as important as the physical location was the choice of a console. Rosenthal was fixated on buying a vintage Neve, so he journeyed to England in search of one.

He found a 1970-vintage broadcast board that formerly belonged to the BBC and spent a week negotiating with its owner to buy it. After he closed the deal, he almost lost the console to the English rain. Rosenthal explains, "I didn't really know what lorry meant. When they said they were going to bring a lorry, I thought it meant a truck with a cover on it. It turns out a lorry is a flatbed. When they put the console on it, I said, 'Aren't we going to cover it?' We ended up putting piano blankets on it and got it to the shipping place just before it started pouring."

With the console safely in place on Crosby Street, Rosenthal's next challenge was to retrofit the board with Flying Faders automation, which he was able to do despite some technical obstacles.

The studio opened without much fanfare, as most new, unproven rooms do. However, it wasn't long before the Magic Shop attracted the kind of clients who draw in big business.

Among the early adopters were the **Ramones**, **Sonic Youth**, and **Reed**—who cut his acclaimed 1992 release "Magic And Loss" there, as well as its follow-up, "Set The Twilight Reeling," with Rosenthal engineering.

Soon, other hip clients became regulars. Producers **Mitchell Froom** and **Tchad Blake** brought the likes of **Suzanne Vega**, **Ron Sexsmith**, and **Crow** to the Magic Shop. **Paula Cole** worked on her breakthrough release, "This Fire," there, and the **Smithereens** recorded and mixed two albums at the studio. Others followed, including **Sean Lennon**, **Cibo Matto**, **Arto Lindsay**, **David Poe**,

and **Medeski Martin & Wood**.

One of the biggest treats for Rosenthal came when industry icon **Phil Spector** booked the studio to work on his Abkco Records boxed set "Back To Mono." Besides being a watershed event in the history of the Magic Shop, the Spector session marked the first—and only—instance of a noise complaint against the studio from a neighbor.

"He listens very loud," says Rosenthal of Spector. "My neighbor upstairs called down and said, 'Why was someone singing "Be My Baby" outside of my door all night?'"

Another of Rosenthal's heroes who came to roost at the Magic Shop was former **Rolling Stones** manager **Andrew Loog Oldham**, who brought

multitrack machine.

The bridge between the analog and digital worlds allows Rosenthal to tackle such projects as audio restoration for the Smithsonian's Lomax tape library, which is released on Rounder Records. The Rounder connection has also brought several folk and blues projects to the Magic Shop, including albums by singer/songwriter **Stephan Smith** and late bluesman **Charles Brown**.

Rosenthal says the blues and folk vibe—as well as an undercurrent of hard rock and metal projects—are lesser known but vital virtues of the Magic Shop's business.

"It's been a really interesting mix of music," he says. "A lot of studios are known for one kind of music, but



Magic Shop owner Steve Rosenthal sits at the studio's wraparound, 80's-series BBC Neve console, which features Flying Faders automation.

onetime Stones guitarist **Mick Taylor** in for a project.

More recently, **Morphine** recorded at the Magic Shop just prior to front man **Marc Sandman's** untimely death, and "song noir" artist **Warren Zevon** mixed his upcoming **Artemis** Records debut with producers **Paul Kolderie** and **Sean Slade**.

Along the way, the Magic Shop added a second, identical Neve console that was joined with the original one under the supervision of the board's designer, industry pioneer **Rupert Neve**. The result is a "wrap-around" console that never fails to draw oohs and aahs from visitors (see photo, this page).

Besides the Neves, the Magic Shop is stocked with enough vintage recorders, signal processors, amps, instruments, microphones, and other gadgets to open an audio thrift shop and still have plenty left for sessions.

With such a vast array of old and customized gear on the premises, having a crack technical staff is essential to staying in business. Rosenthal relies on the skills of **Nat Priest** and **Matt Wells**, both renowned technical gurus with extensive experience in repairing, refurbishing, and customizing vintage gear.

Although the studio prides itself on its all-discrete analog signal path, it has adopted digital technology by adding a **Digidesign Pro Tools** workstation, multiple channels of **Prism Audio** converters, and a **Sony 3324**

we do lots of different kinds. The fact that it's been so eclectic has been a great thing. Some people who have all the money in the world would rather come to a funky studio downtown than to some giant, factory-type studio uptown."

One of the reasons clients flock to the Magic Shop is that it's a one-room facility, thereby affording them a level of privacy they might not get at a multiroom complex. Ironically, one-room studios have become a dying breed as studios find a need to take advantage of the economies of scale that come from multiple rooms.

If Rosenthal were in it strictly for the money, he would follow the expansion trend. However, he says, he's "in the music business to make records and be around musicians and producers." For that purpose, the one-room model has worked extremely well, and he's refused numerous offers to build additional studios.

"Everyone that works here focuses on the one room, and that helps the client," he says. "It's basically their place. They don't have to deal with other people or interruptions."

Asked if he plans to hold any special events to celebrate the Magic Shop's milestone, Rosenthal says, "We'll be having a millennium/anniversary party around the holidays, but other than that, the only thing we did was send a 10th anniversary mailing for the fun of it, as a way of telling people we've survived. I was proud of that."



Urban Sounds. Capitol Records Nashville artist Keith Urban—formerly of the Ranch—works on his self-produced solo debut with co-producer Matt Rollings. The sessions took place at Javelina Recording Studio in Nashville. Shown standing, from left, are Rollings and Reese Faw of Hamstein Productions. Seated, from left, are Urban and mixing engineer John Guess.

AUDIO TRACK

NEW YORK

SHERYL CROW, Tony Bennett, David Bowie, and Harry Connick Jr. are just a few of the artists who turned to equipment rental and format transfer firm Toy Specialists this summer. Other clients include the Ed Sullivan Theater, the Neil Simon Theater, and the Cincinnati Orchestra, according to a statement attributed to Toy Specialists founder **Bill Tesar**.

Adrian Carr's Music Designs studio has moved its mastering and editing operation into what used to be the live space in order to accommodate an increase in those areas of the business. The studio has been upgraded with the installation of the Cedar Sonic Restoration System and a Tascam DA45HR 24-bit DAT machine. For tracking work, the studio retains its 1897 Steinway, but large sessions are done at other area studios, including Avatar, which recently hosted a session by singer/songwriter **Jaimee Brooke**.

LOS ANGELES

AT SCREAM STUDIOS, Flu Thirteen recorded a Hollywood Records project with producer/engineer **Don Gilmore**, and frequent client **David Kahne** mixed two projects: **Sugar Ray's** forthcoming sin-

gle, "Falls Apart," for Atlantic Records, and **Solar Twins' "Puppet"** for Maverick. All of the above sessions were assisted by **James Murray** and mixed using Digidesign Pro Tools and the Solid State Logic 9000J console.

STONE TEMPLE PILOTS tracked their latest Atlantic Records album, "No. 4," at NRG Recording Services in North Hollywood. **Brendan O'Brien** produced, with **Nick DiDia** engineering and **Michael "Elvis" Baskette** assisting. Other recent projects at NRG include **Fiona Apple's** latest 500 Music album, with **Jon Brion** producing, **Rich Costley** engineering, and **Steve Mixdorf** assisting.

NASHVILLE

THE FOLLOWING SESSIONS took place at Seventeen Grand: **Tracy Byrd** mixed an MCA project with producer **Billy Joe Walker Jr.**, engineer **Ed Seay**, and assistant **Eric Hellerman**; **Béla Fleck** did a 5.1-channel mix of a self-produced, Warner Bros. project with engineer **Jake Niceley**; **Martina McBride** recorded vocal overdubs for a self-produced RCA project with co-producer **Paul Worley** and engineer **Mike Poole**, as well as mixing tracks for the European market, also for

RCA, with producer **Nick Steward**, engineer **Brian Tankersley**, and assistants **Sandy Jenkins** and **Sam Hewitt**; **Take 6** and **Brooks & Dunn** worked on 5.1-channel mixes with producer/engineer **Niceley** for Warner Bros. and Arista, respectively; and **Ray Price** mixed a self-produced album with engineer **Steve Tillisch** and assistant **Chris Scherbak**.

At Starstruck, **Goodie Mob** worked on a mix for LaFace with the production unit **ONP** and engineers **Neal Pogue** and **Daniel Kresco**; **Kortney Kayle** tracked a Lyric Street project with **David Malloy** producing, **Kevin Beamish** engineering, and **J.R. Rodriguez** assisting; the same studio team also worked on a mix for **Reba McEntire**—who co-produced the session—for MCA; and **Michael Crawford** worked on overdubs for an Atlantic project with producer **Greg Nelson**, engineer **Bill Deaton**, and assistant **Alex Chan**.

Billy Ray Cyrus has been recording and mixing at the Castle, co-producing with **Terry Shelton**; **Mike Janas** is engineering, assisted by **Mike Purcell**. Also at the Castle, **Riley Armstrong**, the first artist on Audio Adrenaline's Flicker Records label, has been recording with **Aaron Swihart** and mixing with **Andy Bowmer**, with **Purcell** assisting.

OTHER LOCATIONS

BEARDED ROCKERS ZZ Top mixed two songs, "Fearless Boogie" and "Gangsters," in Ardent Studio B in Memphis for its next release on RCA. **Joe Hardy** mixed, and **Pete Matthews** assisted. Also at Ardent, blues artist **Coco Montoya** returned to Studio B to mix his new album for Alligator Records. **Jim Gaines** is producing, with **Jay New-**

land engineering and **Jason Latshaw** assisting. Koch Records artist **Steve Forbert** also worked at Ardent with producer **Jim Dickinson**, engineer **Bob Krusen**, and assistant **Latshaw**.

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.



Butch Bizkit. Producer/musician Butch Vig recently stopped by NRG Recording Services in North Hollywood to remix Limp Bizkit's "Nookie" with engineer Billy Bush. Shown, from left, are Vig, NRG assistant studio manager Megan Perry, and Bush.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 25 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	UNPRETTY TLC/ D. Austin (Laface/Arista)	SPEND MY LIFE WITH YOU Eric Benet Feat. Tamia/ E. Benet, D. Posey G. Nash Jr. (Warner Bros.)	SOMETHING LIKE THAT Tim McGraw/ B. Gallimore, J. Stroud T. McGraw (Curb)	SCAR TISSUE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	WALKING Pocket Size/ D. Pearson, L. Overs (Atlantic)
RECORDING STUDIO(S) Engineer(s)	DARP (Atlanta) Carlton Lynn Leslie Brathwaite	RECORD PLANT (Los Angeles) Andrew Haller Demonte Posey	OCEANWAY/ (Nashville) Julian King	OCEANWAY (Los Angeles) Jim Scott	REEL TYME (New York) Ernie Lake Bobby Guy
CONSOLE(S)/ DAW(S)	SSL 6056	Euphonix CS 3000	Neve 8078 80 channel	SSL 6000	Pro Tools Pro Control
RECORDER(S)	Studer A827	Sony 3348	Sony 3348 HR	Studer A827	Pro Tools
MIX MEDIUM	BASF SM900	Ampex 467	Quantegy 467	Ampex 499	DAT
MIX DOWN STUDIO(S) Engineer(s)	DARP (Atlanta) Alvin Speights	LARRABEE NORTH (Los Angeles) Kevin Davis	IMAGE (Los Angeles) Chris Lord-Alge	THE VILLAGE (Los Angeles) Jim Scott	REEL TYME (New York) Ernie Lake Bobby Guy
CONSOLE(S)/ DAW(S)	SSL 4000	SSL 9000J	SSL 5046G	Neve 8048	Pro Tools Pro Control
RECORDER(S)	Studer A827	Sony 3348	Sony 3348	Studer A800	Pro Tools
MASTER MEDIUM	Quantegy 499	Quantegy 499	Quantegy CP9	BASF 900	DAT
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	BERNIE GRUNDMAN Brian Gardner	MASTERING LAB Doug Sax	SONY MUSIC Vlado Meller	PRECISION MASTERING Rick Essig
CD/CASSETTE MANUFACTURER	BMG	WEA	UNI/BMG	WEA	WEA

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**Don't miss this great opportunity to congratulate
Sony Discos, its chairman and president.**

**Issue Date: Nov. 20, 1999
Ad Close: Oct. 26, 1999**

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NOTAS

(Continued from preceding page)

Can," will debut Saturday (25) after the network bow of "Selena" on ABC-TV.

Perez, who appears as Selena's husband in the movie, was married to the Tejano superstar until her untimely death in 1995. "Best I Can" is taken from the group's Hollywood Latin debut, "Resurrection." "Best I Can" will be backed by its Spanish counterpart, "De Lo Mejor Que Pueda."

Also, Hollywood Latin has dropped "Si Me Concieras," the third album by *ranchera* songstress Nydia Rojas, which contains a superb flamenco/*ranchera* entry with labelmate Gipsyland titled "Te Volveré A Encontrar."

In October, Hollywood Latin is set to drop label debuts by *conjunto* act La Costumbre ("La Costumbre") Oct. 5 and Gipsyland ("Viva La Música") Oct. 26.

CHART NOTES, RADIO: Thanks to a hefty 2.9 million spike in audience impressions to 13 million, Marc Anthony notches his second straight chart-topper with "Dímelo" (Columbia/Sony Discos), the Spanish counterpart to his English single "I Need To Know."

But for the second week running, the No. 1 song on Hot Latin Tracks

does not appear at the top of any of the genre charts.

Gilberto Santa Rosa's "Déjate Querer" (Sony Discos) remains astride the tropical/salsa genre chart for the eighth straight week with 9.5 million impressions, a dip of only 200,000 impressions from last issue.

Also up a mere 200,000 impressions is Conjunto Primavera's "Necesito Decirte" (Fonovisa), which registers 8.1 million impressions as it stays atop the regional Mexican genre chart for the second week running.

Debuting at the pinnacle of the pop genre chart with a strong 1.5 million jump in audience impressions, to 8.8 million, is Ricardo Montaner's "El Poder De Tu Amor" (WEA Latina), the Venezuelan star's biggest hit since his 1994 chart-topper on EMI Latin titled "Quisiera."

Speaking of EMI Latin, its veteran merengue crew Límite 21 hits the top 10 of Hot Latin Tracks for the first time, moving up 12-10.

CHART NOTES, RETAIL: Luis Miguel's "Amarte Es Un Placer" (WEA Latina) blew out of the box this issue, just in time to spark a lethargic market for front-line titles that had been drifting south for the past several weeks.

"Amarte Es Un Placer" rang up 35,000 units to score the first No. 1 bow on The Billboard Latin 50 by the Mexican idol. The street dates of most of Luis Miguel's previous chart-toppers were broken, thereby preventing his titles from entering at the apex of the chart, which is unpublished this issue.

Sales of "Amarte" pushed the overall total of titles charting on The Billboard Latin 50 to 179,000 units, up 12% from last issue. Forthcoming product in the next few weeks from Grupo Límite, India, and Carlos Ponce should help bolster The Billboard Latin 50, especially in the wake of the departure of "Buena Vista Social Club."

"Amarte Es Un Placer," the top disc on the pop genre chart, also bowed on The Billboard 200 at No. 36—slightly better than the debut at No. 43 in 1996 of Luis Miguel's last non-"Romance" album, "Nada Es Igual . . ." However, "Nada Es Igual . . ." sold only 25,500 pieces while making its premiere on The Billboard 200.

Luis Miguel's highest bow on The Billboard 200 came in 1997 when his third "Romance"-themed disc, titled "Romances," premiered at No. 14 with 57,000 units.

In its final appearance on The Bill-



Fan Meets Idol. U.S. rock star Beck, right, recently performed with Universal Brazil recording artist Caetano Veloso during the latter's recent show at the John Ford Anson Theatre in Los Angeles. A longtime fan of Veloso's, Beck reportedly jumped at the chance to share the stage with one of his idols.

board Latin 50, Buena Vista Social Club's eponymous set on World Circuit/Nonesuch/AG slides 9% to 14,500 pieces. The smash album rules the tropical/salsa genre chart for the 11th week in a row.

Los Huracanes Del Norte's "Norteño 2000" (Fonovisa) holds down No. 1 on the regional Mexican genre chart for the third successive week, despite plunging in sales 27% to 4,000 units.

SALES STATFILE: The Billboard Latin 50: this issue: 179,000 units; last issue: 160,000 units; similar issue last

year: 92,000 units.

Pop genre chart: this issue: 90,500 units; last issue: 64,000 units; similar issue last issue: 29,500 units.

Tropical/salsa genre chart: this issue: 48,500 units; last issue: 53,000 units; similar issue last year: 35,000 units.

Regional Mexican genre chart: this issue: 31,500 units; last issue: 36,000 units; similar issue last year: 23,000 units.

Assistance in preparing this column provided by Karl Ross in San Juan, Puerto Rico.

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JUAN GABRIEL

LATIN LEGEND

THE BILLBOARD TRIBUTE





JUAN GABRIEL:

Mexico's Favorite Son And Latin-Music Superstar

THE PERFORMER,
SONGWRITER AND
PRODUCER HAS
EARNED THE LABEL
OF LATIN LEGEND

BY JOHN LANNERT

When recording artists, managers, agents and music enthusiasts talk about Juan Gabriel, they run out of superlatives in their effort to quantify his impact on the Latin-music realm.

Ultimately, many reach the conclusion that this personable superstar from Michoacán, Mexico, is quite simply a living legend.

A very precious few in any music market have achieved legendary status, not only as a recording artist but also as a composer, producer and performer.

Juan Gabriel has scored chart-topping singles as a solo artist and as a duet performer. In 1997, he hit the top of Hot Latin Tracks twice—with “Te Sigo Aman-do,” one of the longest-running singles in the chart’s history, and “El Destino,” a duet smash with Rocío Dúrcal.

“El Destino” was taken from the hit CD by Juan Gabriel and Dúrcal titled “Juntos Otra Vez.” Throughout Juan Gabriel’s career, Dúrcal has been his most frequent collaborator and one of what is believed to be at least 25 acts who have recorded tribute albums to this 1996 inductee of Billboard’s Latin Music Hall Of Fame.

Continued on page 74



**CONGRATULATIONS...
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Just who is the hardest-working man in show business? Well, many in the English-speaking music world have knighted James Brown as the busiest man in the land.

But for his adoring fans, friends, family and industry colleagues, Mexican superstar Juan Gabriel es el hombre más trabajador in the recording industry.

For 28 years, Juan Gabriel has kept a schedule many persons half his age would find hard to maintain. The charismatic performer with the muscular pipes takes the stage nearly every weekend. And when not dazzling his legion of fervent admirers via volcanic shows featuring accompaniment from either pop orchestras, mariachi troupes or banda ensembles, Juan Gabriel likely can be found at his spacious estate overlooking Malibu Beach with pen and tape recorder in hand.

During a recent interview with *Billboard* in the library at his Malibu home, Juan Gabriel mused about his career, Ricky Martin, record-label shortcomings—and the joys of a healthy work ethic.

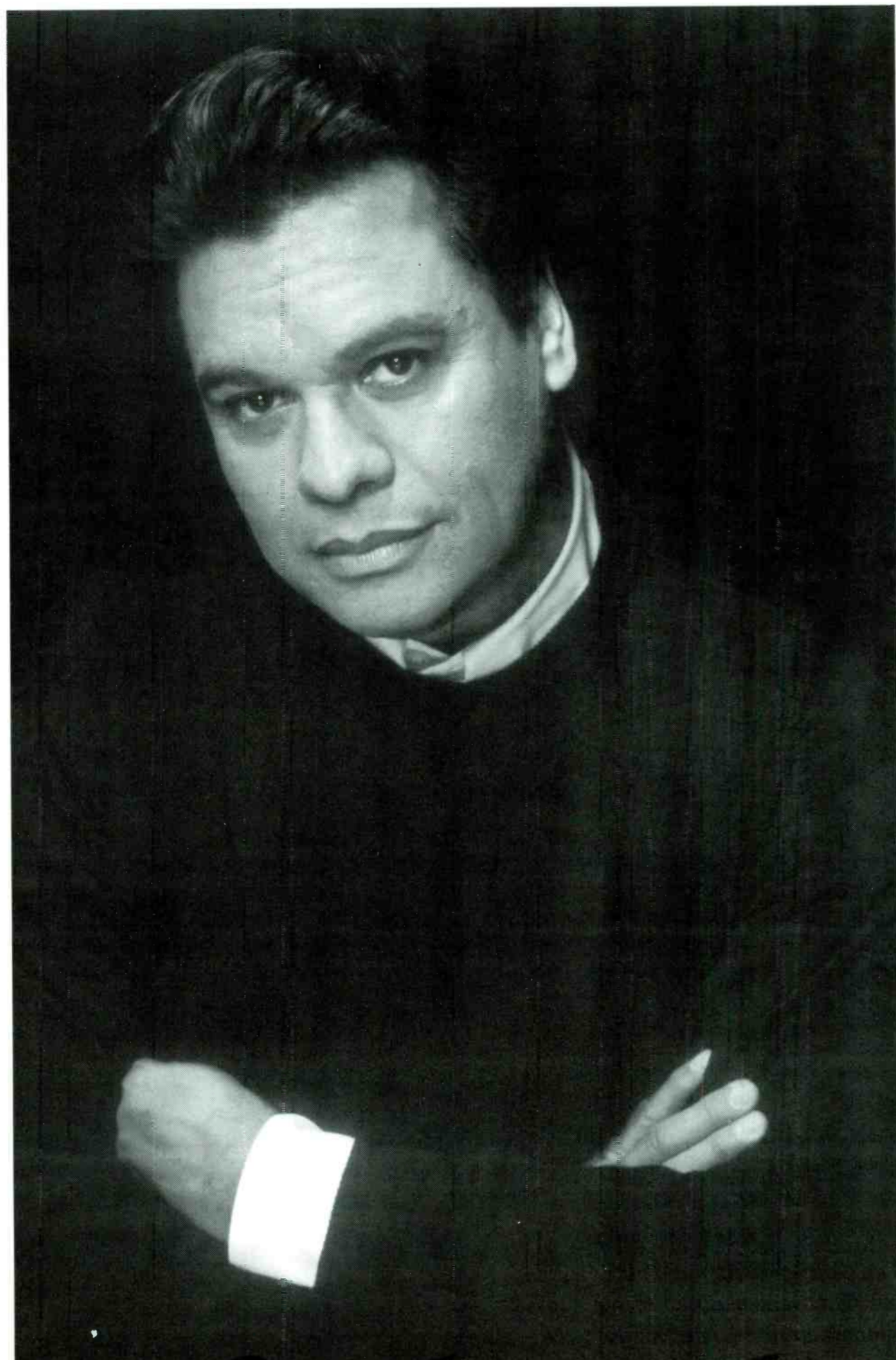
Several years back, you described yourself to me as the patriarch of Mexico. Do you still feel that way?

I am the patriarch of Mexico simply because of all of the years I've had as an artist. I'm part of the home of Mexico. I am part of the colors of my country. I am Mexico.

Some of us are fortunate enough to attain this status while alive; others, unfortunately, have to pass away, such as is the case of José Alfredo Jiménez, Agustín Lara, Lola Beltrán and Pedro Infante—each of whom had a very beautiful glory while alive. But when they died, people really recognized them and got to know them.

I am a person who, through the years, has excelled, and I have been decent about it. Sincerely speaking, it is thanks to hard

Continued on page 58



Juan Gabriel: The Billboard Interview

BY JOHN LANNERT

*Un camino de sacrificios,
Una meta con cada canción,
Un hogar en cada sonrisa...*

Juan Gabriel

*Te queremos
por ser como eres*

*Felicitándote con todo nuestro
amor y cariño en el*

Homenaje

A tu singular carrera artística

Ralph & Margaret Hauser

Ralph & Delia Hauser

JUAN GABRIEL

THE BILLBOARD INTERVIEW

Continued from page 56

work. Because of hard work, I have always been in circulation with a steady, strong career.

But other artists have worked hard with less success...

Well, you have to take advantage of lucky streaks and opportunities. But I put on the same show and work as hard in a *palenque* [palisade] in the country as in an arena like [Mexico City's] Teatro De Bellas Artes or Universal [Amphitheater in Los Angeles]—it is a marvelous thing. It's a habit that has given me more and more work through the years.

There is an audience for absolutely everything, and there are artists who are young, aggressive and handsome with a lot of talent—like Ricky Martin, Luis Miguel, Enrique Iglesias, Chayanne. They're very handsome with a big career and youth. It gives me great pleasure that they are in the game.

I sing my music, and I am at the vanguard, and it's a blessing. I've been in the business 28 years, and it's always been good and steady, being at the upper end of the charts and always working, making a lot of hits and earning a lot of blessings from others.

But all of this really is my way of entertaining myself. It's my way of living. It's therapy. It's part of my strength that keeps me healthy. It's a fiesta.

And you certainly have given much to your fans and fellow artists. What is it about your songs that make so many other artists want to record your material?

It's the simplicity and the manner in which I express myself in a song. My words are not educated, but they are directed to the mind as well as to the heart, and they are a part of life's experiences. It's thanks to these songs—these safety valves—that I can let all of these feelings out and put it to music, and it gives a good flavor to the music.

I have not been the best composer who has taken all of the best songs for himself. I always gave my best songs to Rocío and Lucha. I have given them to other artists because I want there to be more artists. As there are more artists, there is more work for everybody and everyone is happy.

You don't read or write music, and yet you can write lyrics and melodies every day and remember everything you've written?

My way of writing a song is longtime habit and good exercise for the mind. Don't forget that, when I began composing songs at 13 years old, they had not invented a cassette. So, when I wrote a song, I memorized everything note for note.

When did you realize that you had talent?

From the time I was a child. When I was a year and a half or 2 years old and I was in the crib, I would hear music and I would sing.

At the time, I did not know how to talk, so when I opened my mouth I would always be singing. And thanks to music, I did not turn out bad, because I lived a childhood that was very... Now I read stories about the lives of Marilyn Monroe and other persons with similar childhoods and these people came to occupy positions that are very important.

It seems people who get to high places and become great are embroiled in childhoods in which they were given away, sold, abandoned or jailed. All of their lives were similar.

So, I say thanks to music. I took refuge in it. I did not suffer the way I should have suffered, because music is your best company, your best way of communicating with humanity.

I never thought I could live from music. It was an escape



Top: Juan Gabriel with Verónica Castro. Right: With Sarita Montiel



With "Las Tres Señoras": (from left) Amalia Mendoza, Lola Beltrán and Lucha Villa.

"His musical genius covers everything from mariachi, romantic ballads, descriptive songs, the blues and more. To me, Juan Gabriel is a complete artist, magnificent and an outstanding friend. It is a privilege to know him."

José José

valve; it was nothing more than a way for me to communicate with humanity.

In any case, I was going to be an artist. Because of my family, I gained a certain maturity. I did not have the childhood and adolescence that I should have had. I always had to work.

I believe my solitude helped me a lot. Solitude teaches you to reach inside yourself to learn to write about the things you see and feel. And almost all composers write at night. Because, at night, you are completely by yourself and yet you're not alone. You look for the silence in the night, and you feel vibrations of space and air that bring you messages and ideas.

You are either performing, composing, producing or recording. How do you move from one project to another?

I make time for everything. When you are a very busy person, you merge necessities with obligations.

For example, before I had necessities, but I did not have obligations. Now I don't have necessities, but I have obligations. I find the middle ground between them.

When you are working, you are making a living... and you have a house and you have a ton of people working behind you who have families, and it's an obligation for you. When you work, a lot of people are selling tacos, T-shirts, sodas, and that is marvelous. Some people ask, "Why do you let people use your name on T-shirts or whatever?"

I let people use my name in whichever fashion they want and talk about me anyway they want. I don't even get angry when people impersonate and at times ridicule me. Let the chips fall where they may. People have to laugh, and I swear to you on my life that I don't feel bad about that.

Don't you have a company protecting your image?

It's very common and nice to have someone take care of your image, and you get used to it in the U.S., but in Mexico you are public domain. Juan Gabriel is for everyone.

So, everyone wants to work with you. How do you decide whom to work with?

I allow myself to go from one opportunity to another, but there is no set structure as to whether I am recording, producing, performing or composing. And I make sure that, if I am not busy singing, I don't turn down anyone for a project. My growth as an artist has come from not turning down the ones who gave me a shot in the first place.

When you are older, obviously, you have the option of taking or leaving, but if you are a little more intuitive than normal, you have to understand that it is better to seize the moment and opportunity.

So many artists have cut tribute albums to you, and you have recorded so many albums, ranging from pop to Mexican roots music such as the CD you made recently with Banda El Recodo—a group that already had made a tribute disc in your honor. Didn't your manager, Ralph Hauser, have something to do with that project?

Yes. The Banda El Recodo project was based on gratitude. One has to be thankful toward artists. I was listening to a song recorded by Banda El Recodo on the radio, and I told Ralph I wanted to sing with them at Pico Rivera Arena. But not to record.

But, when I sang with them, the idea came up to cut a disc, because I became good friends with

the band.

There are so many artists who have recorded your music...

And now there is a double album by Cadetes De Linares that is selling so well. It's called "Puros De Juan Gabriel." Look at all of the people—through a singer here, a group there—who buy my music. For that I am thankful. It's like being a part of what people call "talent," "charisma." Luck has something to do with it. If you add that all up, it's a blessing.

What inspires you to compose?

Things that are happening day-to-day. I write so I don't forget what has happened during the day, and I put music to it. There always are things to say in one way or another.

Are you composing a lot nowadays?

I am writing very much, indeed. Every night, in fact, although it might be just a little bit, one or two lines, a verse

Continued on page 64

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Juan Gabriel

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*Vicente Jr. & Cici
Fernández*

*Gerardo & Alba
Fernández*

Alejandro Fernández

JUAN GABRIEL

King Of The Chart

There is hardly a week that Juan Gabriel is not represented on the Hot Latin Tracks chart, either as a performer, composer or producer.

By Geoff Mayfield

Even though Billboard's Latin charts have only been around for about half of Juan Gabriel's 28 career years, the prolific singer/songwriter has certainly made his presence known.

The sales-based Latin album charts, which evolved into The Billboard Latin 50, did not start until 1985, while the radio list now known as Hot Latin Tracks did not realize its first incarnation until 1986. Although some of the Mexican superstar's biggest hits—like "Noa Noa" or "No Tengo Dinero"—preceded the launch of the magazine's Latin charts, Juan Gabriel has still managed to place more than 20 songs on Billboard's radio-based Hot Latin Tracks since 1986, when the list was called Hot Latin 50. He, in fact, owned that chart's very first No. 1 song, "Yo No Se Que Me Paso," when the list bowed in the Oct. 4, 1986, issue of Billboard.

It is appropriate that Juan Gabriel scored Billboard's first Latin radio chart-topper, as there is hardly ever a week when he is not represented on Hot Latin Tracks, either as a performer, composer or producer.

Juan Gabriel has been one of Hot Latin Track's top-10 composers in three of four Billboard Music Publishing Spotlights since 1996, when that chart began to list composer credits. He was the No. 2 Hot Latin Tracks composer in both the 1997 and 1998 Billboard Year In Music issues; in those years, his recordings of "Te Sigo Amando" (1997) and "Asi Fue" (1998) were Hot Latin Tracks' No. 1 songs.

Aside from his success on the singles charts, Juan Gabriel also has placed five albums on The Billboard Latin 50 since that SoundScan-based chart launched in 1993. Prior to that, five earlier Juan Gabriel albums appeared on the Latin Pop list.

Below are Juan Gabriel's 10 highest-charting radio tracks, along with ranked lists of his 10 charting albums. Rankings are based on peak chart position and length of time on the chart.

JUAN GABRIEL'S HOTTEST HOT LATIN TRACKS

Song, year of chart debut, peak position

1. "Debo Hacerlo," 1987, No. 1
2. "Te Sigo Amando," 1997, No. 1
3. "El Destino" (with Rocío Dúrcal), 1997, No. 1
4. "Pero Que Necesidad," 1994, No. 1
5. "Yo No Se Que Me Paso," 1986, No. 1
6. "Hasta Que Te Conoci," 1986, No. 2
7. "Asi Fue," 1998, No. 3
8. "Lentamente," 1994, No. 8
9. "Mi Pueblo" (with Paul Anka), 1996, No. 8
10. "Cancion 187," 1995, No. 10

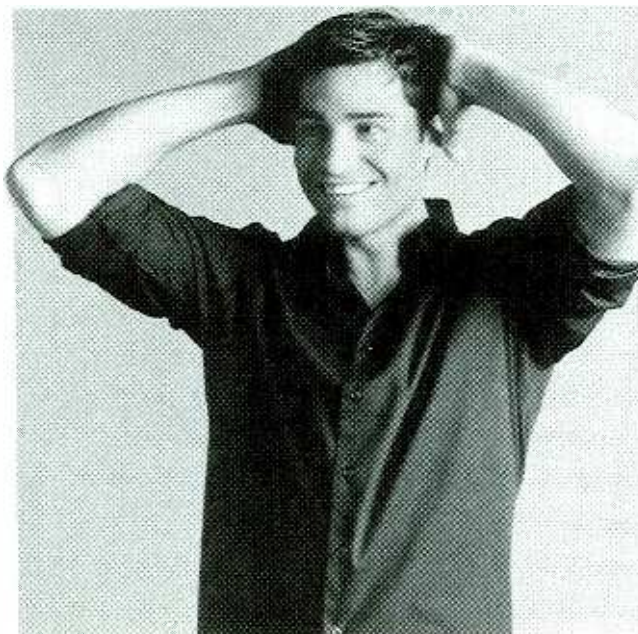
All songs, except for "Mi Pueblo," were on Ariola. From 1994 on, BMG Latin was credited as Ariola's promotion label. "Mi Pueblo," by Paul Anka & Juan Gabriel, was on Globo through Sony Discos.

JUAN GABRIEL ON THE BILLBOARD LATIN 50, 1993-1999

Album, year of chart debut, peak position

1. "Juntos Otra Vez" (with Rocío Dúrcal), 1997, No. 1
2. "Gracias Por Esperar," 1994, No. 4
3. "Juan Gabriel Con Banda... El Recodo!!!" (with Banda El Recodo), 1999, No. 6
4. "El Mexico Que Se Nos Fue," 1995, No. 8
5. "Celebrando 25 Años De Juan Gabriel," 1998, No. 13

All albums on Ariola through BMG Latin.



Chayanne charted with "Querida."

JUAN GABRIEL ON LATIN POP ALBUMS, 1985-1993

Album, year of chart debut, peak position

1. "Pensamientos," 1986, No. 2
2. "En El Palacio De Bellas Artes," 1991, No. 4
3. "14 Exitos Originales," 1987, No. 4
4. "Debo Hacerlo," 1988, No. 6
5. "Recuerdos 2," 1985, No. 7

All albums on Ariola. RCA was credited as distributing label for "Pensamientos," "14 Exitos Originales" and "Debo Hacerlo." BMG Latin was distributing label for "En El Palacio De Bellas Artes."

JUAN GABRIEL BY OTHERS

Artists other than Juan Gabriel have scored top-10 hits on Hot Latin Tracks with Juan Gabriel-written songs since 1986. The biggest of these, according to chart position and longevity:

Artist, title, label, year of chart debut, peak position

1. Daniela Romo, "De Mi Enamorate," EMI Latin, 1986, No. 1
2. Daniela Romo, "Dimelo," EMI Latin, 1990, No. 3
3. Rocío Dúrcal, "La Guirnalda," Ariola/RCA, 1986, No. 3
4. Pandora, "No Lastimes Mas," EMI Latin, 1991, No. 3
5. Rocío Dúrcal, "Quedate Conmigo Esta Noche," Ariola, 1986, No. 4

The trio Pandora also had two other top 10 covers of Juan Gabriel compositions, both on EMI Latin: 1994's "Mi Fracaso," which peaked at No. 6, and 1991's "Con Tu Amor," which rose as high as No. 7.

Other notable artists who have reached Hot Latin Tracks with Juan Gabriel songs, with year of chart debuts noted:

Marc Anthony, "Hasta Que Te Conoci," Sony Discos, 1993
Banda El Recodo, "Si Quieres," Fonovisa, 1996, and "Cos-tumbres," Fonovisa, 1997

Chayanne, "Querida," Sony Discos, 1994
DiBlasio, "Querida" (featuring Juan Gabriel), Ariola/BMG, 1998

George Lamond, "Que Te Vas," Prestigio/Sony Discos, 1999

Maná, "Se Me Olvido Otra Vez," WEA Latina, 1999
Isabel Pantoja, "Hazme Tuya Una Vez Mas," RCA, 1988, and "Cuantos Dias Mas," RCA, 1989

Tono Rosario, "Asi Fue," WEAcari/be/WEA Latina, 1998
Thalia, "Gracias A Dios," EMI Latin, 1996.

JUAN GABRIEL BY ROCIO

The trio called Pandora, which twice recorded entire albums of Juan Gabriel songs, has placed six of his songs on Hot Latin Tracks, including three that reached the top 10. But the artist, other than Juan Gabriel himself, who has most frequently charted with his material is Spanish native Rocío Dúrcal, who reaffirmed her affinity for his pen with the 1997 album "Juntos Otra Vez," a double-length reunion album that she recorded with him, which included their chart-topping duet "El Destino." (Like the song, the "Juntos Otra Vez" album also rose to No. 1.)

Since 1986, when the Hot Latin 50 bowed, Dúrcal has placed 11 of Juan Gabriel's songs on that chart and the

Continued on page 62



Besides Juan Gabriel himself, Rocío Dúrcal has charted the most with Juan Gabriel songs.



Rocío Durcal



Cristian



Raúl Di Blasio



José José



Julio Preciado



Pablo Montero



Guardianes del Amor



Banda Maguey



Mariachi Vargas de Tecalitlán

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Latin Legend

A tribute to the Megastar

Juan Gabriel



JUAN GABRIEL

KING OF THE CHARTS

Continued from page 60

subsequent Hot Latin Tracks chart, including three recorded as duets with Juan Gabriel. Thus, Juan Gabriel's songbook accounts for almost 40% of the 28 appearances she has made on Hot Latin Tracks and its predecessor chart.

Dúrcal's five biggest chart successes with Juan Gabriel songs, as determined by chart position and longevity:

Song, label, year of chart debut, peak position

1. "El Destino" (recorded with Juan Gabriel), Ariola/BMG Latin, 1997, No. 1
2. "La Guirnalda," Ariola/RCA, 1986, No. 3
3. "Quedate Conmigo Esta Noche," Ariola, 1986, No. 4
4. "La Incertidumbre" (recorded with Juan Gabriel), Ariola/BMG Latin, 1997, No. 11
5. "Infidelidad," Ariola/RCA, 1987, No. 22

JUAN GABRIEL'S MOST-CHARTED SONG

Numerous Juan Gabriel compositions have been recorded by more than one artist, but which one has appeared more than any other on Hot Latin Tracks?

That distinction is held by "Hasta Que Te Conoci," which is no surprise when you consider that at least 25 acts have recorded the song, according to the National Music Publishers' Association's Song File Web site. Five different artists, including its composer, have placed "Hasta" on Hot Latin Tracks.



Marc Anthony is one of several who have charted with Juan Gabriel's "Hasta Que Te Conoci."

Aside from Juan Gabriel's rendition, which reached the Hot Latin Tracks in 1986, it also charted for Roberto Del Castillo (1987, Sony Discos), Ana Gabriel (1991, Sony Discos), Marc Anthony (1993, Sony Discos) and DiBlasio (1994, Ariola/BMG Latin). Fittingly, the best chart run for this song belongs to the author; Juan Gabriel's rendition rose to No. 2 during its 45-week chart life. ■

"Juan Gabriel has always made his audiences the most important element of his show. This is what makes him a top entertainer. He has always been there [for everyone] from the most important artists to the most humble child."

**Juan Ortiz, director,
Mariachi Campanas de America.**

"Juan Gabriel can be respected for not only making his music a timeless art but for his genuine love of life."

Ralph Hauser, manager

"A prolific songwriter and charismatic performer, his music appeals to people of all ages. Juan Gabriel is destined to be regarded in the same light as Jose Alfredo Jimenez, Javier Solis and Pedro Infante."

Joe Trevino, VP, Hollywood Records Latin

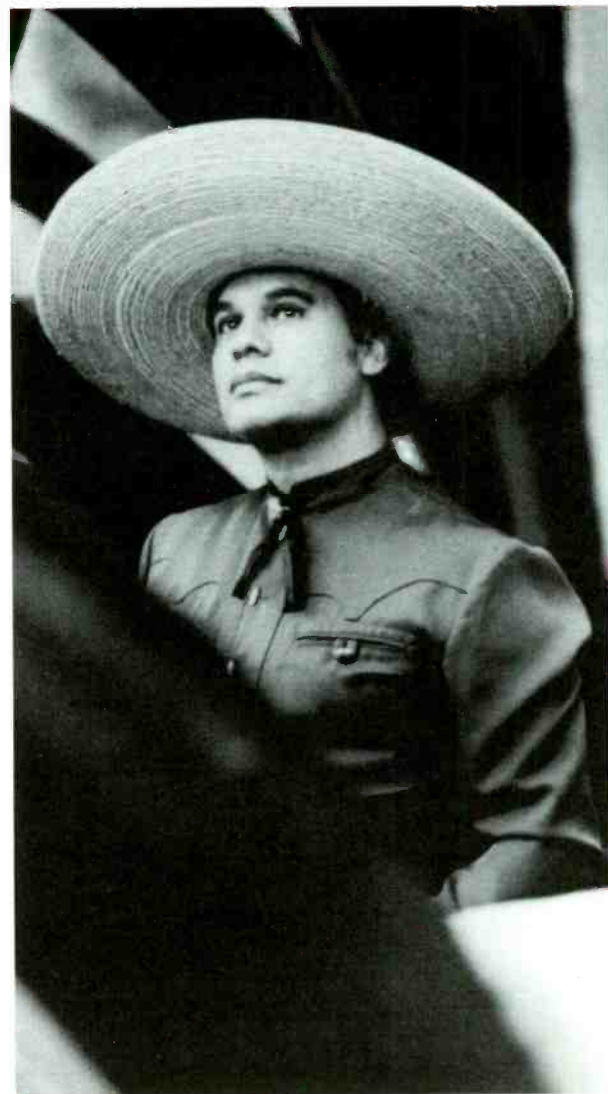
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Las Vegas•KLSQ-AM
Los Angeles • KTNQ-AM, KLVE-FM, KSCA-FM
Miami • WAQI-AM, WQBA-AM, WRTO-FM, WAMR-FM
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San Antonio• KXTN-FM, KCOR-AM, KROM-FM
San Diego • KKLQ-FM, KLQV-FM
San Francisco • KSOL-FM
San Jose • KZQL-FM

JUAN GABRIEL

THE BILLBOARD INTERVIEW

Continued from page 58

with melody.

One idea leads to another, and then you remember something by chance. And that is an inspiration... memories that you left behind that come back to you. It is like an idea you have and you let it lie in your mind because it is not time or it was not something that could be expressed in a song at that moment. But it doesn't mean that it will not be expressed eventually.

That is basically how I write, for better or for worse.

It has worked well for you. Are your songs rooted in personal experiences or personal experiences of others?

When I was very young, I did songs for friends of my mother or my own friends who had a problem. The way to smooth it out was through a hug and a caress, and I would sing one of my songs.

Nowadays, I do songs for gratitude because it is my way of thanking people.

Your career has spanned nearly 30 years, so you have heard and seen everything. What do you think about the quality of music nowadays?

I love all music, because it is a state of mind, depending on what you are doing and what your ear picks up and what you don't like and then suddenly, "Ay, this song caught my attention because it recalled memories of this or that." There is an audience for everything.

What I don't like are songs about drugs, smugglers and

violence. There is no need to emphasize and promote what is negative.

Although songs are escape valves, they are being used to speak about hate. Hate is a word that can be played with using phrases, a state of mind that talks about a disappointing love relationship, but it does not get to the point of talking about protest.

In a song, you can talk bad about the government and the government puts up with it because it is a song. It is what saves you. But if you criticize the government through direct speech, you will get yourself in trouble.

The song saves you and stays forever, and, since a song lasts forever, you must employ the best of your positive attitude in order to carry a message that moves your reason. It doesn't solve a problem, but it gives an idea or comfort, a positive state of mind.

This is the only way for me to go.

But what do you think about songs that are topical in nature?

If people are thinking the same way that the writer is, he is part of the people or of the culture. However, if people are thinking differently than the writer, the writer is promoting an ideal.

For example, I did a song against [Mexican political party] El PRI. I put myself into a problematic situation, because I didn't have a popular cause to promote. But everyone had something to say about [California's anti-illegal-immigrant legislation] Proposition 187; it was hurting our people. Everyone was thinking one way, and you unite with a cause to protest.

Continued on page 66

"Juan Gabriel has managed to do what no other Mexican composer has done, with his presence on the stage and just the way he carries himself. I cordially congratulate him."

Ruben Fuentes, composer/arranger

"There are not enough superlatives to describe Juan Gabriel's contributions to Mexican music as an artist, producer and composer—and his contributions to Mexico as a humanitarian. His dedication to Mexico, its music and its children make him truly Mexico's superstar of the century. We are proud to have been associated with him over these years."

Ron Solleveil, VP, International,

BMG Music Publishing



Octubre, 1999

Querido Juan Gabriel,

Muchas gracias por brindarnos la oportunidad de realizar tus presentaciones en el estado de Arizona. Para nosotros ha sido un honor el poder presentar tus espectáculos a través de los años y te felicitamos por este merecido reconocimiento.

Que Dios te bendiga y que sigas cosechando muchos éxitos.

Con Respeto y Admiración,

Tus amigos de Elias Entertainment Group.

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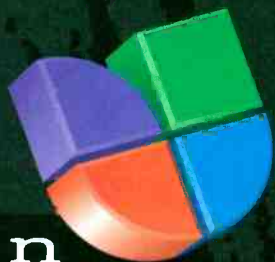


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JUAN GABRIEL

THE BILLBOARD INTERVIEW

Continued from page 64

But don't you think a good idea should be expressed, even if it is a minority idea?

I do not believe in provoking, but in supporting the general sentiment.

You have had tremendous success at radio and TV, most recently with songs rooted in Mexican rhythms. Do you think radio and TV should give more attention to regional music as a way for viewers to understand the musical history of Latin countries?

If radio and TV were to concern themselves about the music they present, it would help very much. Music is culture, and it would oblige us to understand what is culture. For me, I have to protect the musical roots of what is Mexican music.

But not all Mexican musical talent gets a chance for success...

Mexico always will be full of song. It is a cradle of talent—composers, singers, painters, many artists. But record labels do not have people who are talented and creative. They only have accountants and attorneys, people who have a lot of good information on economics and money. They really don't know the record business—about taste and quality of music. All of us sing, some with talent, others from necessity and others who prostitute themselves.

At the end of the century, everything is scrambled—the good, the ordinary, with the bad. Radio has to choose what its audience would like to listen to. But there are many radio stations, and competition raises the quality of the product.

Television is dangerous because there are few networks. Everything is sales, and it has become a box. There is no culture.

You have been with the same record label—RCA, then later BMG—since 1971, and certainly your relationship with the label has been strained at times. What is your status with the label nowadays?

I did everything. I was the producer, promoter, the person with the artistic direction. They put out my records and give them a normal promotion. There have been many changes in directors, and each director has his own ideas.

Continued on page 68



With María Félix and Raúl Velasco.

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Juan Gabriel

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que honra al talento latino
con sus 30 años de exitosa
carrera artística

FONOVISA
LÍDER EN LA MÚSICA LATINA

JUAN GABRIEL



From left: Mario Moreno, María Victoria, Jaime Fernandez, Juan Gabriel

Juan Gabriel

Gracias por permitirme compartir momentos que me han hecho descubrir al extraordinario ser humano que tantas emociones nos brinda a través de la música.

Es un privilegio felicitarte en este homenaje a tu carrera artística.

*Tu amiga
Malú Elizondo*

"Juan Gabriel is who he is today because of his hard work and enormous talent. He is like the Sammy Davis Jr. of the Hispanic world. He is a natural, and he has been dedicated exclusively to his profession since he was a child—despite adverse conditions—and, now that he is a big star, he demonstrates it with security and quality."

**Carlos Sanchez, president,
Universal Music Latino**

*Juan Gabriel...
le felicito por su
triunfal carrera y
que sigan los exitos por
siempre.*

Celia Cruz

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THE BILLBOARD INTERVIEW

Continued from page 66

You did not record for eight years because you were trying to get ownership of the songs you composed, which BMG owned. How did you feel when you were not recording?

I felt happy. I was on TV; I had records out. I sang new songs in the shows, and that is how Ana Gabriel chose to record "Luna" and Christian [Castro] chose "Mañana Mañana." So they would come to see me and tell me, "I love that song. Are you recording it?" I would say no. Then they would ask, "Will you give it to me?" And I would say yes.

But those songs you gave away belonged to BMG?

There is something in their publishing contract that says everything I write belongs to their publishing company.

And this contract is still valid?

Yes.

When the contract ends, how many songs will you own?

More than 500.

Will you open your own publishing company?

Yes.

You mentioned Ricky Martin earlier. How do you feel about his success and the so-called crossover movement in the U.S.?

I believe Ricky Martin has been the most important key for Latin American artists. First of all, because he deserves what he has received. He is a man who is young, handsome and talented. And no one anywhere speaks badly about him. He is a good representative of our music and youth. I always have heard good things about Ricky Martin.

And like you, he works hard.

He works hard. He has everything to keep himself out front. Hopefully, he will not burn out. He has a great spirit to excel, and he is very dynamic.

Do you think you paved the way for Ricky Martin in the

Continued on page 70

Felicidades

*Juan
Gabriel*

*por 30 años
de éxitos.*

de tus amigos y colegas de ASCAP.

