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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 23, 1999

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Billboard Honors Radio's Finest

A Billboard staff report.

MIAMI—Rhythmic top 40 WBBM (B96) Chicago probably needed an extra plane ticket for the ride home from this year's Billboard/Airplay Monitor Radio Awards, as it was the big winner of the evening with a clean sweep of five trophies.

Station of the year B96 boasted repeat winners PD Todd Cavanah, music director Erik Bradley, promotion/marketing director Michael Biemolt, and air talent Eddie and Jobo.



Other big winners at the show, which capped the three-day Billboard/Airplay Monitor Radio Seminar Oct. 7-9 at the Fontainebleau Hilton in Miami Beach, include adult top 40 KMXB (Mix 94.1) Las Vegas, which picked up four honors; and with three each, country KNIX Phoenix, modern rock WNNX (99X) Atlanta, album rock WLZR Milwaukee, and New York sisters top 40 WHTZ (Z100) and AC WLTW (Lite FM).

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IN THE NEWS

**BMG Alleges Contract Breach
In Suit Against Zomba, 'N Sync**

See Page 3

Ease Of 'Price Shopping' Impacts Web Sales Sector

BY MARILYN A. GILLEN
and BRIAN GARRITY

NEW YORK—Given the option between paying \$12 or \$15 for the same CD, most consumers will opt to pay the lower amount, all other things being equal.

And giving wired customers that option today are increasingly intelligent price-comparison search engines, or "shopping bots," which scour the Web to search out the prices for desired goods at scores of E-tailers.

Some—like DealPilot.com, in which BMG parent Bertelsmann has just acquired a majority stake (Bill-

boardBulletin, Oct. 12)—factor in shipping charges and taxes to help buyers make decisions.

In the offline world, of course, all other things are seldom equal. Saving that \$3 will mean driving—or calling—from store to store to check prices; and while a store may be lower-priced on one album, it may rank near the bottom for another.

No such barriers to comparison-shopping exist online, analysts and retailers note, and thus questions about whether bots are heightening price sensitivity in the Internet sales

(Continued on page 98)

Bertelsmann

DealPilot.com

WEILL: BERLIN TO BROADWAY

Wealth Of Music To Mark
Composer's Centenary

BY BRADLEY BAMBARGER

In something of a credo, Kurt Weill once stated, "Schoenberg has said he is writing for a time 50 years after his death. I don't give a damn about posterity. I want my music heard while I'm still around."

Weill's wish for contemporary success was certainly fulfilled, with people whistling his tunes from Berlin

to Broadway. The road to posterity was rockier at one point, although the centenary of the composer's birth next year finds the way smoother

(Continued on page 100)

Remembering A Master Of
The Broadway Musical

BY IRV LIGHTMAN

Attending the opening-night performance of Kurt Weill and Paul Green's powerful 1936 anti-war musical "Johnny Johnson"—Weill's first American effort for Broadway—Larry Hart is said to have turned to Weill and laughingly declared that a show like this could put him, a top-ranked musical come-

to lyricist, out of business. The truth, of course, was that Hart and partner Richard Rodgers had their greatest triumphs ahead of them.

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Marley Tribute Features 'Duets'

BY ELENA OUMANO

No one pursued reggae's constant wish—to win America's urban market—more fervently than Bob Marley. Nearly 30 years after his passing, Marley



MARLEY



HILL

is recognized by urban and other pop audiences as the world's greatest roots artist, but urban listeners remain less impressed with the reggae genre itself.

All that makes "Bob Marley:
(Continued on page 99)

Historic M.S. Eyes Its Future

BY CHRIS MORRIS

LOS ANGELES—The seesawing fortunes of M.S. Distributing appear headed for another unusual, and unforeseen, turn. The firm's original owners, president Tony Dalesandro and executive VP John Salstone, have bought back the beleaguered Hanover Park, Ill.-based indie dis-

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SOUND OF THE CITIES
ATHENS
A BILLBOARD SPOTLIGHT: PAGE 53



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