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Juan Gabriel

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JUAN GABRIEL

"Being present at over 39 Juan Gabriel performances at the Universal Amphitheater has been an enriching experience—sharing moments with him and viewing the public appreciation for Juan Gabriel. He performs for three hours, and the crowd enthusiasm is amazing. For many years, to raise funds for his orphanage in Mexico, Juan has taken individual photos with fans immediately following his three-hour concerts, never tiring. Year after year, he gives of himself to his fans—mostly females—and lectures to the audience that everyone should praise 'mothers' for their care of the family. My appreciation and memories of Latin music stem from the experiences shared with Juan Gabriel. I will never forget this extremely talented composer and performer, his politeness and gracious demeanor toward me"

Emily Simonitsch, VP special markets,
Universal Concerts

Felicitaciones, Juan Gabriel en tu carrera profesional y personal

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THE BILLBOARD INTERVIEW

Continued from page 68

Latino market?

All of us have planted a seed for new things to grow, and all of us have contributed to what has happened and what is happening in the Latino market.

How would you like to be remembered?

As an artist who was loved by everyone. I have been a person who, fortunately, is loved by thousands of people. I have been a person who—through his way of being, singing, dancing and performing—has been very much admired and loved. And I want people to remember me singing and dancing. I am one of those persons who, when he leaves, he leaves something behind.

You have achieved so much in your career. Is there any project you haven't done that you would like to do?

For me, the most important thing is to keep going the way I am going now, slowly. Of course, there are a lot of projects to do, such as the album with José José. That has been a dream of mine for 12 years. I am composing and producing the songs for the CD, which is coming out in late October. We are going to do a duet. There will be ballads and three songs with mariachi.

What else are you doing for the rest of the year?

I am preparing my new album. It will be a pop record, very musical, danceable and sentimental. The album has

Continued on page 72

Composer, Humanitarian, Superstar...

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MÉXICO



JUAN GABRIEL

"I've known Juan Gabriel since his first tours with Mr. Vallejo. As a singer, he always impacted, but, in his work as a songwriter, I keep thinking he was born with a pen in his hand. What a song notebook!"

Celia Cruz

"Juan Gabriel deserves this tribute because of the way he is advancing the art form. The man is a pioneer in moving us forward, and I think his music is exquisite."

Edward James Olmos

"Juan Gabriel has been a very intelligent artist who has always produced quality work and thrilled fans with his wonderful music. On stage, his performances are just marvelous."

Tito Guizar, singer/actor

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THE BILLBOARD INTERVIEW

Continued from page 70

its own philosophy, spirit and rhythm. It is a beautiful album.

This is your first pop CD in five years, right?

Yes. It comes out in November. The album was recorded partly in Los Angeles and partly in Seattle.

And I understand you will be performing a stadium show in Mexico City?

Yes, on Nov. 26 at Azteca Stadium, which holds 100,000 people. I plan to introduce three songs from the new album at the concert.

Are there any non-recording projects you are involved in?

I am involved in many projects for the benefit of kids. I work with children-oriented institutions throughout Latin America. I do benefit concerts 10 to 12 times a year. Concerts are good because I am an example of what can happen to them.

Any other projects?

I am opening a family-oriented restaurant called El Noa Noa De Juan Gabriel in Los Angeles at the end of 2000. It will be a 1,000-seat restaurant that will house much of my memorabilia, and it will have a stage. Music is the pretext for opening the restaurant.

Are you doing anything special on Dec. 31?

On Dec. 31, it is very probable that I will be working in Mexico City or in Acapulco. I think I can do something to contribute to the parties and events being done around the world. But to tell you the truth, if I had my way, I would rather be at home. ■



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JUAN GABRIEL



With Pedro Vargas

LATIN LEGEND

Continued from page 54

Since Billboard reinstated Hot Latin Tracks in 1998, you could look at the chart almost any week and find a Juan Gabriel song, thanks to a dazzling array of artists from all musical stripes who continue to record his immediately embraceable narratives, most of which deal with topics of an amorous nature.

Among the big names who have scored hits with Juan Gabriel tunes are Dúrcal, salsa icon Marc Anthony, Spanish balladeer Isabel Pantoja, Mexican banda luminaries Banda El Recodo and, most recently, star Mexican rock act Maná.

As a producer, Juan Gabriel has helmed hit albums by Dúrcal and Pantoja. Most recently, he composed, produced and recorded a duet CD with Banda El Recodo, which cut a smash tribute album to him in 1998.

Though well-known as a recording star and producer, Juan Gabriel is perhaps most highly regarded by his faithful following for his electrifying live performances, in which he never fails to get up close and personal with his ardent admirers—many of whom seldom miss any of his concerts.

Indeed, in the late '80s, when Juan Gabriel was embroiled in a copyright-ownership dispute with his label, BMG Mexico, and refused to record new albums, he began to garner rave reviews as a stageside personality who came to be known as an indefatigable road warrior who, seemingly, is always on tour.

By the 1990s, Juan Gabriel was playing throughout Latin America and the U.S. and set attendance records in Mexico and the U.S.

Most noteworthy about Juan Gabriel, as a performer, is his unmatched ability to change his show each year in an effort to introduce new songs while keeping his classics fresh.

CHALLENGING BEGINNINGS

Like many of his contemporaries who have become legendary figures in entertainment, Juan Gabriel was forced at an early age by adverse personal circumstances to forge a personality rooted in hard work, persistence and unfailing courtesy toward everyone he met.

Born Alberto Aguilera Valadéz Jan. 7, 1950, in Parácuaro, Michoacán, Juan Gabriel lost his father before he was born. He later moved with his mother to Ciudad Juárez, Chihuahua, where young Alberto was enrolled in a boarding school at age 5. While he stayed there only until he turned 13, Alberto learned crafts under the tutelage of the school's director, Juan Contreras.

Upon leaving school, Juan Gabriel earned his first wages selling tables, chairs and baskets that he made himself.

In 1965, the budding singer/songwriter appeared on a local TV program, and the host gave him his first artistic name: Adán Luna. One year later, the newly christened singer debuted at the Ciudad Juárez cabaret called Noa Noa, which would be immortalized in the Juan Gabriel

Continued on page 76

JUAN GABRIEL

Tus amigos de Cd. Juárez te deseamos lo mejor en este milenio por ser el mejor compositor latino, gran intérprete y productor de los últimos tiempos con un acervo de tus obras que serán por siempre un legado de amor para el mundo.

Editorial Alma Musical

El orgullo y el honor de ser tu amiga y disfrutar contigo tantos momentos felices, me llenan de gran satisfacción para felicitarte en este homenaje a tu carrera artística.

JUAN GABRIEL

Gracias por brindarme tanta alegría
Jacqueline Hauser

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*The Beauty
of Your
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*Felicidades
Juan Gabriel*

JUAN GABRIEL

*Además del encanto de tus canciones,
tu talento ha tocado nuestro espíritu
y enriquecido nuestras vidas...*

Juan Gabriel

*Felicidades por el Homenaje
a tu exitosa carrera artística*

*Tu amiga,
María Elena Nava*

"Juan Gabriel is the flagship of Mexican music around the world. He is a unique artist because he encompasses a wide array of talents as a composer, producer and singer. He constantly surprises us with his tremendous versatile abilities in different genres of music, such as pop, ballad, ranchero and banda, to name a few. His music has travelled the world with incredible success and recognition. As a person, he is full of wisdom, foresight and honesty."

Rodolfo López-Negrete,
director general, BMG Mexico

¡Felicidades!

Juan Gabriel

Es un gran honor, privilegio y una inolvidable experiencia poder presenciar una pequeña parte de la enorme trayectoria de su genio y su calidad humana.

Con cariño y respeto

Sahily H. Feliciano, Esq.

LATIN LEGEND

Continued from page 74

nugget "El Noa Noa," taken from the popular movie of the same name.

Over the next several years, as he attempted to secure a recording contract in Mexico City, Juan Gabriel performed as Adán Luna in the Ciudad Juárez nightclub Malibú.

In 1971, Juan Gabriel signed a record deal with RCA, which eventually was acquired by BMG. That same year, he changed his name to Juan Gabriel, in honor of Juan Contreras and his father Gabriel Aguilera.

Juan Gabriel quickly became a noted recording artist and composer who, over the next decade, authored hits for Dúrcal, Enriqueta Jiménez "La Prieta Linda," Angélica María, Enrique Guzmán, César Costa, Lucha Villa, Lupita D'Alessio and Estela Nuñez.

In 1975, Juan Gabriel made his first film, "Nobleza Ranchera." One year later, he received the Golden Nipper award for selling 2 million units.

By 1980, he was a firmly established star who had cut his debut mariachi album. Fifteen years later, he would cut a Grammy-nominated, Mexico-roots CD, "El México Que Se Nos Fue."

In the first half of the 1980s, Juan Gabriel often worked with Dúrcal on a series of hit albums.

During the eight-year period when he did not record, Juan Gabriel saw his reputation as a producer and performer take flight, while his renown as a composer only grew, particularly outside of Mexico.

For instance, in 1988, Juan Gabriel composed and produced the smash album "Desde Andalucía," the highest-charting and best-selling album ever for Pantoja.

Certainly, 1996 was a banner year for Juan Gabriel. He was inducted into Billboard's Latin Music Hall Of Fame at Billboard's Third Annual Latin Music Awards, and, at the awards show, Juan Gabriel almost singlehandedly earned his publishing company, BMG Songs, a triumph in the Publishing Company Of The Year category. BMG Music Publishing also was named Publishing Corporation Of The Year on the strength of Juan Gabriel's songs.

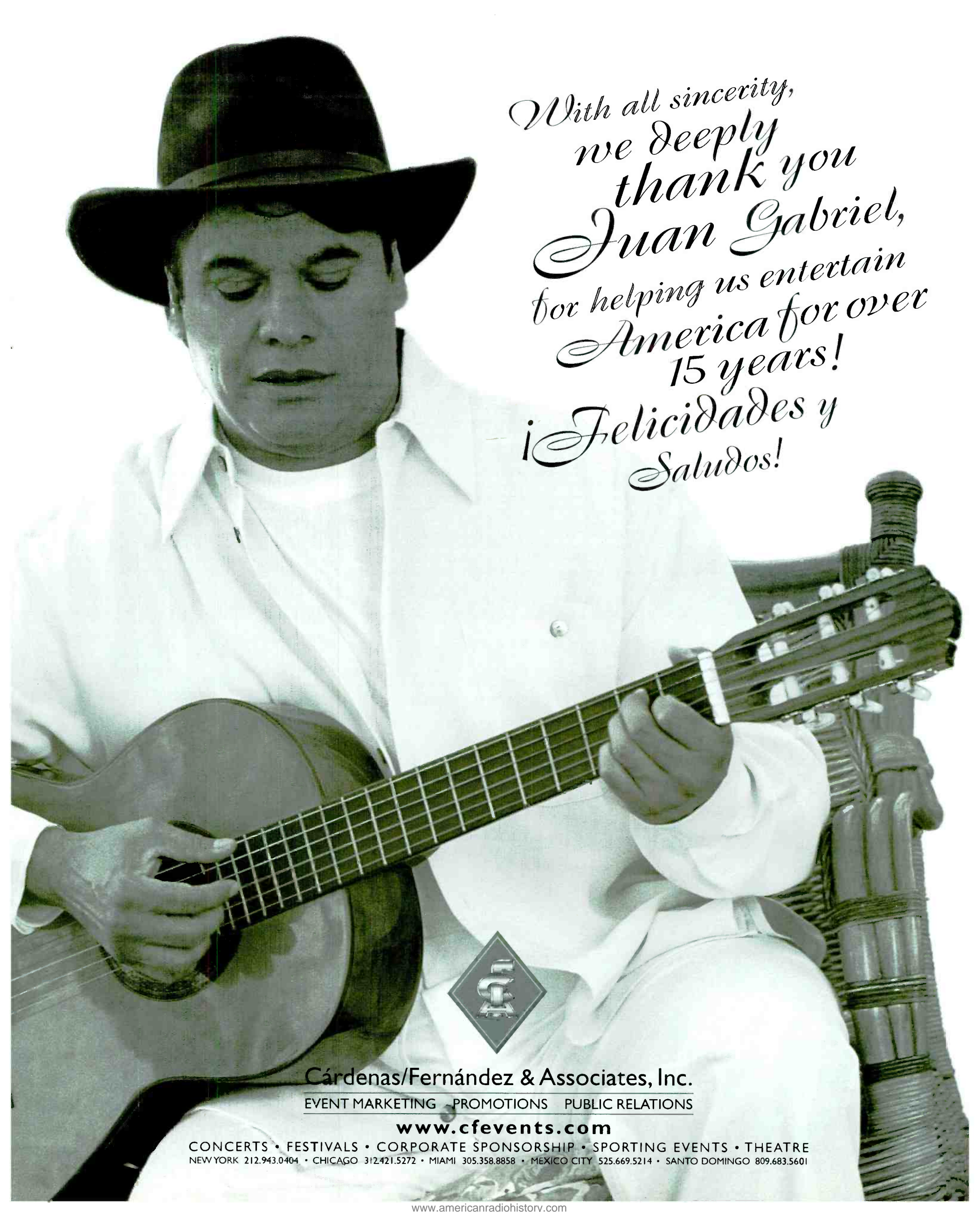
Also in 1996, Juan Gabriel released a tribute album of his own, "Las Tres Señoras," which was dedicated to three of Mexico's greatest female vocalists: Lola Beltrán, Amalia Mendoza and Lucha Villa. "Las Tres Señoras" represented the first time the renowned trio had recorded together. A

Continued on page 78



*Gracias por alegrar
nuestros corazones y por ser
una gran estrella que ilumina
caminos a través de su música.
Un millón de Felicidades!*

*Tu amigo
Matias Meza*



*With all sincerity,
we deeply
thank you
Juan Gabriel,
for helping us entertain
America for over
15 years!
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Saludos!*



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LATIN LEGEND

Continued from page 76

scintillating, ranchera masterpiece that features vocal contributions from La Prieta Linda, as well as from ranchera icons Vicente Fernández, Antonio Aguilar and Miguel Acevez Mejía, "Las Tres Señoras" demonstrated once again Juan Gabriel's prowess as a composer and producer.

Apart from his frenetic recording career, Juan Gabriel



Getting the royal treatment from Spain's Queen Sofia

has found time for humanitarian projects. He performs about 12 concerts a year for charitable organizations scattered throughout Latin America. In 1987, he founded a children's shelter in Ciudad Juárez called Semjase, which houses 150 homeless and abandoned children between the ages of 5 and 15.

And what of Juan Gabriel's future plans?

Currently, he is finishing up his next disc, which will be a pop CD. He also is working on a new album for labelmate and fellow singing star José José.

Juan Gabriel is scheduled to perform Nov. 26 at Azteca Stadium in Mexico City before 100,000 fans. A New Year's Eve concert may be in the offing, as well.

Such is the schedule of Juan Gabriel—a living legend whose extraordinary career continues to thrive. ■

Quotes compiled by Ramiro Burr

Gloria Estefan, Celia Cruz, Ricky Martin, Carlos Vives, Juan Gabriel, Shakira, Julio Iglesias, Miana, Enrique Iglesias, Tito El Bambino, Po Cañero, Cuervo, Los Pasaqueros, Rodríguez, Chayene, Luis Miguel, Jon Secada, Gloria Estefan, Juan Gabriel, Carlos Vives, Enrique Iglesias, Alejandro Fernández, Miana, Juan Luis Guerra y Grupo Cañero, Los Pasaqueros, José Luis Rodríguez, Luis Miguel, Cuervo, Ricky Martin, Jon Secada, Celia Cruz, Gloria Estefan

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Los Niños y Personal de Semjase.
Escuela de Música y Albergue Infantil

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Peppers' Sales Heat Up In Europe

Regional Marketing Push Pays Off For Band's Latest Set

BY DOMINIC PRIDE

LONDON—Putting the Red Hot Chili Peppers back on the map in Europe demanded “a bit of something different,” according to Warner Music Europe.



Among the stops on the Red Hot Chili Peppers' recent European tour was the Wiesen open-air festival in Austria, where Warner Music Austria (WMA) presented the band with a combined gold award for 25,000-unit sales of both “Blood Sugar Sex Magik” and “Californication.” Shown in the back row, from left, are band member Chad Smith; Klaus Hoffmann, WMA marketing manager; band member Anthony Kiedis; Gunther Unger, WMA sales executive; and band members John Frusciante and Flea. In front, from left, are Alex Moropulo, WMA promotion executive, and Rene Wastler, WMA label manager.

The major says it has sold 1.3 million copies of “Californication” in the region since June, as many as the previous album, 1995's “One Hot Minute,” has sold to date.

Outwardly, marketing an album by a proven international act may not appear to be noteworthy. Yet in the increasingly competitive and fragmented European market, the major is seeing it as a victory, given the band's absence from the scene.

Mark Foster, VP of marketing for Warner Music Europe, says, “Marketing is becoming much more competitive. Everyone wants to get on the touring and promo circuit, but if you can make a special event out of it, then the publicity you can gain is much greater.”

One-off initiatives can be much more cost-effective than other methods that might be considered fail-safe, says Foster. “In France, for example, TV ad breaks are jammed with adverts for albums.

Everyone's buying it, so it's actually less effective.”

Among the Peppers' unique events to promote the album were fan-only dates at smaller venues, such as London's Camden Palace, Stockholm's Sodrea Teatern, and Paris' Elyse Montmartre, in the album's pre-release setup phase. An Aug. 14 concert in Red Square in Moscow (Billboard, Aug. 28) was filmed for an MTV special.

Such events have a [consequent] effect, says Foster. “It's an almost secondary PR value you get from that, which can actually be greater than the TV show. When you have DJs talking about it, you generate a buzz when the act's in town. That translates into sales a few weeks later.”

Committing to visiting key European territories has made a key difference, says Jon Uren, marketing director for U.S. labels for Warner Music International (WMI), who says the market for U.S. rock in Europe has radically

changed since the Peppers' last European outing.

“It used to be taken for granted that the music would sell,” says Uren. “There's a large number of domestic acts and pan-European acts, and also the popular culture itself is moving much faster.”

Other Warner acts, such as Madonna and Cher, that have flourished in the European market have committed to at least three to four events per album project, says Uren. Those U.S. acts with managers that understand the need to spend time in international markets are already ahead of the game. “There's an ever-increasing understanding of the marketplace and a willingness to tour,” he says.

WMI credits the act's management, Peter Mensch of Q Prime Management, with easing the path to its European sales. The band's largest sales territory in Europe is Italy.

Aussie Online Retailer Buys Traditional Store

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Australia's largest online music retailer, ChaosMusic, with an estimated 10% of the country's Internet market, has acquired a brick-and-mortar music merchant here, Gaslight Music (Billboard *Bulletin*, Sept. 21), and is scouting for another store in its home base of Sydney.

The move signals a closer relationship with major labels for Chaos and vastly increases its online catalog. Set up in 1995, Chaos has grown from a four-person operation with 1% market share to a 19-staff operation with revenue growing 100% each quarter, according to Chaos.

Turnover for August was \$120,000 Australian (\$77,000). But the fact that much of its 400,000-strong catalog is sourced from abroad via Valley Media in the U.S. has been a constant irritation to local major-label affiliates. Currently, only two supply Chaos.

Rob Appel, Chaos founder/CEO, who has been negotiating with the other majors, says Chaos is now on a better footing with them. “The music industry was highly conscious we were purely online,” he says. “This move into brick-and-mortar has certainly improved our relationships and given them the confidence we will supply locally wherever we can. That's



APPEL



a big issue for the industry.”

The Gaslight store is a 20-year-old, 3,000-square-foot outlet on Bourke Street here. Under the deal, Chaos also acquires Gaslight's heavily used Web site.

Label executives admire Gaslight and its managing director, Jeff Harrison, for its wide selection, high turnover, its efforts to break new Aussie acts, and its innovative marketing ideas. Says Charles Caldas, CEO of the Shock independent music group, “Gaslight has been the prime independent store in Melbourne for a long time and among the key independents in the country. They've got

(Continued on page 92)

Edel Buys Finland's K-tel, Finishes Nordic Picture

BY KAI R. LOFTHUS

HELSINKI—Hamburg-based edel Music's acquisition of the Finnish subsidiary of K-tel International Inc. is the piece that completes the jigsaw puzzle of the expansive German indie label's operations in the Nordic region.

On Sept. 15, edel announced its takeover of K-tel (Billboard *Bulletin*, Sept. 16), based here, and added that it would reconfigure those operations as edel records (Finland) “in due course.” The deal, negotiated with

Minneapolis-based K-tel International Inc., includes exploitation rights for K-tel's U.K. catalog in Germany and Italy. Edel also takes over the publishing catalog of the K-tel-owned Audiovox label.

Edel already operates in Denmark, Sweden, and Norway. The Finnish company was K-tel's only operation in the region, and it will continue to be headed by managing



Brit Film Composer John Barry Collecting Honors

BY PAUL SEXTON

LONDON—John Barry flies home in early October for his own personal awards season.

The British composer/arranger—perhaps this country's most respected and successful film music writer, with five Academy Awards and four Grammys to his name—has enjoyed some of his best sales and reviews of recent years since signing to PolyGram (now Universal) Classics in 1998.

That spring saw the release of his first non-soundtrack album in 20 years, “The Beyondness Of Things,” thought by many critics and fans to rival his best-known film work. Barry played British concerts both on its

release and last April, and the album has now sold 35,000 copies in the U.K., according to Universal.



Barry, circa 1960, left, and today.

Amid such endorsement of his work, Barry will crown his distinguished career with an Oct. 14 visit to Buckingham Palace to collect his Officer of the Order of the British Empire (OBE) medal. He then becomes the eighth recipient of the British Music

Industry Trusts' Award on Oct. 22 at a gala dinner in London. His busy few weeks back in Europe will include another prestigious appointment Oct. 18, when Barry gives an after-dinner address to the Oxford Union on film music.

Barry's soundtrack work on the first 10 entries in the James Bond movie series alone would warrant such attention, but the celebrations also take into account a vast creative output of more than 50 other film scores, among them “Zulu,” “Midnight Cowboy,” “Out Of Africa,” and “Dances With Wolves”; a chart career of his own in the early 1960s at the helm of the John Barry Seven; collaborations with other U.K. hitmakers of the period, including Adam Faith, Nina & Frederik, and Chad & Jeremy; and countless other commercial and television themes.

Barry, who describes the OBE award as “very special,” has lived in the U.S. since the mid-'70s, but the man born John Barry Prendergast in 1933 in York, northern England, says the call of home is still strong. “I have a soon-to-be 5-year-old son, and he speaks the Queen's English,” he jokes.

When he receives the U.K. industry's unofficial man of the year award at the Music Industry Trusts' Dinner, held under the auspices of the British Phonographic Industry and sponsored for a fourth year by Andersen Consulting, he will join a list of honorees that includes Sir Andrew Lloyd Webber and Sir George Martin, the 1998 recipient. “I'm very flattered, and it's a terrific cause,” says Barry of the event, which since its inception has raised an estimated 1.25 million pounds (\$2.03 million) for Nordoff-Robbins Music Therapy and the Brit Trust.

Award committee chairman David Munns says Barry “has been a very popular choice. There are loads of clos-

(Continued on page 104)

Mercury's Ketama To Aid Spanish Mkt.

BY HOWELL LLEWELLYN

MADRID—Industry observers here are hoping the release of the 10th album by Gypsy trio Ketama will kick-start a static music scene here.

Ketama spearheaded the flamenco/pop mix known as new flamenco some 15 years ago, then spent over a decade maturing into one of the country's most dependable musical reference points. The band's Sept. 13 release, "Toma Ketama" (Take Ketama), was its first album in two years. It arrived surrounded by expectation that it might enliven a poor year—both in terms of sales and creative talent—for new Spanish music.

That dry spell follows two boom years built around such huge sellers as Rosana and Alejandro Sanz, which saw Spain become the world's eighth-biggest music market in 1998, according to the International Federation of the Phonographic Industry (IFPI). In the Spanish album chart, published Sept. 22, "Toma Ketama" entered at No. 5, registering platinum sales (100,000 units) in its first week.

Brothers Antonio and Juan Carmona and cousin Josemi say they do not like Ketama being seen as "saviors spearheading anything," but, adds Juan, they recognize that "there is no classy music in Spain at the moment." Antonio goes further, saying, "Spain is musically flashy and corny, and that's what there is at the moment."

Carlos Grande, director of IFPI-affiliated Spanish labels' association AFYVE, confirms the sad state of affairs in the Spanish music industry. "This is the least favorable or interesting year for a long time," he says. "So far, 1999 is proving even poorer than expected. We knew we could not repeat the boom of 1997 or 1998, but nobody expected such a slump. There are Spanish artists doing interesting things, but we are lacking great characters or sellers."

Ketama's music evolved into quality mainstream Spanish pop without losing track of its roots. On one track on "Toma Ketama," Josemi's father, Pepe Habichuela, plays traditional flamenco guitar. Pepe's brother Juan Habichuela, father of Antonio and Juan, is another of Spain's most revered flamenco guitarists.

The band's last album on PolyGram Iberica, "Konfusión," sold 240,000 units, and Mercury—their new label following the creation of Universal



KETAMA

Music Spain—is hoping for sales of 500,000 for "Toma Ketama."

Mercury director Walter Kolm claims the album has "a broad and original sound that will propel Ketama onto the world stage. It brings together the magic of flamenco with a Latino sound that's been carefully worked on by co-producer Cachorro López." López has produced such top Latino acts as Caifanes and Mercedes Sosa.

Mario Pacheco, founder and owner of indie label Nuevos Medias, signed Ketama in 1985. On Nuevos Medias, the band recorded its debut album, "Ketama," and, in 1988, the world-music hit "Songhai" with musicians from Mali. In 1990, Ketama moved to PolyGram Iberica.

"The key thing about Ketama is that they work with an attitude of quality, which for them comes before purely market considerations. After 15 years, they still sound new," says Pacheco. "They have developed their Gypsy flamenco into a central part of Spanish pop music, bringing with it dignity and quality."

Antonio says the band has always

blended its natural sound with others from Africa, Cuba, and Latin America. On the new set, he says, "we include Brazilian harmonies and Caribbean rhythms, with a touch of flamenco."

Venerable Brazilian singer Caetano Veloso makes a guest appearance on "Toma Ketama," adding a Spanish vocal to "Kanela Y Menta." Antonio explains, "We have always admired Caetano's work, and he is completely informed about flamenco. He is also with Universal, and when they asked us if there was anybody we'd like to record with, it was like asking a kid what he'd like for Christmas."

There are additional contributions on the album from Cuba's Pavel Urquiza and Uruguay's Jorge Drexler, but Antonio denies that this Latin American input implies a focus on a specific market. "However much we might include Indian or Latin American sounds, we shall always be flamenco Gypsies who enjoy expressing our ideas through music," he insists.

"We're never going to do acid rock, trip-hop, or anything that is not part of us," he continues. "Neither will we ever be like Ricky Martin or Chayanne in sound or sales, despite our Latino elements."

The band's original vocalist, José Soto—known as "Sorderita"—also appears on the album on the track "Soledad." "We hadn't recorded with him since 'Songhai 2' [1994], and it was very moving," says Juan.

The first single from the album, "Miéntame" (Tell Me Lies), has been receiving heavy radio airplay since late August. Rosa Navalón, coordinator at AC/gold national network M-80, says, "It's a great midtempo radio track. It seems as if Ketama has returned to restore the domestic music scene. It needed somebody like Ketama to come along and give it a kick."

Juan Carmona is emphatic. "The record is brilliant and shows that it took two years to prepare. Flamenco is a long path, and we are travelling along it, adopting many influences on the way." A Spanish and international tour is planned for 2000.

Hong Kong Gets 24-Hour MTV Provider Brings Mandarin Channel To Asia Hub

BY DAVENA MOK

HONG KONG—MTV Networks Asia has confirmed the launch of its MTV Mandarin Chinese-language channel as a 24-hour service in Hong Kong (*Billboard Bulletin*, Sept. 17).

The move, which had been expected, results from a deal with local pay-TV provider Hong Kong Cable Television Ltd. (trading as Cable TV). As of 6 a.m. Sept. 25, more than 200,000 households that subscribe to Cable TV will have access to the Taiwan-produced channel, broadcast via fiber-optic cables. However, the remainder, served by a microwave relay network, will be unable to access it.

Prior to the agreement, various international music shows from

the MTV Southeast Asia channel were broadcast here by a local television station for six hours a week. This service will continue along with the Cable TV programming.

"Hong Kong is a critical hub for the business and advertising community, as well as the music community," says Bill Roedy, president of MTV/VH-1 International and chairman of MTV Networks Europe. "[This deal] is a long-term commitment for us to Asia and to China." Asia, he says, is a "No. 1" market globally and makes up more than one-third of MTV's 300 million worldwide audience.

"This partnership could not have come at a better time, with
(Continued on page 109)

newsline...

BMG ENTERTAINMENT U.K. is to transfer its warehousing and distribution operation to sister company Bertelsmann Distribution Services (BDS), effective April 2000. BDS, which already distributes for BMG in Germany and Spain, will take over the running of BMG U.K.'s distribution base in Oldbury, West Midlands. John Henderson, BMG U.K. director of distribution, will continue to head up the operation for BDS. BMG Entertainment U.K. chairman Richard Griffiths says the move is intended to "concentrate BMG's energies on making and marketing music."
TOM FERGUSON



DUTCH MEDIA GROUP WEGENER is stepping up its efforts to dispose of its Arcade Music Group subsidiary (*Billboard Bulletin*, Sept. 15). Wegener recently concluded a deal to buy publishing group VNU's regional newspapers in the Netherlands for 1.8 billion guilders (\$2 billion) (VNU owns Billboard's parent company, BPI Communications). Wegener has reportedly wanted to reduce its 100% holding in Arcade for some time but is now considering an outright sale. Nico Geusebroek, Arcade president/CEO, says, "Now that our mother company has returned to its newspaper roots, we have been forced to change our strategy drastically. Before, [selling] a 50% or majority share would have been totally out of the question. Now, a merger or even a 100% takeover is negotiable." Geusebroek adds that he expects a buyer for Arcade, which has six national affiliates in Europe and one in the U.S., will be found by the end of October.
ROBERT TILLI

EMI RECORDS U.K. launched a seasonal Web site for retailers Sept. 20, offering regularly updated information on marketing and promotional plans this fall and in the run-up to Christmas. Merchants will be able to access the site at www.pulse365.com by using individual passwords issued to them by EMI. The company says the site will be updated by its labels "24 hours a day, seven days a week as marketing and promotion plans develop." As yet, no cutoff date for the site has been set.
TOM FERGUSON

ITALIAN ANTI-MUSIC-PIRACY FEDERATION FPM is claiming a breakthrough in its fight against CD-R piracy after the seizure of replication equipment and other evidence during a raid on a farm near Bari in the southern region of Puglia Sept. 12. Fiscal Police seized 64 CD burners, 4,900 duplicated CDs of international and domestic repertoire, 38,000 blank CD-Rs, and thousands of inlay cards. An unnamed 33-year-old, allegedly with a history of video and music piracy, has been referred to the local judicial authority, which is investigating whether to bring charges. "This is the first raid where a big CD-R manufacturing chain has been discovered in Italy," says FPM president Enzo Mazza.
MARK DEZZANI

FORMER POLYGRAM FAR EAST executive VP Tim Read has become a partner in the Basement, a long-established live music venue in Sydney. Read, who left the record company in May following its absorption into Universal, is based in Hong Kong. Previously, he was president of PolyGram Australia. The Basement is expected to present more international acts in the future while continuing to showcase local artists. It plans its first Internet broadcast in October. Read's partner in the venture is Chris Richards, who has been associated with the club since 1992.

KINGFISHER PLC, the U.K. retail group that includes Woolworth's, the country's largest entertainment chain, enjoyed a 40% hike in first-half profits before exceptional items to 254 million pounds (\$489 million) from 182.6 million pounds (\$294 million). Group sales increased to 4.8 billion pounds (\$7.7 billion) from



3.01 billion pounds (\$4.85 billion). Sales at Woolworth's grew 3.9% to 702.3 million pounds (\$1.13 billion), and profits were up 6.8% to 12.6 million pounds (\$20.3 million). The company

says overall its entertainment business fell after a strong performance last year due to a lack of strong music and video releases. Kingfisher's music and video interests include wholesaler EUK, publisher VCI, and retail chain MVC. While sales at VCI, whose audio division consists of the Demon and MCI specialist reissue label groups, remained static, EUK posted a 5.5% sales rise. The group does not break out its music and video sales.
SAM ANDREWS

THE RECORDING INDUSTRY ASSN. of Malaysia's (RIM) new anti-piracy agency, Copyright Owners Protection (RIM COP), seized more than 100,000 pirated CDs Sept. 12-13 in raids at Holiday Plaza in Johore Baru on the border with Singapore, long popular with weekend shoppers seeking pirated music, movies and computer software. Following the raids, carried out by Domestic Trade and Consumer Affairs Ministry officers, 30 shop owners will be charged with illegal distribution and infringement of copyright law. RIM restructured its monitoring, enforcement and lobbying operations earlier this year (*Billboard*, April 3), setting up RIM COP under former Kuala Lumpur police chief Tuan Zainal Abidin Ali.
GRAEME NESBITT



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Roadwork Pays Off For Nettwerk's MacLean

BY LARRY LeBLANC

TORONTO—Canadian singer/songwriter Tara MacLean figures the defining moment in recording her 13-song sophomore album, “Passenger,” came the morning after a tequila-laced barroom binge.

“I crawled into the studio with a coffee in my hand looking like death,” recalls the 25-year-old, who rarely drinks. “[Producer] Malcolm Burn looked at me and said, ‘Today, I think we’re going to sing the tracks ‘Passenger’ and ‘Dry Land.’ I said, ‘I’m in no shape to sing those songs.’ He said, ‘Exactly.’”

“In between every breath, I was trying not to throw up. On ‘Dry Land,’ I began crying while singing because the song just made me so sad. Neither of those tracks sound like me, but I’m really happy with them.”

“Passenger,” the high-octane follow-up to MacLean’s darkly hued, folk-style debut album, “Silence,” was co-produced by MacLean’s husband, guitarist Bill Bell, who also co-wrote six tracks with his wife.

MacLean wrote the remainder on her own, except the French-language “La Tempete” by Canadian Lenny Gallant. “Passenger” is released Oct. 26 in Canada by Nettwerk Productions and in February in the U.S. by Capitol.

“I had no idea the way the album would turn out,” says MacLean. “With Malcolm being so talented, Bill being so eager, and me so green in terms of recording, it was explosive and crazy at times. But I’m thrilled with it. ‘Silence’ was like, ‘This is Tara. She’s a little timid because the world has taken its toll on her.’ With this album I’m more hopeful and joyous because I’ve had amazing things happen to me since the first album.”

With the single “If I Fall” delivered to Canadian radio Monday (27), MacLean will undertake a promotional tour of six Canadian cities just

prior to the album’s release. Those will be followed by dates with EMI Canada act Kim Stockwood. “We are focusing first on Canada with the album,” says Terry McBride, president of Vancouver-based Nettwerk

Management, a division of Nettwerk Productions that also handles Sarah McLachlan and the Barenaked Ladies.

“We want to get it up and going in this country,” McBride says, “and then take Tara on an extended U.S. tour. We’ll build her career in the U.S. the same way we did with Sarah and the Barenaked Ladies. I don’t expect to have a huge pop single. My hope is to get a real good sales base and let people see she’s the real thing.”

MacLean had several false starts on the road to “Passenger,” when working with various producers didn’t pan out. “We tried recording with other producers in studios, but I felt rushed, with the clock ticking and assistants running around,” says MacLean, laughing. “The tracks sounded like jingles. I work best at night-time with a glass of wine and with lots of candles.”

The album was eventually recorded in February and March at Burn’s home studio in New Orleans. “Recording in New Orleans was a unique experience,” says MacLean. “It’s a very exotic and dark city. It has this incredible, swirling strangeness to it. It’s full of ghosts. We went there because we needed Malcolm.”

“What I added to the record was a sense of ambience and atmosphere,” says fellow Canadian Burn, who has produced Chris Whitley, Shawn Colvin, Charlie Sexton, and Patti Smith.

MacLean, however, was initially

shaken by Burn’s low-key approach to recording. Unlike her debut, which had been recorded part-by-part, Burn insisted that MacLean—who had only previously performed with her husband—record the tracks of “Passenger” alongside other session players. “I was quite scared about recording that way,” admits MacLean, “but it introduced me to an organic way of making music.”

While “Silence” (Nettwerk) indicated that MacLean possessed raw talent, it also painfully showed she was a neophyte artist. She had signed to Nettwerk in 1995 and had only six shows under her belt prior to recording. “We had to get the album out of the way, so that we could start her real education, which was getting her on the road,” says McBride. He notes the debut set has sold 7,000 units to date in Canada and 25,000 in the U.S.

Following the album’s release, McBride sent MacLean out on the road for two grueling years, with such acts as the Barenaked Ladies, Paula Cole, Ron Sexsmith, the Cure, and Garbage. She also recorded tracks for the soundtracks “Inventing The Abbotts” and “Teaching Mrs. Tingle.” “I love touring,” MacLean says, “but there were times I was so tired I called Terry crying, saying, ‘I just can’t go onstage.’ It was difficult when he had me doing nine shows in a week or three appearances a day for nine days.”

“Tara needed to learn what it’s like being a musician and a touring performer,” explains McBride. “She needed to play in front of five people in a club and play in front of 15,000 people opening for the Barenaked Ladies. She’s now played close to 400 shows. That’s why this new album is so much better.”

MacLean’s early life is so colorful it could be a film script. Growing up in Prince Edward Island province with two sisters and a brother, she was raised by her mother, actress Sharlene MacLean, and stepfather, guitarist Marty Reno. “My family moved all over,” recalls MacLean. “We would always be traveling, or we’d be living in evangelist camps or living with [Canadian singer/songwriter] Gene MacLellan’s family.”

Reno, who MacLean discovered at age 10 wasn’t her biological father, was longtime accompanist to MacLellan. MacLellan is best-known for penning the Anne Murray hit “Snowbird” and “Put Your Hand In The Hand,” recorded by over 100 artists. “When I was young, I watched Gene and Marty create songs, and it was magic,” recalls MacLean. “I was 12 when I started playing guitar. Marty was my first duet partner. He used to take me to perform in churches and TV shows. ‘Jordan’ [on “Passengers”] is very Gene and Marty. I think about them every time I sing it.”

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Web Deal To Spotlight Asia Billboard Talent Net, Cyber Music Asia Team Up

BY GRAEME NESBITT

KUALA LUMPUR, Malaysia—Billboard Talent Net (BTN), a professionally oriented Internet showcase for new and developing artists, has signed a strategic partnership agreement with Cyber Music Asia (CMA), Malaysia’s leading creator and manager of music-related content for the Web.

At a signing ceremony held Sept. 15 at the Equatorial Hotel here, CMA managing director Johan Nawawi explained that his company will market the partnership under the BTN Asia moniker by establishing “downliners” (local music advisers and facilitators) in various Asia-Pacific territories to help localize “listening lounges” and register artists and music companies.

The BTN lounges are accessed from partners’ Web browsers. Visitors are invited to register, sample music, and vote for their preferred artists. Each lounge tabulates users’ votes, contributing to a comprehensive, market-specific top 10 listing. While user registration is free, artists and professional recording or publishing companies pay from \$20 to \$300, depending on the range of services they require. CMA’s own “one-stop” music site (www.xsmusic.com) will link to the lounges, offering Malaysian music, events, and artists wider international exposure.

Billboard Talent Net (www.billboardtalentnet.com) is owned by Talent Net Inc., a licensee of the Billboard Music Group, and has offices in New York; Cologne, Germany; and Kuala Lumpur.

BTN GM Andreas Wuerfel says the site will feature both signed and unsigned acts. This could mean a big-

ger international profile for Malaysian artists such as M. Nasir, a major performer at home but virtually unknown outside Malaysia.

Wuerfel stresses that the service will not offer free downloads of music files, as the samples are streamed through Radio BTN, a 24-hour Web audio stream of registered talent with a ranked top 50.

“The Asia-Pacific online marketplace is developing quickly—CMA brings needed extensive [information technologies] experience and regional music marketing,” Wuerfel says.

Virgin Sweden Acquires Dolores

BY KAI R. LOFTHUS

STOCKHOLM—When she started in her new role as managing director of Virgin Records Sweden, Åsa Törneryd decided the company needed its own local A&R department. She didn’t waste any time before taking action.

Two weeks into that new job, she confirmed Sept. 17 the acquisition of Dolores Records from its owner/founder Klas Lunding for an undisclosed sum. Dolores now becomes one of three Virgin imprints for local releases, each with a distinct repertoire profile. The other two are Virgin Records and Grand Recordings, the latter separately operated from—but 100% owned by—Virgin. Among Dolores’ acts are Nikolai Dunger, Broder Daniel, and Caesar’s Palace. Lunding will oversee the A&R operations of both Virgin and Dolores, while Håkan Waxegård remains managing director of A&R at Grand.

When she joined Virgin, Törneryd



became the third female managing director in recent years in the company’s Scandinavian operations. She followed Henriette Blix in Denmark and Gyro Leira, who was managing director for Virgin Norway until leaving to join EMI Australia two years ago.

Törneryd joined Virgin Sweden from Jive/Zomba Sweden, where she was managing director; she replaced Anders Hjelmtorp, managing director for Virgin Sweden since its inception.

“For the first time,” says Törneryd, “Virgin has a consistent local A&R strategy. The intentions are to have both an international and national salable repertoire and a varied roster.” She emphasizes that “nothing will be changed at Grand or Dolores.” She is expected to announce changes at Virgin shortly, possibly including new hirings to reflect the increased emphasis on local A&R.

Dolores will remain in its Gothenburg headquarters, and there are

(Continued on page 111)

HITS OF THE WORLD



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THIS WEEK	LAST WEEK	SINGLES			THIS WEEK	LAST WEEK	SINGLES			THIS WEEK	LAST WEEK	SINGLES			THIS WEEK	LAST WEEK	SINGLES						
1	1	LOVE MACHINE	MORNING MUSUME	ZETIMA	1	1	BLUE (DA BA DEE)	EFFEL 65	HANSA	1	NEW	BLUE (DA BA DEE)	EFFEL 65	ETERNAL/WEA	1	1	MAMBO NO. 5 (A LITTLE BIT OF ...)	LOU BEGA					
2	2	A AYUMI HAMASAKI	AVEX TRAX	2	2	GENIE IN A BOTTLE	CHRISTINA AGUILERA	RCA	2	2	MAMBO NO. 5 (A LITTLE BIT OF ...)	LOU BEGA	2	2	BLUE (DA BA DEE)	EFFEL 65	HOT TRACKS/SONY						
3	6	GARDEN SUGAR SOUL	FEATURING KENJI	WARNER	3	4	SUMMER SON	TEXAS	MERCURY	3	NEW	SUN IS SHINING	BOB MARLEY	CLUB TOOLS	3	3	ZEBDA	TOMBER LA CHEMISE	BARCLAY/UNIVERSAL				
4	4	KOKODEWA NAI	DOKOKAE	GLAY UNLIMITED	4	3	THE BAD TOUCH	BLOODHOUND GANG	MOTOR/UNI-VERSAL	4	4	WE'RE GOING TO IBIZA!	VENGABOYS	POSITIVA	4	5	TU NE M'AS PAS LAISSE LE TEMPS	DAVID HALLY-DAY	MERCURY/UNIVERSAL				
5	3	AS TIME GOES BY	HIRO	TOY'S FACTORY	5	NEW	(YOU DRIVE ME) CRAZY	BRITNEY SPEARS	5	NEW	GET GET DOWN	PAUL JOHNSON	DEFECTED	5	8	JAMIS LOIN DE TOI	LAAM	DIA/EMI					
6	5	STILL GROWIN' UP	GLOBE	AVEX TRAX	6	14	WHEN YOU SAY NOTHING AT ALL	RONAN KEATING	POLYDOR	6	3	THE LAUNCH DJ JEAN	AM-PM	6	7	UN JOUR VIENDRA	JOHNNY HALLYDAY	MERCURY/UNIVERSAL					
7	NEW	BLACK SIAM SHADE	SONY	7	5	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON	7	NEW	BURNING DOWN THE HOUSE	TOM JONES & THE CARDIGANS	GUT	7	4	IF YOU HAD MY LOVE	JENNIFER LOPEZ	COLUMBIA						
8	8	SUNNY DAY SUNDAY	SENTIMENTAL BUS	EPIC	8	13	DU TRAEGST KEINE LIEBE IN DIR	ECHT EDEL	8	4	MICKEY LOLLY	POLYDOR	8	13	ALLER PLUS HAUT	TINA ARENA	COLUMBIA						
9	7	SOMETHING 'BOUT THE KISS (MAXI)	NAMIE AMURO	AVEX TRAX	9	NEW	1, 2, 3 ... RHYMES GALORE	DJ TOMEKK VS. GRANDMASTER ARIOLA	9	6	(MUCHO MAMBO) SWAY SHAFT	WONDERBOY	9	6	LA MANIVELLE	WAZOO	UNE MUSIQUE/SONY						
10	NEW	SQUALL EIKO MATSUMOTO	BMG FUNHOUSE	10	6	KING OF MY CASTLE	WAMDUE PROJECT	STRICTLY RHYTHM/UNIVERSAL	10	14	BAILAMOS ENRIQUE IGLESIAS	INTERSCOPE/POLYDOR	10	14	LA PLAYA	LA CLINIQUE	VRGIN						
11	9	NAZE ... HYSTERIC BLUE	SONY	11	NEW	OUTA SPACE	MELLOW TRAX	POLYDOR	11	NEW	TOCA ME FRAGA	POSITIVA	11	15	BAILAMOS ENRIQUE IGLESIAS	UNIVERSAL	11	15	MON ANGE	NATHALIE CARDONE	COLUMBIA		
12	10	URA BTB	RYUICHI SAKAMOTO	WARNER	12	9	2 TIMES	ANN LEE	ZYX	12	13	AFRIKA SHOX	LEFTFIELD/BAMBAATAA	HIGHER GROUND/HARD HANDS	12	12	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON	12	12	ALL 'N MY GRILL	MISSY ELLIOTT & MC SOLAAR	ELEKTRA/WARNER
13	19	GOLDFINGER '99	HIROMI GO	SONY	13	8	MAMBO NO. 5 (A LITTLE BIT OF ...)	LOU BEGA	HANSA	13	10	MOVING SUPERGRASS	PARLOPHONE	13	NEW	JUSQU'AU BOUT DE LA NUIT	EMILE & IMAGES	UNE MUSIQUE/SONY					
14	11	SOMETHING 'BOUT THE KISS	NAMIE AMURO	AVEX TRAX	14	15	BAILAMOS ENRIQUE IGLESIAS	UNIVERSAL	14	15	ALL 'N MY GRILL	MISSY ELLIOTT FEATURING MC SOLAAR	ELEKTRA	14	19	ON NE S'AIMERA PLUS JAMAIS	LARUSSO	ODEON/EMI					
15	12	GINGA NO CHIKAI	MAX	AVEX TRAX	15	10	MIT DIR FREUNDESKREIS	COLUMBIA	15	9	UNPRETTY TLC	LAFACE	15	9	WILD WILD WEST	WILL SMITH FEATURING DRU HILL & KOOL MO DEE	COLUMBIA						
16	NEW	HANABI AIKO	PONY CANYON	16	15	FASTERHARDERSCOOTER	SCOOTER	EDEL	16	18	MICKEY LOLLY	POLYDOR	16	18	DADDY COOL REMIXES	BONEY M	VOGUE/BMG						
17	13	MESSENGEERS' RHYME	TOSHINOBU KUBOTA	SONY	17	7	KISS ME SIXPENCE	NONE THE RICHER	EASTWEST	17	10	MOVING SUPERGRASS	PARLOPHONE	17	10	OFASIA	SATE SAN	UNE MUSIQUE/SONY					
18	NEW	MIND YOUR STEP!	SNAIL RAMP	KING	18	16	UNPRETTY TLC	ARIOLA	18	15	MOVING SUPERGRASS	PARLOPHONE	18	NEW	VIVRE POUR LE MEILLEUR	MERCURY/UNIVERSAL	18	NEW	JUSQU'AU BOUT DE LA NUIT	EMILE & IMAGES	UNE MUSIQUE/SONY		
19	15	SENTIMENTAL YUZU	SENHA & CO.	19	12	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN	MERCURY	19	NEW	ALL 'N MY GRILL	MISSY ELLIOTT & MC SOLAAR	ELEKTRA	19	NEW	WILD WILD WEST	WILL SMITH FEATURING DRU HILL & KOOL MO DEE	COLUMBIA					
20	NEW	HOSHINO KAKERAWO	SAGASHINI IKOU AGAIN	FUKUMIMI KITTY	20	18	DEAR JESSIE	ROLLERGIRL	UNIVERSAL	20	18	THE CHEMICAL BROTHERS	SURRENDER	VRGIN	20	NEW	ALL 'N MY GRILL	MISSY ELLIOTT & MC SOLAAR	ELEKTRA/WARNER				
		ALBUMS					ALBUMS					ALBUMS					ALBUMS						
1	NEW	ZARD	ZARD BEST—REQUEST MEMORIAL	B-GRAM	1	NEW	ECHT FREISCHWIMMER	EDEL	1	1	SHANIA TWAIN	COME ON OVER	MERCURY	1	NEW	JOHNNY HALLYDAY	SANG POUR SANG	MERCURY/UNIVERSAL					
2	3	YOSUI INOUE	GOLDEN BEST	FOR LIFE	2	NEW	BAPT TONFILM	EMI	2	NEW	GOMEZ	LIQUID SKIN	HUT	2	3	CELINE DION	AU COEUR DU STADE	COLUMBIA					
3	1	MR. CHILDREN	1/42	TOY'S FACTORY	3	1	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/EASTWEST	3	3	TRAVIS	THE MAN WHO	INDEPENDIENTE	3	3	EMILE & IMAGES	JUSQU'AU BOUT DE LA NUIT	UNE MUSIQUE/SONY				
4	2	THE BRILLIANT GREEN	TERRA2001	SONY	4	2	RAMMSTEIN	LIVE AUS BERLIN	MOTOR/UNIVERSAL	4	2	MARTINE MCCUTCHEON	YOU, ME & US	INNOCENT	4	4	FRANCIS CABEL	HORS SAISON	COLUMBIA				
5	10	THE BEATLES	YELLOW SUBMARINE	SONGTRACK TOSHIBA-EMI	5	3	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	ARIOLA	5	8	ANDREA BOCELLI	SOGNO	POLYDOR	5	4	MANU CHAO	CLANDESTINO	VRGIN				
6	NEW	MR. BIG	GET OVER IT	EAST WEST	6	4	SOUNDTRACK	NOTTING HILL	MERCURY	6	2	ANOTHER LEVEL	NEXUS ...	NORTHWESTSIDE	6	6	TINA ARENA	IN DEEP	COLUMBIA				
7	4	SHIKAO SUGA	SWEET KITTY	7	9	TEXAS	THE HUSH	MERCURY	7	NEW	THE BEATLES	YELLOW SUBMARINE	SONGTRACK PARLOPHONE	7	2	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	ARIOLA					
8	7	BACKSTREET BOYS	MILLENNIUM	JIVE/AVEX TRAX	8	8	SOUNDTRACK	EISKALTE ENGEL	VRGIN	8	4	STEREOPHONICS	PERFORMANCE AND COCKTAILS V2	8	5	THE OFFSPRING	AMERICANA	COLUMBIA					
9	6	RICKY MARTIN	RICKY MARTIN	EPIC	9	5	HELMUT LOTTI GOES CLASSIC III	HELMUT LOTTI	EMI	9	9	BOYZONE	BY REQUEST	POLYDOR	9	9	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB	NIGHT AND DAY				
10	9	HIKARU UTADA	FIRST LOVE	TOSHIBA-EMI	10	6	PUFF DADDY	FOREVER	ARIOLA	10	5	TLC	FANMAIL	LAFACE/ARIOLA	10	10	ZEBDA	ESSENCE ORDINAIRE	BARC.AY/UNIVERSAL				
11	5	DRAGON ASH	VIVA LA REVOLUTION	VICTOR	11	NEW	THE BEATLES	YELLOW SUBMARINE	SONGTRACK	11	9	VENGABOYS	THE PARTY ALBUM!	POSITIVA	11	8	SOUNDTRACK	NOTTING HILL	ISLAND/UNIVERSAL				
12	NEW	YNGWIE J. MALMSTEEN'S	RISING FORCE	ALCHEMY PONY CANYON	12	15	RED HOT CHILI PEPPERS	CALIFORNICATION	WEA	12	11	BRAND NEW HEAVIES	TRUNK FUNK—THE BEST OF FFR	12	19	MYLENE FARMER	INNAMORAMENTO	POLYDOR/UNIVERSAL					
13	12	VARIOUS ARTISTS	SUPER EUROBEAT VOL. 100	AVEX TRAX	13	16	TLC	FANMAIL	ARIOLA	13	NEW	TEXAS	THE HUSH	MERCURY	13	NEW	LOU BEGA	A LITTLE BIT OF MAMBO	VOGUE/BMG				
14	13	VARIOUS ARTISTS	DANCEMANIA SPEED 3	TOSHIBA-EMI	14	7	SOUNDTRACK	STAR WAR EPISODE I	SONY	14	6	DIVINE COMEDY	A SECRET HISTORY—THE BEST OF SETANTA	14	11	TRYO	MAMAGUBIDA	YELENSOBY					
15	14	AMIKA HATTAN	AUTUMN BREEZE	PONY CANYON	15	10	FREUNDESKREIS	ESPERANTO	COLUMBIA	15	10	ABBA GOLD—GREATEST HITS	POLYDOR	15	15	BEE GEES	LIVE—ONE NIGHT ONLY	POLYDOR/UNIVERSAL					
16	NEW	VARIOUS ARTISTS	DANCEMANIA SPEED 3	TOSHIBA-EMI	16	17	BLOODHOUND GANG	ONE FIERCE BEER COASTER	MOTOR/UNIVERSAL	16	16	BRITNEY SPEARS	... BABY ONE MORE TIME	JIVE	16	12	JEAN JACQUES GOLDMAN	TOURNEE 98 EN PAS-SANT	COLUMBIA				
17	17	FUJIKO HEMMING	LA CAMPANELLA	VICTOR	17	14	LOU BEGA	A LITTLE BIT OF MAMBO	HANSA	17	14	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	ARIOLA	17	13	SOUNDTRACK	DAWSON'S CREEK	COLUMBIA				
18	8	CHAGE & ASKA	NO DOUBT	TOSHIBA-EMI	18	11	WOLFGANG PETRY	ALLES—LIVE	HANSA	18	NEW	DEATH IN VEGAS	THE CONTINO SESSIONS	CON-CRETE	18	NEW	SERGEANT GARCIA	UN POQUITO QUEMA'O	VRGIN				
19	NEW	ZARD	ZARD BEST—REQUEST MEMORIAL	B-GRAM	19	12	IBRAHIM FERRER	IBRAHIM FERRER	EASTWEST	19	14	THE CHEMICAL BROTHERS	SURRENDER	VRGIN	19	RE	BRITNEY SPEARS	... BABY ONE MORE TIME	JIVE/VRGIN				
20	NEW	MARY J. BLIGE	MARY	UNIVERSAL VICTOR	20	13	SHANIA TWAIN	COME ON OVER	MERCURY	20	18	THE CHEMICAL BROTHERS	SURRENDER	VRGIN	20	RE	DAVID HALLYDAY	UN PARADIS UN ENFER	MERCURY/UNIVERSAL				
		ALBUMS					ALBUMS					ALBUMS					ALBUMS						
1	NEW	MATTHEW GOOD BAND	BEAUTIFUL MIDNIGHT	UNIVERSAL	1	1	SHANIA TWAIN	COME ON OVER	MERCURY	1	1	SHANIA TWAIN	COME ON OVER	MERCURY/UNIVERSAL	1	NEW	LUCIO DALLA	CIAO	PRESSING/BMG				
2	5	CHRISTINA AGUILERA	CHRISTINA AGUILERA	RCA/BMG	2	3	A*TEENS	THE ABBA GENERATION	POLYDOR	2	2	SOUNDTRACK	SONGS FROM DAWSON'S CREEK	COLUMBIA	2	2	JARABE DE PALO	LA FLACA	VRGIN				
3	NEW	M.C. MARIO	DANCE 2002	SONY	3	2	SOUNDTRACK	NOTTING HILL	MERCURY	3	3	BOYZONE	BY REQUEST	POLYDOR/UNIVERSAL	3	3	ADRIANO CELENTANO	IO NON SO PARLAR	D'AMORE				
4	2	VARIOUS ARTISTS	PLANET POP 2000	BMG	4	4	ANDREA BOCELLI	SOGNO	POLYDOR	4	5	RICKY MARTIN	RICKY MARTIN	COLUMBIA	4	1	RED HOT CHILI PEPPERS	CALIFORNICATION	WEA				
5	1	LIMP BIZKIT	SIGNIFICANT OTHER	FLIP/INTERSCOPE/UNIVERSAL	5	5	ABBA	25 JAAR NA 'WATERLOO'	POLYDOR	5	4	RED HOT CHILI PEPPERS	CALIFORNICATION	WEA	5	5	JOVANOTTI	CAPO HORN	MERCURY				
6	7	LOU BEGA	A LITTLE BIT OF MAMBO	RCA/BMG	6	6	RED HOT CHILI PEPPERS	CALIFORNICATION	WARNER	6	6	BRITNEY SPEARS	... BABY ONE MORE TIME	JIVE/ZOMBA	6	6	MANGO	VISTO COSI	WEA				
7	3	BACKSTREET BOYS	MILLENNIUM	JIVE/BMG	7	RE	BEE GEES	LIVE—ONE NIGHT ONLY	POLYDOR	7	15	LIMP BIZKIT	SIGNIFICANT OTHER	INTERSCOPE/UNIVERSAL	7	4	VASCO ROSSI	REWIND	EMI				
8	4	RICKY MARTIN	RICKY MARTIN	C2/COLUMBIA/SONY	8	11	TOY-BOX	FANTASTIC	EDEL	8	8	POWDERFINGER	INTERNATIONALIST	POLYDOR/UNIVERSAL	8	17	LENE MARLIN	PLAYING MY GAME	VRGIN				
9	6	RED HOT CHILI PEPPERS	CALIFORNICATION	WARNER	9	7	LEE TOWERS	COUNTRY ROADS	FORCE	9	10	SOUNDTRACK	NOTTING HILL	ISLAND/UNIVERSAL	9	7	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/IRD				
10	11	SANTANA	SUPERNATURAL	ARIOLA/BMG	10	NEW	ILSE DELANGE	WORLD OF HURT	WARNER	10	7	REGURGITATOR	... ART	EASTWEST	10	NEW	LUCIO BATTISTI	PENSIERI EMOZIONI 2	NUMERO UNO/BMG				
11	8	VENGABOYS	THE PARTY ALBUM!	ISBA/DEP INTERNATIONAL	11	8	TLC	FANMAIL	BMG	10	10	SHAWN MULLINS	SOUL'S CORE	COLUMBIA	11	19	POOH	UN POSTO FELICE	CGD				
12	10	SHANIA TWAIN	COME ON OVER	MERCURY/UNIVERSAL	12	14	BRITNEY SPEARS	... BABY ONE MORE TIME	JIVE/ZOMBA	11	NEW	VONDA SHEPARD	ALLY MCBEAL (TV SOUND-TRACK)	EPIC	12	10	THE CRANBERRIES	BURY THE HATCHET	ISLAND/UNIVERSAL				
13	9	DIXIE CHICKS	FLY	MONUMENT/SONY	13	17	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	ARIOLA	12	14	SOUNDTRACK	RUNAWAY BRIDE	COLUMBIA	13	8	RAPPERS AGAINST RACISM	ONLY YOU	BABY/SONY				
14	12	BRITNEY SPEARS	... BABY ONE MORE TIME	JIVE/BMG	14	10	THE OFFSPRING	AMERICANA	COLUMBIA	14	RE	CHRIS ISAAK	SPEAK OF THE DEVIL	WEA	14	13	ANDREA BOCELLI	SOGNO	SUGAR/UNIVERSAL				
15	NEW	CELINE DION	AU COEUR DU STADE	SONY	15	13	HERMAN VAN VEEN & THE ROSENBERG TRIO	JE POLYDOR	15	16	SILVERCHAIR	NEON BALLROOM	MURMUR/SONY	15	NEW	MANU CHAO	CLANDESTINO	VRGIN/EMI					
16	NEW	EVE	LET THERE BE ... EVE—RUFF RYDERS'	FIRST LADY RUFF RYDERS/INTERSCOPE/UNIVERSAL	16	20	BLOF BOVEN	EMI	16	RE	FATBOY SLIM	YOU'VE COME A LONG WAY, BABY	COLUMBIA	16	14	LOU BEGA	A LITTLE BIT OF MAMBO	BMG					
17	NEW	THE BEATLES	YELLOW SUBMARINE	SONGTRACK APPLE/EMI	17	12	DESTINY'S CHILD	THE WRITING'S ON THE WALL	COLUMBIA	17	19	WEIRD AL YANKOVIC	RUNNING WITH SCISSORS	JIVE/ZOMBA	17	12	RENATO ZERO	AMORE DOPO AMORE, TOUR DOPO TOUR	FONOPO/SONY				
18	15	SARAH MCLACHLAN	MIRRORBALL	NETWORK	18	15	FENG SHUI	FENG SHUI	FORCE	18	16	DIXIE CHICKS	FLY	EPIC	18	9	NOMADI	SOS CON RABBA E CON AMORE	CGD/WARNER				
19	13	JENNIFER LOPEZ	ON THE 6	WORK/EPIC/SONY	19	19	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	COLUMBIA	19	11	GEORGE MICHAEL	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	EPIC	19	11	LITFIBA	INFINITO	IRA/EMI				
20	14	VARIOUS ARTISTS	FROSH TWO	PTL	20	19	HILL	COLUMBIA						20	15								

HITS OF THE WORLD

C O N T I N U E D

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

GRUNGE BAND Silverchair leads the field with seven nominations for October's Australian Record Industry Assn. (ARIA) Awards. The trio is up for best group against the **Living End** (Modular/EMI), **Regurgitator** (Warner), and Universal acts **Powderfinger** and **Spiderbait**. The band's Sony album "Neon Ballroom" is nominated for four awards, while "Ana's Song" is competing in two singles categories. Dance producer **Josh Abrahams** has six nominations—for record of the year, male artist, independent release, dance album, best video, and engineer. Other multiple nominees are Powderfinger (five) and Spiderbait, the Living End, Regurgitator, and BMG/Arista's **Bachelor Girl** (four each). Australia's two biggest female exports of the past decade, **Natalie Imbruglia** and **Kylie Minogue**, are up against country singer **Kasey Chambers** (EMI), **Lisa Miller** (Festival), and **Suze deMarchi** (Mushroom) in the best female category. The 13th ARIA Awards will be held Oct. 12 in Sydney and broadcast live on the national commercial TV network Channel 10. **CHRISTIE ELIEZER**

"This may be my last effort ever in recording new material," says the 59-year-old singer, who undertakes a nationwide concert tour in October. **CHO HYUN-JIN**

THE LEGACY OF Spain's unrivaled king of flamenco, **Camarón de la Isla**, is as powerful as ever seven years after his death from cancer at the age of 41. To mark the 30 years since his first recording and 20 years since his groundbreaking album recorded with **Paco de Lucia**, "La Leyenda Del Tiempo" (The Legend Of Time), which opened the doors to the genre known as new flamenco, Universal Music Spain has launched a previously unreleased set of eight songs recorded live in May 1987 in Paris. It includes a CD-ROM cut of one of Camarón's most famous songs, "Como El Agua" (Like Water). **HOWELL LLEWELYN**



CAMARÓN DE LA ISLA

GAMBIAN PERCUSSIONIST/SINGER Musa Mboob bids for international recognition with the September release of his U.K.-recorded album "Chossan" (Griotworld/Stern's). Mboob has a voice that strongly echoes such West African stars as **Youssou N'Dour** and **Baaba Maal**. The son of veteran master percussionist **Doudou Mboob**, he has an approach that is contemporary and high-tech but still grounded in an African-roots style. The album, produced by Ghanaian musician **Victor Mensah**, was launched with a live performance at London's Africa Centre. **KWAKU**

WITH A NO. 1 single, "Tomber La Chemise," that has sold 850,000 units and a chart-topping album, "Essence Ordinaire" (Barclay-Universal), Toulouse, France-based band **Zebda** has enjoyed a successful summer. Taking its name from the Arabic word for butter (the word butter in French—*beurre*—is the slang word for "Arab"), Zebda



ZEBDA

maintains a stance against racism and intolerance but delivers its message with both humor and a party spirit. Formed 10 years ago, the seven-piece band mixes influences ranging from ragga, hip-hop, and Algerian *rai* to radical poetry. **CÉCILE TESSEYRE**

LEE MIJA, known as the queen of traditional Korean pop music, has released two albums to celebrate the 40th anniversary of her debut. "40 Years Of Music" is a 16-song retrospective that includes eight of her biggest hits and eight new songs. The second album, "Unbanned Songs," features songs that for decades were proscribed because their writers held an allegiance to communist North Korea. Both albums are on Doremi Records.

THE LINKS BETWEEN Scandinavian folk music and country are rooted in the immigration of Norwegians and Swedes to the U.S. in the 18th century. That bond is investigated on "Frozen—A Selection Of Polarized Country," released Sept. 20 on Terje Engen's S2 Records. The set, in the "no depression" or "alt.country" vein, contains 15 tracks from Norway, 10 from Sweden, and one from Denmark. Notable contributions come from rock band **Motorpsycho**, which takes an incognito country trip as the **International Tusler Society** with "Bird Song," and **Paal Flaata/Midnight Choir**, which offers a take on **Townes van Zandt's** "Waiting Around To Die." **KAIR R. LOFTHUS**

EUROCHART		MUSIC & MEDIA	SPAIN		
09/22/99			(AFYVE/ALEF MB) 09/16/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	BLUE (DA BA DEE) EIFFEL 65 BLISS CO.	1	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA
2	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA LAUTSTARK/BMG	2	3	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
3	3	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	3	5	I WILL GO WITH YOU DONNA SUMMER EPIC
4	6	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL	4	2	19 DIAS Y 500 NOCHES JOAQUIN SABINA ARIOLA
5	4	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA	5	4	SANTO SANTO SO PRA CONTRARIAR RCA
6	RE	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR	6	6	LA BANANA BEN SA TUMBA UNIVERSAL
7	5	WE'RE GOING TO IBIZA! VENGABOYS VIOLENT/JIVE	7	7	SOL, ARENA Y MAR (REMIXES) LUIS MIGUEL WEA
8	10	SUMMER SON TEXAS MERCURY	8	9	SUMMER SON TEXAS MERCURY/UNIVERSAL
9	7	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	9	8	BLUE (DA BA DEE) EIFFEL 65 BLANCO Y NEGRO
10	NEW	SUN IS SHINING BOB MARLEY CLUB TOOOLS	10	10	PINATAME (REMIXES) ELVIS CRESPO EPIC
		ALBUMS			ALBUMS
1	2	SHANIA TWAIN COME ON OVER MERCURY	1	NEW	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
2	1	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	2	1	PRESUNTOS IMPLICADOS ORIGINAL VERSION WEA
3	3	SOUNDTRACK NOTTING HILL ISLAND	3	4	MANA TODO MANA—GRANDES EXITOS WEA
4	4	RED HOT CHILI PEPPERS CALIFORNICATION WEA	4	2	ABBA ABBA GOLD—GREATEST HITS POLYDOR
5	5	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT	5	3	VONDA SHEPARD ALLY MCBEAL (TV SOUNDTRACK) EPIC
6	6	LOU BEGA A LITTLE BIT OF MAMBO LAUTSTARK/BMG	6	6	CHAYANNE ATADO A TU AMOR COLUMBIA
7	7	TEXAS THE HUSH MERCURY	7	5	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/VIRGIN
8	NEW	ECHE FREISCHWIMMER EDEL	8	9	HEVIA TIERRA DE NADIE HISPAVOX
9	9	CELINE DION AU COEUR DU STADE EPIC/COLUMBIA	9	RE	SOUNDTRACK NOTTING HILL POLYDOR/UNIVERSAL
10	NEW	THE BEATLES YELLOW SUBMARINE SONGTRACK APPLE	10	NEW	CAFE QUIJANO LA EXTRAORDINARIA PARADOJA DEL SON WEA

MALAYSIA		(RIM) 09/21/99	HONG KONG		
			(IFPI Hong Kong Group) 09/12/99		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	NEW	FAYE WONG LOVERS & STRANGERS EMI	1	NEW	FAYE WONG LOVERS & STRANGERS EMI
2	4	VARIOUS ARTISTS FRESH 2 WARNER	2	1	KELLY CHEN KEEP ON LOVING ME GO EAST
3	1	VARIOUS ARTISTS BEST '99 MUSIC STREET	3	2	VARIOUS TRIBUTE TO ALAN TAM UNIVERSAL
4	NEW	A GU TAN BLUE BLUR 22 LOVE ME FOREVER ROCK	4	4	EKIN CENG THE MAN HAVE 2 FACE BMG
5	2	VARIOUS ARTISTS MAX 5 SONY/BMG/WARNER	5	5	VARIOUS CROWN Y2K CROWN
6	3	SITI NURHALIZA PANCAWARNA SUWAH	6	6	FAYE WONG FOREVER FAYE WONG CINEPOLY
7	6	SOUNDTRACK MANN WARNER	7	7	STEVEN MA LIFESTYLE KINSTON
8	7	ALEX TO 3D 24BIT (ALEX TO BEST COLLECTION) ROCK	8	3	AARON KWOK AMAZING DREAM WARNER
9	8	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/FORM	9	RE	GIGI LEUNG TODAY GIGI EEI
10	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL LOVE 2 UNIVERSAL/EMI	10	8	CECILIA CHEUNG ANY WEATHER UNIVERSAL

IRELAND		(IRMA/Chart-Track) 09/16/99	BELGIUM		
			(Promuvi) 09/24/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA	1	1	BLUE (DA BA DEE) EIFFEL 65 LOGIC/BMG
2	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA RCA	2	2	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG
3	5	THE LAUNCH DJ JEAN AM-PM	3	3	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
4	2	2 TIMES ANN LEE ZYX	4	NEW	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
5	NEW	THESE DAYS BRIAN KENNEDY & RONAN KEATING COLUMBIA	5	10	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLYDAY MERCURY/UNIVERSAL
6	7	IRIS GOO GOO DOLLS HOLLYWOOD/EDEL	6	NEW	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL
7	3	IF I LET YOU GO WESTLIFE RCA	7	7	TOMBER LA CHEMISE ZEBDA BARCLAY/UNIVERSAL
8	6	UNPRETTY TLC LAFACE/ARISTA	8	4	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
9	4	BETTER OFF ALONE ALICE DEEJAY POSITIVA	9	5	IRIS GOO GOO DOLLS HOLLYWOOD/EDEL
10	NEW	(MUCHO MAMBO) SWAY SHAFT WONDERBOY	10	8	BILLS, BILLS, BILLS DESTINY'S CHILD SONY
		ALBUMS			ALBUMS
1	1	VARIOUS ARTISTS BIG HITS 99 GLOBAL/SONY/WARNER	1	1	CELINE DION AU COEUR DU STADE SONY
2	NEW	OCEAN COLOUR SCENE ONE FROM THE MODERN ISLAND	2	3	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
3	3	DIVINE COMEDY A SECRET HISTORY SETANTA	3	NEW	JOHNNY HALLYDAY SANG PUR SANG MERCURY/UNIVERSAL
4	4	PAUL BRADY NOBODY KNOWS—THE BEST OF RYKODISC	4	2	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
5	2	ASLAN MADE IN DUBLIN EMI	5	4	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
6	5	STEREOPHONICS PERFORMANCE & COCKTAILS v2	6	6	TEXAS THE HUSH MERCURY/UNIVERSAL
7	7	SHANIA TWAIN COME ON OVER MERCURY	7	9	VOLUMIA! VOLUMIA! BMG
8	6	VARIOUS ARTISTS MUSIC TO WATCH GIRLS BY SONY MUSIC TV	8	5	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA
9	NEW	GOMEZ LIQUID SKIN HUT	9	8	TLC FANMAIL BMG
10	NEW	VARIOUS ARTISTS KISS IN IBIZA '99 UNIVERSAL TV	10	10	JOHNNY HALLYDAY BALLADES MERCURY/UNIVERSAL

AUSTRIA		(Austrian IFPI/Austria Top 40) 09/16/99	SWITZERLAND		
			(Media Control Switzerland) 09/21/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BMG	1	1	BLUE (DA BA DEE) EIFFEL 65 BMG
2	3	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG	2	2	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
3	2	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG	3	3	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
4	10	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	4	5	TOGETHER DJ ROBO EMI
5	6	2 TIMES ANN LEE ECHO ZYX	5	9	SUMMER SON TEXAS UNIVERSAL
6	5	KING OF MY CASTLE WAMDUJE PROJECT UNIVERSAL	6	4	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG
7	7	ALONG COMES MARY BLOODHOUND GANG UNIVERSAL	7	6	KISS ME SIXPENCE NONE THE RICHER WARNER
8	4	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG	8	NEW	WHEN YOU SAY NOTHING AT ALL RONAN KEATING UNIVERSAL
9	NEW	SUMMER SON TEXAS UNIVERSAL	9	NEW	UNPRETTY TLC BMG
10	8	KISS ME SIXPENCE NONE THE RICHER WARNER	10	7	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY
		ALBUMS			ALBUMS
1	1	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG	1	1	CELINE DION AU COEUR DU STADE SONY
2	NEW	SOUNDTRACK EISKALTE ENGEL VIRGIN/EMI	2	2	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
3	10	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC III EMI	3	3	SOUNDTRACK NOTTING HILL UNIVERSAL
4	3	SOUNDTRACK NOTTING HILL UNIVERSAL	4	5	SHANIA TWAIN COME ON OVER UNIVERSAL
5	6	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/LOTUS	5	4	GOLA WILDI ROSS SOUNDSERVICE/PHONAG
6	2	RAMMSTEIN LIVE AUS BERLIN UNIVERSAL	6	10	CHRISTINA AGUILERA CHRISTINA AGUILERA BMG
7	5	SOUNDTRACK DAWSON'S CREEK SONY	7	6	LOU BEGA A LITTLE BIT OF MAMBO BMG
8	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	8	9	JENNIFER LOPEZ ON THE 6 SONY
9	7	LOU BEGA A LITTLE BIT OF MAMBO BMG	9	8	RAMMSTEIN LIVE AUS BERLIN UNIVERSAL
10	NEW	THE BEATLES YELLOW SUBMARINE SONGTRACK EMI	10	7	PUFF DADDY FOREVER BMG

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Labels Find Stern, 'Midnight Blue' Hit The Spot For Advertising

BY JIM BESSMAN

NEW YORK—CBS' nationally broadcast television program "The Howard Stern Radio Show" and porn king Al Goldstein's equally notorious New York cable show "Midnight Blue" have become innovative if unlikely marketing vehicles for daring record companies that are aware of and aiming to reach these programs' audiences.

The value of Stern's show, of course, is readily understandable. He has always supported a wide variety of artists of his liking, and his radio show, nightly E! Entertainment Television cable show, and Saturday night CBS-TV show reach many music fans.

Several labels have picked up on the demographic appeal of the Satur-



ADD N TO (X)

day show and have created longform commercials for artists including Lit, Limp Bizkit, Eve 6, Eminem, John Popper, and, last month, TVT Records hard rock band Sevendust.

"We identified the show as a program that really hit a distant demo in the right way—and got the kind of numbers that make it possible to have

an immediate impact," says Paul Burgess, marketing VP at TVT. The label has been a heavy advertiser on Stern's radio and E! shows and has begun promoting product on the Saturday night TV show after recognizing its ratings strength.

One of TVT's ad spots on Stern plugged Sevendust's "Live And Loud" half-hour program, which TVT produced, bought ad time for, and aired last November. The label returned to Stern's show with a one-minute ad introducing the video for "Denial," from the group's just-released "Home" album.

"We produced a spot that felt two minutes long, so it had much more impact and made people feel they saw the video, when they actually saw only a one-minute commercial," says Burgess, noting that the cost for one minute of "Howard Stern Radio Show" time is about \$40,000.

"Interscope showed the whole videos for Eminem and Limp Bizkit, and we thought, 'That's already been done, so why not pay a third of the price for what feels like the same thing?'" he says. "We also peppered the E! show, MTV, and VH1 with 30-second spots to make people remember they saw the ["Radio"] spot and make more impressions leading up to the album release."

Vinnie Favale—director of late-night programs for Eyemark, CBS' syndicator of "The Howard Stern Radio Show" to CBS-owned and CBS-operated stations in the top 14 markets—lauds labels for "taking advantage of something that's crazy not to," he says. "'Howard Stern' beats ["Saturday Night Live"] in men 18-34 in every market where they go head-to-head. That's an elusive market—not an audience that watches a lot of TV—and a demo that's very loyal to Howard but not much else. But Howard's in his second season

'No matter how you feel about him personally, people love him, and that's what it should be about'

— PAUL BURGESS —

and has maintained the level of that rating."

Favale notes that the longform video advertising approach taken by record companies is indeed imaginative. "We're selling record companies in some cases a two-minute break, which is very unusual," he says. "It's done for movie trailers, but for us to let a record company run what is essentially a music video is pretty progressive on both our parts."

Interscope's presentation of the entire video for Eminem's "My Name

Is" clip was "really smart," says Favale, "because you don't see a lot of record advertising in general, so it came out of left field, like, 'Did we suddenly switch to MTV?' But Howard's audience is pretty hip to it. He goes on [radio] commercial breaks for four minutes, so we're not worried about tune-out. In fact, his [CBS show] builds throughout the hour, which is unusual for TV."

TVT, Burgess adds, firmly believes the Howard Stern property will sell rock product. "No matter how you feel about him personally, people love him, and that's what it should be about," says Burgess. "I walk in every morning, and the radio show's always on."

Another veteran New York media maven who's definitely not for every-

one's taste is porn king Al Goldstein, longtime publisher of Screw magazine and producer of long-running New York public access cable show "Midnight Blue."

Sort of an older and more explicit version of Stern, Goldstein's free speech and outrageous antics on Friday night's "Midnight Blue" can also be seen both as hilariously funny or grossly offensive, depending on personal taste. But some record companies have plied the show with videos that otherwise might go unseen.

A good case in point is Mute Records, which has garnered repeated play of the animated, X-rated clip for "Metal Fingers In My Body" by London synth trio add n to (x). The clip graphically depicts robot/human sex.

"When we first got it, we were pretty sure a lot of local and national video outlets, including MTV, wouldn't be able to air it—and that's pretty much what happened," says Mute's national manager of marketing and video promotion, Jeanne Klafin. "So we brainstormed where to get alternative airplay, and of course 'Midnight Blue' came up."

The show, which is justly infamous for Goldstein's scathing satires, vengeful rants, and interviews with porn figures, ran "Metal Fingers" twice when the band's second album, "Avant Hard," came out in April and again last month when the act was in town to perform. "It's a very watched show with a dedicated audience and very respected—in relative terms," adds Klafin.

"Midnight Blue's" assistant producer, P.J. Lobo, notes, "Record companies are always sending us stuff because they know we reach a potential audience of millions. Ultimately, though, it's a vehicle for Al and his *Weltschmerz* and *Zeitgeist*."

Firm Makes Matches Work

EMI An Old Hand At Pairing Acts, Companies

BY CATHERINE APPELFELD OLSON
WASHINGTON, D.C.—In the high-stakes world of arranged marriages between music acts and corporate sponsors, longtime matchmaker Entertainment Marketing Inc. has a bag full of secrets for making the relationship work.

Since its inception in 1985, the Chicago-based company (known as EMI but unrelated to the major music company) has joined the hands of dozens of high-profile artists and companies, including Celine Dion and Ericsson; Tina Turner and Hanes; George Strait and Anheuser-Busch; and Kenny Rogers and Dole Foods.

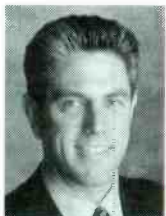
Mitchell C. Berk, EMI president/CEO, cut his creative mar-

keting teeth at fragrance company Jovan during the late '70s and early '80s, a time when the company was trying to break into a tight market on a relatively tight budget. He says the tactics he helped pioneer close to 20 years ago set the stage for EMI's business model today.

"We were always willing to take more risks than the big guys, often because we had to," says Berk of Jovan. "But we learned a whole lot about selling product."

One of those risks took place in 1981, when Jovan initiated the first-ever broad corporate music sponsorship, with the Rolling Stones. The partnership cost the company \$250,000 and included advertising on the act's North American tour. Berk, who calls

(Continued on page 92)



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AEI MUSIC NETWORK has acquired Sight & Sound Entertainment, a provider of music video services to the retail and hospitality industries. Since 1982, Sight & Sound has provided more than 75,000 video selections to more than 6,000 retail locations, including Nordstrom, Sears, and Macy's. Sight & Sound will move to AEI's Seattle offices, and its president, Michael DuKane, will become AEI's senior VP of sales. AEI provides custom music programming for more than 130,000 businesses, including fashion and specialty retail, restaurants, hotels, and airlines.

THE ATLANTIC GROUP has signed an exclusive long-term North American licensing agreement with Claddagh Records. Irish label Claddagh was founded in 1959 to promote traditional Irish music and spoken-word recordings. The first Claddagh/Atlantic release was "A Real Irish Christmas." Two compilations of the early work of the Chieftains are due in stores Oct. 5, with a boxed set of the Chieftains' first four albums set for Oct. 19.



MUSICLAND STORES has signed a deal with musicmaker.com, a provider of online custom CDs and digitally downloaded music, which will make musicmaker.com's library of more than 200,000 songs available on Musicland's four Web sites. Prior to that, musicmaker.com signed an agreement with independent music company Zomba, which will make songs from acts like the Backstreet Boys and R. Kelly available online.

In other news, Musicland has formed a partnership with Pepsi-Cola Co.'s Mountain Dew beverage to promote SamGoody.com through the NBC-TV sporting event "The Gravity Games."

SIMON & SCHUSTER AUDIO has rolled out a promotion for its audiobook release of Frank McCourt's new memoir, "Tis," in which it will give rebates of \$5 and \$10 on audiobook editions of "Tis" or McCourt's previous memoir, "Angela's Ashes," with the purchase of the hardcover edition of "Tis." The rebates are on cassette, CD, abridged, and unabridged versions of the audiobook.



FAMILY CHRISTIAN STORES, the largest Christian retailer, has launched a new Web site for Christians in partnership with Andersen Consulting's Global Retail Practice and financial firm Madison Dearborn Partners Inc. The Web site will offer entertainment content and the sale of music and videos.

SEGA ENTERPRISES generated \$111 million in sales in the first three days of release of its new Dreamcast video-game console, according to research firm NPD Group. Sega says it sold \$132 million worth of hardware (372,000 players) and software in the U.S. in the first four days Dreamcast was on the market in September.

MAXELL CORPORATION OF AMERICA has expanded its line of CD-R blank music discs with a new product, CD-R Music 80, which has six additional minutes of recording time for a total of 80 minutes. The blank disc allows consumers to make one exact duplicate of an existing CD on a CD-R Music recorder.

NAVARE has signed an exclusive distribution deal with GCF Inc., the company that markets audio and video releases from former pro wrestler and Minnesota Gov. Jesse Ventura. The first releases are the compilation CD "We Rocked The World," which includes tracks by Jonny Lang, Ventura, and Minnesota artists, and the home video "Citizen Jesse—We Shocked The World," which is about Ventura's gubernatorial campaign.

THE ORCHARD, a supplier of music to Internet stores, says it will offer consumers the ability to purchase digitally downloaded music from 850 labels distributed by the Orchard without a credit card. The deal is a venture with iPIN, an E-commerce service provider. Under the plan, consumers making purchases will click on the iPIN logo and use a password; iPIN will total all purchases made during a month and add the amount to the consumer's Internet service provider bill.

LIBERTY DIGITAL has announced several changes to its board of directors following its name change from TCI Music. The board accepted the resignations of Donne F. Fisher, Leo J. Hindery Jr., J.C. Sparkman, and Lon A. Troxel and confirmed the appointments of Gary S. Howard, EVP/COO of parent company Liberty Media, and J. David Wargo, president of a private investment company. Remaining on the board are Robert R. Bennett, Peter M. Kern, David B. Koff, Bruce W. Ravenel, and Lee Masters, who is the company's president/CEO. Liberty Digital has investments in Internet and interactive TV properties.

Bull Moose Music Grabs More Territory

Owner Opens 8th Store In Maine-Based Chain Begun As A Lark

BY PATRICIA BATES

PORTLAND, Maine—Bull Moose Music keeps charging through the Northeast, having opened its eighth location in July in the suburban Maine Street Mall in Bangor.

"I move forward aggressively, but only when I have total reliability in what I'm doing," says Brett Wickard, the 30-year-old owner. "I know my cash flow every day and my equity ratio for liquidity. I think of myself as in partnership with my distributors, and so they see the same numbers that I do."

Bull Moose Music now grosses in the "eight figures" and has increased revenue by at least 30% a year since 1989, says billing and co-op manager Chris Brown. The chain has gone antler to antler with its competition—Wal-Mart, Musicland, Best Buy, Record Town, and Circuit City—in both Maine and New Hampshire.

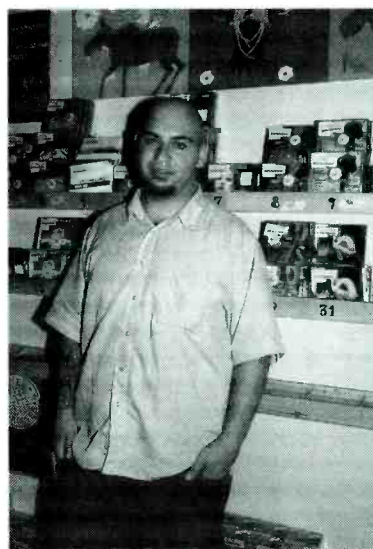
Down-easters have some of the lowest incomes in the nation, and Maine's population is only about 1.4 million, says Wickard. But, he adds, Bull Moose Music has made strides because it adapts quickly to its markets.

"Maine is mostly rural, and so there is less to do here," says Wickard. "But music has always been about escapism. You take your CD player and camp out in the woods or by the shore."

Moose-watching is a spectator sport in Maine, and the Eastern Abenaki deer-elk is the official state animal. But Bull Moose Music took its name from a 1912 presidential campaign by Teddy Roosevelt.

"Roosevelt said he felt as strong as a bull moose when he was nominated in Chicago by the Progressive Party," explains Wickard.

Each Bull Moose Music store has a separate identity. "If you visited us in both Portland and Ban-



Larry Love, assistant manager at the Bull Moose Music store in Portland, Maine, stands near the store's top 40 selections, which are compiled weekly from the store's best sellers. (Photo: Patricia Bates)



gor, you'd realize how different both are in atmosphere," says Wickard. "We really don't think of ourselves as a chain, because everything is so independent."

Tourists don't seem to notice Bull Moose Music in Portland, amid the galleries, restaurants, coffee shops, and pubs, because there is no sign out front on Middle Street due to zoning ordinances. Customers normally enter

'I've failed more times than I can count. I'm not afraid of it. What really saved me was my friends'

—BRETT WICKARD—

through the back door and by the free parking lot.

The store, in Portland's Old Port district, is within walking distance of rock bars like Stone Coast Brewery and Raoul's, and jazz club the Big Easy. The University of Southern Maine is just minutes away.

"We see most of the ticket buyers coming and going to shows at the clubs in Portland, and so we do much of our business late at night," says Wickard. "We prefer to be in an entertainment district, when there is one."

Portland's claim to fame has been Rustic Overtones, who were signed to Arista Records last year. The horn-based ska/rock group has three albums out on indie Ripcord Records.

For four consecutive years, Bull Moose Music has been voted best music store by readers of Portland's alternative newspaper, Casco Bay Weekly.

"We don't treat honest people unfairly," says Wickard. "Some owners get too nervous about shoplifters. Our lights are dim, and we don't watch you every minute. If you come in and all you want to do is use our bathroom, we let you."

Bull Moose Music understands its teenage customers. "Many stores treat 13- to 17-year-olds horribly," says Wickard. "We don't make them leave if they aren't buying anything. We want them to know it's really cool to hang out with us."

If retailers don't offer service to teens, they will lose them to the Internet, says Wickard. "Casey, who's now about 20, began working

for us after his mother told us, when he was 14 years old, that ours was the only store in Portland that made him feel like a human being."

Wickard also doesn't want his employees to have an attitude about top 40 radio songs. "Millions of fans listen to that [music], and they get enjoyment from it every day," he says. "While it may not be what I like—or what you like—they liked it. Who are we to judge?"

"We get to know our customers by the kind of music they listen to," says Wickard. "I don't pay the staff to tell them that every new record is great."

Bull Moose Music has more than 40,000 titles available through all eight locations. New CDs are 90%-95% of his stock, with 5%-10% used. Import vinyl and CDs are often non-returnable, so Wickard has 95% domestic product.

All the furniture and fixtures look as if they once belonged to a garage band. The upholstery on a lounge chair in the Portland store has been duct-taped, and the orange plaid sofa looks as if it came from the basement in "Wayne's World."

"Someone once described me as cheaper than their grandma," says Wickard, "which I wear as a badge of honor. I've been used to living off dirt in college, and so I never needed many possessions."

Wickard describes himself as a "computer geek" who might have gone into programming after Downers Grove North High School in Chicago. Instead, he became a chemistry major at Bowdoin College in Brunswick. He wrote software for an Indiana insurance firm during his junior year. While he was getting over his first serious romance in 1989, he began healing emotionally through music.

"I took up the guitar, and I got into the other art forms," says Wickard. "It got me through that loneliness."

Bull Moose Music began as a dalliance. He'd never even worked in a record store when he opened his in 1989 in Brunswick, with \$7,000 in cash and \$30,000 in credit from his former Indiana employer.

Wickard bought CDs of every major band from a distributor whose number he found in the Yellow Pages. He didn't even have a building yet, because landlords didn't want to rent to 20-year-olds.

"I've failed more times than I can count," says Wickard. "I'm not afraid of it. What really saved me was my friends. They volunteered, or they were cheap labor that year."

Wickard finally acquired a place on a one-way street in Brunswick. "You had to go by the trash dumpsters and a liquor store to get to us," Wickard says. "There was a U.S. Army recruiter nearby, and

(Continued on next page)

BULL MOOSE MUSIC GRABS MORE TERRITORY

(Continued from preceding page)

he liked us because he wanted to reach the same kids we did. He even supplied us with 'Be All That You Can Be' bags for promotion."

It wasn't exactly a success. "I was nowhere near making a profit then," says Wickard. "I would have starved at Bowdoin, if I hadn't had free room and board as a proctor. As a senior, I was a resident assistant to the freshmen in the dorm."

He was almost forced to close in February 1990 after a theft. Wickard thought he'd have to declare bankruptcy, since he wasn't insured. He had maxed out his credit cards but kept up day-to-day operations.

"Chris and I lived for \$200 a month in an apartment with no full indoor plumbing, and we ate a lot

of macaroni and cheese. We took showers at our buddies' houses," says Wickard. "I made around \$6,000 extra by programming that summer, and I was approved for a bank loan of \$10,000 in 1990."

Bull Moose Music ultimately moved into 3,800 square feet in Brunswick. "It was the first decent business choice I ever made," says Wickard. "I knew I couldn't find a worse location, so there had to be a better one."

He researched the most-trafficked intersections in Brunswick and took the advice of UPS drivers. "Everybody has to stop at the red light where we are at now, and it's still by far the best area we know of in town," says Wickard. "Many independents think they'll get the

cheapest rent possible, but that's the least of their expense."

Today, Wickard has paid his student loans at Bowdoin, and he's a family man. His wife of two years, Louisa, is an artist, and they have a 16-month-old daughter, Lydia.

He opened a second Bull Moose Music in 1991 in 2,400 square feet at Windham Mall in North Windham; the third in Portland; "our fourth and most mainstream store" in 1995 in 4,000 square feet at the Lewiston Mall in Lewiston; a fifth in 1996 in Portsmouth, N.H., in 4,000 square feet off Congress Street; a sixth in 1997 in Sanford, in 2,000 square feet at the Center for Shopping; and the seventh last year in Waterville, a 2,800-square-foot space inside Elm Plaza.



Guy Seavey is manager of the Bull Moose Music store in a basement location in Portland, Maine's Old Port district. Funky furnishings are arranged in the turntable listening area. (Photo: Patricia Bates)

How Profile Of The Typical Internet User Is Changing

A RECENT STATISTICAL snapshot of the Internet user shows some trends that belie common wisdom.

Many believe the average Internet surfer is an older, high-income male. That's because Internet access had been largely restricted to the upper demographics of the U.S.

But a study by online research firm Jupiter Communications shows that perceptions may be wrong.

At a presentation during the recent National Assn. of Recording Merchandisers Fall Conference in Coronado, Calif., **Ken Cassar**, a Jupiter analyst, discussed "reflections and observations on the online music market."

Cassar told the assembled music merchants that online "gender parity" should be reached by next year. The percentage of female Web users has risen to an estimated 47.5% of all those online this year, from 45.4% a year ago.

The typical Internet user is getting younger, too. "The increase in online youth is outpacing other age groups," said Cassar.

And the average income of the online is also changing. A year ago, Cassar noted, the "driver" of the Internet was the \$75,000-and-up household. Now the average income of the Web family has fallen to about \$62,000, he says, and is estimated to fall further to about \$55,000 by 2003.

This democratization of the Internet is a good sign for online music merchants, whose wares are relatively low-priced. "It's not going to be a white male affluent audience anymore," Cassar concluded.

The average time spent online is

changing, too. It's increasing, and that's bad news for older media. TV still dominates among online users, who spend 15.6 hours on average a week in front of the tube. But survey respondents indicate that online usage has cut into TV viewing more than other forms of media.

As for E-commerce, browsers still far outweigh buyers. Jupiter says that 23% of Internet users buy something on the Web, while 51% are browsers, who may be researching something to purchase but are not buying it online.

Jupiter also finds that 93% of online transactions are done with a credit card. But Cassar said there is "some movement in alternate" means of payment. So-called

"micro-payment devices" are becoming important in online business models, especially for music, where digitally downloaded tracks may sell for as little as 99 cents each. By 2003, Jupiter figures, only 75% of transactions will be done by traditional credit cards. Cassar noted that products like American Express' new Blue card, which has a smart chip, have "the ability to store value and could be used as a micro-payment device."

What may be troubling to online music sellers (and cheering to brick-and-mortar merchants) is that online shopping satisfaction has dropped. Last year 62.3% of respondents said they were "highly" satisfied with the online shopping experience. This year, that declined precipitously to 43.1%. Cassar said, "The infrastructure [of the Internet] hasn't caught up with the huge increase in online traffic." Another reason is that consumer expectations are "changing significantly."

BUYING TRENDS



by Don Jeffrey

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Retailers Ease Off On Web Labels But Demand Fairness

NARM REPORT: While the Internet was the main topic at the National Assn. of Recording Merchandisers' (NARM) Fall Conference, held Sept. 15-17 at the Coronado Marriott in Coronado, Calif., the tone of the conversations was markedly different from those at the organization's convention in March, according to merchants and label and distribution executives who attended the meeting.

While retailers still are wary about the majors' intentions when it comes to the Internet, the griping and confrontational tones that characterized the conversations in March were replaced this time by merchants seeking to discuss opportunities on the Web, says one senior distribution executive. Merchants were eager to discuss how they can use their Web stores to help promote fourth-quarter releases. And of course, they were looking for marketing events from the labels that will help promote their sites in return.

Merchants may have been less aggressive in stating their position at this NARM meeting, but it doesn't mean that they have abandoned their resolve on Internet issues.

In his address to the convention, Stan Goman, executive VP/COO of Tower Records/Video/Books and NARM chairman, said the trade association still has a grievance against music labels that try to steal cus-

tomers through hyperlinks.

He told the audience that he had no problem with artists and labels listing Web sites on album artwork, when used for promotional purposes. But when there is a "buy now" link, that's a different story.

Goman called it "unfair competition when enhanced CDs link to Web sites that invite customers to buy from [those sites]. It's like

putting posters up in our stores. We don't like it."

What Goman and other retailers want is a level playing field. Even though they don't like the labels getting into competition with them and selling music, they could live with it if the labels weren't, in effect, asking merchants to help steal their own customers away. The retailers feel that labels should use their own resources and money to drive customers to their Web sites, not the resources of merchants.

A level playing field is on the minds of merchants, regardless of size. Carl Singmaster, president of six-unit Manifest Discs & Tapes in Columbia, S.C., handed out a policy sheet to label executives at the convention. If albums are available online for download prior to the brick-and-mortar street date, the chain will exclude that album from promotional opportunities, including price and positioning, in-store play, and

(Continued on page 93)

RETAIL TRACK

by Ed Christman



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Zinc Records' Bobby Z Snaps Up Acts After Unigram Merger

Z AS IN ZINC: Bobby Z, head of the recently founded label Zinc Records in Minneapolis, is one of the indie beneficiaries of the Universal/PolyGram merger's talent fallout whom we didn't mention in a page one story last issue.

Producer/musician Z, the former drummer in **The Artist Formerly Known As Prince's** band **the Revolution**, issued an album by **Tangletown**, a hometown group that features **Seth Zimmerman**, **Bob Dylan's** nephew, this past summer. But two forthcoming releases will be by acts formerly in the Universal/PolyGram system.

One, the Twin Cities, Mich., pop/gospel unit **Sounds Of Blackness**, secured their release from A&M Records just before the consolidation, which Z refers to as "the meltdown." The group will release its Z debut "Reconciliation" on Tuesday (28).

However, another Zinc act, singer/songwriter **Ana Voog**, was dropped by the Universal imprint **Radioactive Records** following the merger. Z says, "[Radioactive head] **Gary Kurfirst** tried as hard as he could, but even within that system of his label-within-a-label, it's really hard to get through when there's so many acts."

Voog—who attracted wide attention with a popular Web site that included a live in-home camera, which sometimes found the performer in a state of unabashed undress—was something of a personal crusade for Z. He produced her only full-length album, the aptly titled "Anavoog.com," which **Radioactive** released last year.

So the musician quickly picked her up for his new imprint, which will release a new Voog album sometime next year.

While he says that actually figuring out who is still with Universal and who has been dropped has been somewhat frustrating, Z feels he can capitalize on the inevitable departure of some acts from the majors.

"We'd love to pick up another three or four acts that are in the 100,000-150,000 [unit] zone," he says. "What we're doing now is we're going to be vigorously contacting management firms in the remainder of '99 and looking for those bands that were dropped or on the fence, or albums that are in limbo or on the shelf. We really feel that there is an opportunity."

Zinc is being handled by K-tel Distribution.

QUICK HITS: Platinum Entertainment is now distributing all its own product through a new 100,000-square foot warehouse in Atlanta. Platinum handles its own imprints—Platinum, Platinum Nashville, CGI, House of Blues, and Intersound Classical—plus third-party product from Ruf, Half Note, Ramblin', Gator, and Power... On Tuesday (28), M.C.



by Chris Morris

Records in Huntington Station, N.Y., will release "Blues Everywhere I Go," the first album in 14 years by folk titan **Odetta**. The singer, who is accompanied by special guest **Dr. John** on the album, will be a featured performer at **Amnesty International USA's** third annual Media Spotlight Awards in New York on Monday (27) in New York.

Also on Tuesday, **Evidence Records** in Conshohocken, Pa., will release "Living Country Blues," an exquisite three-CD set comprising 60 tracks cut by producers **Siegfried Christmann** and **Axel Küstner** during a 1980 field trip through the South. The recordings were originally released on the German L+H label. Performers include such greats as **James "Son" Thomas**, **Sam Chatmon**, **Cephas & Wiggins**, **Lonnie Pitchford**, **Hammie Nixon**, **Napoleon Strickland**, **Guitar Frank Hovington**, and fife-and-drum master **Othar Turner**, who was featured in this space last year.

FLAG WAVING: So where has **Bob Forrest** been in the seven years since his band **Thelonious Monster** released its last album on Capitol?

"The joy of music got taken away, or I took it away myself," Forrest says. He adds, with a typically self-deprecating cackle, "I was drinking and taking drugs all that time, and that could have something to do with it."

Vocalist Forrest's celebrated and notorious excesses were very much a part of **Thelonious Monster's** act, and they wound up sidelining him for most of the decade. However, with his problems behind him for several years now, Forrest returns this month with a new band, **the Bicycle Thief**. The group's debut album, "You Come And Go Like A Pop Song," is being released by L.A. concert promoter **Goldenvoice's** like-named label through **Caroline Distribution**.

Forrest says that the business aspects of making music soured him on performing. He says, "It just seemed like maybe this wasn't my calling."

But his interest in music was rekindled when he met teenager **Josh Klinghoffer** through his girlfriend's brother. "That kid changed everything for me," Forrest says.

After jamming at home, the two musicians played a gig at Los

Angeles' **Opium Den** in 1997. "We played a lot of cover songs—the **Clash**, **the Jam**, **Devo**," Forrest recalls. "Devo songs acoustic are very interesting." Forrest soon began recording some new material on a 4-track machine he got for Christmas in 1997.

Around the same time, Forrest, who was working as a messenger, went to **Goldenvoice** seeking a job as a booking agent from the company's head, his old friend **Paul Tollett**. "I said, 'Nobody knows more about this fucking town than me,'" Forrest says with a laugh. "He said, 'You can't do that—this is like prostitution.'"

Not long thereafter, Forrest got a call from Tollett, who posited a



THE BICYCLE THIEF

surprisingly different deal. "He said, 'I want to make a record with you,'" Forrest says, adding with another broad laugh, "He gave me enough money to live, if you live in **Outer Mongolia**."

The **Bicycle Thief's** debut,

which also features ex-**Geraldine Fibbers** drummer **Kevin Fitzgerald**, is packed with poignant, mostly acoustic-based songs that deal candidly and movingly with the ups and downs of Forrest's life. **Thelonious Monster's** last album was titled "Beautiful Mess"; eliminate the "mess," and you've got the picture on Forrest's new endeavor.

The **Bicycle Thief** plans to tour after the album is released. In recent weeks, Forrest, who is active in L.A.'s charitable **Musician's Assistance Program**, has kept busy organizing some all-star benefits to help out his ailing friend, former **Circle Jerks** and **Black Flag** vocalist **Keith Morris**.

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FIRM MAKES MATCHES WORK

(Continued from page 87)

that initial deal “a primal version of the corporate music sponsorship,” says Jovan created an exclusive tour poster, which it marketed as a free gift with a purchase, and set up extensive in-store signage connected to fragrance testers.

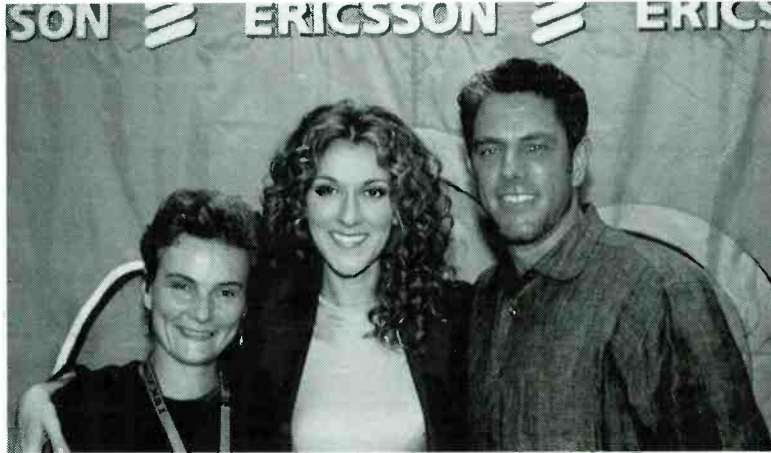
“We learned if we could use music in advertising and a picture of the band at the point-of-sale [P-O-S], we could sell a boatload of product,” he says.

Jovan followed the Stones partnership in 1983 with the first country artist sponsorship—a tie-in with Kenny Rogers for its new fragrance Gambler. The company had a presence at 100 of Rogers’ concerts and created P-O-S material with his likeness. Jovan paid Rogers \$1 million and sold more than \$40 million worth of product at the launch of Gambler and companion perfume Lady, according to Berk.

A few years later, with solid proof of the power generated by joining corporations and music acts, Berk left Jovan to found EMI. Today, EMI’s clients come from both sides of the fence.

“Frequently a company will hire us to find an artist and put together a program, and just as frequently an artist going on tour is looking for a company to contribute dollars, enhance the stage show, maybe pass out free program books,” Berk says. “Artists used to tour to sell records, but now it is not only about selling records but about selling product and re-establishing their image.”

And given today’s cutthroat competition to get an artist seen and heard, acts no longer are looking solely for the green stuff from sponsoring companies. Berk says nowadays acts are seeking other



Entertainment Marketing Inc. (EMI) developed and implemented Ericsson’s sponsorship of Celine Dion’s 24-city Let’s Talk About Love tour. Shown, from left, are Kimberly Korb, manager of sponsorship and events, Ericsson North & South America; Dion; and Mitchell C. Berk, CEO/president of EMI.

ways to capitalize on sponsorships, such as the ability to break into new distribution centers like supermarkets or clubs.

“The company then becomes a resource for signage and P-O-S, and a whole new audience that typically isn’t exposed to that artist is now exposed,” Berk says. “Some products sell 50 million

boxes a year. If you redeem 1%, that’s 500,000 sales a year.”

For the companies, sponsorship success is best measured in sales increases. EMI says Hanes saw a near-30% rise in sales as a result of the campaign EMI created for the company, and spirits brand Campari saw a 22% sales rise as a result of an EMI-arranged sponsorship.

So what’s to stop an act or corporation from cutting its own deal?

“Absolutely nothing, although not many are doing it for themselves, and even fewer are doing it

well,” says Berk. “Sometimes people put too much focus on money and not enough on support. There are also nuances corporations might not understand—how many meet-and-greets are agreed on, how many tickets need to sell. This all goes into the value measurement. We are in the business of entertainment, not the entertainment business. We speak both languages.”

Interpreting components of a given deal and its value measurements has become more and more important as sponsorship deals continue to grow more sophisticated.

“The focus on return on investment from both parties is tremendous,” Berk says. “Artists and groups know as much about this as corporations do.”

For EMI, the stage is wide open. The company just notched exclusive representation of the 40th anniversary tour of Chicago comedy troupe Second City, and it arranges sponsorships for events such as traveling ice shows and festivals. “We are even talking to Billy Blanks about the tae-bo tour,” Berk says.

AUSSIE RETAILER CHAOS

(Continued from page 81)

a strong brand name and client base.”

Wayne Pilkington, national accounts manager for EMI Music, says Gaslight is “exciting, progressive, and very supportive of developing acts.”

Gaslight retains its name and staff of 30. Its Web site is now powered by Chaos as one of its multi-sites. The acquisition raises the number of titles in Chaos’ online catalog to more than 700,000, including many Australian and European releases.

Appel’s background is law and the Internet; he became involved in the Net while studying intellectual copyright. Harrison, who became Gaslight’s managing director in 1982, has been in retail since the early ’70s and is

chairman of the Australian Music Retailers Assn. He joins the board of Chaos and is now its COO.

Harrison says, “This is value-added for both. The two key requirements for online retail are thorough knowledge of both the Internet and retail.”

The acquisition of a brick-and-mortar store in Sydney is expected to take place in 2000. Appel says it will be a different operation. “If we do go ahead with it, it would be an Internet cafe/record store/club-type operation.”

Chaos’ rapid growth this year, which included opening a secondary office in Melbourne, attracted high-profile investors. A 15% stake in the company is held by David Coe, co-owner of tour

company Sports & Entertainment Ltd. (SEL), and 20% by Ozemail. In July, investment company FTR Holdings paid \$1.5 million Australian (\$975,000) for a 15% stake. The resultant mainstream presence has opened up opportunities—for instance, the Chaos Web site will handle merchandising for upcoming SEL tours.

Appel is keeping his cards close to his chest in regard to future plans. However, sources say that a \$20 million Australian (\$13 million) float is being considered and that negotiations are taking place for distribution deals in the U.S. and China. Chaos will set up an office in the U.S. next year, but there are no plans to buy American brick-and-mortar outlets.

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		ARTIST	TITLE	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		NO. 1		
1	1	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y’ALL	79
2	2	METALLICA ▲ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	423
3	5	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	114
4	3	BOB MARLEY AND THE WAILERS ▲ ¹⁰ TUFT GONG 846210/DJMG (12.98/18.98)	LEGEND	535
5	4	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	23
6	6	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	133
7	7	ANDREA BOCELLI ▲ ⁷ PHILIPS 539207 (10.98/17.98) HS	ROMANZA	94
8	13	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	27
9	8	GUNS N’ ROSES ▲ ¹⁵ Geffen 24148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	433
10	11	DEF LEPPARD ▲ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	152
11	12	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	256
12	10	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	177
13	14	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 10813 (12.98/18.98)	GREATEST HITS	286
14	16	PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1174
15	9	JIMMY BUFFETT ▲ ³ MCA 5633* (12.98/18.98)	SONGS YOU KNOW BY HEART	448
16	17	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	97
17	18	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	120
18	15	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (11.98/17.98)	SUBLIME	162
19	19	SHANIA TWAIN ▲ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	238
20	22	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	464
21	20	BARRY WHITE ▲ CASABLANCA 822782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	31
22	21	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	401
23	23	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	132
24	—	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	87
25	30	METALLICA ▲ ⁸ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	493
26	24	PINK FLOYD ▲ ²³ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	545
27	27	LINDA RONSTADT ▲ ⁸ ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	89
28	26	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/DJMG (10.98/16.98)	LICENSED TO ILL	416
29	28	INSANE CLOWN POSSE ▲ ISLAND 524442/DJMG (10.98/16.98)	THE GREAT MILENKO	94
30	33	MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	284
31	34	VARIOUS ARTISTS ● BIG IDEAWORD 6936/LYRICK STUDIOS (6.98/10.98)	VEGGIE TUNES	24
32	37	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	329
33	44	TOOL ▲ ² VOLCANO 31087* (10.98/16.98)	AENIMA	150
34	38	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	95
35	35	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	367
36	—	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	28
37	36	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	201
38	25	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	46
39	42	GARTH BROOKS ▲ ¹⁰ CAPITOL (NASHVILLE) 29689 (10.98/15.98)	THE HITS	201
40	40	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	445
41	32	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	318
42	45	AC/DC ▲ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	279
43	41	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	67
44	43	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	94
45	47	PINK FLOYD COLUMBIA 37680 (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	35
46	46	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	204
47	31	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	18
48	48	SUBLIME ▲ GASOLINE ALLEY 11474/MCA (11.98/17.98) HS	40 OZ. TO FREEDOM	120
49	—	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	81
50	29	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (10.98/14.98) HS	SMASH	145

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

RETAIL TRACK

(Continued from page 90)

advertising.

Similarly, if an album from a "re-owned artist" is available online in the hard goods format prior to the brick-and-mortar street date, the chain may elect not to stock the album. Already, the chain has refused to stock a set from **Cheap Trick**, which was first available exclusively in hard goods format from Amazon.com, and one from **Public Enemy**, which was first available exclusively from the Web site of the issuing label, Atomic Pop. However, the sheet notes that unsigned artists need to promote themselves prior to gaining national distribution, so the chain's policy doesn't apply to them.

PACT: The deal giving Eurpac a 25% interest in Southwest Entertainment (*Billboard Bulletin*, Sept. 20) will help both companies to grow, according to executives with the two companies.

Southwest Entertainment, the Latin music rackjobber/distributor based in San Antonio, is a 16-year-old wholesaler founded by music industry veteran **Nelson Balido**. The company fulfills a number of roles in helping Latin music get into retail, according to **Nelson Balido Jr.**, executive VP of the company and son of the founder.

According to Balido, Southwest Entertainment acts as a subcontractor, racking Latin music for Virginia Beach, Va.-based Eurpac, which sells music and video to the Navy and Marines, and Dallas-based AAFES, the Army and Air Force Exchange Service, which buys music and video for those armed forces.

Southwest Entertainment also acts as a distributor/one-stop, says Balido, selling mainly independent Latin music to chains like Circuit City and Wherehouse Entertainment. Moreover, he adds, the company racks Latin music for the 30-unit Fiesta Mart grocery chain in Houston and is testing Latin product at a couple of other supermarket chains.

With the growing popularity of Latin in the U.S., "we have a big market on our hands," points out Balido. "This deal with Eurpac is beneficial for us. It gives us a big brother that can help us grow."

He says that some of the Eurpac executives now sit on the Southwest Entertainment board of directors, but other than that there will be "no changes for now." The Texas company will keep its name and continue to operate under current management.

For Eurpac's part, "we are excited about the deal because we think the Latin market represents a growth opportunity for us," says **Chip Hall**, VP of home entertainment.

In addition, while Eurpac now solely supplies the two armed forces, it has long had aspirations to break into racking traditional retailers, such as discount department stores, drugstores, and supermarkets. In fact, for a while in the early '90s, **Jim Urie**, now president of Universal Music and Video Distribution (see story, page 7), was responsible for marketing Eurpac's services to retail chains. Hall

acknowledges that the deal might provide a vehicle for helping the company to expand in that direction.

Both Balido and Hall decline to discuss details of the deal. Billboard estimates that Southwest Entertainment has revenues approaching about \$10 million a year.

ROOM AT THE TOP: **Bob Higgins**, chairman/CEO of Trans World Entertainment Corp., has ended his almost yearlong search for a president, naming **Michael J. Madden** president/COO. Madden, who assumes the president title from Higgins, previously served as executive VP of Toys "R" Us Inc. and president of the company's U.S. toy stores. In his new post, he is responsible for the general management of day-to-day operations of the Albany, N.Y.-based chain.

Madden, who graduated from Lake Forest College in Illinois, joined Toys "R" Us in 1987 as a VP. Before that, he worked in middle management at Jewel Food Stores.

"Trans World Entertainment already has a great management team in place, and I look forward to the challenge of managing the continued growth of the company," Madden said in a statement. "Today's marketplace requires management teams to execute very aggressive strategies and pay attention to every detail. I am confident in my ability to contribute greatly to the company's 'clicks and bricks' strategy and to fully integrate the company's Internet entertainment site with its retail stores."

In the press release announcing Madden, Higgins acknowledged that with the acquisition of Camelot and other growth initiatives, the company needed to strengthen senior management.

Indeed it did.

While there is widespread respect for Higgins' accomplishments with Trans World, many felt that the executive was in danger of overextending himself in running the chain. During the chain's restructuring in 1995, one competitor told me, "I swear Higgins is really a set of triplets. He is at every real estate meeting, leading Trans World's real estate efforts. Our buyers tell me that they see him at all the music industry functions, and my CFO tells me that he is all over Wall Street."

I chimed in that he must be a set of quadruplets because he seems to be at the chain's headquarters all hours of the day and night, whenever I call.

In any event, when he doubled the size of Trans World with the Camelot acquisition, some label executives worried that the job might be even too large for Higgins' prodigious reach and felt that additional management was essential if the company was going to continue to prosper.

Now with Madden, **Jim Litwak**, executive VP/chief merchandising officer, and **John Sullivan**, senior VP/CFO, Higgins has a strong one-two-three punch to back himself up. Sullivan helped engineer the restructuring that the chain needed in 1995-97,

while Litwak has distinguished himself since joining the company in May 1996. He is highly respected by the labels, large and small. While Higgins likely will continue to hold the reins for the Trans World wagon, he now can afford to loosen his grip a bit, a move that is essential if he wants to attain stability in the ranks of senior management.

NARM II: For the first time in a long while, music had a presence at the NARM Convention. Prior to the convention, on Sept. 14, Universal Music and Video Distribution put on a product presentation, featuring its powerful fourth-quarter lineup. On the first night of the convention, Chicago Records offered the attendees the chance to be guests at a concert performance by the label's namesake act, **Chicago**. On the second night, Arista's **Jordan Katz**, soon-to-be head of sales at the label, gave a mini-product presentation in his suite. Good going.

ABOUT A month ago, Universal Music and Video Distribution (UMVD) dropped about 80 independent merchants from direct account status. Since then, phone calls have been dribbling in to Retail Track, with merchants complaining that they never were told why they lost their ability to buy directly from the company. They now pay higher prices since they must use one-stops.

When contacted by me on the matter, UMVD president **Jim Urie** responded that up until August, Universal had been running two separate systems, PolyGram's and Universal's. But after months of planning, it merged the two systems, shutting down redundant warehouses and switched completely over to PolyGram's computer systems. As part of that process, "once we combined the system, we saw that we had a huge number of accounts on the books. Many were just buying with one company and not the other; some were open with both. So we established criteria, one of which was volume, and cut back to a more manageable number of accounts."

UNIVERSAL MEETING: Universal One-Stop held its annual convention on Sept. 8 at the Sheet Metal Workers Union Hall in Philadelphia. According to **Ed Climie**, VP/GM, the meeting had a great turnout from retailers, with 1,400 of them attending. Also, there was a great "turnout from labels and distribution," he says. Door prizes for merchants included a 20-inch Sony TV with a built-in VHS player and a **Melissa Etheridge** autographed guitar, he reports.

The acts that played the convention were **Jamie Knight**, **Twig Smith**, **No Question**, **Damon Vince Converse**, **Mark Nelson**, **Bree Sharp**, **Pound**, **Holloway**, and **Eve**, "who tore the house down," in the words of Climie.

MAKING TRACKS: **Bob Tyldsley**, formerly the national sales director at Sire, is seeking opportunities. He can be reached at 609-428-9715.



Each monthly issue of **ICE** brings you the scoop on hundreds of upcoming releases from every major and independent record label — the exact release date, interviews with key industry executives and artists, noteworthy songs, guest stars and other information you won't find anywhere else. We don't review new releases and reissues, we preview them... weeks ahead of time. If it's coming out on CD, you'll find it in **ICE!**

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Mjuice Re-Enters Secure Download Arena

Former Audio Explosion Relaunches With DreamWorks, BMG Promotions

This week's column was prepared by guest columnist Catherine Applefeld Olson.



TURNING ON THE MJUICE: The name may have changed, but security is still the name of the game at music download site Mjuice.com, formerly Audio Explosion.

Mjuice, which officially launched in September, is perpetuating the model pioneered by Audio Explosion of adding layers of security, including an Aris watermark, on top of the open MP3 compression technology. Its business of offering a complete delivery system playable only on designated secure players is a major differentiation from the ballooning sites that offer MP3 downloads and has piqued the interest of several major labels.

Since its relaunch, Mjuice has conducted promotions with DreamWorks Records for artist Jessica Andrews and with BMG for Puff Daddy (in a promotion similar to the one that accompanied the launch of Yahoo! Digital) and a few other majors, which still primarily view the Internet as a giant promotional avenue.

But the tide is beginning to turn, according to **Arnold Brown**, Mjuice CEO, who says he's been in talks with labels that are assessing a variety of "hybrid concepts" that would bring music such as non-album tracks to the Internet for sale both in conjunction with traditional album releases and on their own.

"The general concept is that the hardcore fans of, say, **the Backstreet Boys** are not only going to buy the new CD. They're going to buy some digital tracks, posters, etc.," says Brown. "It's crossing the line between traditional retail and promotion. The line starts to blur, and this is exciting to us because the labels attach a lot of value to these hybrid situations in the short term."

Another business possibility being bandied about, says Brown, is a "quasi-subscription" model, where the site would direct-market back to fans of a given act. "It would be something along the lines of an ongoing commitment from fans, like participating in a fan club," he says.

Mjuice registered 50,000 users

soon after it launched in beta form in March, according to **Andrew de Vries**, VP of marketing, and has been steadily adding registrants interested in tapping its repertoire of primarily hip-hop and rock music geared at fans ages 16-25.

The decision to home in on specific genres and demographics was twofold. "It's the largest music listening and purchasing audience online. We know that these folks have disposable income they are willing to spend on music and that the Web is a key part of their life," de Vries says. "And most music fans are into niche product. They are up on their subject and don't want to be talked down to. Some of the other sites are too general."

Another way Mjuice is thinking differently is its focus on new music rather than catalog product. Although the company has a current catalog of 3,000 tracks from 40 labels, most of which it sells for \$1 per song, its sights are set on what's ahead, rather than behind. "We are not particularly interested in catalog licensing deals," de Vries says. "There are a lot of companies paying a lot of money for catalogs, but new releases are what will drive people to the Web, and that's what our portal partners are looking for."

(Continued on page 101)

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Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. imusic.com	15.4
2. mtv.com	11.9
3. nsync.com	11.3
4. country.com	10.6
5. mp3.com	8.1
6. launch.com	7.4
7. backstreetboys.com	7.2
8. peeps.com	6.8
9. pollstar.com	6.4
10. vh1.com	5.9

Unique Visitors (in 000s)

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. mp3.com	600
2. mtv.com	407
3. ubl.com	305
4. launch.com	289
5. rollingstone.com	223
6. sonicnet.com	192
7. country.com	166
8. peeps.com	155
9. tunes.com	149
10. pollstar.com	145

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mtv.com	928
2. mp3.com	697
3. launch.com	499
4. ubl.com	456
5. rollingstone.com	322
6. tunes.com	322
7. peeps.com	309
8. nsync.com	268
9. pollstar.com	226
10. sonicnet.com	224

Source: Media Metrix, July 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

OCTOBER 2, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	3	FLY MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	4
			◀ NO. 1 ▶ 3 wks at No. 1		
2	2	14	SUPERNATURAL ▲ ARISTA 19080	SANTANA	5
3	NEW		TEN THOUSAND DAYS WATERSHED 10519/ESSENTIAL	BEBO NORMAN	—
4	4	18	MILLENNIUM ▲ JIVE 41672	BACKSTREET BOYS	2
5	3	4	CHRISTINA AGUILERA RCA 67690	CHRISTINA AGUILERA	3
6	9	2	A LITTLE BIT OF MAMBO RCA 67887	LOU BEGA	9
7	7	13	SIGNIFICANT OTHER ▲ FLIP 90335*/INTERSCOPE	LIMP BIZKIT	7
8	14	9	DEVIL WITHOUT A CAUSE ▲ LAVA/ATLANTIC 83119*/AG	KID ROCK	6
9	10	9	DIZZY UP THE GIRL ▲ WARNER BROS. 47058	GOO GOO DOLLS	34
10	5	14	MIRRORBALL ▲ ARISTA 19049	SARAH MCLACHLAN	21
11	8	15	CALIFORNICATION ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	23
12	16	10	...BABY ONE MORE TIME ▲ JIVE 41651	BRITNEY SPEARS	8
13	6	14	ASTRO LOUNGE ▲ INTERSCOPE 90316	SMASH MOUTH	14
14	RE-ENTRY		RICKY MARTIN ▲ C2/COLUMBIA 69891*/CRG	RICKY MARTIN	11
15	12	3	WESTERN WALL — THE TUCSON SESSIONS ASYLUM 62408/EEG	LINDA RONSTADT & EMMYLOU HARRIS	100
16	19	6	14:59 ▲ LAVA/ATLANTIC 83151*/AG	SUGAR RAY	42
17	RE-ENTRY		ON THE 6 ▲ WORK 69351/EPIC	JENNIFER LOPEZ	24
18	NEW		EMOTION RCA (NASHVILLE) 67824/RLG	MARTINA MCBRIDE	19
19	RE-ENTRY		YOU'VE COME A LONG WAY, BABY ▲ SKINT 66247*/ASTRALWERKS	FATBOY SLIM	91
20	NEW		YELLOW SUBMARINE: SONGTRACK APPLE 21481/CAPITOL	THE BEATLES	15

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/BMI Communications and SoundScan, Inc.



Gentlemen, Start Your Chariots. DreamWorks SKG co-president and "The Prince Of Egypt" executive producer Jeffrey Katzenberg helps DreamWorks Home Video marketing execs Kelly Sooter and Kelley Avery get chariots rolling down Hollywood Boulevard to celebrate the video's street date. Shown, from left, are a charioteer, Katzenberg, Sooter, and Avery. The boulevard was shut down in the early morning hours of Sept. 14 for a charity chariot race. DreamWorks contributed \$50,000 to the Eastside Boys and Girls Clubs of America, Children's Action Network, L.A.'s Best, and AIDS Project Los Angeles. Each organization received \$12,500.

Sports Titles Aim For DVD Victory More Distributors Hoping To Be Competitive In Format

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Sports programming has been heralded as a killer application since the earliest discussions of interactive television. While full-blown interactive television is still a ways off, DVD is picking up the mantle as an increasing number of distributors step up to the plate with sports product.

Until recently, sports fans faced relatively slim pickings in the DVD department, but a few titles have made it to market. USA Home Video released "The

Best One Ever," a chronicle of Super Bowl XXXII packed with extras, including multiple camera angles, biographies of team stars and coaches, replays, Packers and Broncos play-by-play broadcast, English and Spanish audio tracks, and full team rosters.

Simitar Entertainment has released a handful of niche sports discs, and WinStar TV & Video has the comedic instructional "Leslie Nielsen's Stupid Little Golf Video," a popular VHS contender.

But the category is on the verge of busting out as more product becomes available for the format.

Simitar is close to cementing a long-term deal with Major League Soccer (MLS) through which it will co-produce and distribute VHS and DVD titles, and there's also word that the World Wrestling Federation is planning a foray into DVD.

Additionally, the DVD market for fitness is shaping up with SMV's June release of the "Kathy Smith: Kickboxing Workout" DVD. Sony will follow up with another Smith DVD by year's end and is considering releasing some of its MTV exercise product on

DVD as well.

PPI Entertainment/Parade Video is set to release Denise Austin's "Tone & Tighten" on DVD Nov. 2.

Priced at \$24.98, the disc contains Austin's eight most popular routines targeting the abs, buns, and thighs. Consumers can jump to various chapter stops, and in

'The ability to click from one screen directly to another is the future of DVD'

- GREG GLASS -

an "Ask Denise" section, the fitness expert answers some commonly asked questions on exercise and overall wellness.

Simitar's MLS deal would see it releasing four to six titles per year, including two DVDs, according to Greg Glass, Simitar director of video and DVD.

First on deck is "The 100 Greatest Goals," which is expected to be completed for release in the fourth quarter. The title will contain game footage from all three MLS seasons, and a follow-up 1999 year-in-review disc is due in January.

"This is not Simitar scraping extra footage off ESPN's floor. This is the official, exclusive line of sports videos from MLS," Glass tells Billboard.

Simitar will co-produce all
(Continued on page 100)

BMG Cuts Deal Over Meridian Contract; 'Titanic' Sales Expected For 'Ryan' DVD

FIRM FOOTING: In a deal that fulfills its contractual obligation to Meridian Video Group, BMG has licensed Artisan Entertainment to market and distribute "The Firm" exercise series. Among the 15 titles are three new releases, at \$19.98 each, and a pair of \$9.98 sequels, all due Dec. 14.

"The Firm" has sold an estimated 6 million copies via direct response and retail since its debut about 10 years ago. BMG, which took on the line in 1994, accounted for about 4 million, but the volume has decelerated as the record giant wound down and then closed its home video venture. The Artisan agreement should answer Meridian's complaint about nonperformance, according to Meridian consultant Ahmed Tahir in New York. "This is going to generate revenues."

However, it doesn't resolve Meridian's lawsuit, which accuses BMG of claiming exclusive rights to workout programs that are separate from "The Firm." Filed earlier this year, the action has been amended by both sides. In the meantime, Tahir and Meridian have been discussing new product deals with potential partners. One of Meridian's problems in pursuing the suit has been the cost. Artisan's royalties will help—"BMG was very kind to help us with our legal bills," Tahir quips.

The Hollywood independent, now enjoying the theatrical and home video success of "The Blair Witch Project," will have plenty of time to reap the benefits of the workout series. Tahir calculates that BMG's rights to "The Firm" extend "well into the next millennium."

'RYAN'S' HOPE: With the day-and-date release of "Saving Private Ryan" on DVD Nov. 2 (Picture This, Billboard, Sept. 25), director Steven Spielberg has at long last embraced the format. When the title was released at rental on April 25, distributor DreamWorks Home Entertainment was mum on DVD plans.

But with household penetration levels of DVD expected to top 4 million players by the end of the year, the DreamWorks team was able to convince the director the time was right for a DVD to coincide with its VHS sell-through date. "We picked the best time period for the title's DVD release," says head of

worldwide marketing Kelley Avery, "and the reality is studios aren't spending money on DVD marketing once the title has been released at sell-through. We felt we would be missing a huge opportunity."

Avery predicts the "Ryan" DVD could ship in "the league of a million units," which to date has just one all-star player, "Titanic." While "Ryan" does not have a suggested list price, it does carry a \$24.99 minimum advertised price. Retailers who sell the disc below that price run the risk of losing co-op advertising support.

DreamWorks will commit separate dollars to ads specifically targeting DVD owners. The ads, appearing on high-profile network programs, will highlight the DVD viewing experience, Avery says.

The release of "Ryan" could signal more Spielberg movies coming to the market, but everyone's still in the talking phase. According to a source at Columbia TriStar, the studio is in discussions about the DVD releases for "Close Encounters Of The Third Kind" and "Men In Black."

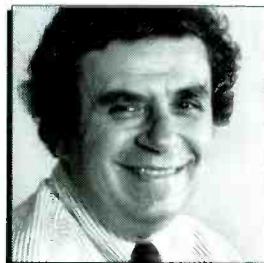
The bulk of Spielberg's body of work lies with Universal Studios Home Video. However, no decisions have been made about DVD versions of "Jaws," "Schindler's List," and the "Jurassic Park" movies. To date, only Spielberg's "The Color Purple," "Amistad," and "1941" have been cleared for the Universal label.

In the meantime, once DVD-shy Buena Vista Home Video is putting together its most extensive DVD with a collector's edition of "A Bug's Life." The title will be released on Nov. 23, one day before the theatrical release of "Toy Story 2." Both films are Pixar Animation Studios' productions.

The two-disc set carries a high \$49.99 price but is loaded with extras. In addition to the standard wide-screen and full-frame options, 5.1 surround sound, director commentary, and behind-the-scenes fare, the second disc includes a short called "Fleabie" that was used to pitch the movie. There will be deleted scenes, character developments from early designs to final cut, and other goodies.

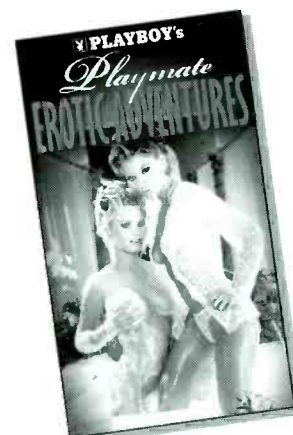
Assistance in preparing this column was provided by Eileen Fitzpatrick in Los Angeles.

PICTURE
THIS



by Seth Goldstein

PLAYMATE EXCELLENT ADVENTURES



Get ready for a wild ride with the world's sexiest women. **Playboy's Playmate Erotic Adventures.** It's an uninhibited journey into the pleasure zone where everything goes and nothing is off limits!



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Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	1	7	THERE'S SOMETHING ABOUT MARY	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
2	2	9	PLAYBOY'S CELEBRITIES	Playboy Home Video Universal Music Video Dist. PBV0846	Pamela Lee Dian Parkinson	1999	NR	19.98
3	4	81	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
4	3	4	BELLY	Artisan Entertainment 10207	NAS DMX	1998	R	14.98
5	5	15	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
6	7	5	PLAYBOY'S STRIP SEARCH	Playboy Home Video Universal Music Video Dist. PBV0848	Various Artists	1999	NR	19.98
7	6	5	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
8	15	3	AMERICAN HISTORY X	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	1998	R	19.98
9	12	5	WHAT DREAMS MAY COME	USA Home Entertainment 4400582753	Robin Williams Cuba Gooding, Jr.	1998	R	19.95
10	9	6	RONIN	MGM/UA Home Video Warner Home Video M907439	Robert De Niro	1998	R	19.98
11	8	13	RUSH HOUR	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	1998	R	14.98
12	11	20	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
13	10	4	SPAWN 3: THE ULTIMATE BATTLE	HBO Home Video Warner Home Video 91589	Animated	1999	NR	22.97
14	17	2	SONIC THE HEDGEHOG: THE MOVIE	A.D.V. Films 001D	Animated	1999	NR	19.98
15	14	23	THE SILENCE OF THE LAMBS	MGM/UA Home Video M207746	Jodie Foster Anthony Hopkins	1991	R	19.95
16	13	10	THE KING AND I	Warner Home Video 17468	Animated	1998	G	22.95
17	18	20	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
18	19	4	AMERICA'S FUNNIEST HOME VIDEOS UNCENSORED	E-Realbiz 2595	Various Artists	1999	NR	19.95
19	NEW ▶		PRINCE OF EGYPT	DreamWorks Home Entertainment 84749	Animated	1998	PG	26.99
20	20	6	U2: BEST OF 1980-1990	Island Video 84761	U2	1999	NR	19.95
21	24	36	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
22	16	6	BULWORTH	FoxVideo 0511	Warren Beatty Halle Berry	1998	R	19.98
23	25	42	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
24	29	2	PRACTICAL MAGIC	Warner Home Video 16322	Sandra Bullock Nicole Kidman	1998	PG-13	19.95
25	22	22	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
26	27	4	54	Miramax Home Entertainment Buena Vista Home Entertainment 1595803	Mike Myers	1998	R	19.99
27	23	4	HERCULES: ZERO TO HERO	Walt Disney Home Video Buena Vista Home Entertainment 17757	Animated	1999	NR	19.99
28	21	19	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
29	33	2	MANA: MTV UNPLUGGED	Wea Latina Video 27904-3	Mana	1999	NR	19.98
30	30	2	DRACULA	Universal Studios Home Video 84562	Bela Lugosi	1931	NR	14.98
31	36	2	BEST OF THE CHRIS ROCK SHOW	HBO Home Video Warner Home Video 91656	Chris Rock	1999	NR	19.98
32	35	11	A CLOCKWORK ORANGE	Warner Home Video 1031	Malcolm McDowell	1971	R	19.98
33	40	17	SHANIA TWAIN: LIVE ▲	USA Home Entertainment 45059935	Shania Twain	1999	NR	19.95
34	32	7	BABY GENIUSES	Columbia TriStar Home Video 21723	Kathleen Turner Christopher Lloyd	1998	PG	23.95
35	NEW ▶		98 DEGREES: HEAT IT UP	MCA Music Video Universal Music Video Dist. 61694	98 Degrees	1999	NR	19.95
36	28	20	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
37	34	6	MARILYN MANSON: DEMYSTIFYING THE DEVIL	Roc Doc Films Ventura Distribution 1111	Marilyn Manson	1999	NR	19.95
38	37	16	HOW STELLA GOT HER GROOVE BACK	FoxVideo 2767	Angela Bassett Whoopi Goldberg	1998	R	19.98
39	RE-ENTRY		YELLOW SUBMARINE	MGM/UA Home Video Warner Home Video M206160	The Beatles	1968	G	19.98
40	26	7	DANCE WITH ME	Columbia TriStar Home Video 23943	Vanessa L. Williams Chayanne	1998	PG	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	4	ANALYZE THIS (R)	Warner Home Video 16988	Robert De Niro Billy Crystal
2	3	5	SHAKESPEARE IN LOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
3	2	7	PAYBACK (R)	Paramount Home Video 336323	Mel Gibson
4	4	6	CRUEL INTENTIONS (R)	Columbia TriStar Home Video 02712	Reese Witherspoon Ryan Phillippe
5	6	4	EDTV (PG-13)	Universal Studios Home Video 84435	Matthew McConaughey Jenna Elfman
6	5	8	8MM (R)	Columbia TriStar Home Video 02709	Nicolas Cage
7	7	9	A CIVIL ACTION (PG-13)	Touchstone Home Video Buena Vista Home Entertainment	John Travolta Robert Duvall
8	11	3	GO (R)	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes
9	12	5	TRUE CRIME (R)	Warner Home Video 16989	Clint Eastwood
10	8	11	RUSHMORE (R)	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray
11	10	13	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman
12	16	2	LOCK STOCK AND TWO SMOKING BARRELS (R)	USA Home Entertainment 4004510593	Nick Moran Jason Flemyng
13	13	6	MESSAGE IN A BOTTLE (PG-13)	Warner Home Video 16989	Kevin Costner Robin Wright Penn
14	15	2	THE MOD SQUAD (R)	MGM/UA Home Video Warner Home Video M906835	Claire Danes Omar Epps
15	14	7	OCTOBER SKY (PG)	Universal Studios Home Video 83750	Jake Gyllenhaal Chris Cooper
16	NEW ▶		OFFICE SPACE (R)	FoxVideo 1424430	Ron Livingston Jennifer Aniston
17	20	2	200 CIGARETTES (R)	Paramount Home Video 336434	Ben Affleck Janeane Garofalo
18	9	11	THE THIN RED LINE (R)	FoxVideo 142550	Sean Penn
19	18	11	VARSITY BLUES (R)	Paramount Home Video 336433	James Van Der Beek Jon Voight
20	19	12	A SIMPLE PLAN (R)	Paramount Home Video 333763	Bill Paxton Billy Bob Thornton

◆ 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

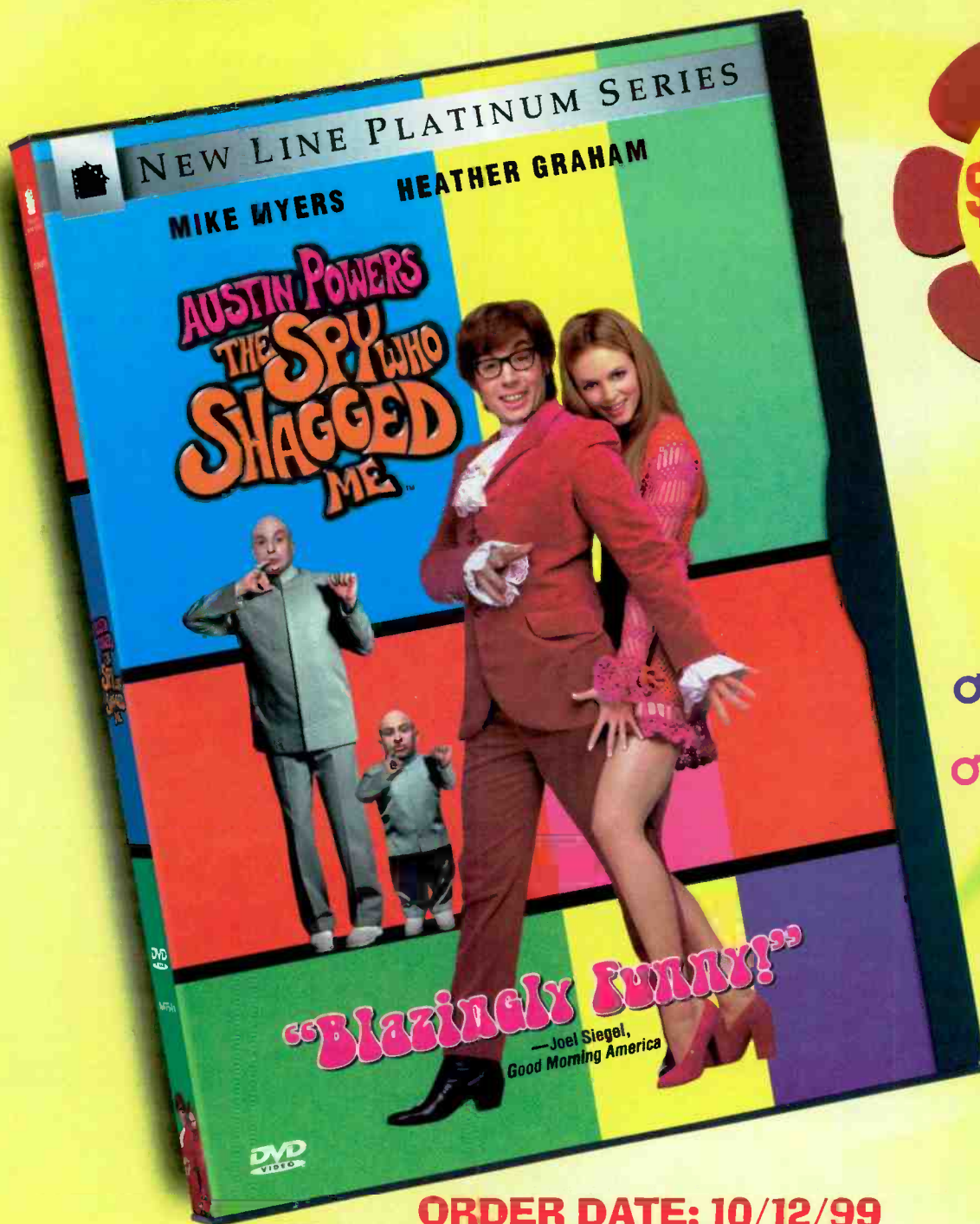
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	NEW ▶		THE PRINCE OF EGYPT (PG) (34.99)	DreamWorks Home Entertainment 84749	Animated
2	NEW ▶		YELLOW SUBMARINE (G) (29.98)	MGM/UA Home Video/Warner Home Video 907508	The Beatles
3	1	3	TITANIC (PG-13) (29.99)	Paramount Home Video 155227	Leonardo DiCaprio Kate Winslet
4	NEW ▶		FORCES OF NATURE (PG-13) (29.99)	DreamWorks Home Entertainment 83821	Sandra Bullock Ben Affleck
5	8	8	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
6	NEW ▶		THE CORRUPTOR (R) (24.98)	New Line Home Video/Warner Home Video N4776	Mark Wahlberg Chow Yun-fat
7	2	2	MONTY PYTHON AND THE HOLY GRAIL (R) (24.95)	Columbia TriStar Home Video 60306	John Cleese Eric Idle
8	4	6	SHAKESPEARE IN LOVE (R) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
9	6	8	PAYBACK (R) (22.99)	Paramount Home Video 336323	Mel Gibson
10	3	5	ANALYZE THIS (R) (24.98)	Warner Home Video 16988	Robert De Niro Billy Crystal
11	5	7	THERE'S SOMETHING ABOUT MARY (R) (34.95)	FoxVideo 4112263	Ben Stiller Cameron Diaz
12	7	14	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman
13	9	9	8MM (R) (24.95)	Columbia TriStar Home Video 02854	Nicolas Cage
14	RE-ENTRY		CRUEL INTENTIONS (R) (24.95)	Columbia TriStar Home Video 03827	Reese Witherspoon Ryan Phillippe
15	10	4	GO (R) (24.95)	Columbia TriStar Home Video 03826	Sarah Polley Katie Holmes
16	15	38	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
17	16	37	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
18	RE-ENTRY		GOODFELLAS (R) (24.95)	Warner Home Video 2039	Robert De Niro Joe Pesci
19	RE-ENTRY		BLAST FROM THE PAST (PG-13) (24.98)	New Line Home Video/Warner Home Video N4751	Brendan Fraser Alicia Silverstone
20	17	2	A NIGHTMARE ON ELM STREET (R) (24.98)	New Line Home Video/Warner Home Video 34664	Robert Englund

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GET SWITCHED ON TO MY FABULOUS PLATINUM SERIES DVD! IT'S LOADED, BABY!



♂ Nearly 20 minutes of deleted scenes!

♂ Mike Myers feature-length commentary!

♂ Behind-The-Scenes Featurette!

♂ Multiple Music Videos featuring Madonna, Lenny Kravitz, REM, Mel B. (aka Scary Spice) and more!

♂ Comedy Central's spy-o-graphy "The Dr. Evil Story"!



♂ Original menus starring Mike Myers!

♂ Playable Demo of Austin Powers Operation Trivia Game (DVD-ROM drive)

♂ Austin Powers and Dr. Evil web browsers (DVD-ROM drive)

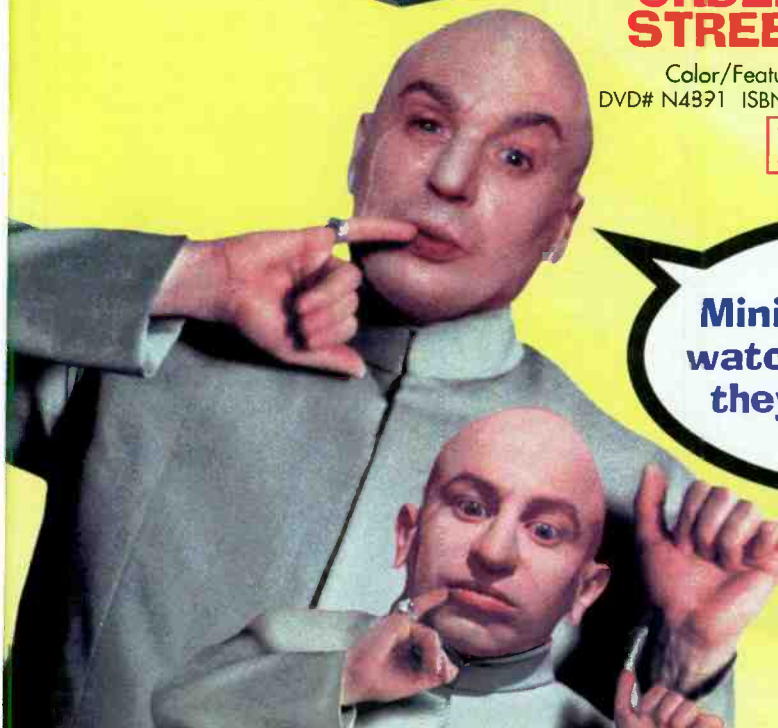
♂ Additional DVD-ROM features include cast and crew trivia, the popular web site and much more!

ORDER DATE: 10/12/99
STREET DATE: 11/16/99

Color/Feature Run Time 95 Min. Rated PG-13
DVD# N4371 ISBN# 0-7806-2840-3 UPC# 7-94043-48912-9

PG-13

You'll see, Mini-Me. After they watch my biography, they'll understand us better.



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HBO Places Its First Direct-To-Video Bet With 'Babar'

VIDDY THIS: HBO Home Video is bowing its first direct-to-video children's title Dec. 28 with "Babar: King Of The Elephants," based on Jean de Brunhoff's beloved tale of an adventurous pachyderm and his family and friends.

The animated title will be priced at \$19.96 and is the first release of a proposed series of direct-to-video features based on classic children's stories. HBO is planning a follow-up release of Margaret Wise Brown's revered 1947 bedtime story "Goodnight Moon."

HBO VP of marketing Cynthia Rhea notes that the cable network already runs a 30-minute daily animated "Babar" series but has no plans to air "Babar: King Of The Elephants" on the network prior to its video debut. There are plans, though, to air the "Goodnight Moon" title on HBO prior to the video's release to retail.

Rather than taking advantage of the holiday shopping rush, HBO is using a different strategy for "Babar: King Of The Elephants." "Sell-through peaks after Thanksgiving," Rhea says, "but it's sustained through January. There's

a lot of cash on hand, and it's a good retail month."

She adds that even though "Babar" is a well-known property, nontheatrical titles have a tough time breaking through the fourth quarter clutter of blockbuster movies.

"We didn't want to put it out in the very crowded weeks during November and December," she says, "because it wouldn't get its

fair share of attention from retailers. Plus, in timing it this way, we have an opportunity to merchandise the title with Warner Home Video's upcoming release 'Animaniacs: Wakko's Wish.'" (Warner is HBO's sales agent.) A joint header card featuring both "Wakko" and "Babar" will be created, and HBO will offer 12- and 24-unit displays for "Babar" only, Rhea says.

"We'll be merchandising 'Babar' and 'Wakko's Wish' together in some of our larger 36- and 48-unit floor displays," Rhea says.

But marketing the new "Babar" title is both "a blessing and a challenge," Rhea observes. "He's a well-known and loved

character, but he's not been greatly exploited," she says. "We need to take every opportunity to extend brand awareness."

To that end, HBO is partnering with Applebee's family restaurants and Sears Portrait Studios in a pair of consumer promotions. From January through April, Applebee's will feature Babar on its place mats and cups, and from December through February, Sears Portrait Studios will be giving out 750,000 \$5 rebate certificates, good toward purchase of the video, in a Sears' Portrait Studio coupon book.

Plus, consumers purchasing the video get \$5 off a Sears portrait package. They can even choose a "Babar"-themed backdrop for the portrait.

In addition to "Babar," HBO is prepping the new animated series "Goodnight Moon And Other Sleepytime Tales," which Rhea says will be released in mid-2000. "Goodnight Moon" and the accompanying stories will be narrated by a host of celebrities, including Susan Sarandon, Lauryn Hill, Aaron Neville, Patti LaBelle, Tony Bennett, Natalie Cole, and Billy Crystal. Between the animated stories will be live-action segments featuring kids talking about bedtime and other pertinent kid subjects.

In summer 2000, HBO expects to release a "Pippi Longstocking" compilation featuring three to four 30-minute animated episodes based on the Astrid Lindgren books. The compilation will be culled from the current HBO series.

"Our label is not designed to release a ton of product but to be more selective, with very high-quality titles," says Rhea, "and these are classic, literature-based, timeless tales."

TIMELY: Time-Life Kids is offering its first-ever Time-Life Kids branded floor display, packed with a variety of its titles.

The display includes 24 assorted single units or 12 value-priced two-packs. Titles in the display include "The Big Comfy Couch," "Zoo Life With Jack Hanna," "Animal Numbers," "Animal Alphabet," and "The Adventures Of Paddington Bear."

Another first for the supplier is an audio/video "Big Comfy Couch" \$12.99 combo pack, featuring the never-before-released video "Jump For Joy" along with "The Big Comfy Couch Sing-Along Songs" audiocassette. Plus, two-packs of "The Big Comfy Couch's" best-selling catalog titles are also available for \$14.99.

Elsewhere, Pearson Television's head of video, Pete Kalhan, says the company is planning to release a 1999 cricket World Cup DVD called "Carnival Of Cricket." The title will use footage from the 18 cameras that were used to broadcast the matches on BSkyB. In addition, Pearson will release a two-disc set of the celebrated documentary "Living With The Lions," which charts the British Lions' epic rugby tour of South Africa two years ago.

Pearson is also slated to release a DVD version of the TV program "Damon Hill's Wild And Wacky Races," hosted by the former Formula 1 racing champion. Also in the works are DVDs on boxing and the Ryder Cup golf championship.

Sony Austria is in talks to release a Formula 1 racing DVD that would be produced under the careful eye of ace driver Bernie Ecclestone. But little is known about what will be included on the title.



by Moira McCormick

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KIDBITS: Walt Disney Home Video is rereleasing the home video version of "Pinocchio" (along with its previously announced DVD version) in a 60th-anniversary edition Oct. 26, priced at \$26.99.

BBC Video, distributed by 20th Century Fox Home Entertainment, debuts the new preschool series "Mouse House" on home video Nov. 16. Priced at \$14.98, the inaugural

title contains 11 five-minute stories. It's packaged with up to \$8 in consumer mail-in rebate offers, available with the additional purchases of upcoming Fox direct-to-video title "Bartok The Magnificent" and its theatrical predecessor, "Anastasia."

Last but not least, Anchor Bay Entertainment is rereleasing the music video "Baby Songs Christmas" on Nov. 2 for \$12.98.

'[Babar] is well-known and loved, but he's not been greatly exploited'

- CYNTHIA RHEA -

'Our label is designed to be more selective, with very high-quality titles'

- CYNTHIA RHEA -

Brit Soccer Vids Hope To Score

BY SAM ANDREWS

Among a slew of special-interest DVDs due to appear in the U.K. later this year, sports titles—and in particular soccer product—make up the bulk of the starting lineup.

Nigel Wood of independent video label ILC says his company will be releasing four soccer-related titles within the next few months.

Priced at around 15 pounds (\$24) each, ILC's releases will be dominated by titles highlighting last year's World Cup soccer tournament held in France. One title, called "The Outsiders," takes a more unusual look at the tournament by following the fortunes of the Iranian team and is fronted by British comedian Nick Hancock.

ILC's other soccer titles will follow a more traditional format with two featuring the stars of the game—Brazil's Ronaldo and England's young hero Michael Owen. A third will be a compilation of spectacular goals.

'The Outsiders' takes a more unusual look at the tournament by following the fortunes of the Iranian team'

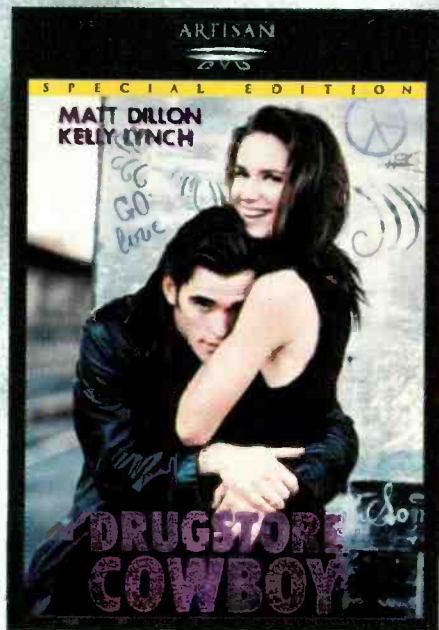
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OCTOBER 2, 1999

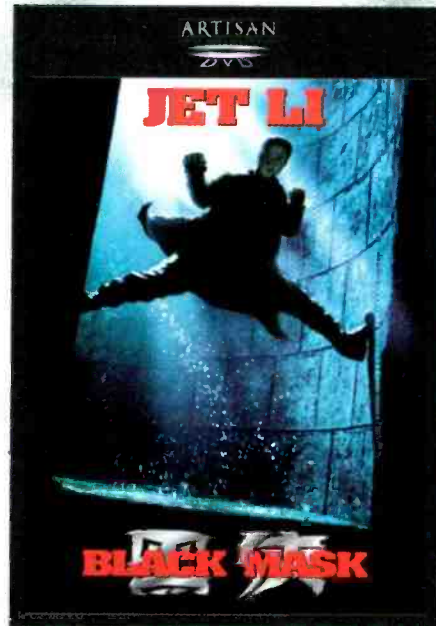
Top Kid Video™					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
◀ No. 1 ▶					
1	2	3	HERCULES: ZERO TO HERO Walt Disney Home Video/Buena Vista Home Entertainment 17757	1999	19.99
2	1	9	THE KING AND I Warner Home Video 17468	1998	22.95
3	3	9	RUGRATS: PHIL & LIL-DOUBLE TROUBLE Nickelodeon Video/Paramount Home Video 836833	1998	12.95
4	4	11	POKEMON: POKEY FRIENDS Viz Video/Pioneer Entertainment 0004D	1999	14.98
5	6	167	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
6	7	17	TELETUBBIES FAVORITE THINGS PBS Home Video/Warner Home Video B3884	1999	14.95
7	5	33	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
8	8	25	THE RUGRATS MOVIE Nickelodeon Video/Paramount Home Video 33399	1998	26.95
9	10	31	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998	9.95
10	11	5	ALICE IN WONDERLAND Hallmark Home Entertainment/Family Home Entertainment 91015	1998	19.98
11	12	5	POKEMON: PSYCHIC SURPRISE Viz Video/Pioneer Entertainment 0006D	1999	14.98
12	13	5	THE SIMPSONS: TREEHOUSE OF HORRORS II/LISA'S PONY FoxVideo 0295	1999	9.98
13	9	15	BATMAN BEYOND Warner Family Entertainment/Warner Home Video 17252	1999	14.95
14	14	3	BELLE'S TALES OF FRIENDSHIP Walt Disney Home Video/Buena Vista Home Entertainment 17481	1999	19.99
15	16	45	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
16	17	63	THE RESCUERS Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977	26.99
17	18	198	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
18	15	19	CATDOG: TOGETHER FOREVER Paramount Home Video 83580	1998	12.95
19	19	3	POKEMON: SEASIDE PIKACHU Viz Video/Pioneer Entertainment 0008D	1999	14.98
20	20	25	BLUE'S CLUES: RHYTHM AND BLUE Nickelodeon Video/Paramount Home Video 835753	1998	9.95
21	21	41	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
22	23	21	THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999	24.98
23	24	23	MARY-KATE & ASHLEY: YOU'RE INVITED TO A COSTUME PARTY Dualstar Video/WarnerVision Entertainment 454305	1999	12.95
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25	25	3	BARNEY: LET'S PLAY SCHOOL Barney Home Video/The Lyons Group 2005	1999	19.99

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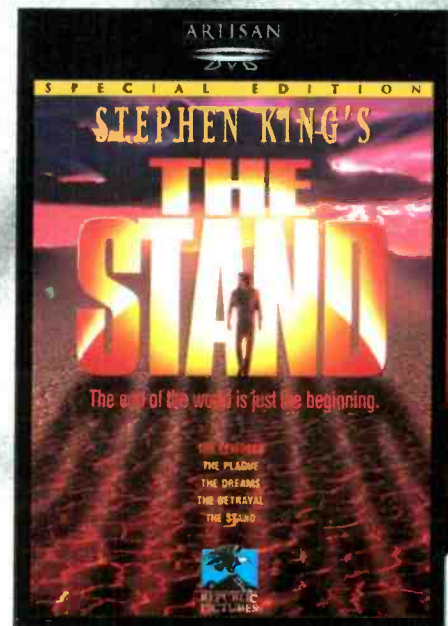
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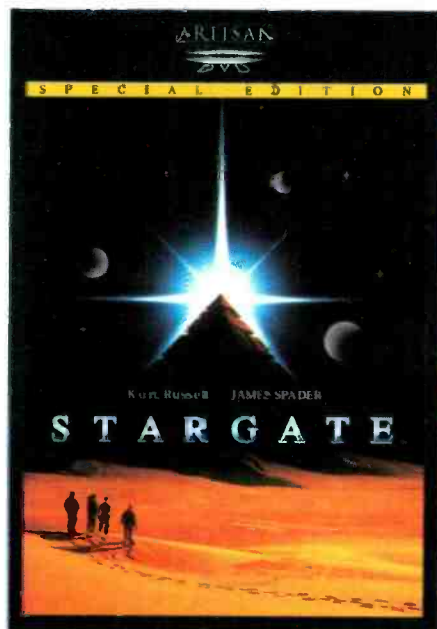
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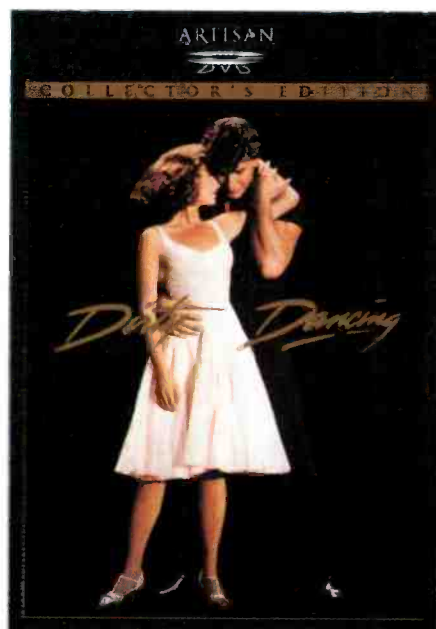
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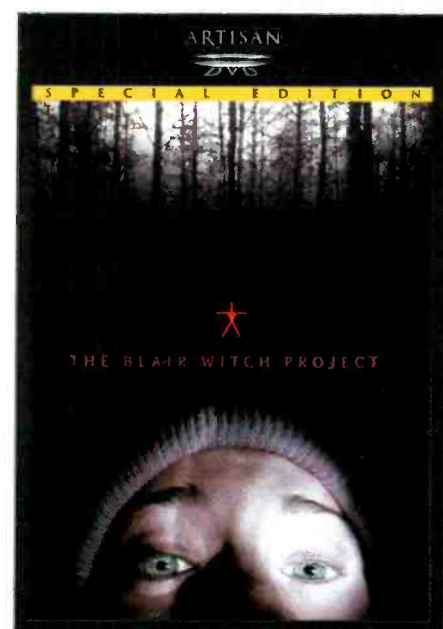
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SPORTS TITLES AIM FOR DVD VICTORY

(Continued from page 95)

videos and DVDs with MLS and Winner Communications, which produces MLS television programs.

The decision to plunge into the sports category for DVD was an obvious one, Glass says, because of the format's ability to provide special features, including multiple angles, chapter stops, statistical information on the teams

'This is not Simitar scraping extra footage off ESPN's floor. This is the official, exclusive line from MLS'

- GREG GLASS -

and key players, and interview footage.

"Since Simitar is going to be co-producing from scratch, we will have all the source footage from the beginning, and we'll really be able to do a lot with it," he says.

Glass says multiple camera angles will be a popular feature but aren't the end-all in sports DVDs. "We all talk about multiple angles, but that probably is not as desired a feature, because with most edited sports programs, particularly highlights programs, plays are already shown from four different positions. We believe at the end of the day the statistics will be the option consumers will be more happy with."

The MLS discs also will take advantage of what Simitar is calling "hot key" technology, which enables viewers to jump directly from game footage to a particular statistic or an interview screen without going back to the main menu.

"The ability to click from one screen directly to another is the future of DVD," Glass says. "Why should viewers have to stop what they are doing and go back to the main menu?"

The MLS discs also will contain their share of PC-friendly features. "We're going to make it possible to print the statistics, have direct connectivity to the MLS Web site and store, and get all the standings and latest game scores.

"We'll also probably have an MLS art gallery, so you can print out posters of favorite athletes, and a screen-saver function," Glass says.

While consumers will enjoy several different viewing options, Glass says all of the Simitar/MLS DVD titles will contain Spanish-language tracks from totally different announcers.



"The most important feature on the DVD is going to be the Spanish-language tracks," he says, "because soccer is dominated by the Latin American community in this country."

On the video side, Simitar will release both English and Spanish incarnations of every soccer title. The company even plans to

release a roundup of international soccer stars that will be in Spanish only.

Because the soccer discs are rich with added features, they will be priced at \$24.95, compared with \$19.95 for Simitar's regular front-line DVD titles.

Glass says the soccer programs may open the sports category to a younger group of fans. "If you look at what NFL Films puts out, those programs are very adult-oriented," he says. "We've got to somehow create programs with MTV flash and Nickelodeon fun that, at the same time, the coach of a college team can show during practice."

But soccer programs are only a part of the Simitar lineup. The company has several sports titles in the market, including the mountain-bike disc "Tread/Retread," "American Bullfighters," "Paddle, Hike & Home," "Payne Stewart's DVD Guide To Golf Etiquette," and a sports bloopers disc.

Thus far the champion of that pack is "The Sports Bloopers Encyclopedia," which hit shelves in June 1998 and has sold more than 10,000 units to date.

"DVD continues to be a fairly

male-dominated configuration," says Glass. "What's done well has been what's good eye and ear candy for the male audience."

But not everyone has caught the sports DVD fever. Fox Video has no near-term plans to release product from its National Hockey League (NHL) franchise. "If you look at the market today, there are 84 million VCR households

'DVD continues to be male-dominated . . . What's done well [is] good eye and ear candy for the male audience'

- GREG GLASS -

and not quite 2 million DVD households," says executive VP of sales and marketing Mike Dunn. "Those 2 million households have to intersect with someone who is a big NHL fan, and the overlap is going to be very small."

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Robert Hilburn, L.A. TIMES

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SITES + SOUNDS

(Continued from page 94)

Keeping those portal partners happy is important. Like many of its competitors, Mjuice is scurrying to forge alliances with heavily trafficked sites, and it recently joined hands with America Online's Winamp site. It will roll out a co-branded music download area on Infospace.com by mid-October, according to de Vries, and also has an alliance with international download site Tucows.com.

The Winamp deal is the first heavy indication that Mjuice is making good on its promise not to push its own proprietary player. Although at press time 75% of visitors to the site were accessing music via the "Juice Box," de Vries says the 15 million Winamp users are fast changing those statistics. In mid-October Mjuice will incorporate compatibility with Real Networks' player and will embrace additional technologies soon after. "Our goal is to not push our own player; we want to be compatible with whatever the user has," he says.

LIVE AT LIVE365: Rock act Live is helping raise the profile of a new Internet site that offers free bandwidth to anyone who wants to broadcast to the Internet masses.

Beginning Sept. 30, Live365.com—the connection between band and site name is purely coincidental—will air personalized playlists created by the members of Live that will include favorite songs and musical influences. Each broadcast will include an introduction by one of the band members and program notes inserted throughout the stream.

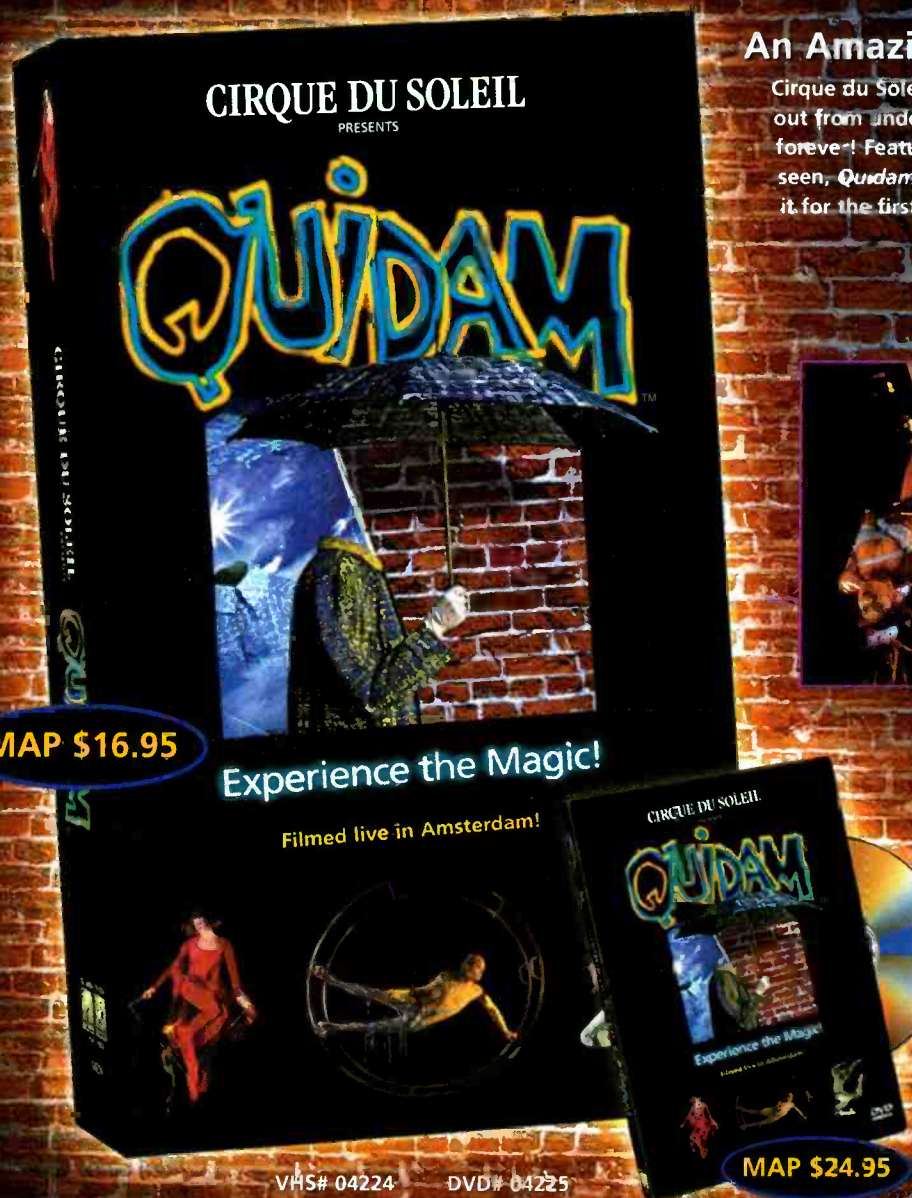
While an endorsement from a major rock band never hurts, Live365.com actually launched in June as a hub for independent DJs, unsigned musicians, and other parties looking for a chance to have their voices heard. The Foster City, Calif.-based company provides free bandwidth for up to 100 listeners at one time for each of its content providers; there is also no charge for accessing any of the audio content.

"Up to this point, if you were a broadcaster you could download bits and pieces to generate your own broadcast, but you would have to have a significant amount of bandwidth to broadcast to more than four or five users at once," says Michele Hickford, Live365 chief marketing officer.

"We will broadcast anything anybody wants to broadcast," Hickford says of the ASCAP- and BMI-licensed site. "It is really not in our job to police content."

The payoff for all the company's altruism? "Ultimately, we will be able to share in revenue generated through advertising," Hickford says. Live365.com also plans to charge for premium services and also hopes to generate cash through sales of merchandise, concert tickets, and downloadable music. Currently, users who want to purchase an album are linked to the Amazon.com site; Live365 will begin selling MP3 files sometime in early 2000, Hickford says.

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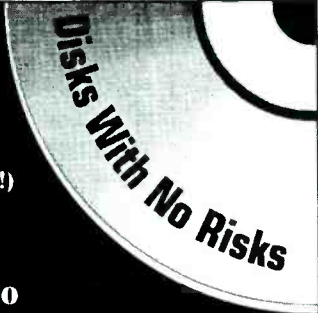
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PLEASE TAKE NOTICE, that Roy Babitt as Chapter 7 Trustee (the "Trustee") of the estate of Carlos Alomar and Robin-Clark Alomar will move before the Honorable Stuart M. Bernstein, United States Bankruptcy Judge of the Southern District of New York, United States Custom House, One Bowling Green, New York, New York 10004, Courtroom 627, on October 14, 1999 at 10:00am, or as soon thereafter as counsel can be heard (the "Hearing") for entry of an order pursuant to sections 105,363(b) and (f) and 365 of Title 11, United States Code, 11 U.S.C. section 101, et seq (The "Bankruptcy Code"), Rules 2002 and 6004 of the Federal Rules of Bankruptcy Procedure, and Local Bankruptcy Rule 6004-1(c)-(g), authorizing the Trustee to sell property of the Debtors consisting of the publisher's and writer's shares of rights owned by Carlos Alomar Music in all musical compositions which were written in whole or in part by Mr. Alomar and including any co-written by Mr. Alomar and David Bowie (the "Property"), without any representations or warranties, implied or expressed, to Ricky Folio, Inc for \$50,000.00, or to the highest and best offerer at the Hearing in accordance with bid terms (the "Bid Terms").

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Dated: New York, New York
September 16, 1999
**WARSHAW BURSTEIN COHEN
 SCHLESINGER & KUTH, LLP**
 Attorneys for Roy Babitt
 Chapter 7 Trustee

By: s/Donald L. Kuba
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JOHN BARRY HONORED

(Continued from page 81)

et John Barry fans in the contemporary artist world, and we can expect to see some celebs at the dinner. People like Sharleen Spiteri from Texas were quietly spotted at his last gigs."

At press time, plans were afoot for the gala evening to include a tribute performance of one of Barry's classic Bond theme compositions, "Diamonds Are Forever," by vocalist David McAlmont and David Arnold, who has assumed Barry's former role as 007's music man. Having written the score for the 1997 entry in the series, "Tomorrow Never Dies," Arnold is again in the hot seat for the follow-up, "The World Is Not Enough," due in November.

"For me the success of the Bond series was 50% Sean Connery and 50% John Barry," says Arnold, who started his love affair with the series when he saw "You Only Live Twice" as a 7-year-old. "As a fan of the series, I realized how important the sound of the music was and the arrangement and orchestration and the way the music slapped you around the face sometimes."

It was in the historical cathedral city of York that Barry's love affair with film began: His father owned a chain of eight cinemas in the north of England. "I worked in the projection booth at the Rialto [cinema] in York when I was 14 or 15," he recalls. "So I used to see the same movie over and over again, and it was a great learning place. My father used to present concerts, with people like Kenton, Basie, and Hampton, and I met all of them."

Barry was already writing jazz arrangements while still at school and continued his musical studies in the army by correspondence course. The

John Barry Seven, formed in 1957, signed for Columbia and hit the U.K. top 10 in 1960 with "Hit And Miss," the theme for the long-running TV show "Juke Box Jury." But even before that, Barry was following his film muse, writing the score for Adam Faith's 1959 movie vehicle "Beat Girl."

In 1962 came the call for Barry to arrange Monty Norman's theme for the first Bond movie, "Dr. No." "I was paid 250 pounds for that," he remembers, "but once 'Goldfinger' happened, we were No. 1 in America with the album." By 1964, he had a broad cinematic résumé: "I was doing everything I wanted to do," he says. "The whole thing is trying to find your own voice. There's a lot to learn about film music, and there weren't any movie schools then. I loved Hank Mancini when he started; he changed things a lot."

Of the dozens of films with which he has been associated, Barry cites 1980's "Somewhere In Time," starring Christopher Reeve, as perhaps the most underrated, although the soundtrack eventually went platinum, and the following year's William Hurt/Kathleen Turner thriller "Body Heat" as his most overlooked score.

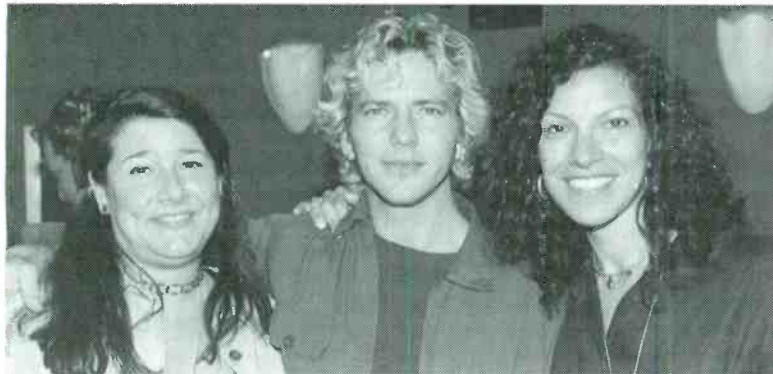
He enthuses about a variety of upcoming projects, including his score for the full-length feature version of the popular British television children's series "Thomas The Tank Engine"; another album for Universal Classics based on "Anam Cara," a book about Celtic wisdom by John O'Donoghue; and a film in development about whales. "I don't mind people going on about my past as long as I've still got a future," says Barry, "and I've got plenty of things coming up."

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Programming

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Pearls Of Wisdom. Classic rock station WAXQ (Q104) New York recently hosted an evening with Pete Townshend, with special guest Eddie Vedder of Pearl Jam. Here, sporting his new blond locks, Vedder shares a moment with Q104 assistant PD Amy Winslow and the station's Maira Milito.

WNEW's DJs Will Be Remembered

Radio Pros Pay Tribute To The Station That Influenced Them

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor.

NEW YORK—WNEW New York was not merely an album rock station with a 30-year heritage. As evidenced by industryites contacted after the station's long-rumored transition to hot talk was confirmed Sept. 14, it was truly a legend, affecting and inspiring people throughout the industry.

As Universal senior VP of promotion Steve Leeds puts it, "WNEW's range and influence extended far and beyond the New York [area of dominant influence]."

Citing the station's groundbreaking female DJ Alison Steele, he says, "WNEW made it cool to have a female DJ. [Also,] the station provided initial U.S. exposure for countless British rock bands. The far-reaching impact of its legendary air staff in influencing DJs employed across America today is undeniable. They were the standard-bearer of rock radio—after all, it was New York City."

EARLY STAMPING GROUND

Leeds adds, "WNEW-FM was the early stamping grounds for a young [general sales manager] named Mel Karmazin." He still has a framed letter from Karmazin, now president/CEO of CBS, to his boss at Atlantic Records praising Leeds for helping WNEW get back on the air after New York's infamous 1977 blackout.

Album WYSP Philadelphia PD Neal Mirsky, who grew up in suburban North Jersey, says, "[WNEW] played a major role in shaping my passion for music. I could fill a page with artists that I first heard on 'NEW-FM... Listening to passionate communicators like Pete Fornatale, Jonathan Schwartz, Alison Steele, and Scott Muni was what inspired me to want to be a DJ. If it wasn't for WNEW-FM, I would probably have never known

what I wanted to do with my life."

Growing up in New York's Brooklyn and Long Island, Harvey Kojan, PD of album WNOR Norfolk, Va., remembers the reach of the legendary

thought I was Pete Fornatale. I couldn't quite understand this, since although I'd certainly heard my share of Pete before going to college, I hadn't consciously emulated him. One day it hit me: My prime radio influence was a guy named Brian Lehrer who was working at 'QBK then. I'd pretty much copied his style. And guess who he'd copied? That's right: Pete Fornatale."

As a trade journalist, Kojan's first assignment was "a retrospective on the station's 20th anniversary. Here I am, doing lengthy interviews with Scott Muni, Pete Fornatale, and Dennis Elsas—the very guys I'd listened to and emulated. What, me nervous? You bet. But they were candid and
(Continued on next page)



WNEW air staff. "When I first started in radio at WQBK-FM Albany, N.Y., in 1976, I was always getting calls from transplanted New Yorkers wondering if I'd worked at 'NEW. They

newsline...

ENTERCOM AND ROYCE'S STOLTZ EXCHANGE BLOWS. Entercom is being sued by the owner of modern rock KWOD Sacramento, Calif., after a deal struck in 1996 fell apart. Under the agreement, Entercom would have taken KWOD in exchange for an Entercom station. But discussions broke down, and Royce International Broadcasting was unable to find another buyer. Royce president Ed Stoltz alleges that Entercom collaborated with other owners to keep them from stepping in and buying KWOD. Entercom, responding to the charge, says Stoltz has a long history of "filing frivolous cases" and has been found by the California state courts to be a "vexatious litigant." Entercom will ask the courts to take action against Stoltz for "filing frivolous claims and issuing slanderous press releases" to stall its efforts to enforce the deal.

GOLDSMITH EXITS 'PERFORMANCE TODAY.' Martin Goldsmith's 10-year tenure as host of NPR's "Performance Today" will end Oct. 15, although he plans to contribute to the daily classical music magazine as a commentator. Goldsmith says he is stepping down to devote time to completing a book about his parents' lives as musicians in Nazi Germany. The Peabody Award-winning "Performance Today" runs on more than 230 stations nationwide, with 1.5 million listeners per week.

GINGER MEDIA EXPLORES WIRELESS RADIO TECHNOLOGY. Ginger Media Group, which runs the U.K.'s Virgin Radio, is teaming with electronics firm Ericsson, which is exploring new technology that would use mobile phones and other wireless devices to retransmit radio stations worldwide. Ericsson believes its Universal Mobile Telecommunications Service will be ready for launch in 2002. Virgin already rebroadcasts to most of Europe, the Middle East, and Japan by cable and satellite.

'Long Funeral' Ends For WNEW

When legendary album rock station WNEW New York—one of the first FM progressive rock signals—flipped to talk Sept. 13, the station went total request in its last hours in anticipation of its widely rumored format flip.

Fielding calls from listeners, middayer Ralph Tortora took a call from Billy Joel, who reminisced with the jock about the impact of the station on his life.

After a heartfelt sign-off by Tortora, the station played Led Zepelin, "Thank You"; the Kinks, "Better Days"; and the Beatles, "The End," which faded to the closing chord of "Day In The Life."

Opie and Anthony signed on after a commercial break reminding listeners that WNEW didn't die that day or a week ago. "It died years ago. This has been the longest funeral ever." They took their show to the street for a funeral/press conference to bury the old WNEW,

complete with coffin, hearse, and the fat lady singing Steam's "Na Na Hey Hey Kiss Him Goodbye."

Going by the handle "FM Talk @ 102.7, Talk You Can't Ignore," the station has announced its lineup as Mason and Kolinsky in mornings, followed by Leslie "the Radio Chick" Gold, Opie and Anthony retaining their afternoon shift, and Tom Leykis in nights and "Love-lines" in late nights.

Music programming will still exist with Opie and Anthony playing music intermittently during their show and Eddie Trunk's "Saturday Night Rocks" and Vin Scelsa's Sunday-night program, "Idiot's Delight."

Next on PD Garry Wall's agenda is hiring a crack marketing person who understands New York and can bring the newly retooled station to the market's attention. He also seeks an assistant PD.

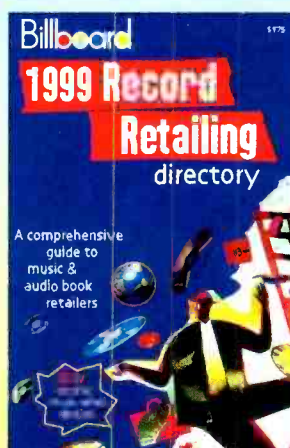
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1	2	2	No. 1 I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS 3 weeks at No. 1
2	1	1	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS
3	4	4	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
4	6	6	BLUE EYES BLUE COLUMBIA SOUNDTRACK CUT/REPRISE	ERIC CLAPTON
5	8	10	MUSIC OF MY HEART MIRAMAX SOUNDTRACK CUT/EPIC †	'N SYNC & GLORIA ESTEFAN
6	5	5	THE HARDEST THING UNIVERSAL 56246 †	98 DEGREES
7	3	3	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
8	13	15	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
9	9	8	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
10	7	7	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	SHANIA TWAIN
11	10	9	LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
12	11	11	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
13	17	14	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
14	12	12	NO MATTER WHAT RAVENOUS/MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	BOYZONE
15	14	13	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
16	16	16	BELIEVE WARNER BROS. 17119 †	CHER
17	18	17	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
18	15	18	FROM THIS MOMENT ON MERCURY 566450/IDJMG †	SHANIA TWAIN
19	19	20	BAILAMOS OVERBROOK 97122/INTERSCOPE	ENRIQUE IGLESIAS
20	20	19	DESTINY JIM BRICKMAN WITH JORDAN HILL & BILLY PORTER WINDHAM HILL ALBUM CUT	
21	22	23	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
22	23	24	I LOVE YOU COLUMBIA SOUNDTRACK CUT †	MARTINA MCBRIDE
23	21	21	THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG †	SHANIA TWAIN
24	24	22	WHAT A WONDERFUL WORLD ARISTA 13710	KENNY G WITH LOUIS ARMSTRONG
25	25	26	AMAZED BNA ALBUM CUT †	LONESTAR

Adult Top 40

T. WK	L. WK	WKS. ON	TITLE	ARTIST
1	2	1	No. 1 ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH 3 weeks at No. 1
2	1	2	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
3	4	4	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
4	5	5	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
5	3	3	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
6	6	12	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
7	7	8	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
8	12	15	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
9	11	10	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
10	8	6	LAST KISS EPIC 79197	PEARL JAM
11	14	13	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
12	10	11	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
13	9	7	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
14	20	22	ANGELS WOULD FALL ISLAND 562345*/IDJMG †	MELISSA ETHERIDGE
15	15	17	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/ERG †	LEN
16	13	9	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
17	16	14	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
18	17	18	SCAR TISSUE WARNER BROS. 16913 †	RED HOT CHILI PEPPERS
19	18	16	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
20	19	19	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/V2 †	BLESSID UNION OF SOULS
21	21	20	BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
22	25	30	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG	SHANIA TWAIN
23	22	21	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS
24	24	24	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
25	27	26	YOU MAKE ME FEEL RCA ALBUM CUT †	JEREMY TOBACK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. † Radio tracks for adult contemporary stations and †/10 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999. Billboard/BPI Communications.

Radio

PROGRAMMING

WNEW'S DJs WILL BE REMEMBERED

(Continued from preceding page)

completely down to earth."

A year later, Kojan "co-hosted the live premiere of David Lee Roth's new album with Kid Leo and Scott Muni. Early in the interview, Muni turns to me and says in that inimitable growl, 'Right, Harvey?' I couldn't believe it—freakin' Scott Muni had just said my name."

HIS GREATEST INFLUENCE

Veteran promoter Lenny Bronstein calls WNEW his "single most influential reason for being in this business." In 1970, Bronstein, then at Brooklyn College Radio, applied for the station's music director post but lost it to Michael Klenfer because his classes wouldn't let him get to the station until 11 a.m. He recalls "the supreme trust I had with the different jocks who often let me call on the hot line seconds before a record ended with a tremendous segue" and "the commitment to the music and artists, something sorely lacking today."

Veteran record exec Bruce Tenenbaum remembers WNEW with "essentially the same lineup for my entire teen years and through college. I got to meet all of those people when I joined Atlantic Records. Scott Muni, Dennis Elsas, Richard Neer, the late Alison Steele, Vin Scelsa, and Pete Fornatale were a wonderful and unique group of personalities. Also there was future CBS morning host Mark McEwen. And I remember GM Mel Karmazin talking about then Metromedia owner John Kluge and how many millions he made from owning radio stations. Now, 20 years later, Mel's the king of the radio hill."

Modern WKQX (Q101) Chicago PD Dave Richards also "grew up on WNEW. Although personalities always find another home, it's still very sad. New York City has lost another legendary rock station. WPLJ, WAPP, and others, and now WNEW. Forget about all the 'whys' and 'what ifs' and who won and lost in the end. WNEW was still a big part of a lot of people's lives, and as a native New Yorker, it's a sad day."

Consultant Alex Demers was at New York University from 1968 to '72. "WNEW was my radio companion all through college, and several 'NEW staffers—notably Alison Steele—served as advisers to WNYU, the then brand-new college FM. My No. 1 memory, though, was Jonathan Schwartz's last night on 'NEW."

"Schwartz is a magnificent storyteller, and he brought out all his best that evening, but the highlight was his first break," continues Demers. "As I recall, it went something like this: 'There will be no Doors on the radio tonight. I confess that I have always hated the Doors. We'll play the Stones, Who, and the Beatles, but there will be no Doors tonight.' And then he launched into the Velvet Underground's 'Rock 'N' Roll.' A little bit of honesty. A little touch of New York."

Triple-A KINK Portland, Ore., PD Dennis Constantine says his most vivid memory of WNEW was "lying in bed in 1976, listening to 'the Nightbird,' Alison Steele. She was interviewing Mickey Hart and playing this amaz-

ing music from his new project, the Diga Rhythm Band. I was totally captivated. Alison just had a way of reaching through the radio and touching those of us listening. God rest her soul. And R.I.P., the legendary WNEW."

Wind-Up's Joanne Grand also remembers an on-air interview. "Robert Plant was about to release 'Now And Zen' and did an interview with Carol Miller. Upon hearing this interview, I walked out of my job and waited for him to finish his interview—three-plus hours in boiling summer heat. When Carol was done, Plant left the studios through the back door, which, of course, I was waiting at. [He] signed a napkin. I still have it and will never forget that moment of touching greatness, thanks to WNEW."

'[WNEW] played a major role in shaping my passion for music. If it wasn't for WNEW-FM, I would probably have never known what I wanted to do with my life'

- NEAL MIRSKY -

THE VETERANS REMEMBER

Then there are those who spent time in the hallowed halls of the station. Saga executive VP Steve Goldstein was doing news on the weekends when Karmazin was GM and the station did news reports in mornings, afternoons, and weekends. "I worked with Scott and Richard Neer and Dave Herman and Dennis Elsas. It was in the formative days of my career. It was my second job in New York," Goldstein says. "Here I was, a kid who grew up in New York" who could say, "Wow, I'm on WNEW, legendary radio station."

Goldstein still sees Karmazin at conventions. At a recent one, the CBS executive asked him, "'You did news for me, didn't you?' I said, 'Yeah.' He asked, 'Were you any good?' I said, 'No, that's why I ended up doing what I do now.'"

Goldstein says that back then, "even the part-timers were highly skilled. Every one of them was uniquely talented." He sees former fellow part-timers Pat Dawson and Pete Larkin on TV these days as reporters. "They were a bunch of really strong people who ultimately didn't stay doing what they were doing because they couldn't crack the full-time lineup. It was not like it was today, where it's plug-and-play talent. These were really personalities in their own right, 24-7."

"There was a certain energy in the hallways, from both the AM and the FM, that I think truly falls into the category of legendary," Goldstein says. "When you worked at those stations, there was a certain stride you had

when you walked the hall."

Veteran record promoter Lorraine Caruso was inspired to enter radio by WNEW. She got to fulfill that dream, becoming WNEW's music director. "WNEW was a station you graduated to, a station you discovered," she says.

"During my formative days, I remember getting exposed to the music of Elvis Costello, Talking Heads, Patti Smith, Squeeze, Blondie, and Pretenders," she continues. "The station had always had a special magic; it was live and spontaneous. Early live broadcasts of the Clash and Bruce Springsteen, the assassination of John Lennon—WNEW-FM was always there, intimate, on the pulse of what was significant."

Caruso confesses, "I had no idea when I was breaking into radio, how hard—virtually impossible—it was to start out in New York, the No. 1 market. [Despite this,] I got an internship while in City College, working 30 hours a week for two years for free. Charlie Kendall was the PD then. He started paying me out of his own pocket, so that I could commute.

"I remember posting almost a thousand songs so we could go from a card system to computers," he continues. "I created my position in the music and programming department, reaching the goal of MD, which I served for three years. I didn't realize till much later, making friends with people in the radio and record community, that I had the job that most people wanted. My time was great there, my memories fond. I'll get to tell my grandchildren that I worked with Scott Muni and remember the day he finally called me 'Fats.'"

Vin Scelsa is the sole holdover from WNEW's heyday. Despite the station's new talk format, Scelsa maintains his Sunday-night shift, hosting that last vestige of progressive radio, "Idiot's Delight." For Scelsa, everything the station was and was to become crystallized on the night when Lennon was shot. He calls it "the quintessential 'NEW moment and also the moment that marked the end of what 'NEW meant as a communal radio station."

Lennon's relationship with WNEW was, says Scelsa, "the epitome of the relationship the station had with artists. It was a home away from home for artists great and small. When it was announced that he died, if you were in New York, your impulse was to tune in WNEW."

Scelsa was on the air that night, and the rest of the staff was at the WNEW Christmas concert. "Because everybody was in town, all the jocks came back to the station and joined me on the air. We dumped all the commercials. We sat and held an Irish wake or *shiva* for Lennon. We opened up the phones," Scelsa says. "The news stations came by to report on us."

Scelsa says that in the wake of Lennon's death, "the same disillusionment that hit a lot of people hit radio as well." He credits Muni with keeping WNEW "one of the last holdouts against the format guys, [but] shortly after Lennon died, in '80-'81, the format began to sneak in."

Billboard + Monitor AIRPLAY

OCTOBER 7-9, 1999

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ALL REGISTRATIONS MUST BE RECEIVED BY MONDAY, OCTOBER 4. "WALK UP" REGISTRATION AT THE SEMINAR BEGINS THURSDAY, OCTOBER 7, NOON - 4:00PM

Top 40 Tracks™

T. WK	L. WK	WKS IN	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	7	No. 1 MAMBO NO. 5 (A LITTLE BIT OF...) RCA	LOU BEGA
2	1	15	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
3	3	19	ALL STAR INTERSCOPE	SMASH MOUTH
4	4	14	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
5	8	10	SHE'S ALL I EVER HAD C2	RICKY MARTIN
6	6	18	WHERE MY GIRLS AT? MOTOWN	702
7	10	15	UNPRETTY LAFACE/ARISTA	TLC
8	5	14	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
9	11	10	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
10	9	10	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
11	7	17	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
12	15	8	STEAL MY SUNSHINE WORK/ERG	LEN
13	12	20	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
14	14	24	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
15	17	13	BLACK BALLOON WARNER BROS	GOO GOO DOLLS
16	16	17	OUT OF MY HEAD HOLLYWOOD	FASTBALL
17	13	13	LAST KISS EPIC	PEARL JAM
18	21	4	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS
19	19	8	SCAR TISSUE WARNER BROS	RED HOT CHILI PEPPERS
20	20	6	THERE SHE GOES SQUINT/ELEKTRA/EEG	SIXPENCE NONE THE RICHER
21	23	5	LARGER THAN LIFE JIVE	BACKSTREET BOYS
22	24	5	HEARTBREAKER COLUMBIA	MARIAH CAREY FEATURING JAY-Z
23	18	19	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/V2	BLESSID UNION OF SOULS
24	22	12	BILLS, BILLS, BILLS COLUMBIA	DESTINY'S CHILD
25	27	7	I NEED TO KNOW COLUMBIA	MARC ANTHONY
26	25	17	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS	CITIZEN KING
27	30	4	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
28	29	6	MUSIC OF MY HEART MIRAMAX/EPIC	'N SYNC & GLORIA ESTEFAN
29	26	19	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
30	28	19	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
31	32	2	MAN! I FEEL LIKE A WOMAN! MERCURY/IDJMG	SHANIA TWAIN
32	35	2	ANGELS WOULD FALL ISLAND/IDJMG	MELISSA ETHERIDGE
33	33	17	TELL ME IT'S REAL MCA	K-CI & JOJO
34	31	17	BEAUTIFUL STRANGER MAVERICK/WARNER BROS	MADONNA
35	NEW	1	AMERICAN WOMAN MAVERICK/VIRGIN	LENNY KRAVITZ
36	38	4	WANNA BE A BALLER SHORT STOP/REPUBLIC/UNIVERSAL	LIL TROY FEAT. YUNGSTA, FAT PAT, LIL WILL, HAWK, BIG T
37	NEW	1	MEET VIRGINIA AWARE/COLUMBIA	TRAIN
38	34	16	I COULD NOT ASK FOR MORE LAVA/ATLANTIC	EDWIN MCCAIN
39	37	16	THE CUP OF LIFE COLUMBIA	RICKY MARTIN
40	RE-ENTRY	13	808 TRACK MASTERS/COLUMBIA	BLAQUE

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. 215 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

A Heart-To-Heart With Beth Hart, Who's 'Screamin' For My Supper' On Atlantic

THE GLORY OF GUTS: When I met with **Beth Hart** before a recent performance at Town Hall in Manhattan, there were no invitations to fancy back quarters or quaint, atmospheric dressing rooms nor scores of label execs buzzing about the artist to the point of distraction.

Instead, Hart, a raw, soul-on-her-sleeve embodiment of vulnerability, steps outside of the venue alone, preferring to stand a spell on the sidewalk. First, she offers a tight hug.

"I'm so glad you're here. Thank you for coming," she says in a way that expels any doubt of sincerity. Then she shows off her first tattoo, a butterfly, placed on her shoulder. Within minutes, you feel you're catching up with a friend you've known all your life.

Hart is the epitome of the natural woman, bawdy and funny, chatty and free-wheeling with her choice of spiced language. But that's white bread compared to her onstage presence, where the tall, gaunt singer/songwriter struts and squalls out songs with the vim of **Mick Jagger**.

At other times, she takes her place at the piano or center stage, where she sits without a shred of pretense, legs straddled over the sides of a chair, conjuring a voice so delicate and pained, you wonder if she's going to cry—or if you will.

It's no wonder then that finding acceptance onstage is perceived as a gracious gift for Hart.

"When I'm up there and the crowd is right there with me, it's like being breast-fed by my mother; like feeling so much love from the sexiest, most honest, kindest man; like the best drugs in the world; like God putting his hand on your back and loving you. It is the best," she says.

Hart's bloodletting first single, "L.A. Song," is an invitation to that more vulnerable side. The piano-based ballad tells of confronting pain and heartache at home, then leaving town to find peace and realizing that you can't leave demons by your bedside table. And it's about finally resolving to confront those demons, then returning home with newfound strength.

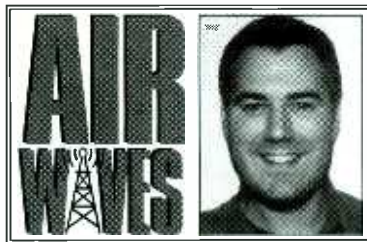
"Beth Hart is one of the few artists that manages to convey her convictions and emotion through her music. She's just raw and pure," says **Scott Shannon**, PD/morning show co-host at adult top 40 WPLJ New York, who recently hosted Hart for an on-air interview and live performance.

"We've been doing live performances on WPLJ for eight years now, and I can remember only a handful of artists who have gotten the kind of reaction she did from listeners. And she's the only unknown artist to get that kind of response," he says. "I can't imagine her going long without scoring a hit and becoming a star."

Hart wrote the autobiographical "L.A. Song"—hauntingly beautiful and expressive of her own personal journey—after recording her first album, "Immortal," on 143/Lava/At-

lantic five years ago, then going on the road with her longtime band—and witnessing everything fall apart.

"We came back from the tour, and the whole thing was horrible," says the 27-year-old Hart. "We fought, the record bombed, and we stopped being friends on the road. I was embarrassed in front of my friends and family, who had said, 'It's going to happen.' I felt ashamed and didn't



by Chuck Taylor

think I deserved another shot with another record. I thought, 'I gotta get out of this place.'

"So I went to Alabama and hung with a group of musicians," she continues. "We partied a lot and tried to conquer our demons, and I wrote. I found a little bit of self-respect and self-love. And that's when I came home."

Despite its situational inspiration, there is, of course, universality in "L.A. Song" for all who are battling forces beyond their control. "I hope people find some hope in it, that they realize they're not the only ones who feel this way," Hart says. "I know what it's like to feel alone and isolated, and it's one of worst feelings in the world. There are so many of us in this world and yet so many lonely



HART

people. Sometimes you hear a song that means something, see a painting or a movie, taste a food, anything. You're like, 'Whoa, this tastes really good,' and the guy next to you says, 'Yeah, me too.' It's that feeling of not being the only one."

Notes **Ron Shapiro**, executive VP/GM of Atlantic Records, "L.A. Song" is a brilliantly crafted pop song, it's an autobiographical journey, it's a psychological release, it's a cultural lesson, it's personal heroism. Any song that does all that deserves Atlantic Records to die for it."

Other cuts on Hart's new album, "Screamin' For My Supper," like "Get Your Shit Together," written with **Glen Burtnik** and spouted with the whiskey-soaked passion of a

woman still at work on "her shit," show a more strident side of the artist: "You've got places to go/You've got people to know/You got plans to get your shit together/Did you take it too far/Did you forget who you are/Did you stash your soul into the closet forever?"

Again, the song is self-inspired: "I kept saying things like, 'I'm never going to do that,' and then I would," she says. "I kept falling down and falling down again and realized I've got to learn the hard way. You learn to tell the truth because that's all you've got."

Hart says that the track leans to her album's central themes of enlightenment and hope.

"I wasn't making an album for people to hear. I was more making an album to heal and talk about family, friends, God, the demons, my addictions, things that make me the happiest and things that make me the saddest. This was the first time in my life where I was willing to say just what I think and not worry so much about how people will judge me. At that point, I had nothing to lose, so why not tell the truth?" she says.

"When I walked in the room, it was obvious that we had something different in Hart," WPLJ's Shannon attests. "She was so genuine, you just knew she was going to be someone special."

"There's so much passion in her music," adds **Sonja Jackson**, music director of modern adult WZZP Sacramento, Calif. "My philosophy is that a good record makes me want to kill someone or fuck someone. When I heard this one, it made me want to you know what. Her song is a story, it relates to me, and I knew it would relate to my female audience. She sounds like she's had a hard life, like she's got stories and lived to tell them."

Hart is currently touring as the warm-up for labelmate Edwin McCain throughout the U.S. and in spots across Europe. Beginning Oct. 19, she will headline the newly launched Hard Rock Cafe tour, visiting U.S. cities where the chain has franchises, including Los Angeles, New York, Miami, Boston, and Chicago. Proceeds go to VH1's Save the Music.

It's certainly a step ahead of Hart's early days as a street performer with her former band. And yet, Hart views the future as a constant set of steps on the road to truth, self-love, and recovery.

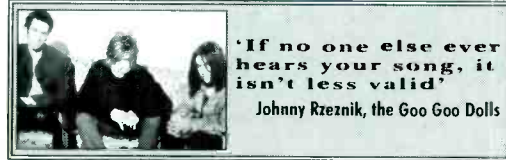
Asked where she regards her career on a scale of one to 10, she responds, "I'm kind of feeling like a three, because to me, the real road to success is when you've gotten the ability to be completely honest with an audience, to know that I'm strong and healthy, that my crew is happy, and that the crowd wants to hear the music. And afterward, we can talk and hang out. It's not the fucking car, the house, or all that other bullshit. It's about bringing some tears and some honesty. I've still got a lot to learn."

After 10 years, Johnny Rzeznik of the Goo Goo Dolls finally feels qualified to give advice on dealing with the woes of the music industry.

"My advice is always the same. Don't sign anything until you find a qualified music attorney. And then read 'All You Need To Know About The Music Business' by Donald Passman," he says.

"A kid came up to me the other day and kept asking, 'What do I do to get a record deal?' There's no magic answer, because it usually just happens, and it shouldn't be your end goal anyway. All you can do is write music you believe in. If no one else ever hears your song besides you and your girlfriend, it isn't less valid."

Not that the band has to worry about that anymore, with breakout hits like "Name," "Iris," and "Slide" making them known even to suburban moms.



"If no one else ever hears your song, it isn't less valid" Johnny Rzeznik, the Goo Goo Dolls

"I am proud of the fact that we could cut across all these boundaries and remain steady and on our own track," Rzeznik says. "It's not like we sat down and said, 'Let's cross over.' Our think tank didn't

tell us that to sell out we needed to move into demographics with wider appeal. It just happened."

Among the things that continue to stand out are Rzeznik's astute observations on life and love, which are heard on the newest single, "Black Balloon," No. 38 on this issue's Modern Rock Tracks.

"That song is about saying goodbye to a good friend. No matter how much you care, you sometimes have to part ways. Loss seems to be a thematic constant in my lyrics," he says. "People's lives change constantly, and grown-up life is a series of compromises. Some of my material is loosely based on my own experience, but most of it is inspired by watching everyday life. Part of a musician's job is making observations."

24-HOUR MTV (Continued from page 82)

the [Asian] economy showing renewed growth," says Stephen Ng, Cable TV's chairman/managing director.

According to Frank Brown, president of MTV Networks Asia, the MTV Mandarin channel, broadcast to 43 million homes across China and Taiwan, is the "biggest single channel worldwide" for MTV. About 70% of music videos played on the channel are Mandarin-language. Brown adds that the territory has an added importance as a business center, since many advertising agencies and their clients' Asia regional offices are based here.

MTV Asia was one of pan-Asian music broadcaster Star TV's five core channels when it launched here in 1991. However, disagreements between the network and Rupert Murdoch's News Corp., which purchased Star TV in June 1993, resulted in a split between the parties when their original contract expired. MTV Asia—which relocated to Singapore in 1994—has been without a

'This partnership could not have come at a better time, with the [Asian] economy showing renewed growth'

- STEPHEN NG -

24-hour TV subscription server in Hong Kong since then.

Asked why it took nearly five years for the deal to be made, Brown replies jokingly, "Some of the best marriages take a while to put together."

MTV Networks Asia is a joint venture of MTV Networks (a division of Viacom Inc.) and PolyGram N.V. It owns and operates three 24-hour programming services—MTV Southeast Asia, MTV Mandarin, and MTV India—which have a combined distribution of more than 100 million homes. Cable TV is owned by Wharf (Holdings) Ltd. and is accessed by 430,000 households via fiber-optic cables or microwave relays. Cable TV carries 15 pay-per-view movie channels and will now offer 36 channels.



Bad Boys. Sean "Puffy" Combs, right, made a recent stop by the studios of rock WKQX (Q101) Chicago, the home base of the syndicated "Mancow's Morning Madness." Says Mancow, left, "Puff Daddy is the sound of different cultures and music's coming together. That's what I want my show to be."

Billboard®

OCTOBER 2, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
No. 1				
1	1	4	HIGHER HUMAN CLAY	CREED WIND-UP ↑
2	2	18	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. ↑
3	3	9	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE ↑
4	4	5	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA ↑
5	5	6	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE ↑
6	7	7	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL ↑
7	14	2	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA
8	6	5	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL ↑
9	8	11	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE ↑
10	10	10	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA ↑
11	9	8	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE ↑
12	16	18	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC ↑
13	13	15	WORKIN' EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
14	11	9	ROLLIN' STONED CAN'T GET THERE FROM HERE	GREAT WHITE PORTRAIT/COLUMBIA
15	23	29	PAPER SUN EUPHORIA	DEF LEPPARD MERCURY/DJMG
16	12	13	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA ↑
17	20	20	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS ↑
18	22	8	DENIAL HOME	SEVENDUST TVT ↑
19	18	16	WHY I'M HERE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL
20	15	14	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS ↑
21	19	17	SWINGIN' ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. ↑
22	NEW ▶	1	FEARLESS BOOGIE X X X	ZZ TOP RCA
23	21	19	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN ↑
24	33	34	ONE MAN ARMY HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA ↑
25	17	12	GET BORN AGAIN NOTHING SAFE	ALICE IN CHAINS COLUMBIA ↑
26	NEW ▶	1	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC
27	30	37	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE ↑
28	24	23	MUDSHOVEL DYSFUNCTION	STAIND FLIP/ELEKTRA/EEG ↑
29	25	27	FOR THE MOVIES BUCKCHERRY	BUCKCHERRY DREAMWORKS ↑
30	29	31	BREAKDOWN Q2K	QUEENSRYCHE ATLANTIC
31	32	30	ATTENTION PLEASE ATTENTION PLEASE	CAROLINE'S SPINE HOLLYWOOD
32	NEW ▶	1	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
33	27	26	SUPERBEAST HELLBILLY DELUXE	ROB ZOMBIE GEFEN/INTERSCOPE
34	37	38	I WALK ALONE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL ↑
35	36	2	INSOMNIA RISK	MEGADETH CAPITOL
36	35	2	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
37	34	35	TATTOOED BRUISE (HERE AND THERE) 1000 YARD STARE	DCOUBLEDRIVE MCA
38	26	21	PROMISES EUPHORIA	DEF LEPPARD MERCURY/DJMG ↑
39	31	28	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA ↑
40	38	2	ZIP-LOCK A PLACE IN THE SUN	LIT RCA ↑

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 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. (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 availability. © 1999, Billboard/BPI Communications.

Billboard®

OCTOBER 2, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
No. 1				
1	1	18	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. ↑
2	2	22	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA ↑
3	3	5	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA ↑
4	4	4	HIGHER HUMAN CLAY	CREED WIND-UP ↑
5	8	2	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA
6	6	5	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC ↑
7	9	12	COME ORIGINAL SOUNDSYSTEM	311 CAPRICORN/DJMG
8	5	3	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE ↑
9	7	8	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE ↑
10	15	14	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE ↑
11	14	17	ZIP-LOCK A PLACE IN THE SUN	LIT RCA ↑
12	13	9	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA ↑
13	10	11	STEAL MY SUNSHINE "GO" SOUNDTRACK & YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG ↑
14	12	10	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA ↑
15	20	19	ONE MAN ARMY HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA ↑
16	19	22	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE ↑
AIRPOWER				
17	NEW ▶	1	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
18	18	20	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS ↑
19	11	7	ALL STAR "ASTRO LOUNGE & MYSTERY MEN" SOUNDTRACK	SMASH MOUTH INTERSCOPE ↑
20	17	16	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS FEAT. PIGEONHED SKINT/SUB POP/COLUMBIA ↑
21	21	13	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL ↑
22	27	36	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/DJMG ↑
23	22	18	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE ↑
24	16	15	SOMEDAY 14:59	SUGAR RAY LAVA/ATLANTIC ↑
25	23	21	WHY I'M HERE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL
26	24	25	FOR THE MOVIES BUCKCHERRY	BUCKCHERRY DREAMWORKS ↑
27	37	2	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS.
28	29	28	CAILIN UNWRITTEN LAW	UNWRITTEN LAW INTERSCOPE
29	26	24	BEAUTIFUL METASEXUAL	JOYDROP TOMMY BOY ↑
30	28	34	BUMP ROYAL HIGHNESS	KOTTONMOUTH KINGS CAPITOL ↑
31	NEW ▶	1	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC
32	25	23	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN ↑
33	33	31	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC ↑
34	NEW ▶	1	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
35	34	33	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL ↑
36	36	29	YEAH, WHATEVER HALFWAY DOWN THE SKY	SPLENDER C2
37	40	39	MUDSHOVEL DYSFUNCTION	STAIND FLIP/ELEKTRA/EEG ↑
38	30	27	BLACK BALLOON DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. ↑
39	32	32	BODYROCK PLAY	MOBY V2 ↑
40	39	2	DENIAL HOME	SEVENDUST TVT ↑

Go To Billboard.com For Confab Info; VH1 Teams With Vogue

VIDEO CONFERENCE ON THE WEB: Information about the 1999 Billboard Music Video Conference and Awards, set to take place Nov. 10-12 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif., can now be found on Billboard Online at www.billboard.com/events/mvc.

Billboard Online has the complete schedule of conference events; online registration is also available.

The nominations for the 1999 Billboard Music Video Awards will be announced in the Oct. 16 issue. Updates on the conference and awards show will be announced in Billboard and on Billboard Online.

MTV Networks Online president/MTV Interactive chairman **Fred Seibert** will be the keynote speaker at this year's conference. The conference will also include parties, a wide variety of panel topics, and the 1999 Billboard Music Video Awards, which will take place Nov. 12.

For conference registration or sponsorship opportunities, please contact **Michele Quigley** at 212-536-5002 or mquigley@billboard.com.

For registration bag inserts, contact **Phyllis Demo** at 212-536-5299 or pdemo@billboard.com.

For all other questions, contact me at 212-536-5019 or chay@billboard.com.

THIS & THAT: **Madonna** and **Ricky Martin** lead the music nominees for the VH1 Vogue Fashion Awards, with each singer getting two nominations.

Madonna earned nods for most fashionable female artist and most stylish video for "Beautiful Stranger." Martin was nominated for most fashionable male artist and most stylish video for "Livin' La Vida Loca." The awards will be telecast live Dec. 5 from the Armory in New York. It will be the first year that VH1 has partnered with Vogue for the awards show. The complete list of nominees can be found at www.vh1.com.

In a move that had been expected (The Eye, Billboard, Aug. 28), BET has named **Kelly G.** music director. He was previously a remixer at R&B station WGCI Chicago.

Jeff Newman has exited Island/Def Jam Music Group as senior director of video produc-

tion. According to the company, there are no plans to replace him.

Bel Thompson has rejoined Tommy Boy Records' video department after moving to the label's special-events marketing department (The Eye, Billboard, Sept. 4). She will continue to work in the marketing department but has taken on video promotion duties at Tommy Boy, where she will be working with local music-video shows.

After being on hiatus for the past few months, Los Angeles-based R&B/hip-hop show "Urban Nights" is expected to be back on the air in October, according to "Urban Nights" producer **Shani Byard**. The show will air Saturdays at 1 a.m. on KDOC-TV Los Angeles.

Phillip Atwell, CEO/music director of Geronimo Film Productions, will be the executive producer of "Urban Nights." Among Atwell's recent music video credits are co-directing (with **Dr. Dre**) **Eminem's** videos for "My Name Is," "Guilty Conscience," and "Role Model."

MTV's latest Campus Invasion tour, featuring **Garbage** and **Lit**, kicks off Oct. 20 at the University of Denver. The tour will visit U.S. colleges for approximately six weeks.

In other MTV news, MTV Animation supervising producer **John W. Lynn Jr.** has added duties as VP of MTV Animation... MTV has named **Liz Skoler** VP of law and business affairs. She was previously Nickelodeon VP/deputy general counsel of law and business affairs.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the New York-based pop show "Hit Records Nightlife Video."

TV affiliate: Time Warner Cable in New York.

Program length: 30 minutes.

Time slot: Tuesdays at noon.

Key staffers: **Eddie Muentes**, executive producer/host.

Following are the top five videos for the episode that aired Sept. 14.

1. **Everything But The Girl**, "Five Fathoms" (Atlantic).
2. **The Whoridas**, "Dock Of The Bay" (TVT).
3. **Barry White**, "Staying Power" (Windham Hill).
4. **Se Parece A Ti**, "Sancocho" (Cutting).
5. **Free Style Lee**, "My Time To Shine" (Platinum).

THE EYE



by Carla Hay

FOR WEEK ENDING SEPTEMBER 12, 1999

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Q-Tip, Vivrant Thing
- 2 Mary J. Blige, All That I Can Say
- 3 Juvenile, Back That Thang Up
- 4 Silk, Meeting In My Bedroom
- 5 Jay-Z, Girls' Best Friend
- 6 Ginuwine, So Anxious
- 7 Westside Connection, Let It Reign
- 8 Missy "Misdemeanor" Elliott, All N My Grill
- 9 Snoop Dogg, B-Please
- 10 TLC, Unpretty
- 11 Mariah Carey, Heartbreaker
- 12 Koko, Sunshine
- 13 Deborah Cox, We Can't Be Friends
- 14 Faith Evans, Never Gonna Let You Go
- 15 Redman & Method Man, Tear It Off
- 16 Noreaga, Oh No
- 17 Brian McKnight, Back At One
- 18 Mobb Deep, It's Mine
- 19 Hot Boys, We On Fire
- 20 B.G., Bling Bling
- 21 Eric Benet, Spend My Life With You
- 22 Beatnuts, Watch Out Now
- 23 Imx, Stay The Night
- 24 Whitney Houston, My Love Is Your Love
- 25 Eve, Gotta Man
- 26 Eve & Nokie, What Ya Want
- 27 Lost Boyz, Ghetto Jiggy
- 28 Memphis Bleek, Memphis Bleek Is
- 29 Master P, Light It Up
- 30 II G's, I'll Be Good

NEW ONS

- Mobb Deep Feat. Lil' Kim, Quiet Storm (Remix)
Brandy, U Don't Know Me (Like U...)
Destiny's Child, Bug A Boo
Donell Jones, U Know What's Up
Ruff Ryders Feat. Drag On, Down Bottom Sole, 4,5,6
2 Rude, I.L.L.



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Faith Hill, The Secret Of Life
- 2 Jessica Andrews, You Go First
- 3 Montgomery Gentry, Lonely & Gone
- 4 Alan Jackson, Little Man
- 5 Sherrie Austin, Never Been Kissed
- 6 Mandy Barnett, The Whispering Wind
- 7 Dixie Chicks, Ready To Run
- 8 Martina McBride, I Love You
- 9 Toby Keith, When Love Fades
- 10 Mark Wills, She's In Love
- 11 Trisha Yearwood, I'll Still Love You More
- 12 Lonestar, Amazed
- 13 Tim McGraw, Something Like That
- 14 Shedaisy, This Woman Needs
- 15 Brooks & Dunn, Missing You *
- 16 Ty Herndon, Steam
- 17 Brad Paisley, He Didn't Have To Be *
- 18 Pam Tillis, After A Kiss
- 19 Shania Twain, You've Got A Way
- 20 Tara Lyn Hart, Stuff That Matters
- 21 Alecia Elliott, I'm Diggin' It *
- 22 Chely Wright, It Was *
- 23 Clay Walker, Live, Laugh, Love *
- 24 Randy Travis, A Man Ain't Made Of Stone *
- 25 Keith Urban, It's A Love Thing *
- 26 Jack Ingram, How Many Days *
- 27 Chad Brock, Lightning Does The Work
- 28 Jason Sellers, A Matter Of Time *
- 29 Redmon & Vale, Squeeze! The Love Outta You *
- 30 Lee Roy Parnell, She Won't Be Lonely Long *
- 31 Suzy Bogguss, Goodnight
- 32 James Dean, Everybody's Talking
- 33 John Michael Montgomery, Home To You
- 34 Chalee Tension, Handful Of Water
- 35 Gary Allan, Smoke Rings In The Dark
- 36 Bellamy Brothers, The Ex-Files
- 37 Dwight Yoakam, Thinking About Leaving *
- 38 John Berry, Power Windows
- 39 Lisa Angelle, I Wear Your Love
- 40 Yankee Grey, All Things Considered
- 41 Anita Cochran, For Crying Out Loud
- 42 Alison Krauss, Forget About It
- 43 Jerry Kilgore, Love Trip
- 44 George Jones, Choices
- 45 Sammy Kershaw, When You Love Someone
- 46 Alabama, God Must Have Spent A Little M
- 47 Bryan White, You're Still Beautiful To M
- 48 Lila McCann, Crush
- 49 Lace, I Want A Man
- 50 Shane Minor, Ordinary Love

NEW ONS

- Charlie Daniels, Devil Went Down To Georgia (Live)
Mindy McCready, All I Want Is Everything
Steve Holy, Don't Make Me Beg



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Mariah Carey, Heartbreaker
- 2 Christina Aguilera, Genie In A Bottle
- 3 Kid Rock, Cowboy
- 4 Brinney Spears, (You Drive Me) Crazy
- 5 Backstreet Boys, Larger Than Life
- 6 Limp Bizkit, Rearranged
- 7 Puff Daddy Feat. R. Kelly, Satisfy You
- 8 Sugar Ray, Someday
- 9 Jennifer Lopez, Waiting For Tonight
- 10 Marc Anthony, I Need To Know
- 11 TLC, Unpretty
- 12 Len, Steal My Sunshine
- 13 Lou Bega, Mambo No. 5
- 14 Red Hot Chili Peppers, Scar Tissue
- 15 Ricky Martin, She's All I Ever Had
- 16 Bif Naked, Moment Of Weakness
- 17 Eve, Gotta Man
- 18 Jimmie's Chicken Shack, Do Right
- 19 Juvenile, Back That Thang Up
- 20 Chris Rock, No Sex
- 21 Snoop Dogg, B-Please
- 22 Whitney Houston, My Love Is Your Love
- 23 Chris Cornell, Can't Change Me
- 24 Goo Goo Dolls, Black Balloon
- 25 Santana Feat. Rob Thomas, Smooth
- 26 98 Degrees, I Do
- 27 Q-Tip, Vivrant Thing
- 28 Redman & Method Man, Tear It Off
- 29 Lil' Troy, Wanna Be A Baller
- 30 Marilyn Manson, Coma White
- 31 Buckcherry, For The Movies
- 32 'N Sync & Gloria Estefan, Music Of My He
- 33 Powerman 5000, When Worlds Collide
- 34 Lit, Zip-Lock
- 35 LFO, Summer Girls
- 36 Weird Al Yankovic, It's All About The Pe
- 37 Eminem, My Name Is
- 38 Ginuwine, So Anxious
- 39 B.G., Bling Bling
- 40 Mary J. Blige, All That I Can Say
- 41 Sevendust, Denial
- 42 Staind, Mudshovel
- 43 Filter, Welcome To The Fold
- 44 Jay-Z, Girls' Best Friend
- 45 Fatboy Slim, Praise You
- 46 Lauryn Hill, Doo Wop
- 47 Smash Mouth, Then The Morning Comes
- 48 Moby, Bodyrock
- 49 Tal Bachman, She's So High
- 50 Jay-Z Feat. Amil & Ja, Can I Get A...

NEW ONS

- The Offspring, She's Got Issues
Blink 182, All The Small Things
Bush, The Chemicals Between Us
Creed, Higher
Brandy, U Don't Know Me (Like U...)
Train, Meet Virginia



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sugar Ray, Someday
- 2 Lenny Kravitz, American Woman
- 3 Santana Feat. Rob Thomas, Smooth
- 4 Smash Mouth, All Star
- 5 Red Hot Chili Peppers, Scar Tissue
- 6 Jennifer Lopez, If You Had My Love
- 7 Goo Goo Dolls, Black Balloon
- 8 Tal Bachman, She's So High
- 9 Lou Bega, Mambo No. 5
- 10 Ricky Martin, She's All I Ever Had
- 11 Enrique Iglesias, Bailamos
- 12 Sixpence None The Richer, There She Goes
- 13 Melissa Etheridge, Angels Would Fall
- 14 Jennifer Lopez, Waiting For Tonight
- 15 Shania Twain, Man! I Feel Like A Woman!
- 16 Len, Steal My Sunshine
- 17 Mariah Carey, Heartbreaker
- 18 Madonna, Beautiful Stranger
- 19 Wyclef Jean, New Day
- 20 Train, Meet Virginia
- 21 Fastball, Out Of My Head
- 22 Marc Anthony, I Need To Know
- 23 Eric Clapton, Blue Eyes Blue
- 24 Whitney Houston, My Love Is Your Love
- 25 Christina Aguilera, Genie In A Bottle
- 26 Blink 182, What's My Age Again?
- 27 Ricky Martin, Lavin' La Vida Loca
- 28 Smash Mouth, Then The Morning Comes
- 29 Lit, My Own Worst Enemy
- 30 Meredith Brooks, Lay Down
- 31 Joan Osborne, Baby Love
- 32 Shaggy, Hope
- 33 Chris Cornell, Can't Change Me
- 34 Buckcherry, For The Movies
- 35 Alanis Morissette, So Pure
- 36 Kid Rock, Cowboy
- 37 Weird Al Yankovic, It's All About The Pe
- 38 Chris Gaines, Lost In You
- 39 Brian McKnight, Back At One
- 40 David Bowie, Thursday's Child
- 41 Lenny Kravitz, Fly Away
- 42 TLC, Unpretty
- 43 Sixpence None The Richer, Kiss Me
- 44 Sheryl Crow, The Difficult Kind
- 45 Matchbox 20, 3 AM
- 46 Eagle-Eye Cherry, Save Tonight
- 47 Everlast, What It's Like
- 48 U2, Sweetest Thing
- 49 TLC, No Scrubs
- 50 Motley Crue, Dr. Feelgood

NEW ONS

- Brandy, U Don't Know Me (Like U...)
Creed, Higher
Def Leppard, Goodbye
Faith Evans, Never Gonna Let You Go
Rob Zombie, Superbeast

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 2, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- Deborah Cox, We Can't Be Friends
112, Love You Like I Did
Juvenile, Back That Thang Up
LFO, Summer Girls
Whitney Houston, My Love Is Your Love
Brinney Spears, (You Drive Me) Crazy
Lil' Troy, Wanna Be A Baller
Mariah Carey, Heartbreaker
Snoop Dogg, B-Please
Blaque, I Do
Puff Daddy, P.E. 2000
R. Kelly, If I Could Turn Back The Hands...
Eve, Gotta Man
Jennifer Lopez, Waiting For Tonight
Santana Feat. Rob Thomas, Smooth
B.G., Bling Bling
Backstreet Boys, I Want It That Way
IMx, Stay The Night
Christina Aguilera, Genie In A Bottle
Limp Bizkit, Nookie
K-Ci & JoJo, Tell Me It's Real
Missy "Misdemeanor" Elliott, All N My Grill
Destiny's Child, Bills, Bills, Bills
Toy Box, Tarzan & Jane
Faith Evans, Never Gonna Let You Go
Ginuwine, So Anxious
TLC, Unpretty
Will Smith, Wild Wild West
Lost Boyz, Ghetto Jiggy

NEW

- A1 Feat. E-40, Big Man
Backstreet Boys, Larger Than Life
Def Leppard, Goodbye
Kane & Abel, Straight Thuggin'
K-Ci & JoJo, Fee Fi Fo Furn
Live, The Dolphin's Cry
Our Lady Peace, One Man Army
Puff Daddy, Satisfy You
Unwritten Law, Callin



Continuous programming
1515 Broadway,
New York, NY 10036

NEW

- Tash, Rap Life
Our Lady Peace, One Man Army
Stereolab, The Free Design
Jairoquai, Supersonic
Singing Melody, Want You Back
Nine Inch Nails, We're In This Together
Tori Amos, 1000 Oceans
Creed, Higher



Continuous programming
299 Queen St West,
Toronto, Ontario M5V2Z5

- Nine Inch Nails, We're In This Together (new)
Savage Garden, I Knew I Loved You (new)
Serial Joe, Deep (new)
Sloan, Losing California (new)
The Chemical Brothers, Out Of Control (new)
Lit, Ziplock (new)
Moby, Body Rock (new)
Robbie Williams, Angel (new)
See Spot Run, Terrified (new)
Limp Bizkit, Rearranged
TLC, Unpretty
Christina Aguilera, Genie In A Bottle
Prozak, Strange Disease
Lauryn Hill, Everything Is Everything
Edwin, Hang Ten
The Offspring, The Kids Aren't Alright
Ricky Martin, She's All I Ever Had
Destiny's Child, Bills, Bills, Bills
Brinney Spears, (You Drive Me) Crazy
The Boomtang Boys, Pictures



Continuous programming
Hawley Crescent,
London NW18TT

- Christina Aguilera, Genie In A Bottle
TLC, Unpretty
Texas, Summer Son
Moloko, Sing It Back
Ronan Keating, When You Say Nothing At All
Lene Marlin, Sitting Down Here
Lauryn Hill, Everything Is Everything
Sixpence None The Richer, Kiss Me
Wambdue Project, King Of My Castle
Red Hot Chili Peppers, Scar Tissue
Lou Bega, Mambo No. 5
Destiny's Child, Bills, Bills, Bills
Will Smith, Wild Wild West
Travis, Why Does It Always Rain On Me
702, Where My Girls At
Brinney Spears, (You Drive Me) Crazy
Ricky Martin, She's All I Ever Had
Tom Jones & The Cardigans, Burning Down The House
Alice Deejay, Better Off Alone
Bob Marley Vs. Funkstar De-Luxe, Sun Is Shining



24 hours daily
32 E 57th Street,
New York, NY 10022

NEW

- Bif Naked, Moment Of Weakness
Burlap To Cashmere, Eileen's Song
Oleander, I Walk Alone
112, Love You Like I Did
Brinney Spears, (You Drive Me) Crazy
Everything But The Girl, Five Fathoms
Jennifer Lopez, Waiting For Tonight
Melanie C, Goin' Down On
Pocket Size, Walking
Audio Adrenaline, Get Down
Ben Folds Five, Don't Change Your Plans
Natalie Imbruglia, Identify



Three hours weekly
216 W Ohio,
Chicago, IL 60610

- Pennywise, Alien
Gomez, Bring It On
Sevendust, Denial
Live, The Dolphin's Cry
Sixpence None The Richer, There She Goes
Stretch Princess, Sorry
Lit, Ziplock
Buckethead, Ballad Of Buckethead
Bjork, All Is Full Of Love
Kristin Hersh, Echo



1/2-hour weekly
46 Gifford St,
Brockton, MA 02401

- Beth Hart, Out Of L.A.
Natalie Imbruglia, Identify
Buckcherry, For The Movies
Staind, Just Go
Cyclefely, Violet High
Sevendust, Denial
Pennywise, Alien
Ben Folds Five, Don't Change Your Plans
Rob Zombie, Living Dead Girl



Chanté's Got A Gold Record. Silas/MCA artist Chanté Moore was recently awarded a gold record for her single "Chanté's Got A Man." Moore was in New York to film the video for her next single, "See You In A Different Light." The Diane Warren-penned song features Moore singing a duet with JoJo of K-Ci & JoJo. Moore is co-headlining the Seagram's Gin Jam tour. Shown, from left, are Randy Jackson, senior VP of A&R, R&B music, for MCA; Jayne Simon, senior VP of marketing and sales for MCA; Cassandra Wire, VP/marketing director of R&B music for MCA; Jay Boberg, president of MCA; Moore; Steve Corbin, senior VP of A&R operations, R&B music, for MCA; and Abbey Konowitch, executive VP of MCA.

GOOD WORKS

COUNTRY CLUB: The Academy of Country Music will hold its 17th annual Bill Boyd Golf Classic Oct. 11 in Burbank, Calif., to benefit a number of charities, including the T.J. Martell Foundation, the Los Angeles Shriners Hospital for Crippled Children, the Bill Boyd Memorial Fund, and the Mr. Holland's Opus Foundation. **Collin Raye** will host the event, while country music stars **Joe Diffie, Ty Herndon, Tracy Lawrence, Lonestar, John Michael Montgomery, Clay Walker, and the Wilkinsons** are among those who will tee off. Contact: **Fran Boyd** at 323-462-2351.

DANCE THE NIGHT AWAY: On Saturday (2), some 70 cities worldwide will take part in Earthdance, the Global Dance Party for Planetary Peace in Aid of Tibet. The event will be broadcast live over the Internet at www.earthdance.org. There will also be an Earthdance '99 fund-raising album featuring such acts as **Fatboy Slim, Orbital, and Meat Beat Manifesto**. Its proceeds will be donated to various Tibetan organizations worldwide. Contact: **April McClellan** at 323-466-5141.

FILMTV: In honor of World AIDS

Day 1999, MTV will hold its first World AIDS Day Short Film Contest, the winners of which will air on Dec. 1. Submissions must be between two to four minutes in length and tackle the topic of HIV/AIDS; \$2,500 will go to the grand-prize winner. Entries can be submitted on VHS, Beta, or three-quarter-inch tape and must be received by Oct. 24. Contact: **Marnie Malter** at 212-258-7004.

RED-HOT BLUES NIGHT: **Ruth Brown, Etta James, and Koko Taylor** will be honored as part of a salute to Women in Blues by the Blues Foundation. The three will receive the organization's fifth annual Lifetime Achievement Award Oct. 18 at the House of Blues in West Hollywood. A portion of the event's proceeds will be donated to the Magic Johnson Foundation's National Breast Cancer Awareness Initiative. Contact: **Susan Clary** at 323-653-4987.

CALENDAR

SEPTEMBER

Sept. 24-26, **Focus On Video '99**, International Centre, Toronto. 416-531-2121. promex@sympatico.ca.

Sept. 24-27, **Audio Engineering Society Convention**, Jacob Javits Center, New York. 212-661-8528.

Sept. 25, **15th Annual Technical Excellence And Creativity Awards**, presented by the Mix Foundation for Excellence in Audio, Marriott Marquis, New York. 925-939-6139.

Sept. 25, **How To Start And Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504. www.outersound.com/revange.

Sept. 25, **1999 Music Business Seminar**, sponsored by the California Lawyers for the Arts, Yoshi's Jazz Club, Oakland, Calif. 510-444-6351.

Sept. 25, **Fifth Annual Andre Agassi's Grand Slam For Children**, MGM Grand Garden Arena, Las Vegas. 520-296-6725.

Sept. 25, **Society Of Professional Audio Recording Services 20th Anniversary Gala**, Statue of Liberty, New York. 800-771-7727. spars@spars.com.

Sept. 25-26, **10th Anniversary HAL Pre-Millennium Reunion And Awards**, honoring Universal Records' Jean Riggins, Universal Sheraton Hotel, Uni-

versal City, Calif. 310-274-1609.

Sept. 27, **New York City Gala For Project A.L.S.**, Hammerstein Ballroom, New York. 212-969-0329.

Sept. 27, **Consumer Kids: Discover, Invent, And Apply Marketing Strategies For Today's Kids Conference**, W Hotel, San Francisco. 888-670-8200.

Sept. 28, **DTV Summit: Building The Business Of DTV**, Beverly Hilton Hotel, Los Angeles. 703-907-7600. www.CEMAcity.org.

Sept. 28, **Recording Academy Tribute Dinner And Concert Honoring Les Brown**, benefiting Musi-Cares Foundation, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 310-392-3777.

Sept. 29-Oct. 3, **Mixshow Power Summit**, the National Hotel, Miami Beach. 212-340-4738.

Sept. 29, **Assn. Of Independent Music Publishers Presents A Luncheon With Mechanical Copyright Protection Society/Performing Right Society CEO John Hutchinson**, New York. 212-758-6157.

Sept. 30, **A&R Heads: On The Block**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440.

Sept. 30-Oct. 10, **Mammoth Music Mart For Lou Gehrig's Disease**, Old Orchard Center, Skokie, Ill. 312-751-5520.

OCTOBER

Oct. 1, **Fighting For Music Royalties Program**, presented by the Legal Strategies Institute, House of Blues, Los Angeles. 561-995-4818.

Oct. 2, **1999 Music Business Seminar**, sponsored by the California Lawyers for the Arts, UCLA, Los Angeles. 510-444-6351.

Oct. 4-5, **Trend Tracking: Identifying And Leveraging Emerging Consumer Trends Conference**, Empire Hotel, New York. 212-661-3500, ext. 3111.

Oct. 5, **The Inside Connection Presents A&R Panel**, Spiral Lounge, New York. 516-981-8231.

Oct. 5, **Rocktober Round**, presented by Songwriters in the Round and Hollywood East Music Group, El Habito, Miami. 305-867-4010.

Oct. 5-7, **East Coast Video Show**, New Atlantic City Convention Center, Atlantic City, N.J. 203-882-1300.

Oct. 6, **From Brooklyn To Burbank: The Spirit Of Life Award Dinner Honoring Philip Quartararo**, presented by City of Hope, Warner Bros. Studios, Burbank, Calif. 213-892-7268.

Oct. 7-9, **Amsterdam Dance Event '99**, Felix Meritis, Amsterdam. 31-35-621-87-48.

Oct. 7-9, **Billboard/Airplay Monitor Radio Seminar And Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

Oct. 14, **Roller Coaster: Surviving The Ups And Downs Of A Music Career**, presented by the New York chapter of the National Academy of Recording

Arts and Sciences, New York. 212-245-5440.

Oct. 14-15, **Entertainment Online '99**, Grand Hyatt, New York. 800-647-7600. www.worldrg.com.

Oct. 15-17, **MusicBiz 2005 Conference**, San Francisco. 800-539-9032. www.mb-5.com.

Oct. 16, **CyberSoiree Festival And Expo**, Club Ohm, New York. 212-869-7231, ext. 22.

Oct. 18, **The Blues Foundation's Fifth Annual Lifetime Achievement Awards Saluting Women In Blues**, House of Blues, Los Angeles. 323-653-4987.

Oct. 18, **How To Get A Job In The Music Biz Panel**, sponsored by Los Angeles Music Network, Hotel Sofitel, Los Angeles. 323-904-4600.

Oct. 18-19, **Talking To Teens '99: Tapping Into The Teen Culture Conference**, Hilton Hotel And Towers, New York. 800-345-8016, ext. 3160.

Oct. 19, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Oct. 20, **Ritmo Latino Music Awards**, Universal Amphitheatre, Universal City, Calif. 310-573-1984.

Oct. 24, **Secrets Of Songwriting Success: The Jai Josefs Workshop**, presented by Hollywood East Music Group, Miami. 954-929-0982.

Oct. 24-25, **Latino Expo And Business Conference**, Marriott Marquis, New York. 888-670-8200. www.iir-ny.com.

Oct. 26, **Frederick D. Patterson Award Dinner Honoring Quincy Jones**, presented by the United Negro College Fund, Century Plaza Hotel, Century City, Calif. 323-938-2364.

PHAJJA

(Continued from page 33)

a cappella. The production on this new record has really improved; when we've played it in-store, it's received a good response among high school and college students. The track "Don't Want To Be A Hater" was a particular favorite. I'd say 50% of the sales we got on the first album came from in-store play, so I expect the new album will also do well."

Echoing Anderson's sentiments, Michael Mauzone, assistant PD and music director at WOWI Norfolk, Va., says, "'Checkin' For Me' is a strong record that will appeal particularly to a female audience. We looked for Phajja to be doing ballads, so it's good to see them doing something different. They made an impact the first time around, but the label is going to have to reintroduce them. The industry and radio may know who they are, but I don't think the public recognizes them yet."

Phajja—also featured on "You Make Me Feel Brand New" on labelmate Norman Brown's current album "Celebration"—is managed by Kimberley Heywood-Glover of CRG Entertainment Group and represented for bookings by the Pyramid Agency.

The release of "Meeting In The Ladies Room" caps a couple of years of performing across the country for the group. Notes Johnson, who first met the Epps sisters when they moved from Chicago to Boston in the early '90s, "We did a lot of shows with different acts, including Frankie Beverly & Maze, Eric Benét, Brian McKnight, Keith Murray, Deborah Cox, 702, and the late Roger Troutman.

"We started writing many of the songs for this album while we were on the road," Johnson continues, "so this is really our baby. We all share leads on the record and hope people will see our growth."

LIFELINES

BIRTHS

Girl, Laura Rose, to **Samantha and Dave Lory**, Sept. 5 in New York. Father is senior VP of international marketing at Artemis Records.

Boy, Jake Ryan, to **Linda Eder and Frank Wildhorn**, Aug. 23 in Putnam, N.Y. Mother is an Atlantic Records recording artist. Father is a composer.

Girl, Bridget Mayers, to **Darcy Mayers and Paul Schauder**, Aug. 6 in Salem, Mass. Mother is director of publicity for Rykodisc.

DEATHS

Jack Hecht, 89, of heart failure, Sept. 14 at his home in Fort Lee, N.J. Hecht was the former chairman of the Queens Group, the major music industry fabricator of music industry packaging that was sold to Shorewood Packaging last year. After serving as a machinist in the Brooklyn Navy Yard in World War II, Hecht joined a non-music label fabricator operated

by Martin Kaltman and Max Verebay in New York under the name of Kaltman Press. The company's name was changed to Queens Lithographing in 1950 and to the Queens Group in the '80s. The change to lithography was made necessary by the advent of the LP, which Hecht believed required that album packaging be a product of lithography, not letterpress. The company's first major-label clients were the London, Atlantic, and MGM labels. At the time of the sale of the company to Shorewood Packaging, Hecht was chairman; after its sale he continued to work on behalf of real-estate holdings in New York and Indianapolis that were not sold to Shorewood Packaging. He is survived by his widow, Laura Florman Hecht; a son, Leonard Hecht, who left his role at the Queens Group after its sale; a daughter, Arlene Sanders, whose husband, Jerry Sanders, also worked for the Queens Group; a brother, Martin Ausubel; two grandchildren; and four great-grandchildren.

VIRGIN SWEDEN ACQUIRES DOLORES

(Continued from page 33)

plans to develop a regional Dolores/Virgin office in the same city. Lundling, formerly co-owner of the Telegram label, which now operates within Warner Music Sweden, says Grand and Dolores will continue to be run by the strong personalities at each label. "Virgin Records," he notes, "will be more mainstream and [unlike Dolores and Grand] won't have that many guitar bands." Adds Waxegård: "We're currently discussing the structure of [the local A&R operations], but it's obvious that I'll be working a lot with Klas. We're a great team."

Dolores was previously a part of the Underground Technologies (UT) umbrella group of Swedish labels, along with North of No South (NONS), Vibrafon, and Dot. UT is now expected to be incorporated into MNW Records Group, possibly by early October. Lundling pulled out of UT this summer to close the deal with Virgin.

According to informed sources, five staffers from Vibrafon, Dot, and NONS are now likely to be based at MNW's headquarters in Solna outside Stockholm. UT representatives have reportedly already been participating in internal meetings at MNW; discussions on the deal have been under way since last February, when Peter Yngen took over as president/CEO of MNW.

Day-to-day dialogue on the absorption of UT is being conducted between Dag Häggqvist, chairman of both UT and MNW, and Hanna Bolanowska, business affairs manager at Vibrafon. Bolanowska says, "We're in dialogue, and we hope to finalize the deal within two to three weeks," echoing similar sentiments by Häggqvist. UT was formed by Malmö-based Vibrafon, Gothenburg-based Dot, Umeå-based NONS, and Gothenburg-based Dolores in September 1998.

BPI AGREES TO FUND AIM

(Continued from page 12)

assembly that IFPI was keen to do more for the independent sector. "What you have done here has great significance to us at IFPI as we, too, seek to incorporate into our global structure the needs of our independent members," he said. Berman added that the federation had scheduled meetings with independent members of its national affiliates in Brussels early next month.

The measures voted on affect the constituted purpose of BPI and the way it is run. BPI's objectives now extend to "taking action on behalf of its members, rather than the British record industry per se."

According to information explaining the proposals, sent to members Aug. 23, the change "will enable the BPI to continue to represent and promote the welfare of the British

record industry with particular reference to its own members whilst avoiding conflict with the Memorandum of Association of AIM."

Also reformed is BPI's ruling council, which now provides an equal number of seats to majors and independents. The BPI had made "parity of representation" on the council a condition of an agreement, announced in a statement Sept. 18, for the channeling of some BPI revenues to AIM (*Billboard**Bulletin*, Sept 20). In the statement, the BPI said that "this change is designed to reflect the changes to the structure of the record industry since the BPI was founded in 1973." The council consisted—until the Sept. 22 assembly—of seven representatives of the major labels and nine from the independent sector.

The annual meeting heard that

Sony Music U.K. chairman/CEO Paul Burger, Virgin Records U.K. president Paul Conroy, BMG Entertainment International U.K. & Ireland managing director Richard Griffiths, Universal Music U.K. chairman/CEO John Kennedy, Warner Music U.K. chairman Nick Phillips, and EMI Records U.K. & Eire president/CEO Tony Wadsworth would now represent the majors.

Members then elected Revolver Music managing director Paul Birch, First Night Records managing director John Craig, Pinnacle Entertainment chairman Steve Mason, Beggars Banquet Group managing director Martin Mills, Telstar Entertainment Group chairman Sean O'Brien, and veteran pop producer Pete Waterman to represent the independents.

BPI chairman Rob Dickins had already been unanimously voted to a third term by the outgoing council; the seat of BPI rights committee chairman, held by Sony Music Europe VP of business affairs Alasdair George, was unaffected by the changes. Dickins, former Warner Music U.K. chairman, runs an independent label, Instant Karma, jointly owned and funded by Sony Music U.K.

"I'm on both sides—I'm psychologically confused," Dickins told the meeting, adding, "There isn't a 'them and us.' There are all sorts of contributions from both sides, and I'm pleased we will still have the indie's contribution."

According to a BPI spokeswoman,

the body will use a threshold of 50% equity ownership—"the same system as the IFPI"—to determine whether future candidates for council membership represent a major or an independent.

BPI director-general John Deacon told the assembly that when he joined the body in 1979, there were "eight majors and four indies" on the council. "I think the balance is just about

right now," he said after the voting.

Beggars Banquet's Mills, who is founder and vice-chairman of AIM, told *Billboard* after the meeting that "we haven't gone after the BPI members yet because we thought it was inappropriate while we were sorting out our relationship." Mills, Mason, and O'Brien are all longstanding BPI council members as well as board members of AIM.

ALREADY-BUSY UMVD PROMOTES TOP EXECES

(Continued from page 7)

problems are understandable considering that this is the "largest integration in the history of the music business. The scope is huge."

Urie adds, "We are moving people all over the place. We had labor problems in the warehouses, since we are closing some of them and people are going to lose their jobs. Then we got hot and our market share went from 27% to 31%. We thought we would do [the consolidation of operations] in the middle of the summer when business was slow, but business is unbelievable." Urie declined to specify the total number of layoffs expected once the distribution changes are complete.

Indeed, that was the other topic of conversation at NARM. Universal appears to have the lion's share of superstar releases in the fourth quarter, according to merchants who attended a product presentation held the day before the NARM confab began.

Droz says that UMVD's fourth-quarter slate of releases is the most explosive he has experienced in his four decades in the music business.

Droz began his career as a salesman for the Decca Records branch in

Detroit, and he soon after started his own independent distribution company, Arc. He sold that company to Troy, Mich.-based Handleman in 1962 and continued to run it for another decade before joining WEA. The following year, in 1973, he was promoted to VP of sales and in 1975 was made executive VP of WEA. In 1977, he began his 16-year run as WEA president, retiring in 1993. Doug Morris, the Universal Music Group chairman/CEO, lured Droz out of retirement in 1996 to become president of UMVD.

Urie joined the company at the same time, coming in as a team with Droz. Urie began his career in 1975 with CBS Records. He worked in that organization for 12 years, eventually attaining the position of New York branch manager. In 1987, he joined PolyGram to head up the company's distribution, holding the title of senior VP of sales and distribution. In 1989, he was promoted to senior VP of marketing. He left the company in 1990 and worked with Eurpac before joining Arista in 1993 as senior VP of sales, a position he held until he joined UMVD.

LATIN ACADEMY EXPANDS STRUCTURE

(Continued from page 16)

and corporate partnerships.

Asked why Abaroa wanted to return to LARAS, Greene replies that Abaroa's interest was sparked when the timetable for the Latin Grammys was moved up one year.

Adds Greene, "We missed his creative passion and his connection to our constituents." While he declines to reveal the details of Abaroa's contract, Greene notes, "I am looking forward to Mauricio growing old in this job."

For his part, Abaroa, who had served as a consultant to LARAS during the past three months, says, "I feel like I never left." He says NARAS' commitment to increasing LARAS' staff helped persuade him to take another shot at the job.

"Before perhaps I had the same ideas that I have now," says Abaroa. "But it was difficult to execute and implement all of these plans and strategies with the structure that we

had. The first 18 months, LARAS was working practically with just one employee, which was me."

Apart from organizing the Latin Grammys, Abaroa says his mission is to establish music education programs in the U.S. and Latin America. To realize this goal, Abaroa is embarking on a series of conferences to drum up support for his music-education initiatives.

Abaroa also wants to utilize conferences to increase LARAS membership. Greene says current membership stands at "a little under 1,000." The membership goal by the time the Latin Grammys roll around is 2,000.

In the coming weeks, Greene says he expects to announce whether the awards will be broadcast from Miami or Los Angeles and which networks will broadcast the ceremony in the U.S., Latin America, and the Iberian peninsula.

CMA AWARDS

(Continued from page 5)

first two awards last year, led the way with three more awards here (for group, single, and video); McGraw gathered the male vocalist and album honors; Jo Dee Messina nabbed the Horizon Award; and Martina McBride won her first major CMA award as female vocalist of the year.

"I think this will more than make up for a slump on the East Coast in the wake of [Hurricane] Floyd," says Sony Music Nashville VP of sales Dale Libby. "We were hit hard all along the East Coast. Consumers were not out there shopping, and a lot of stores had to shut down completely. Sales will still be down at least 12% this week. I think there'll be a pent-up demand after the awards show." SoundScan figures show a nationwide weekly dip in country sales, from 1.5 million total units to 1.3 million, in the wake of Hurricane Floyd (For more on Hurricane Floyd's impact on retailers, see page 12).

The sales bounce from the show—which Libby says averages 12%-15%—is likely to primarily affect only a handful of performers, industry observers say.

"The sales impact is greatest on artists who perform on the show," says RCA Label Group chairman Joe Galante. "Winning several awards can also boost sales. But a great performance may have a greater impact on sales than an award. All the winners get press and TV, which will help. Presenting awards is part of building awareness of an act."

EBAY BANS CD-RS

(Continued from page 12)

Because of the impact of the change on customers who bought and sold such items in the past, eBay hosted a Q&A session about the policy on its site Sept. 22.

eBay lists and sells virtually any object or service on its site, including antiques, collectibles, jewelry, real estate, travel services, and automobiles. In recent weeks, it gained unwanted publicity when a donor kidney was put up for auction.

eBay public relations spokesman Kevin Pursglove says the company has been in contact with the Federal Trade Commission, the Department of Justice, and various state attorneys general to get information on copyright matters.

He also says eBay is paying close attention to provisions of the federal copyright law updated for the online age in the 1998 Digital Millennium Copyright Act (DMCA).

Title 2 of the DMCA sets forth rules for the use of copyright works

online, delineates the rights of copyright owners, and sets forth the responsibilities of online service providers to guard against online piracy.

"Our concern is that there are different laws and regulations governing each area of the country," says Pursglove. "One of our buyers might be in his rights in one state and illegal in another. We want to avoid eBay users buying something where they might be prosecuted for unknowingly violating a law—a seller may or may not know something's illegal, but a buyer certainly would not know."

The new decision follows policies on the giant site that either prohibit or discourage the sale of "promotional, promo, pre-release" recordings and movies, "recordings of live shows or concerts or bootlegs," and "duplicated items" such as CDs, DVDs, music videos, and TV shows because of possible copyright or patent infringement.

Tower Records Nashville GM Jon Kerlikowske agrees. "Performances make the difference," he says. "I feel the real impact will be on the relatively new people, especially the ones who haven't made long-term radio inroads yet. A group like Lonestar is in a great position to benefit from their performance here. Not everyone knows yet what they look like."

"One person who always benefits here," says Kerlikowske, "is Vince Gill [who hosted the show for the eighth straight year]. He has such a great personality for doing this show." Gill received his 18th CMA award for vocal event of the year, for his duet with Patty Loveless on "My Kind Of Woman/My Kind Of Man."

The 22 musical performances on the show included two pop-country linkups—a CMA tradition in recent years. 'N Sync performed "God Must Have Spent A Little More Time On You" with Alabama, and Jewel dueted with veteran country artist Merle Haggard on "That's The Way Love Goes."

As a result, Kerlikowske sees that particular sales bounce working two ways. "I feel that will have a drastic, very positive impact on Merle," he says, "but it may also help Jewel with country fans who haven't listened to her before and will decide to give her a spin. It'll also help her upcoming Christmas album."

In a major lineup change made during rehearsals, country music legend George Jones declined to appear on the show at all instead of

performing an abbreviated version of his nominated single, "Choices," setting off a local controversy. In an unrehearsed moment during the show, Alan Jackson segued from his version of "Pop A Top" into Jones' "Choices" and received a standing ovation. "Choices" subsequently lost the single award to Dixie Chicks' "Wide Open Spaces."

The Chicks shared their video award for "Wide Open Spaces" with director Thom Oliphant.

In other awards, Brooks & Dunn repeated with the vocal duo award for the eighth consecutive year; Beth Nielsen Chapman, Annie Roboff, and Robin Lerner won the song award for "This Kiss"; and Randy Scruggs was named musician of the year. Twain was presented the CMA's artist international achievement award.

Dolly Parton, the late Johnny Bond, and the late Conway Twitty were inducted into the Country Music Hall of Fame.

As a first, the CMA staged a pay-per-view preview program the evening before the show. A live Web cast during the show provided a backstage view of the proceedings, and the awards program was simulcast by MJI Broadcasting.

Some of the awards program's commercials were country-keyed. A Dixie Chicks song advertised the film and soundtrack of "Runaway Bride," a Shania Twain song was featured in a Revlon ad, Faith Hill was featured in a Cover Girl ad, and Wynonna and Naomi Judd appeared in Kmart spots.

Wall Street Keeping Close Eye On Music

Seagram, Time Warner Stocks Feel Strong Effects Of Divisions' Performance

BY BRIAN GARRITY

NEW YORK—In a sign of just how sensitive Wall Street has become to the performance of music divisions of the publicly traded media giants, shares of Seagram Co. plunged nearly 10% on Sept. 21 amid concerns that its music business, Universal Music Group, won't grow as quickly as expected.

The stock closed down at \$46.8125 in heavy trading—a dip of \$4.6875 from a Sept. 20 finish of \$51.20. Shares traded as low as \$45 earlier in the day, its lowest level in half a year. More than 6.9 million shares changed hands, up from an average trading volume of 887,000 (*Billboard Bulletin*, Sept. 22).

Media analysts, expressing surprise at the drop, were quick to reaffirm the fundamentals of both Seagram and Universal Music. The sell-off was pegged on everything from the 225-point drop in the Dow Jones Industrial Average that day, to rumor-mongering among confused Seagram beverage analysts, to Canadian pension funds cutting back their exposure to the stock for tax and regulatory reasons.

But whatever the motivation behind the activity, it also illustrated that in recent months the investment community has become increasingly sensitive to news coming out of the music world.

"It's having a big impact," says Jessica Reif Cohen, an analyst with Merrill Lynch, about music's influence on media-conglomerate investors.

Perhaps nothing epitomizes that phenomenon better than the recent woes of Time Warner's stock. The company lost some \$5 billion in market value several weeks ago after analysts, Reif Cohen specifically, reduced calendar year 1999 cash-flow projections for Warner Music Group. Merrill Lynch trimmed its forecast on the unit's cash flow, or EBITDA (earnings before interest, taxes, depreciation, and amortization), by \$62 million on Aug. 24, and shares dropped 7%, \$4.8125, following the announcement.

Time Warner stock fell to \$61.75 from a previous close of \$66.5625. The stock closed at \$62.8125 on Sept. 22. Time Warner stock is up more than 50% so far this year but off 7.7% in the last three months.

As in the case with investors' reaction to news about Universal, analysts called the sell-off on the stock excessive. Indeed, in the context of Time Warner's overall operations, the music business represents a mere fraction. Warner Music accounts for only 10% of the company's enterprise value (debt plus equity combined) of \$98 billion, according to analysts' estimates. That makes all the more surprising the David-like weight music currently seems to carry within the media Goliath.

Given that much of the music industry finds itself in the midst of a transition, however, the volatility facing stocks like Time Warner and Seagram should not come as too

much of a surprise, says PaineWebber analyst Christopher Dixon.

"What you have is a major industry shakeout," he says. "You've got Roger Ames going in to replace management at [Warner Music]; and you've got new management, Doug Morris and his team, taking hold at Universal. So anybody who is looking for the smoke to clear in the next 60-90 days is just being naive."

Another cause of such "smoke" within the industry looks to be soft international sales. Tepid demand from key markets like Germany, Brazil, and Japan figures to cool music's overall growth in the near term, analysts say. In Germany, for example, recorded music shipments were down nearly 10% for the first six months of 1999 as com-

Anybody who is looking for the smoke to clear in the next 60-90 days is just being naive'

- CHRISTOPHER DIXON -

pared with the prior-year period, according to German labels' body BPW (*Billboard*, Aug. 28).

There are also concerns surrounding the impact of digital music downloading on pricing and business models. "What analysts are a little spooked about is that nobody knows," says PaineWebber's Dixon. "We do know that people are loving music. The question now becomes, How do you develop the platform so everybody wins?"

This is not reason, however, for gloom and doom, analysts argue. For an industry that is alive and well, "growing pains" may be a more accurate term for what's behind the recent stock volatility. That's an especially fitting description for what is happening at Universal Music with its expanding market share, say analysts.

Universal Music is on track to see its cash flow in fiscal 2000 grow 18% year over year, according to a recent research note from Salomon Smith Barney analyst Jill Krutick. Other estimates have it going as high as 22%.

At the same time, Universal is looking to further strengthen its technology presence. The music group is expected to voluntarily increase its spending on information systems and digital music initiatives to over \$100 million in fiscal year 2000, up from projected levels of \$50 million to \$75 million.

That said, the first half of fiscal '99 looks to be a tough act for the music group to follow, analysts say. Its cash flow was up 35% in the first quarter last year and up 17% in the second quarter. In addition to all the technology spending,

many of the cost-cutting efforts from the PolyGram acquisition will not start showing bottom-line results until the second half of the year.

"Growth will primarily be second-half weighted in [fiscal 2000], given tough first-half music comparisons," Salomon's Krutick notes.

Universal executives declined to comment for this story.

Growth might take a little longer for Warner Music, which caught the investment community off guard last month with the extent of its declining market share domestically and its vulnerability internationally. In fact, most of Wall Street has been re-calibrating its expectations for the unit's third-quarter numbers in recent weeks.

Reif Cohen, who had been calling for year-end numbers of \$540 million in EBITDA, retreated to projections of \$478 million. Compared to \$493 million in cash flow posted last year, that's a 20% drop as opposed to a 13% gain. Much of the blow is expected to come in the third quarter.

In a recent *Billboard* interview, Richard Parsons, Time Warner's president and the man to whom Ames reports, indicated that the third quarter will be "a little soft" for the music division but added that "for the year I think we will be on our plan" (*Billboard*, Aug. 28). Parsons declined to be interviewed for this story.

Warner's softness domestically has been particularly surprising to analysts. Kathy Sytonois of Prudential Securities notes the decline in the company's U.S. market share. SoundScan has reported that Warner Music's U.S. market share of total albums sold slipped to 16.6% in the first six months of this year from 18.3% in the same period last year, while its share of current, or new, albums fell to 14.7% from 17.2% a year earlier.

"[There is a] lack of current exposure [at Warner] to certain hot genres such as teen pop, hip-hop/rap, R&B, and Latin pop/rock," she says.

Of course, help is on the way for the Warner Music Group, especially internationally, from incoming chairman/CEO Ames; he is credited with playing a big role in PolyGram's global strength (*Billboard*, Aug. 28). The music group, meanwhile, appears to have a solid release schedule in the second half of '99, Sytonois says. But neither will be enough to bail out the division in the short term. Analysts expect the music division to require several quarters to fix itself.

That spells the chance for even more stock volatility ahead for large media companies. Analysts just hope it's more within reason.

"In the same manner that a poor film release slate should not lower the value of a studio, unusual music weakness due to new releases should not justify such a decline," says Reif Cohen.

EURHYTHMICS FIND 'PEACE' AGAIN

(Continued from page 5)

Awards. Pleased by the response, they agreed to cut one new tune for a greatest-hits package. "We ended up writing four or five songs in a few days," says Stewart. "Soon we realized it sounded like an album. We went into the studio and immediately started recording."

The result of those sessions is a richly textured, rock-leaning collection with lyrics that explore spirituality ("Peace Is Just Another Word"), political idealism ("I Saved The World Today"), and the perils of pop stardom ("Seventeen Again," which wistfully references their 1983 breakthrough hit, "Sweet Dreams"). Eurythmics' material is published by BMG (ASCAP).

"Annie and Dave have given us a gift of music that touches every phase of contemporary music," notes Clive Davis, president of Arista. "Simply put, this is the act at their absolute best."

In keeping with such accolades, the label is rolling out an extensive, multi-tiered marketing plan that is spearheaded by a 26-date concert tour. Booked by Jeff Frasco at William Morris in the U.S. and Barrie Marshall of Marshall Arts in the U.K. and continental Europe, the trek started on Sept. 18 in Cologne, Germany. The Sept. 19 show in Rotterdam, Netherlands, was simulcast over BMG's various Internet sites worldwide.

Dubbed Peacetour.net, the show combines cuts from "Peace" with an ample offering of classics and several tunes from Lennox's 1992 solo recording, "Diva."

"Revisiting the older songs has been an emotional experience," says Lennox. "Quite frankly, sometimes it's been heaven, and other times it's hell. But on the whole, it's gratifying to be reminded of the creative breadth of our music."

At this point, the tour will only include two dates in the U.S., and it will close in December with a string of shows at Wembley Arena in London. The act is donating a portion of its profits from the tour to Amnesty/Greenpeace.

Lennox and Stewart will also perform at several charity concerts in the coming weeks: Saturday (25) at the Prince's Trust Concert, Monday (27) at the Amnesty International U.S.A. Third Annual Media Spotlight Awards, and Oct. 9 at NetAid.

The duo's charity gigs will dovetail into a string of TV appearances in the U.S., starting with a spot on NBC's "Saturday Night Live" anniversary show, "SNL 25," on Sunday (26). Appearances on "The Rosie O'Donnell Show," "Late Night With David Letterman," "The Tonight Show With Jay Leno," and "Good Morning America" are confirmed for early November.

That month, VH1 will also begin airing an episode of "Storytellers" featuring Eurythmics. Additionally, VH1 will offer a live broadcast of several songs from one of the tour dates. The concert is still to be determined, although it is likely to be one of the U.S. gigs.

Outside of the States, the act has already completed a slew of TV appearances on key shows throughout the U.K. and continental Europe.

In terms of radio, "Peace" will have separate singles for the U.S. and the U.K./continental Europe. "Sev-

enteen Again" ships to stateside radio Oct. 4, and "I Saved The World Today" went to stations throughout the rest of the world Sept. 20. While the U.S. single is not planned for commercial release, "I Saved The World Today" goes to retail in the U.K. and continental Europe Oct. 4. Both tracks will be supported by videoclips directed by the band.

Regardless of the song selection, some programmers say they're just happy to have a new Eurythmics project. "Both cuts are great—and they're so unique in a season dominated by hard rock and candy pop," says Chris Pacheco, GM of KVSR Fresno, Calif. "Ultimately, I think 'Seventeen Again' is the perfect way of bringing [the act] back. It's melodic, smart... It's the kind of record that fits so many different formats. It's going to be massive."

Retailers are equally enthusiastic about the imminent onset of "Peace." "This is one of those rare acts that will easily fall back into favor with consumers," says Andrew Pollock, VP of marketing, North America, for HMV. "Plus, ['Peace'] will bring in a lot of novices who know the act's history but might not have bought their records before."

Arista is aiming to heighten burgeoning interest in the project by offering songs via timed-out Internet downloads. In early October, Amplified.com will offer the tunes "Beautiful Child" and "Peace Is Just A Word," and Amazon.com will provide "I Saved The World Today" and "Power To The Meek" to those who pre-order the album.

Additionally, America Online will offer "Seventeen Again" for timed-out download in early October. That month, the online service will also host a chat featuring the act, which is managed by Simon Fuller in the U.K. and Tom Ennis in the U.S.

"All of this Internet activity is right in line with an act that has always been on the cutting edge and forward-reaching in their approach to their music and career," notes Adam Sexton, VP of product development at Arista.

Lennox and Stewart say their ability to stay ahead of trends—both collectively and separately—comes from a desire to continually grow and experiment. "There's no merit in sticking with one idea just because it worked well once," Stewart says. "It's also a totally boring way to live."

Stewart says the allure in musically reconnecting with Lennox is that "we've never done the same thing twice. From the moment we toyed with a few song ideas last year, it was clear that we were going to create something very fresh, very different."

For Lennox, working with Stewart on "Peace" has meant revisiting "an unexplainable, almost psychic way of making music."

She adds, "Dave is the facilitator. Very often, he captures the idea as it comes from me and takes it several steps further. Then I take the idea a few steps further still, and we swap back and forth until the song is done. It's funny, we don't talk a lot during this process. I've developed a wonderful appreciation for it over time. I don't question it anymore, nor do I wonder how long it will work. I'm just grateful for every time it happens."

INT'L BUSINESS IS UNIVERSAL'S ENGINE

(Continued from page 5)

fiscal 2000 earnings will include a "major chunk" of cost savings from the Universal/PolyGram merger; "but there's nothing wrong with that."

According to Larsen, the group as a whole is "firmly on track" to achieving the economies of \$300 million which Seagram president/CEO Edgar Bronfman Jr. had predicted would result from the merger.

Bronfman spoke at UMG's senior-management conference in San Francisco in early September.

"He was very soft on pressure to achieve results," recalls Larsen, "not because it's unimportant to achieve them but because he can see we're already doing the right things to achieve those very ambitious targets. Therefore, it wasn't necessary to beat up on people in public, which perhaps other individuals might have chosen to do."

Of course, the Seagram chief did stress the importance of hitting revenue and profit goals because, says Larsen, "we are being watched very carefully by Wall Street."

One member of Larsen's team who was previously at PolyGram contrasts the San Francisco speeches with remarks made by former PolyGram president Alain Levy during a company convention in New Orleans in 1997.

"The atmosphere this time was more positive," says this European executive, declining to be identified. "Doug Morris told us that those who make [the financial target] will be noticed and appreciated and that those who don't will be noticed. In New Orleans, Levy started by telling us he was pissed off at the way things were going, that he expected a very tense week, and that anyone who wanted to resign could put their names on a board outside."

The next day, unofficial conference T-shirts appeared with the message "Have a tense week."

For fiscal 1999, UMG reported sales of \$6.3 billion. The company does not break down results by unit, but analysts have suggested that the international division's contribution was approximately \$3.8 billion, excluding music publishing, and that \$4 billion is the target for fiscal 2000. Larsen does say that his division's percentage of UMG sales this year will be roughly the same as last year.

A new U2 studio album is expected to contribute to that share; the Irish group was Universal's top-selling act in fiscal 1999 (see chart, this page). But hopes that previously

multi-platinum acts Aqua and No Doubt would have new albums by this Christmas have been dashed. Larsen says the slippage is annoying "because we'd like to hit the Christmas trade, but we're talking about three months [later] or so. We'll just have fewer months in the fiscal year in which to sell those records. In total, it's not going to affect the sales of those artists' albums."

Also expected to generate strong business for Universal are new or current albums by Shania Twain, Enrique Iglesias, Andrea Bocelli, Sting, Bryan Adams, Beck, Nine Inch Nails, the Cardigans, Rammstein, Texas, Khaled, and Counting Crows.

The job of spreading these releases around the world to maximum effect belongs to Max Hole, UMI's senior VP of marketing and A&R, and his team (see story, this page).

Underpinning any such globe-spanning successes will be Universal's strength in domestic repertoire, inherited from PolyGram.

UMG is thought to employ around 11,000 worldwide, of which UMI has 7,000. PolyGram's head count was approximately 12,000. The latest estimates are that 2,800 people lost their jobs at the two companies because of the merger, with more than 1,100 of the total coming from the world outside North America.

"In the majority of countries where two companies were being merged, it went amazingly smoothly," Larsen contends. "People were very mature about it and went through this incredible procedure of X-raying the companies from all different angles and putting together the best organization and so forth that you [in the outside world] heard about ad infinitum."

"They did this even knowing that one of them [in each country] was probably going to lose his job," Larsen continues. "But in many cases, it didn't happen that way because there was room for a chairman, president, managing director, general manager—that kind of constellation."

Not all was harmonious. PolyGram's global headquarters posed a challenge. "Where there was perhaps the most heartbreak was in this building," says Larsen, referring to the London site in St. James Square where Levy, PolyGram CFO Jan Cook, and music group president Roger Ames were based. (Larsen now occupies what used to be Levy's office.)

"Here it must have felt like a takeover," says Larsen. "Alain, Jan, and others were gone, and suddenly arrived Jorgen and Boyd and Tim and Max." (Boyd Muir is UMI's CFO, Tim Bowen is executive VP, and Max Hole is senior VP of A&R and marketing.)

'It's our obligation and desire to inform analysts of international events in a more timely fashion'

— JORGEN LARSEN —

Moreover, sources claim, Universal took too long to settle the contracts of PolyGram executives who were leaving. "I know of a couple of instances where it could have been done more elegantly and much faster," says Larsen. "But we had a huge integration, and at its highest point, we were dealing with something like 800 renegotiations with executives—not labor agreements with unions, but individual, tailor-made executive deals around the world." It was done as quickly as possible, he stresses.

As for the acquisition's effect on artists, Larsen says he has heard few, if any, complaints. "Look, nobody was likely to say, 'Wow, this merger is exactly what I wanted to happen,' but a few have said that, actually, because

they just wanted things to be stirred up. I only know of less than a handful who are complaining, and that's out of thousands."

Canada's Bryan Adams and Italy's Zucchero are said to be among the dissatisfied. "That's not completely fair," Larsen responds. "Zucchero would have liked to sell a lot more of his recent album, and so would we. Bryan is coming out with an album of his greatest hits in the next couple of months that will sell millions."

"I don't know if Bryan himself has expressed misgivings; I know his manager [Bruce Allen] has," says Larsen. "We'll deal with it when we deal with it. I haven't met [Allen] for the last 18 years, by the way—not since I broke Bryan in Germany and we sold 600,000 albums before he had sold anywhere else in the world."

Meanwhile, Larsen must deal with the sluggishness of some key international markets, including Germany, Brazil, and Japan. "Germany is going through a soft patch," he acknowledges, "which has to do with a number of things, including CD-R. I think the total of CD-Rs sold in Germany, France, and Benelux is 60 million discs in the past year or so. That certainly leaves its mark."

"But Germany is also going through a soft period in terms of local repertoire development, which happens from time to time. You don't have the same steady flow of new-generation artists being developed as in the U.K., for example, or even France."

Nevertheless, Larsen believes that last year's appointment of a music

president for Universal in Germany, Tim Renner, will yield positive results.

Brazil and Japan reflect different circumstances, according to the UMI chief. "The Brazilian situation may or may not have rectified itself in the past couple of months. You never know until you open the newspaper tomorrow, but our company is doing extremely well, with market share in excess of 30%." Despite the peso's devaluation against the dollar, "we're still in value terms doing as well as before."

In Japan, the prevalence of production deals denies major labels their preferred levels of profitability. "If you can wrestle some of those deals back to the company, you obviously get far better control of the whole process. And when it works out, you make more money. That would be an objective for us, to gradually try and do so."

Stagnant business in such important territories led one Wall Street analyst to downgrade music industry prospects earlier this year, but more often than not, such diagnoses are based on the U.S. market's outlook. "It's actually quite scary," says Larsen, "that analysts who may be knowledgeable about only one-third of the world music market can influence the stock price and the financial well-being of a company to a degree that can affect the progress of that company and the people who work there."

The solution? "It's our obligation and desire to inform analysts of international events in a more timely fashion," Larsen says.

Hole's Team In Place To Deliver Hits

BY STEVE MCCLURE

TOKYO—Universal Music International's (UMI) London-based marketing crew is ready to take on the world, according to the division's senior VP of marketing and A&R, Max Hole. "It's taken a while, but all the marketing managers are in place now. It's a full team," he says.

And so that team is devoting its full attention to maximizing international opportunities for Universal artists. "It's my job to make sure things don't fall through the cracks," says Hole, speaking in Tokyo, where he recently attended Universal Music KK's sales conference. "And to make sure that our major artists remain major artists and are treated as major artists and as priorities around the world."

Charged with those responsibilities are VPs Andrew Kronfeld, who is Hole's deputy; Kate Farmer, for Mercury/Island repertoire; Nina Hansdotter, MCA; Monica Marin, international repertoire from outside North America and the U.K.; Dennis Ploug, Interscope; and Matt Voss, Universal/Motown.

Hansdotter starts Oct. 11, taking over the MCA duties from Yoel Kenan, who is moving to a senior UMI post. The team's members work on their assigned repertoire in the UMI territories, except Marin, whose area of coverage includes North America too.

Also new to Hole's department is promotion and artist relations VP Lee Ellen Newman, who started Sept. 1. Another key player is Bernadette Coyle, senior VP of international at Universal Music U.K., who liaises with Hole and Kronfeld to advance U.K. repertoire worldwide.

Hole says his department team has good working relationships with its U.S.-based Universal Music Group (UMG) colleagues, including

'Shania Twain is rapidly becoming our biggest-selling artist outside America'

— MAX HOLE —

chairman/CEO Doug Morris. "I'm lucky insofar as I worked for 10 years with Doug when he ran Atlantic Records, and I was his partner in England when I ran EastWest U.K. So we have a long history and therefore a trust," he says.

Hole recounts how Morris phoned him just after EastWest was formed to enthuse about "Black Velvet" by Alannah Myles. "He said, 'Trust

me, it's a real one.' It wasn't on the charts or anything at the time, but Doug's very good at reading radio stations and looking at the store reports in certain key markets in America and knowing that if it works in this or that place, then it's liable to go nationwide."

Hole prioritized "Black Velvet," and the outcome was a huge U.K. (and continental European) hit.

From time to time, Hole must tell UMG colleagues that certain American repertoire does not travel well, but he's getting versed at sweetening the medicine.

"Our U.S. labels are sufficiently large, and the amount of repertoire they have in different genres is wide enough that even if I can't give them good news on some of the more hardcore rap acts from Def Jam, for example, I am giving them very good news on, say, the 'Notting Hill' soundtrack. And I'm certainly giving Mercury Nashville very, very good news on Shania Twain."

Hole contends that before the PolyGram/Universal merger, sales of Twain's "Come On Over" were flat outside North America.

"Since we really focused on it in [this] January and February, it's really taken off, and she's rapidly becoming our biggest-selling artist outside America," Hole says. "We're already getting toward 20 million on that album worldwide."

Rank	Act	Sales (in millions)	Originating Label	Territory
1	U2	10	Island	U.K.
2	Andrea Bocelli	8.1*	Polydor	Netherlands
3	Shania Twain	8	Mercury Nashville	U.S.
4	DMX	5.5	Ruff Ryders/Def Jam	U.S.
5	Jay-Z	5	Roc-A-Fella/Def Jam	U.S.
6	Boyzone	4.6	Polydor	U.K.
7	Bee Gees	3.6	Polydor	U.K.
8	Glay	3.5	Polydor	Japan
9	Limp Bizkit	3.3	Flip/Interscope	U.S.
10	Sheryl Crow	3.2	A&M/Interscope	U.S.

*Bocelli's total excludes Italy, where his albums do not appear on a Universal label.

newsline...

SEN. JOHN MCCAIN, R-Ariz., chairman of the Senate Committee on Commerce, Science, and Transportation, introduced a bill Sept. 22 to make the Internet tax-free forever. McCain's bill, S. 1611, would make permanent the current three-year moratorium on sales and "use" taxes for E-commerce and free it from what McCain called "burdensome, anti-consumer taxation." It also includes a provision instructing the U.S. trade representative to advocate an Internet "tax-free zone" to the World Trade Organization. The bill now goes to committee.

BILL HOLLAND

WITH AN EYE to maintaining Rykodisc's geographical roots, the indie label's newly appointed president, George Howard, will be headquartered in the Boston area. The elevation of Howard, who runs the Rykodisc imprint Slow River Records, comes six weeks after the label announced it would relocate its sales, marketing, and production departments from Salem, Mass., to New York. Chris Blackwell's Palm Pictures, which purchased Rykodisc 13 months ago, is New York-based; Ryko Distribution Partners is expected to complete its move to New York by October. But, Howard says, "I think it's important historically and more important from a sensibility level for Rykodisc not to be based entirely in New York." Howard will be supported in the Boston-area office by what he calls a "relatively small" staff, which will include former Rykodisc director of marketing Jill Christiansen and retail marketing manager Gina Cone. Howard will continue to oversee Slow River, the label he founded in 1995, whose roster includes Josh Rouse and Chuck E. Weiss. Howard, who will report to Blackwell, says he is "excited and energized" to be working in the company of the Palm Pictures and Island Records founder, as well as Rykodisc co-founders Don Rose and Arthur Mann. "Former Rykodisc president/CEO Rose has joined the office of the chairman of Palm Pictures. Mann continues as worldwide head of music publishing and director of Rykodisc's international label effort."



HOWARD

CHRIS MORRIS

CUSTOM CD company musicmaker.com has inked a \$20 million deal to sell compilations and 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. Under the new deal, musicmaker will pay more than \$18 million to America Online over three years and will share in profits from products sold through the Web company's brands. In addition, America Online will receive a \$2 million equity stake in musicmaker. Musicmaker has more than 200,000 licensed tracks from 100 labels, including Virgin, Capitol, Platinum, and Fantasy; the company also has an exclusive five-year deal with Zomba. Stock in musicmaker—which has seen extremely heavy trading volume in the last two days—fell more than 27% on Sept. 23 to \$12.62. The stock was one victim of a massive hit to the Nasdaq exchange, which plummeted following comments by Microsoft president Steve Ballmer that tech stocks are overvalued.

CAROLYN HORWITZ

EPIC RECORDS will release three tracks from the new Rage Against The Machine album, due Nov. 2, for download exclusively through RealNetworks' RealJukebox players. Beginning Friday (1), consumers will be able to download the album's track "Guerrilla Radio" until Oct. 12, when it will be replaced by "Testify." A third, live track, not on the new album, will also be available. The tracks will be listed on radio station Web sites, and consumers will be directed to the sites through on-air announcements. The songs can also be downloaded from realguide.com/ratm. When consumers purchase the album from any store, they will have the chance to unlock another hidden track via computer with the RealJukebox Player. Separately, RealNetworks announced alliances with music retailer CheckOut.com and hardware specialist 800.com. The sites will be linked to RealNetworks for downloads of songs and the RealJukebox players.

EILEEN FITZPATRICK

MORE LABELS have deserted M.S. Distributing, as several sources report the embattled distributor is not paying its labels or allowing them to retrieve product. Cleveland International Records, Jerden Records, High Note Records, and Pachyderm Records have informed the firm they are leaving. A truck hired by Pachyderm to take back its product was turned away from M.S.' Hanover Park, Ill., warehouse Sept. 15. Defections from the distributor have mounted since its top executives were escorted from the company's offices Aug. 31 (Billboard, Sept. 11). Labels say they have been told by executives of Puzzlesoft, the recently formed firm that incorporates M.S.' assets, they will be paid after the company secures new financing, which could take six weeks. Puzzlesoft president/CEO Colin Nix said in a statement, "We acknowledge that there have been some financial considerations with regards to M.S. Distributing, which we have been in the process of addressing. The company has retained a financial adviser who will be reviewing the situation at M.S. with us, and we feel very optimistic about the pending outcome."

CHRIS MORRIS

Indies Pact With CD Protection Firm

Warlock, Strictly Rhythm Hope Anti-Piracy Coding Will Save Money

BY PAUL VERNA

NEW YORK—A firm that claims to have developed a technology to protect CDs from piracy has signed licensing agreements with New York independent labels Warlock Records and Strictly Rhythm, paving the way for a rollout of the product on a broader basis.

The firm, TTR Technologies Inc., markets a technology called MusicGuard, which—when encoded on a CD glass master at the point of manufacture—prevents the replicated disc from being digitally cloned or converted into an MP3-compressed file. The process does not have an audible impact on the music program, and it does not affect the mixing or creative mastering of music product, according to TTR president/CEO Mark Tokayer.

So far, one manufacturing facility, Nimbus, has installed the encoding equipment necessary to arm CDs with MusicGuard, which Tokayer estimates will cost between \$25,000 and \$30,000.

In addition to that initial cost—which is expected to be borne by the CD manufacturer—TTR receives a per-disc fee of approximately 5 cents per album (and less for sin-

gles) from the record label, according to Tokayer.

Despite the cost, Warlock president/CEO Adam Levy is optimistic that MusicGuard will save his label money.

"A lost sale is not just the cost of pressing the disc, it's a customer that didn't pay for a front-line CD," says Levy. "Is this going to put pirates out of business? No. They'll find a way around it. But in the meantime, my stuff is more difficult to copy."

Warlock and Strictly Rhythm CDs protected with MusicGuard will carry a sticker or logo informing consumers of the protection technology, according to Tokayer.

Tokayer claims that MusicGuard is transparent to law-abiding consumers. However, if a user attempts to clone the disc digitally, the MusicGuard encryption yields either an aborted copy or a significantly degraded one.

Users who wish to make duplicates of MusicGuard-protected discs for their personal use can use standard analog copying, according to Tokayer. He notes that future versions of MusicGuard may include an allowance for limited digital copying.

TTR's current plan of attack consists of trying to persuade major labels, other independents, and manufacturing facilities to embrace MusicGuard, according to Tokayer.

"We have a break-even model that shows at what point the record company's investment will be paid for by increased sales of CDs because people won't be able to copy them," Tokayer says. "The investment will be paid back very quickly and the break-even is very low."

TTR was founded in 1994 as a designer, marketer, and seller of proprietary anti-piracy technology.

The firm's U.S. offices are located in New York and California's Silicon Valley; its research and development, as well as sales for the Middle East and Europe, are handled through its office in suburban Tel Aviv, Israel.

The Warlock Records family of labels—which comprises more than 45 imprints, including the flagship entity and N-Coded Music—is distributed by Sony/RED. Its roster includes DJ Skribble, Trick Daddy, Jonathan Butler, Candy Dulfer, and Arturo Sandoval.

The Strictly Rhythm roster includes Vengaboys, Reel 2 Reel, and Planet Soul.

Senate Panel Rejects Plan For New Culture Committee

BY BILL HOLLAND

WASHINGTON, D.C.—The Senate Rules Committee rejected a proposal by conservative lawmakers Sept. 23 to create a new, select committee on culture that would have examined a broad base of issues, including the violent and negative influences of the entertainment industry.

Instead, the committee sanctioned a bill that proposes the formation of a less formal body, an as-yet unnamed cultural task force, which would be composed of an equal number of Republicans and Democrats. Unlike the original committee plan, the task force would have a limited life span, ending with recommendations to be filed July 7, 2000, and no subpoena or deposition power. The scope and focus of the task force's work is still to be worked out.

Sen. Dianne Feinstein, D-Calif., and other Democrats and industry opponents say they are concerned that the proposed task force would duplicate ongoing studies of cultural problems, including media violence.

"I see a certain redundancy," said Feinstein during one of two committee meetings held to address the proposal. She cited the ongoing joint Federal Trade Commission (FTC)/Department of Justice (DOJ) study of entertainment industry marketing practices requested by President Clinton, the Clinton-mandated study of teen violence by the surgeon general, and the National Commission on Violence provision in the pending juvenile justice bill (Billboard, Aug. 28). "We want reassurance from the author of the bill that there will be a balanced mix," she said.

Democrats have cited the problems of parental stress, the break-

down of values, conflict resolution in schools, the media's influence, and the culture of guns as areas to be explored by the task force.

The original bill to hatch a "cultural" committee, sponsored by conservative Republican Sen. Sam Brownback, R-Kan., was substantially modified after an angry reaction by the Democratic caucus.

Senate Democrats argued that the original plan was redundant and would have unfairly singled out the entertainment industry as the cause of violence in the culture at the expense of other contributing causes.

While agreeing to the substitute plan, Brownback and his chief supporter, Senate Majority Leader Trent Lott, R-Miss., maintained they did not foresee the proposed task force focusing entirely on entertainment companies but on a broad range of family and cultural problems.

However, Brownback has focused on the entertainment industry in

nearly all of his efforts over the last two years to target the reasons for violence in the American culture (Billboard, May 22).

The Recording Industry Assn. of America (RIAA) and other entertainment industry groups had lobbied against the creation of a new committee. "The task force compromise will make for a more balanced examination [of cultural concerns], but I still believe the whole thing is unnecessary," says RIAA president/CEO Hilary Rosen, "considering there is already the FTC study, four other studies, and possible additional commissions down the road."

Pamela Horowitz, president of the National Assn. of Recording Merchandisers, says such a Senate task force may not only duplicate other studies, but with its limited period of operation it "probably won't bring to our attention any credible new material that will help us dealing with the problems in society or in the industry."

APRIL CHALLENGES PULLMAN/ISLEYS DEAL

(Continued from page 7)

Three Boys is a multimillion-dollar copyright infringement judgment against Michael Bolton and others."

Both Bolton and Sony's music publishing division were ordered in 1996 to pay Three Boys \$5 million; the 9th U.S. Circuit Court of Appeals in California is scheduled to hear an appeal by the defendants on Oct. 5.

Apart from asking the court to order the defendants to cease going through with the sale and order that they adhere to the "matching bid" feature of the 1980 agreement, April Music also seeks damages in excess

of \$2 million against the Pullman Group LLC for its role in the alleged violation of that agreement.

In response to the EMI action, the Pullman Group LLC issued a statement to Billboard that says in part, "The complaint is meritless . . . We're filing a motion to dismiss with prejudice right now. The Pullman Group LLC is securitizing the Isley Brothers catalog, not buying it, so it is not a sale. The Isley Brothers will continue to own 100% of the catalog . . . so EMI's position defies logic, other than an effort to interfere."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 728 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1		38	44	16	MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN (MERCURY) (NASHVILLE)
1	2	6	MAMBO NO. 5 (A LITTLE BIT OF...)	LOKI BEGA (RCA)	39	35	18	LESSON IN LEAVIN'	JO DEE MESSINA (CURB)
2	1	14	GENIE IN A BOTTLE	CHRISTINA AGUILERA (RCA)	40	30	20	I WILL REMEMBER YOU (LIVE)	SARAH MCLACHLAN (ARISTA)
3	6	15	UNPRETTY	TLC (LAFACE/ARISTA)	41	49	3	BLING BLING	B.G. (CASH MONEY/UNIVERSAL)
4	3	20	ALL STAR	SMASH MOUTH (INTERSCOPE)	42	53	3	LARGER THAN LIFE	BACKSTREET BOYS (JIVE)
5	5	14	SOMEDAY	SUGAR RAY (LAVA/ATLANTIC)	43	50	4	WE CAN'T BE FRIENDS	DEBORAH COX WITH R.L. (ARISTA)
6	4	23	WHERE MY GIRLS AT?	(MOTOWN)	44	56	5	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON (ARISTA)
7	8	9	SHE'S ALL I EVER HAD	RICKY MARTIN (C2)	45	66	3	GOTTA MAN	EVE (RUFF RYDERS/INTERSCOPE)
8	7	13	BAILAMOS	ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)	46	34	15	THE SECRET OF LIFE	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
9	13	10	SMOOTH	SANTANA FEAT. ROB THOMAS (ARISTA)	47	36	17	HEY LEONARDO (SHE LIKES ME FOR ME)	BLESSID UNION OF SOULS (PUSH/A2)
10	9	18	SCAR TISSUE	RED HOT CHILI PEPPERS (WARNER BROS.)	48	37	11	ALL THAT I CAN SAY	MARY J. BLIGE (MCA)
11	11	9	I DO (CHERISH YOU)	98 DEGREES (UNIVERSAL)	49	48	5	WHAT DO YOU SAY TO THAT	GEORGE STRAIT (MCA NASHVILLE)
12	10	24	I WANT IT THAT WAY	BACKSTREET BOYS (JIVE)	50	47	6	GIRLS' BEST FRIEND	JAY-Z (EPIC)
13	17	5	HEARTBREAKER	MARIAH CAREY FEAT. JAY-Z (COLUMBIA)	51	43	19	BETTER DAYS (AND THE BOTTOM DROPS OUT)	CITIZEN KING (WARNER BROS.)
14	12	16	SHE'S SO HIGH	TAL BACHMAN (COLUMBIA)	52	55	12	WHAT'S MY AGE AGAIN?	BLINK 182 (MCA)
15	16	8	STEAL MY SUNSHINE	LEN (WORK/ERG)	53	62	4	HIGHER	CREED (WIND-UP)
16	14	12	SO ANXIOUS	GINUWINE (550 MUSIC/ERG)	54	46	6	IF I COULD TURN BACK THE HANDS OF TIME	R. KELLY (JIVE)
17	20	13	BACK THAT THANG UP	JAY-Z FEAT. MARY J. BLIGE & LIL' WINE (CASH MONEY/UNIVERSAL)	55	54	9	I'LL STILL LOVE YOU MORE	TRISHA YEARWOOD (MCA NASHVILLE)
18	15	16	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)	56	75	2	BUG A BOO	DESTINY'S CHILD (COLUMBIA)
19	23	6	BACK AT ONE	BRIAN MCKNIGHT (MOTOWN)	57	59	7	MEETING IN MY BEDROOM	SILK (ELEKTRA/VEG)
20	21	13	BLACK BALLOON	GOO GOO DOLLS (WARNER BROS.)	58	65	4	I'M ALREADY TAKEN	STEVE WARINER (CAPITOL (NASHVILLE))
21	19	21	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/ERG)	59	52	15	I COULD NOT ASK FOR MORE	EDWIN MCCAIN (LAVA/ATLANTIC)
22	26	7	VIVRANT THING	Q-TIP (VIOLATOR/DEF JAM/IDJMG)	60	58	13	YOU'LL BE IN MY HEART	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)
23	22	8	SOMETHING LIKE THAT	TIM MCGRAW (CURB)	61	63	8	WANNA BE A BALLER	LIL' TROY (SHORT STOP/REPUBLIC/UNIVERSAL)
24	18	19	LAST KISS	PEARL JAM (EPIC)	62	60	13	NEVER GONNA LET YOU GO	FAITH EVANS (BAD BOY/ARISTA)
25	24	14	OUT OF MY HEAD	FASTBALL (HOLLYWOOD)	63	61	9	(NOW YOU SEE ME) NOW YOU DON'T	LEE ANN WOMACK (MCA NASHVILLE)
26	31	6	I LOVE YOU	MARTINA MCBRIDE (RCA (NASHVILLE)/COLUMBIA)	64	57	18	HAPPILY EVER AFTER	CASE (DEF SOUL/IDJMG)
27	33	11	READY TO RUN	DIXIE CHICKS (MONUMENT)	65	64	2	SATISFY YOU	PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
28	41	3	(YOU DRIVE ME) CRAZY	BRITNEY SPEARS (JIVE)	66	70	11	AMERICAN WOMAN	LENNY KRAVITZ (MAYBE/RICK/VIRGIN)
29	28	18	AMAZED	LONESTAR (BNA)	67	67	4	SHE'S IN LOVE	MARK WILLS (MERCURY (NASHVILLE))
30	27	13	YOU HAD ME FROM HELLO	KENNY CHESNEY (BNA)	68	—	1	LOVELY AND GONE	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
31	29	13	LITTLE MAN	ALAN JACKSON (ARISTA NASHVILLE)	69	68	2	BEAUTY	DRU HILL (DEF SOUL/IDJMG)
32	32	19	TELL ME IT'S REAL	K-CI & JOJO (MCA)	70	74	11	ALL N MY GRILL	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MINOR/EASTWEST/EEG)
33	25	14	WHAT YA WANT	EVE & NOKIO (RUFF RYDERS/INTERSCOPE)	71	—	1	ANGELS WOULD FALL	MELISSA ETHERIDGE (ISLAND/IDJMG)
34	38	4	THE SHE GOES	SIXPENCE NONE THE RICHER (SQUINT/ELEKTRA/VEG)	72	—	1	HOME TO YOU	JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))
35	39	9	SPEND MY LIFE WITH YOU	ERIC BENET FEAT. TAMIA (WARNER BROS.)	73	—	1	I'LL GO CRAZY	ANDY GRIGGS (RCA (NASHVILLE))
36	42	5	MUSIC OF MY HEART	N SYNC & GLORIA ESTEFAN (MIRAMAX/EPIC)	74	—	1	GET GONE	IDEAL (NOONTIME/VIRGIN)
37	51	4	I NEED TO KNOW	MARC ANTHONY (COLUMBIA)	75	—	1	THE CHEMICALS BETWEEN US	BUSH (TRAUMA)

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

HOT 100 RECURRENT AIRPLAY

1	1	2	KISS ME	SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)	14	12	11	BELIEVE	CHER (WARNER BROS.)
2	2	9	SLIDE	GOO GOO DOLLS (WARNER BROS.)	15	19	33	TOO CLOSE	NEXT (ARISTA)
3	—	1	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	16	15	30	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE)
4	3	2	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)	17	16	9	WHAT IT'S LIKE	EVERLAST (TOMMY BOY)
5	4	5	NO SCRUBS	TLC (LAFACE/ARISTA)	18	13	7	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN (MERCURY (NASHVILLE))
6	5	4	ANYWHERE	112 FEATURING LIL'Z (BAD BOY/ARISTA)	19	17	42	TORN	NATALIE IMBRUGLIA (RCA)
7	—	1	SINGLE WHITE FEMALE	CHELY WRIGHT (MCA NASHVILLE)	20	14	2	LITTLE GOOD-BYES	SHEDAISY (LYRIC STREET)
8	7	4	WRITE THIS DOWN	GEORGE STRAIT (MCA NASHVILLE)	21	—	1	A NIGHT TO REMEMBER	JOE DIFFIE (EPIC (NASHVILLE))
9	6	12	FLY AWAY	LENNY KRAVITZ (VIRGIN)	22	18	16	SAVE TONIGHT	EAGLE-EYE CHERRY (WORK/ERG)
10	8	4	MY OWN WORST ENEMY	LIT (RCA)	23	20	33	THIS KISS	FAITH HILL (WARNER BROS.)
11	9	8	EVERY MORNING	SUGAR RAY (LAVA/ATLANTIC)	24	22	16	ANGEL	SARAH MCLACHLAN (ARISTA/WARNER SUNSET/REPRISE)
12	10	4	THE HARDEST THING	98 DEGREES (UNIVERSAL)	25	21	13	BACK 2 GOOD	MATCHBOX 20 (LAVA/ATLANTIC)
13	11	5	808	BLAQUE (TRACK MASTERS/COLUMBIA)					

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1		38	—	1	ONE MORE CHANCE	JULIO IGLESIAS JR. (EPIC)
1	1	12	SUMMER GIRLS	JAY-Z (RCA/CAPITOL)	39	30	17	SEXUAL (LI DA DI)	AMBER (TOMMY BOY)
2	4	3	SHE'S ALL I EVER HAD	RICKY MARTIN (C2)	40	32	15	THE HARDEST THING	98 DEGREES (UNIVERSAL)
3	3	4	LOST IN YOU	GARTH BROOKS AS CHRIS GAINES (CAPITOL)	41	31	17	ROLLERCOASTER	B*WITCHED (EPIC)
4	2	5	UNPRETTY	TLC (LAFACE/ARISTA)	42	29	21	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
5	7	3	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON (ARISTA)	43	35	6	ONLY A DREAM	EYD (GASOLINE ALLEY/RED ANT)
6	—	1	I NEED TO KNOW	MARC ANTHONY (COLUMBIA)	44	—	1	NEW DAY	WYCLEF JEAN FEAT. BONO (RUFFHOUSE/C2)
7	6	7	SMOOTH	SANTANA FEAT. ROB THOMAS (ARISTA)	45	48	3	TAKE A LICK	AKIYIYELE (VOLCANO/JIVE)
8	5	6	BAILAMOS	ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)	46	42	9	BOOM, BOOM, BOOM, BOOM!!	VENGABOYS (GROOVICIOUS/STRICTLY RHYTHM)
9	—	1	WE CAN'T BE FRIENDS	DEBORAH COX WITH R.L. (ARISTA)	47	50	3	PIMPIN' AIN'T NO ILLUSION	UGK FEAT. KOOL ACE & TOO SHORT (JIVE)
10	8	3	I WANT IT ALL	WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)	48	34	10	TELL ME IT'S REAL	K-CI & JOJO (MCA)
11	9	5	NEVER GONNA LET YOU GO	FAITH EVANS (BAD BOY/ARISTA)	49	43	6	THE ONE	AARON SKYY (RED ANT)
12	10	5	JIGGA MY N****	JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)	50	46	11	IT'S YOUR THING	MERCEDES FEAT. MASTER P (NO LIMIT/PRIORITY)
13	16	14	SPEND MY LIFE WITH YOU	ERIC BENET FEAT. TAMIA (WARNER BROS.)	51	41	18	WATCH OUT NOW	THE BEATNUTS FEAT. YELAKLAW (VIOLATOR/LOUD)
14	14	10	GET GONE	IDEAL (NOONTIME/VIRGIN)	52	38	14	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)
15	15	5	CANDY	MANDY MOORE (550 MUSIC/ERG)	53	58	2	LUV AT FIRST SIGHT	CHILDREN OF DA GHETTO (HOO BANGIN/PRIORITY)
16	18	9	I'LL BE YOUR EVERYTHING	YOUNGSTOWN (HOLLYWOOD)	54	49	20	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)
17	11	12	SMILE	VITAMIN C FEAT. LADY SAW (ELEKTRA/VEG)	55	44	15	NEVER BEEN KISSED	SHERRIE AUSTIN (ARISTA NASHVILLE)
18	12	8	IT'S ALL ABOUT YOU (NOT ABOUT ME)	TRACIE SPENCER (CAPITOL)	56	55	29	HARD KNOCK LIFE (GHETTO ANTHEM)	JAY-Z (ROC-A-FELLA/IDJMG)
19	13	5	I LOVE YOU CAME TOO LATE	JOEY MCINTYRE (C2)	57	45	12	WILD WILD WEST	WILL SMITH FEAT. DRU HILL & KODI, MO DEE (OVERBROOK/COLUMBIA)
20	17	12	JAMBOREE	NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)	58	51	24	WHO DAT	JAY-Z (ROC-A-FELLA/IDJMG)
21	—	1	SCAR TISSUE	RED HOT CHILI PEPPERS (WARNER BROS.)	59	47	15	NO PIGEONS	SPODY TNEY FEAT. MR. WOODS (ROC-A-BLOW/RUFFHOUSE/COLUMBIA)
22	28	2	BLACK BALLOON	GOO GOO DOLLS (WARNER BROS.)	60	40	13	GENIE IN A BOTTLE	CHRISTINA AGUILERA (RCA)
23	26	4	U KNOW WHAT'S UP	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)	61	54	31	GIVE IT TO YOU	JORDAN KNIGHT (INTERSCOPE)
24	19	6	SOUTHERN GUL	ERYKAH BADU FEAT. RAHZEL (MOTOWN)	62	52	16	BETTER DAYS (AND THE BOTTOM DROPS OUT)	CITIZEN KING (WARNER BROS.)
25	21	6	THIS TIME AROUND	MICHAEL FREDO (A&W/ROCKAWARNER BROS.)	63	64	26	PLEASE REMEMBER ME FOR A LITTLE WHILE	TIM MCGRAW (CURB)
26	—	1	YA DI YA	GINA THOMPSON (EASTWEST/EEG)	64	—	1	FIVE FATHOMS (LOVE MORE)	EVERYTHING BUT THE GIRL (ATLANTIC)
27	20	9	THE DAY THE WORLD WENT AWAY	NINE INCH NAILS (NOTHING/INTERSCOPE)	65	61	17	DID YOU EVER THINK/COME ALONE	R. KELLY (JIVE)
28	39	2	15 MINUTES	MARC NELSON (COLUMBIA)	66	53	17	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)
29	25	3	ANGELS WOULD FALL	MELISSA ETHERIDGE (ISLAND/IDJMG)	67	57	32	I STILL BELIEVE	MARIAH CAREY (COLUMBIA)
30	37	2	SOMEDAY	SUGAR RAY (LAVA/ATLANTIC)	68	63	7	ALWAYS YOU	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
31	27	8	U-WAY (HOW WE DO IT)	YOUNGBLOODZ (GHET-O-VISION/LAFACE/ARISTA)	69	72	29	MY FAVORITE GIRL	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
32	36	3	SIMON SAYS	PHAROAHE MONCH (RAWKUS/PRIORITY)	70	71	19	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/ERG)
33	23	11	I WILL GO WITH YOU (CON TE PARTIRO)	DONNA SUMMER (EPIC)	71	66	44	BELIEVE	CHER (WARNER BROS.)
34	22	2	1000 OCEANS	TORI AMOS (ATLANTIC)	72	—	1	HEARTBREAKER	MARIAH CAREY FEAT. JAY-Z (COLUMBIA)
35	24	4	BLISS	TORI AMOS (ATLANTIC)	73	60	7	SUMMERTIME	ANOTHER LEVEL FEATURING TQ (ARISTA)
36	59	2	YOU NEED A MAN	SHANICE (LAFACE/ARISTA)	74	73	13	I'VE DREAMED OF YOU	BARBRA STREISAND (COLUMBIA)
37	33	12	EVERYTHING IS EVERYTHING/EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)	75	56	6	PLAY AROUND	LIL' CEASE (QUEEN BEE/UNDEAS/ATLANTIC)

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

ASCAP/Dub's World, ASCAP/Sony/ATV Tunes, ASCAP/TheIma's Boy, BMI/Songs Of Universal, BMI/The Price Is Right, BMI/R. Kelly, BMI) HL
 9 SCAR TISSUE (Moebelblame, BMI) HL
 THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
 2 SHE'S ALL I EVER HAD (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/Foreign Import, BMI) WBM
 77 SHE'S IN LOVE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/H Dreams Had Wings, BMI) HL
 20 SHE'S SO HIGH (Backman & Sons, BMI/EMI Blackwood, BMI) HL
 83 SMILE (Blanc E, BMI/Big Black Jacket, BMI/Warner-Tamerlane, BMI) WBM
 3 SMOOTH (Itaal Shur, BMI/Bidnis, BMI/EMI Blackwood, BMI) HL
 24 SO ANXIOUS (WB, ASCAP/Virginia Beach, ASCAP/Herbilicious, ASCAP/Biazalicious, ASCAP/Black Foundation, ASCAP) WBM
 7 SOMEDAY (Warner-Tamerlane, BMI/See Squared, BMI/Grave Lack Of Talent, BMI/Joseph "McG" Nichol, BMI) WBM
 28 SOMETHING LIKE THAT ("Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazo, ASCAP) CLM
 86 SOMETIMES (Zomba, ASCAP/Grantsville, ASCAP/BMG Scandinavia) HL/WBM
 100 SOUTHERN GUL (Rahzel, BMI/Songs Of Universal, BMI) HL/WBM
 22 SPEND MY LIFE WITH YOU (India B., BMI/Universal-Songs Of PolyGram International, BMI/Butty Tat, BMI/Demontes, BMI/Paradise Forever, BMI) HL/WBM
 21 STEAL MY SUNSHINE (EMI April, ASCAP/Big Meanie, ASCAP/buddah, ASCAP/Mri, ASCAP/Regg Diamond, ASCAP/BMG, BMI/EMI U Catalog, BMI) HL/WBM
 14 SUMMER GIRLS (Dow Tone, ASCAP/BKY, ASCAP/Trans Continental, ASCAP)
 88 SUNSHINE (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Wonder Woman Sings, ASCAP/WB, ASCAP/EMI April, ASCAP/LaShawn Daniels, ASCAP) HL/WBM
 36 TELL ME IT'S REAL (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doooin', ASCAP/2 Big Prod., ASCAP/WB, ASCAP/LBN, ASCAP) HL/WBM
 38 THERE SHE GOES (Go! Discs, BMI)
 69 U KNOW WHAT'S UP (Eddie F., ASCAP/DoWhatGotta, ASCAP/WB, ASCAP/Balewa, ASCAP/Universal-MCA, ASCAP/Anthony C., ASCAP) WBM
 1 UNPRETTY (Cypron, BMI/EMI Blackwood,

LAFACE CONGRATULATES THE
CENTURY'S FINEST:TLC
REDEFINING THE FUTURE

OOOOOOHHH...ON THE TLC TIP 4 MILLION SOLD
CRAZYSEXYCOOL 14 MILLION SOLD
FANMAIL 7 MILLION SOLD
GLOBAL ALBUM SALES 25 MILLION!

"NO SCRUBS"

# 1	BILLBOARD R&B	5 WKS.
# 1	BILLBOARD HOT 100	4 WKS.
# 1	SOUNSCAN TOP SINGLES	4 WKS.
# 1	MTV VIDEO	7 WKS.

"UNPRETTY"

# 1	BILLBOARD HOT 100	2 WKS.
# 1	SOUNSCAN TOP SINGLES	3 WKS.
# 1	MTV VIDEO	4 WKS.

1999 MTV MUSIC VIDEO AWARD FOR BEST GROUP VIDEO "NO SCRUBS"

1999 SOUL TRAIN'S LADY OF SOUL AWARD RECIPIENTS FOR
BEST R&B/SOUL ALBUM OF THE YEAR, GROUP FOR FANMAIL
BEST R&B/SOUL SINGLE, GROUP FOR "NO SCRUBS"
ARETHA FRANKLIN AWARD FOR "ENTERTAINER OF THE YEAR"

1999 TEEN CHOICE AWARD FOR FAVORITE GROUP



MANAGEMENT:
DIGGIT! ENTERTAINMENT

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

OCTOBER 2, 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/Hot Shot Debut ▶						
1	NEW		1	EVE RUFF RYDERS 490453/INTERSCOPE (11.98/17.98) 1 week at No. 1	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
2	2	3	18	BACKSTREET BOYS ▲ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
3	3	2	4	CHRISTINA AGUILERA RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1
4	1	1	3	DIXIE CHICKS MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
5	4	4	14	SANTANA ▲ ² ARISTA 19080 (11.98/17.98)	SUPERNATURAL	4
6	5	7	38	KID ROCK ▲ ³ LAVA/ATLANTIC 83119/AG (10.98/17.98) HS	DEVIL WITHOUT A CAUSE	5
7	7	5	13	LIMP BIZKIT ▲ ³ FLIP 90335/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
8	6	6	36	BRITNEY SPEARS ▲ ⁵ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
◀ GREATEST GAINER ▶						
9	12	23	4	LOU BEGA RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	9
10	NEW		1	OL' DIRTY BASTARD ELEKTRA 62414/EEG (11.98/17.98)	N***A PLEASE	10
11	8	9	19	RICKY MARTIN ▲ ⁵ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
12	9	12	46	JUVENILE ▲ ² CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	9
13	13	8	4	PUFF DADDY BAD BOY 73033/ARISTA (11.98/17.98)	FOREVER	2
14	11	14	15	SMASH MOUTH ▲ INTERSCOPE 90316 (11.98/17.98)	ASTRO LOUNGE	6
15	NEW		1	THE BEATLES APPLE 21481/CAPITOL (11.98/17.98)	YELLOW SUBMARINE SONGTRACK	15
16	10	11	8	VARIOUS ARTISTS ▲ UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
17	14	10	5	MARY J. BLIGE MCA 11929* (11.98/17.98)	MARY	2
18	16	15	98	SHANIA TWAIN ◆ ¹³ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
19	NEW		1	MARTINA MCBRIDE RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
20	20	20	23	LIL' TROY ● SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	20
21	25	25	14	SARAH MCLACHLAN ▲ ² ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
22	15	13	8	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
23	17	17	15	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
24	19	24	16	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
25	18	19	47	98 DEGREES ▲ ² MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
26	21	22	8	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
27	23	30	30	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
28	30	28	86	DIXIE CHICKS ▲ ⁷ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
29	32	31	9	POWERMAN 5000 ● DREAMWORKS 50107/INTERSCOPE (8.98/12.98)	TONIGHT THE STARS REVOLT!	29
30	26	26	8	HOT BOYS CASH MONEY 53264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	5
31	33	33	3	SOUNDTRACK EPIC 63615* (11.98 EQ/17.98)	BLUE STREAK — THE ALBUM	31
32	27	21	5	MOBB DEEP LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	3
33	35	27	4	LFO ARISTA 14605 (10.98/16.98)	LFO	21
34	24	37	52	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
35	31	36	78	'N SYNC ▲ ² RCA 67613 (11.98/17.98)	'N SYNC	2
36	NEW		1	LUIS MIGUEL WEA LATINA 29288 (10.98/16.98)	AMARTE ES UN PLACER	36
37	29	32	16	BLINK 182 ● MCA 11950 (11.98/17.98)	ENEMA OF THE STATE	9
38	28	18	4	NOREAGA PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLUNT — DA HUSTLER	9
39	40	60	30	EMINEM ▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
40	39	45	110	BACKSTREET BOYS ◆ ¹¹ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
41	34	29	6	VARIOUS ARTISTS VIOLATOR/DEF JAM 55894*/DJJMG (10.98/16.98)	VIOLATOR THE ALBUM	8
42	37	39	36	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/17.98)	14:59	17
43	44	46	20	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
44	38	43	12	VARIOUS ARTISTS ● RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
45	36	42	37	GODSMACK ▲ REPUBLIC 53190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
46	NEW		1	QUEENSRYCHE ATLANTIC 83225/AG (10.98/16.98)	Q2K	46
47	43	44	71	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)		5
48	42	34	45	CHER ▲ ³ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
49	45	41	27	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
50	47	51	16	LONESTAR ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
51	NEW		1	SOUNDTRACK MIRAMAX 67861/EPIC (11.98 EQ/17.98)	MUSIC OF THE HEART	51
52	NEW		1	PROJECT PAT HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN	52
53	46	48	21	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
54	56	59	22	B.G. ● CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	22	—	2	COAL CHAMBER ROADRUNNER 8659 (10.98/16.98)	CHAMBER MUSIC	22
56	58	58	14	LEN ● WORK 69528/EPIC (11.98 EQ/16.98) HS	YOU CAN'T STOP THE BUM RUSH	46
57	50	49	13	K-CI & JOJO ▲ MCA 11937* (10.98/17.98)	IT'S REAL	8
58	48	47	14	VARIOUS ARTISTS ● NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES EPIC 63653 (11.98 EQ/17.98)		18
59	49	52	18	SOUNDTRACK ▲ ² WALT DISNEY 60645 (11.98/17.98)	TARZAN	5
60	73	83	19	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
61	51	50	4	FILTER REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
62	59	70	57	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
63	41	16	3	MEGADETH CAPITOL 99134 (10.98/16.98)	RISK	16
64	54	38	4	SEVENDUST TVT 5820 (10.98/16.98)	HOME	19
65	55	56	13	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
66	69	68	26	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
67	57	57	12	WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
68	53	35	3	THE BEATNUTS VIOLATOR 1722*/LOUD (10.98/16.98)	A MUSICAL MASSACRE	35
69	52	54	4	VARIOUS ARTISTS TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5	51
70	61	64	12	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
71	68	63	44	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
72	67	84	56	LAURYN HILL ▲ ⁵ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
73	75	75	103	CREED ▲ ³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
74	63	61	44	THE OFFSPRING ▲ ⁴ COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
75	64	62	30	LIT ● RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
76	NEW		1	AUDIO ADRENALINE FOREFRONT 25225 (11.98/15.98)	UNDERDOG	76
77	71	72	5	VARIOUS ARTISTS THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM UTY 564891/DJMG (10.98/17.98)		53
78	74	97	51	JAY-Z ▲ ⁴ ROC-A-FELLA 558902*/DJJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
79	62	55	5	SOUNDTRACK COLUMBIA 69934*/CRG (11.98 EQ/17.98)	IN TOO DEEP	28
80	60	40	3	DAYS OF THE NEW OUTPOST 30037/INTERSCOPE (11.98/17.98)	DAYS OF THE NEW	40
81	65	65	16	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJJMG (11.98/17.98) HS	VENNI VETTI VECCI	3
82	66	67	18	SOUNDTRACK ● ISLAND 546196/DJMG (12.98/18.98)	NOTTING HILL	19
83	79	80	8	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	43
84	82	73	14	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
85	80	82	24	BUCKCHERRY ● DREAMWORKS 50044/INTERSCOPE (10.98/16.98) HS	BUCKCHERRY	74
86	81	88	14	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER	59
87	72	66	16	SOUNDTRACK ▲ MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
88	89	90	25	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
89	84	91	18	BUENA VISTA SOCIAL CLUB ● WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	80
90	77	69	14	SOUNDTRACK ▲ ² OVERBROOK 60344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
91	93	110	40	FATBOY SLIM ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
92	70	53	3	MAGIC NO LIMIT 50110*/PRIORITY (11.98/17.98)	THUGGIN'	53
93	96	114	21	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
94	100	109	20	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
95	88	105	27	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
96	76	81	16	ENRIQUE IGLESIAS ● FONOVISA 0517 (10.98/16.98)	BAILAMOS	65
97	90	96	12	SOUNDTRACK KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES	90
98	78	85	10	CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	44
99	98	93	45	R. KELLY ▲ ⁵ JIVE 61625* (19.98/24.98)	R.	2
100	83	78	4	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	73
101	87	86	16	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
102	99	77	10	TOO SHORT ● SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	5
103	91	89	14	702 ● MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34
104	95	94	45	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
105	107	111	29	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
106	101	92	79	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
107	103	76	4	MADE MEN RESTLESS 72981 (10.98/16.98)	CLASSIC LIMITED EDITION	61
108	86	74	7	MEMPHIS BLEEK ● ROC-A-FELLA 538991*/DJJMG (10.98/16.98)	COMING OF AGE	7

◻ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST <small>(IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD))</small>	TITLE	PEAK POSITION
109	97	95	35	DAVE MATTHEWS/TIM REYNOLDS ▲ ² BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
110	85	79	14	VARIOUS ARTISTS INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
(111)	109	113	74	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	7
(112)	110	120	10	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS	TRAIN	110
113	94	108	38	ORGY ▲ ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
(114)	133	132	8	STAIN D ← PACESETTER → FLIP/ELEKTRA 62356/EEG (7.98/11.98) HS	DYSFUNCTION	114
115	111	112	73	DAVE MATTHEWS BAND ▲ ³ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
116	92	71	4	THIRD DAY ESSENTIAL/SILVERTONE 10528/JIVE (10.98/16.98)	TIME	63
117	106	101	24	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	86
118	113	116	70	DMX ▲ ³ RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
119	115	118	56	ROB ZOMBIE ▲ ² GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
120	116	107	27	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
121	108	99	12	ALICE IN CHAINS ● COLUMBIA 63649/CRG (11.98 EQ/17.98)	NOTHING SAFE	20
(122)	NEW ►	1	1	SOUNDTRACK MCA 112068 (12.98/18.98)	FOR LOVE OF THE GAME	122
123	112	103	19	SHEDAI SY LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	77
(124)	144	150	29	SIXPENCE NONE THE RICHER ● SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	89
125	105	87	4	CLAY WALKER GIANT (NASHVILLE) 24717/WARNER BROS. (NASHVILLE) (10.98/16.98)	LIVE, LAUGH, LOVE	55
126	117	124	8	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	97
127	104	98	9	VARIOUS ARTISTS WORD 69975/EPIC (19.98 EQ/19.98)	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	84
(128)	NEW ►	1	1	IYANLA VANZANT HARMONY 1799 (11.98/17.98) HS	IN THE MEANTIME — MUSIC THAT TELLS A STORY	128
129	129	134	29	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
130	114	128	4	PRINCE WARNER BROS. 47522 (11.98/16.98)	THE VAULT... OLD FRIENDS 4 SALE	85
131	122	121	39	DMX ▲ ² RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
132	128	146	12	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) HS	SLIPKNOT	112
133	125	155	14	MOBY V2 27049* (16.98 CD) HS	PLAY	125
134	123	123	13	THE CHEMICAL BROTHERS FREESTYLE DUST 47610*/ASTRALWERKS (11.98/17.98)	SURRENDER	32
135	119	102	44	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
136	134	149	43	2PAC ▲ ⁹ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
137	102	106	22	CASE ● DEF SOUL 538871*/DJMG (10.98/16.98)	PERSONAL CONVERSATION	33
(138)	150	166	51	SHERYL CROW ▲ A&M 90404/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
(139)	174	—	75	SOUNDTRACK ▲ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
140	124	136	17	SOUNDTRACK WORK 69851/EPIC (11.98 EQ/17.98)	GO	67
141	127	133	15	SARAH BRIGHTMAN REALLY USEFUL 539330/DECCA (11.98/17.98)	THE ANDREW LLOYD WEBBER COLLECTION	110
142	120	117	27	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
143	136	130	6	VARIOUS ARTISTS UTV 564809/UNIVERSAL (10.98/17.98)	PURE 80'S	113
(144)	NEW ►	1	1	MEAT LOAF BEYOND 78065 (10.98/16.98)	VH1 STORYTELLERS	144
145	118	119	7	ALISON KRAUSS ROUNDER 610465/MERCURY (NASHVILLE) (10.98/16.98)	FORGET ABOUT IT	60
146	138	153	44	GARTH BROOKS ▲ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
147	126	135	32	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
148	130	148	13	MANA WEA LATINA 27864 (9.98/16.98)	MTV UNPLUGGED	83
149	146	141	9	TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98) HS	TAL BACHMAN	124
150	156	165	16	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	79
151	147	152	22	SARAH BRIGHTMAN ● NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
152	135	127	51	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
153	157	162	47	DRU HILL ▲ ² DEF SOUL 524542*/DJMG (10.98/17.98)	ENTER THE DRU	2

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST <small>(IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD))</small>	TITLE	PEAK POSITION
154	145	139	13	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	53
(155)	NEW ►	1	1	MINDY MCCREADY BNA 67765/RLG (10.98/16.98)	I'M NOT SO TOUGH	155
156	153	157	36	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	30
157	141	129	24	NAS ▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
158	140	140	8	ERIC CLAPTON POLYDOR 547178/UNIVERSAL (23.98/29.98)	BLUES	52
159	139	145	50	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
(160)	RE-ENTRY	3	3	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/DJMG (11.98/16.98) HS	BRING YOUR OWN STEREO	153
161	158	161	15	DIANA KRALL VERVE 304/VG (11.98/17.98)	WHEN I LOOK IN YOUR EYES	68
162	159	115	22	CHER GEFFEN 24509/INTERSCOPE (11.98/17.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
163	137	147	11	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	15
164	143	156	67	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
(165)	191	193	4	STATIC-X WARNER BROS. 47271 (7.98/11.98) HS	WISCONSIN DEATH TRIP	165
166	177	174	15	IBRAHIM FERRER WORLD CIRCUIT/NOYESHU 79532/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	137
167	142	168	44	DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
168	132	126	12	SOUNDTRACK UNIVERSAL 53269 (10.98/17.98)	AMERICAN PIE	50
169	148	144	17	INSANE CLOWN POSSE ISLAND 524661/DJMG (11.98/17.98)	THE AMAZING JECKEL BROTHERS	4
170	164	143	6	COKO RCA 67766* (10.98/16.98)	HOT COKO	68
171	154	122	4	MESHELL NDEGEOCELLO MAVERICK 47439/WARNER BROS. (10.98/16.98)	BITTER	105
172	149	125	3	5TH WARD BOYZ PRIORITY 50125* (10.98/16.98)	P.W.A. THE ALBUM... KEEP IT POPPIN'	125
173	180	186	44	MARIAH CAREY ▲ ³ COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	4
174	169	177	95	WILL SMITH ▲ ³ COLUMBIA 68683*/CRG (11.98 EQ/17.98)	BIG WILLIE STYLE	8
175	165	164	15	DEF LEPPARD ● MERCURY 546212/DJMG (11.98/17.98)	EUPHORIA	11
176	178	176	43	METALLICA ▲ ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
177	170	151	17	OLEANDER REPUBLIC 53242/UNIVERSAL (10.98/16.98) HS	FEBRUARY SON	115
178	163	171	3	VITAMIN C ELEKTRA 62406/EEG (10.98/16.98) HS	VITAMIN C	163
179	155	137	13	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	43
180	167	192	3	BOYZONE RAVENOUS/MERCURY 55917*/DJMG (10.98/16.98) HS	WHERE WE BELONG	167
181	172	—	2	MR. MIKE PRIORITY 50031* (10.98/16.98)	RHAPSODY	172
182	151	138	10	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	16
(183)	RE-ENTRY	52	52	MARK WILLS ▲ MERCURY (NASHVILLE) 536317 (10.98/16.98) HS	WISH YOU WERE HERE	74
184	179	197	17	LYNYRD SKYNYRD MCA 11941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
185	173	180	43	ELVIS CRESCO ▲ SONY DISCOS 82634 (8.98 EQ/13.98) HS	SUAVENTENTE	106
186	188	—	13	SOUNDTRACK VIRGIN 47174 (12.98/17.98)	CRUEL INTENTIONS	60
187	193	199	38	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
(188)	RE-ENTRY	6	6	G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98) HS	PHILADELPHIC	113
(189)	RE-ENTRY	45	45	FAITH EVANS ▲ BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
190	176	173	25	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
191	152	158	8	VARIOUS ARTISTS SONY DISCOS/COLUMBIA 69989*/CRG (10.98 EQ/16.98)	LATIN MIX USA 2	152
192	182	184	63	BARENAKED LADIES ▲ ⁴ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
193	187	175	19	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
(194)	NEW ►	1	1	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) HS	SYSTEM OF A DOWN	194
195	171	160	5	THE MOODY BLUES THRESHOLD 53565/UNIVERSAL (10.98/16.98)	STRANGE TIMES	93
196	184	200	78	MADONNA ▲ ⁸ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
(197)	NEW ►	1	1	JOHN PRINE OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES	197
198	160	189	17	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	43
199	190	185	23	TOM PETTY AND THE HEARTBREAKERS ● WARNER BROS. 47294* (10.98/17.98)	ECHO	10
200	162	167	17	SLICK RICK ● DEF JAM 558936*/DJMG (10.98/16.98)	THE ART OF STORYTELLING	8

SET EYED TO BOOST MAORI CULTURE

(Continued from page 19)

marketing and artist development for Decca in London, heard the demos while working at Philips in Amsterdam. "The first time we heard it we all thought it was something different and unique. I think we were motivated by this project like never before."

In the U.K., marketing of the album will play to the strength of its New Zealand origins and the fact that the New Zealand national rugby team the All Blacks are favorites to win the rugby World Cup, to be held at venues in the U.K., Ireland, and France starting Oct. 1.

A Beatmasters rugby mix of the driving, uptempo track "Kotahitanga" (Union) is featured on "World In Union," the Decca/Universal TV "official" album of the tournament. Oceania is also confirmed to perform before the England/New Zealand game, Oct. 9 at Twickenham.

Rick Blaskey, managing director of the Music and Media Partnership, is executive producer of the album. "There's a tremendous energy about it, and a huge sound in the same way that Ladysmith Black Mambazo have," he says. "With the album, we didn't just want to have one track for each competing nation; we wanted something to capture the spirit of the event. We picked artists who added to the flavor of the event."

Outside the U.K., Belgium, Italy, Germany, the Netherlands, and Sweden have confirmed release of the album in October, as has New Zealand.

Universal New Zealand managing director George Ash says "Oceania" is a major priority for his company; aside from "spending a fortune" on conventional media like television and radio, Universal has also presented the album with traditional Maori dancers to all national major ad agencies, he says.

Promotions manager Tanya Perrie says she hopes tracks from the album may be picked up by companies like Air New Zealand and used in global marketing campaigns. "Oceania" was also part of a gift pack presented to dignitaries who attended the recent Asia-Pacific Economic Corporation conference in Auckland.

Ash says the first single, "Kotahitanga," has been playlisted by Mai FM and that retailer enthusiasm has also been "incredible"—with standing orders meaning "Oceania" will achieve gold status (5,000) when it

ships in New Zealand next week.

Although the album is A&R'd by a classical label, it has a distinctly pop marketing plan.

"In Europe it will be a singles-based strategy," says Marc Johnston, director of international marketing at the Decca Music Group. The Beatmasters mix of "Kotahitanga" is being serviced to media with a view to a commercial release. No single release is planned in the U.K., but the track will be used on national terrestrial TV network ITV's coverage of the rugby tournament.

Many Are On Society's Fringes

The Maori, the indigenous population of New Zealand, are descendants of the Polynesian settlers who arrived there between the 10th and 12th centuries.

Europeans, or *pakeha* in the Maori language, first arrived off the coast of *Aotearoa* (land of the long white cloud) in 1642 with the Dutch explorer Abel Tasman, although the first explorer to set foot on New Zealand soil was James Cook in 1769.

Settlers began to arrive in the 1830s and it became a British colony in 1840. This was the year in which the Treaty of Waitangi was signed, which gave sovereignty of New Zealand to Britain. The Maori were persuaded to cede vast tracts of land for mere token payments, but soon the Maori realized the true worth of what they had given away.

Maori today number 524,000 out of a population of 3.7 million, or 14.5%, according to the government's 1996 census. Much of the population is economically and socially marginalized, despite the recent efforts of government to recognize the Maori heritage, such as making Maori an

official language of the country.

In 1975, the Waitangi Tribunal was set up to investigate claims of Maori against the Crown for breaches of the Treaty of Waitangi. An amendment in 1985 empowered the tribunal to investigate claims relating to Crown actions from 1840.

Maori claims to land owned by government, corporations, or private individuals continue to be a divisive issue.

The *haka*, or pre-game battle chant, of the New Zealand national rugby team the All Blacks is probably the best-known Maori performance; it also features on "Oceania."

Prominent local stars of Maori origin include the Runga sisters Bic and Boh. Bic is now five times platinum (platinum is 15,000 for domestic acts) with "Drive" on Sony Music NZ (Billboard, May 1), and Boh is nearly double platinum with Stellar's "Mix" (Global Music Pulse, Sept. 4). Internationally renowned soprano Kiri Te Kanawa is also of Maori descent, as is Shane Carter, lead singer of local cult band The StraitJacket Fits.

DOMINIC PRIDE

CDNOW/COLUMBIA HOUSE CO. TAKES SHAPE

(Continued from page 12)

tar merchants' Web sites, the document states.

Outside the U.S., the agreement appears to give the two music companies more discretion as to the application of "buy now" links.

Executives at the Warner Music Group, Sony Music Entertainment, and CDnow either declined to comment or did not return calls seeking comment. All are still in a "quiet period" due to the pending merger.

At the NARM conference, the main topic of conversation concerning the merger letter was its specification that each partner had to offer to sell or make available to the new company some \$25 million per year of promotion and advertising.

Some merchants had the impression that Sony and Warner would give the CDnow/Columbia House company the equivalent of \$50 million in cooperative advertising funds. But a source familiar with the merger negotiations says that interpretation is wrong and that the passage means that between the various media assets of Time Warner and Sony, they both will make available \$25 million in advertising opportunities for the CDnow/Columbia House company, which will "have to pay for it,"

according to the source.

However, while it will pay for such opportunities, it will do so "at terms comparable to those afforded to other internal divisions or controlled affiliates" of Sony and Time Warner, the document says.

Other parts of the document call for Sony and Time Warner to provide the new CDnow/Columbia House company with ride-along marketing opportunities. For instance, in inserts in personal electronics devices and in billing statements or on music packaging, each major will consider displaying the URLs of Web sites owned or controlled by them, and "such URLs will point to partner-controlled music sites that link to the [CDnow/Columbia House] sites."

At the NARM conference, the organization's chairman, Stan Goman, executive VP of Tower Records/Video/Books, reminded labels how this tactic displeases retailers (see Retail Track, page 90).

While the document in some instances seeks to give the CDnow/Columbia House company preferential or exclusive treatment or at least equivalent treatment with respect to brick-and-mortar merchants with Web sites, other parts of the docu-

ment protect the rights of each of the two majors to continue exclusive promotions of "limited durations" with the Web sites of traditional merchants.

But on the other hand, both music companies shall use "commercially reasonable efforts" to provide the new company with exclusive and nonexclusive interviews and digital downloads for its Web site, the document states. Also, according to the document, the two majors will provide the new company with exclusive special music product opportunities "negotiated at arm's length basis," such as albums with bonus tracks.

While the majors will often also make such material available to other third-party merchants, they will do so in such a way that "in the aggregate . . . the company is not materially disadvantaged . . . relative to its competitors," the document states.

Bob Higgins, chairman/CEO of Albany, N.Y.-based Trans World, says of the agreement, "I am always concerned that there is a level playing field when these types of events take place. As I read this agreement, I have some questions and concerns as to whether there is a level playing field here."



by Geoff Mayfield

LONG HOT SUMMER: With **Eve's** chart-topping bow on The Billboard 200, the Interscope-distributed Ruff Ryders logo holds the bookends of a remarkable run. In every week since the May 15 issue, when the multi-artist "Ruff Ryders: Ryde Or Die Vol. 1" opened with 283,500 units, the No. 1 spot on the big chart has exceeded 200,000 units, a streak kept alive by **Eve's** plum, which pulls out 213,000 opening-week shoppers.

As mentioned here recently (Between The Bullets, Billboard, Aug. 21), 21 weeks of 200,000-plus No. 1's is not a record. There was a 23-week run last year, when holiday season sales juxtaposed with the "Titanic" soundtrack's remarkable 16-week roll at No. 1. But this is only the second time since May 1991, when Billboard adopted SoundScan data, that the chart has seen a 200,000-plus streak of 20 weeks or more. And there has certainly never been a summer in the SoundScan era when the chart's toppers have weighed in so heavily.

Between "Ryde Or Die" and **Eve**, the current streak has been upheld by **Tim McGraw**, **Ricky Martin**, **Backstreet Boys** (10 weeks), **Limp Bizkit** (four weeks), **Christina Aguilera**, and **Dixie Chicks** (two weeks). Pumped by the 600,000-plus openers for **Martin** and **Limp**, and **Backstreet's** record-setting 1.13 million week, the average value of a No. 1 during this stretch has been 385,000 units.

The 200,000-plus streak will almost certainly chalk up another week in the next issue, when **Nine Inch Nails** and **Barbra Streisand** make chart bows, with the former grabbing the bigger number among record stores and the latter leading at mass merchant locations. Those two albums led a busy Sept. 21 schedule, which included **Tori Amos**, **Brooks & Dunn**, **Kane & Abel**, **Brian McKnight**, rap summit **Terror Squad**, the solo debut by **Soundgarden's** **Chris Cornell**, and Christmas albums by **George Strait** and **Reba McEntire**.

VIDEO'S BOUNCE: Of the 11 acts who parlayed MTV's Video Music Awards into sales gains on last week's Billboard 200, only two—**Kid Rock** (No. 6, a 2,000-unit swell) and **Snoop Dogg** (73-60, a 16% rise)—see increases again on the current chart. In both cases, the artists who maintain momentum also have a hot track in play. **Kid's** "Cowboy" is clicking at radio (bulleting at No. 6 on Modern Rock Tracks and 16-12 on Mainstream Rock Tracks) and is the third most-played clip at MTV. **Snoop's** "B-Please" is No. 26, with an additional station in tow, on Hot R&B Airplay; that clip jumps 17-9 on BET and is also seen on MTV.

Three of the other acts who benefited from the music awards show remain almost flat with last week's sales: **Eminem** (No. 39), **Jay-Z** (No. 78), and **Fatboy Slim** (No. 91) each see declines of less than 500 units. The only Video Music Awards performer who didn't see an increase in either week since is **Britney Spears**, who nonetheless remains in the top 10 (No. 8) . . . **Puff Daddy** gets a 4,000-unit gain at No. 13 on the big chart. In so doing he becomes the latest beneficiary of MTV's creatively titled "Making The Video" series. Others who saw album gains from that show, which bowed in late June: **98°**, **Jordan Knight**, **Jennifer Lopez**, **Jewel**, and the aforementioned **Spears**.

NOVEL APPROACH: While RCA certainly holds no monopoly on novelty songs, doesn't it somehow seem appropriate that the same label that brought you **Harry Belafonte's** "Banana Boat (Day-O)" in 1957, **Taco's** "Puttin' On The Ritz" in 1984, and **Los Del Rio's** "Macarena" in '96 is now dancing its way up the charts with **Lou Bega's** "Mambo No. 5 (A Little Bit Of . . .)" hit? All four singles made the top five on The Billboard Hot 100, but Bega is already the biggest album seller of this pack since **Belafonte**, who had two No. 1 sets in his career. **Taco's** set peaked at No. 23, while **Los Del Rio's** stalled at No. 41.

Bega hits The Billboard 200's top 10 in just his fourth chart week (12-9, a 20% gain). "A Little Bit Of Mambo" is the first album to win Greatest Gainer three weeks in a row since " . . . Baby One More Time" by **Britney Spears** did so in February.

IN THE DETAILS: Although much longer than its 1970 incarnation, the 1995 compact disc debut of **the Who's** "Live At Leeds" appeared on Top Pop Catalog Albums, rather than The Billboard 200, because it contained all of the first version's content and maintained its original title. Such is not the case with the new audio spin of **the Beatles'** "Yellow Submarine," which omits **George Martin's** score material from the first soundtrack and replaces it with Fab Four tunes. The new one also carries a unique title: "Yellow Submarine Songtrack." It bows on the big chart at No. 15 . . . Suffering displacement from chart-topping **Eve** and the No. 10 start for **Ol' Dirty Bastard**, this is the first time in 13 chart weeks that **Ricky Martin** has fallen below the top 10 . . . A chart nuance becomes a play on words when you realize that the oldest title in the top 15 belongs to someone named **Juvenile** (No. 12). Last issue, in its 45th chart week, the rapper's "400 Degreez" finally cracked the top 10.

SOURCE-TAGGING, PACKAGING ISSUES IN SPOTLIGHT AT NARM FALL CONFAB

(Continued from page 5)

pushed back by seven months its implementation date for source-tagging.

And although the National Assn. of Recording Merchandisers (NARM) recommended at its fall conference here that manufacturers package the new music configuration, DVD Audio, in CD-sized jewel boxes, there is no unanimity on the packaging issue.

Sony Music Distribution and WEA were the first to announce they would start shipping tagged CDs this year. BMG Distribution said it had quietly notified accounts earlier this year that it would begin in June. Universal Music and Video Distribution acknowledged that it had undertaken its own quiet rollout of source-tagging in June.

But Richard Cottrell, president/CEO of EMD Music Distribution (EMD), says EMD will probably not ship source-tagged product until next April. "We announced our intentions to do it in September. But we can't get any tags. We will not make any move until we have firm guarantees from the suppliers."

During a meeting at the NARM conference, Dan Cunneen, North American sales manager for Sensormatic Electronics, the company whose anti-theft technology most retailers are using, surprised merchants and manufacturers when he said Sensormatic would not "meet all necessary demand" for tags until March. Partial demand, based on manufacturers' CD and DVD projections, would be met in two earlier stages, in October and February.

Peter Paulson, BMG's senior VP of distribution, who was at the meeting, said later, "All along, Sensormatic

said it would be ready by the end of the year. At meetings with accounts we told them the end of the year. It was a little bit disconcerting."

At the conference, NARM also urged manufacturers to place tags on 100% of DVD Audio releases, which are expected to debut at retail before the end of the year. Record companies are tagging only one-third of audio CDs as a cost-savings measure.

Music manufacturers say they have no problem with 100% tagging of DVD Audio. The problem is the packaging.

In announcing its recommendation for a CD-sized DVD Audio package, NARM recognized the need to have the configuration distinguished from regular CDs and urged manufacturers to add some differentiating detail to the package.

Only WEA has agreed to package DVD Audio in a standard CD jewel box. Three of the five majors have said they favor a larger package, while EMD says it is "leaning" toward the CD-sized package. "We're listening to retail," says Cottrell. "We've got to provide a package that works there."

As for source-tagging, he adds that EMD is also looking to retail to see "how it responds to Sensormatic. We need to see a benefit to suppliers before we make a significant commitment."

Some retailers have expressed disappointment over the latest source-tagging snafu.

Keith Wanke, Musicland's VP of loss prevention, said at the NARM meeting that the tag shortage had "caused us to slow down" the anti-theft training of its store employees.

Jim Litwak, executive VP of Trans World Entertainment, says, "I'm upset about it. But we've waited this long. At least now we have all the manufacturers agreeing to do it." NARM made its first source-tagging recommendation in 1993.

But National Record Mart's director of store operations, John Patrick, says that because the chain utilizes "security gates" on all of its hot CD product and its DVD releases, "the delay doesn't concern us."

Jim Urie, president of Universal Music and Video Distribution, says the company has been source-tagging DVDs since April and new audio CDs since June. He says Universal

did not announce the effort because it was merging its systems with those of PolyGram, which it acquired last year. It is tagging one-third of all newly manufactured product, current and catalog.

Paulson says BMG began source-tagging in June, but only on hits and new releases.

Danny Yarbrough, chairman of Sony Music Distribution, says Sony began tagging new releases and best sellers in June. He says it started to tag catalog but "had to back off" because of the tag shortage. Sony

'We're listening to retail. We've got to provide a package that works there'

- RICHARD COTTRELL -

intends to tag catalog again, he adds, "provided the supply from Sensormatic is sufficient."

Dave Mount, chairman/CEO of WEA, says, "We pulled back on some deep catalog for now because of the allocation of supplies. But we've continued to do all new releases since April."

Although Sensormatic's Cunneen indicated that the reason for the shortage was Wal-Mart's decision to start using the same tags on all its products, industry sources have given a number of other reasons. Some blame higher-than-expected demand for tags on DVD Video product. One source says a lot of product is tagged a second time by retailers

that are unaware that the shipped CDs already have tags.

Another source says Sensormatic might have been unwilling to invest in new tag-making equipment until it was certain that another lawsuit wouldn't derail source-tagging as it did three years ago. (PolyGram had agreed to source-tag CDs then but stopped after it was sued by Checkpoint Systems, a Sensormatic competitor, and Target Stores, which uses Checkpoint's technology.) Sensormatic has licensed tag manufacturing to two other companies, but that hasn't alleviated the shortage yet.

The tagging of DVD Audio product, as well as its packaging, will not likely be of great significance this year because so few titles will be on the market.

Cottrell says EMD is unlikely to distribute any DVD Audio releases this year but adds, "I think we'll be a major player in the first quarter of next year." Mount says there will be no WEA titles this year. He expects the "primary launch" of the configuration to be at the Consumer Electronics Show in January. Titles from WEA should be available around March.

Michael Gillespie, Universal's VP of sales, says about five DVD Audio releases may come out this year, including Sting's new album, "Brand New Day," and a reissue of Steely Dan's "Gaucho." Sony has five or six titles tentatively scheduled for release on its competing Super Audio CD format. And BMG says it will probably release a few titles.

Commenting on its support for the CD-sized DVD Audio package, Mount says, "Long-term, most retailers will want to merchandise it in line

with other product." He adds that the CD size is "consumer-friendly" because it "fits their current shelving and storage cases." He also says CD-sized product will fit the current equipment used by distributors and retailers.

Universal is going with a package 1 inch higher than a regular CD. "We think it's important that the DVD Audio package be easily differentiated," says Urie.

Sony plans to package its Super Audio CD in a larger, 6-inch-by-6-inch package. Yarbrough acknowledges that the company "has a big task in front of us educating the consumer" about the new configuration.

Pete Jones, president/CEO of BMG Distribution and Affiliated Labels, says, "We were on the side of a 1-inch higher package until NARM recommended the same size as the CD. We don't have a consensus yet on the packaging, but we're going to try to find it."

NARM also recommended that manufacturers find some way to differentiate DVD Audio from same-sized CD audio, possibly through color or logos.

Mount says WEA plans to issue its DVD Audio with gold-colored top spines. At present, most music CDs have white top spines.

Trans World's Litwak says, "I'd rather have them all one size and have the top one color. To have all different sizes in the bin is not going to be very attractive."

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Exclusive Album Reviews

Bruce Cockburn
"Breakfast In New Orleans
Dinner In Timbuktu"
(Rykko)

Ben Harper
"Burn To Shine"
(Virgin)

Various Artists
"The Funky Precedent"
(No Mayo/Loosegroove)

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Hot Product Previews
Every Monday

A new **Billboard Challenge** begins every Thursday.

This week's champ is repeat winner **Matthew Stewart of Atlanta.**

News contact: Julie Taraska
jtara@billboard.com

NARM, RIAA PLAN 'GREATEST SOUNDS' PUSH

(Continued from page 5)

they expect to launch the promotion next year, possibly by May (**Billboard Bulletin**, Sept. 17).

It is likely to involve a televised special featuring the 100 best works. Talks have been held with the Public Broadcasting System and with dick clark productions.

One of the sticking points is the constitution of the top 100. Retailers are said to favor a best albums list because that will translate into high-

er store sales.

But some officials have argued that the album did not appear until mid-century and that a top song or composer list would be more inclusive. "No matter what approach you take, you need to make the leap from a list of recorded songs to albums," says Pamela Horowitz, president of NARM. At present, NARM and the RIAA are calling the promotion "the greatest sounds of the century."

"There will absolutely be some major event, televised or other," says Horowitz.

But she adds that the event would not be staged before next year's NARM convention, which is in late February. She said May was a possibility.

HOLIDAYS MAY BE LITMUS TEST FOR WEB

(Continued from page 10)

that are usually unpredictable, Schatsky warns.

For example, Jupiter advises that retailers choose a fulfillment company that is well-versed in handling holiday sales volumes and that staffs up on operators to handle a flood of customer service calls.

"The technology aspects of the site should be completed by October," Schatsky says, "but system failures will occur, and retailers have to learn to fail gracefully instead of catastrophically." Disaster plans should include "make good" or discount coupons on future purchases, he suggests.

On the other hand, Jupiter's study indicates that occasional site failures do not necessarily mean losing cus-

tomers.

In fact, only 9% of customers said they stopped using a site permanently due to its performance.

While Jupiter predicts spectacular growth for the overall sector, downloading music won't play a role.

"There's going to be an awful lot of Diamond Rios and other portable devices sold this year," says Cassar, "but I don't know if this is the year for downloading. Initially it's going to be the hardware. Next year, if the consumer electronics and the music industry get together, maybe you'll see the beginnings of a download market."

Cassar adds that the most downloaded product on the Internet is computer software priced between \$5 and \$10.

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Music & Media Debuts European Dance Chart

This week, Music & Media, Billboard's U.K. sister publication, introduces a new, weekly Top 40 pan-European dance chart, under an agreement with Zirndorf, Germany-based MIS-Music Information Services, which compiles the chart.

The European Top 40 Dance Traxx combines club and sales data from national chart compilers such as CIN in the U.K. and respected club-play services in 15 different European countries.

Harald Roth, founder and owner of MIS, says "MIS is very pleased to have found such a strong international partner for our dance chart. Music & Media has a strong branding and a 15-year experience in multinational charts."

"We are very satisfied to provide this additional service to our readers," says Music & Media editor-in-chief Emmanuel Legrand. "One quick look at the Eurochart and at radio playlists shows that dance music is one of the hottest musical

properties of the moment. The European Top 40 Dance Traxx will perfectly complement Music & Media's two unique propositions—the Eurochart Hot 100 Singles and the European Radio Top 50 charts. It provides an accurate picture of Europe's very active dance scene and will be a most useful tool for programmers to spot the hits to come as nowadays, many dance tracks start their life on dance floors before moving to radio station playlists."

Roth adds, "We're convinced that the publication in Music & Media is not only good news for multinational record companies, it also opens a door to radio programmers for the dance music genre in general, which could benefit small indie companies when they have a jewel on their hands. Radio programmers can now instantly check out when a dance track really explodes on a pan-European level, instead of waiting until it reaches a top-10 rank in national sales charts."



Clive Davis To Host Radio Party

Clive Davis, president of Arista Records, will host a special after-show cocktail party following The Artist's performance at the Billboard/Airplay Monitor Radio Awards Show on Oct. 9 at the Fontainebleau Hilton in

Miami Beach. The seminar is shaping up as the most exciting radio event of the year. To register, or for more information, contact Michele Quigley at 212-536-5002 or visit www.billboard.com/events/radio.



PERSONNEL DIRECTIONS

Evan Braunstein has joined Billboard as an account manager. Based in the New York office, Braunstein reports to Pat Rod Jennings, East Coast advertising director.



Prior to joining Billboard, Braunstein was the associate publisher of The Arts Weekly Group,

a publishing company with music titles such as The Aquarian, East Coast Rocker and Downtown & Shout. He also spent a number of years selling advertising for The Village Voice.

Braunstein holds a B.S. in business management from Fairleigh Dickinson University.

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Pop Icons Jump Back On The Charts

WHAT CAN YOU SAY about a week in which the Beatles and Patsy Cline both debut on the charts... and it's 1999. Let's start with the Fab Four, who have their first entry on The Billboard 200 in almost three years. Still, that's not bad for a group that broke up 29 years ago.

The "Yellow Submarine Songtrack" (Apple/Capitol) is the quartet's lowest-debuting disc of the '90s, entering at No. 15. The three "Anthology" double sets all entered at No. 1, while "Live At The BBC" entered and peaked at No. 3.

But you can look at this another way. All five Beatles albums to chart in the '90s have peaked higher than all of their albums to chart in the '80s. That includes new compilations that first saw the light of day in the '80s as well as catalog albums that re-charted when they were released on CD.

The original "Yellow Submarine" is one of the few Beatles albums not to achieve pole position. The soundtrack to the animated film entered the Billboard album chart the week of Feb. 8, 1969, and ultimately spent two weeks in its peak position of No. 2.

Over on Hot Country Singles & Tracks, "There He Goes" (Private I) marks the late Patsy Cline's first chart appearance of the '90s. The duet with John Berry is her first chart single since a duet with Jim Reeves on her classic "I Fall To Pieces," which peaked at No. 54 in 1982 (see Country Corner, page 43).

With this song, Cline becomes the fourth artist to appear on Billboard's country chart in the '50s, '60s, '70s, '80s, and '90s. The others are Elvis Presley, George Jones, and Brenda Lee. One other artist has had five decades' worth of hits, but skipped the '60s.

Roy Rogers first charted in 1946 with "A Little White Cross On The Hill" and then continued to chart in the '50s, '70s, '80s, and '90s.

'SMOOTH' OPERATOR: Just like Cher, Carlos Santana has become a '60s artist who achieves his highest-charting single in the '90s. "Smooth" (Arista) glides 7-3 on The Billboard Hot 100, surpassing the No. 4 peak established by "Black Magic Woman" way back in 1971.

"Smooth" is also the highest-ranking single for Rob Thomas of matchbox 20. That group's most successful single to date is "Back 2 Good," which peaked at No. 24 the week of May 1.

DEEP 'TISSUE': Red Hot Chili Peppers have the second top 10 hit of their career on The Billboard Hot 100, as "Scar Tissue" (Warner Bros.) advances 12-9. It's the Peppers' first time in the top 10 since "Under The Bridge" peaked at No. 2 in 1992.

FIFTY PERCENT: At least half of the Hot 100's top 10 titles are from Latin artists this issue. TLC may hold on to the top spot for a third week with "Unpretty" (LaFace/Arista), but Ricky Martin holds at No. 2, Santana marches to No. 3, Enrique Iglesias slips to No. 5, Christina Aguilera falls to No. 6, and Marc Anthony makes a huge 56-10 leap with his first chart single, "I Need To Know" (Columbia). Lou Bega may not be Latin, but his song qualifies. Written by Cuban band leader Pérez Prado in 1948, "Mambo No. 5 (A Little Bit Of...)" (RCA) misses the No. 5 position by leaping 6-4. Maybe it'll hit the five spot on its way down.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	529,058,000	535,557,000 (UP 1.2%)	CD	356,352,000 400,491,000 (UP 12.4%)
ALBUMS	444,439,000	473,862,000 (UP 6.6%)	CASSETTE	86,980,000 72,295,000 (DN 16.9%)
SINGLES	84,619,000	61,695,000 (DN 27.1%)	OTHER	1,107,000 1,076,000 (DN 2.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,031,000	11,682,000	1,349,000
LAST WEEK	LAST WEEK	LAST WEEK
13,465,000	12,100,000	1,365,000
CHANGE	CHANGE	CHANGE
DOWN 3.2%	DOWN 3.5%	DOWN 1.2%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
12,872,000	11,286,000	1,586,000
CHANGE	CHANGE	CHANGE
UP 1.2%	UP 3.5%	DOWN 14.9%

	ALBUM SALES BY FORMAT		
	THIS WEEK	LAST WEEK	CHANGE
CD	10,017,000	10,409,000	DN 3.8%
CASSETTE	1,636,000	1,664,000	DN 1.7%
OTHER	29,000	27,000	DN 7.4%
	THIS WEEK 1998		CHANGE
	9,143,000		UP 9.6%
	2,112,000		DN 22.5%
	31,000		DN 6.5%

ROUNDED FIGURES FOR WEEK ENDING 9/19/99

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David Thigpen, Time Magazine 8/16/99

"People who'd heard the theme to Disney's animated film 'Mulan' and were stunned to discover the powerful voice came not from Celine Dion or Mariah Carey but from a skinny kid from the outskirts of Pittsburgh...Now with the release of the first single from her debut album for RCA, Aguilera, 18, is becoming a household name."

Alisa Valdes-Rodriguez, Los Angeles Times 7/26/99

"...her virtuosic voice is full of rich, throaty experience no one would immediately mistake for an adolescent's...Most teen pop comes with an expiration date, but Aguilera has such range and talent for phrasing, it's conceivable they could be playing her hits at her children's proms."

Chris Willman, Entertainment Weekly 9/17/99

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Her debut album featuring **Genie In A Bottle**
and **What A Girl Wants.**



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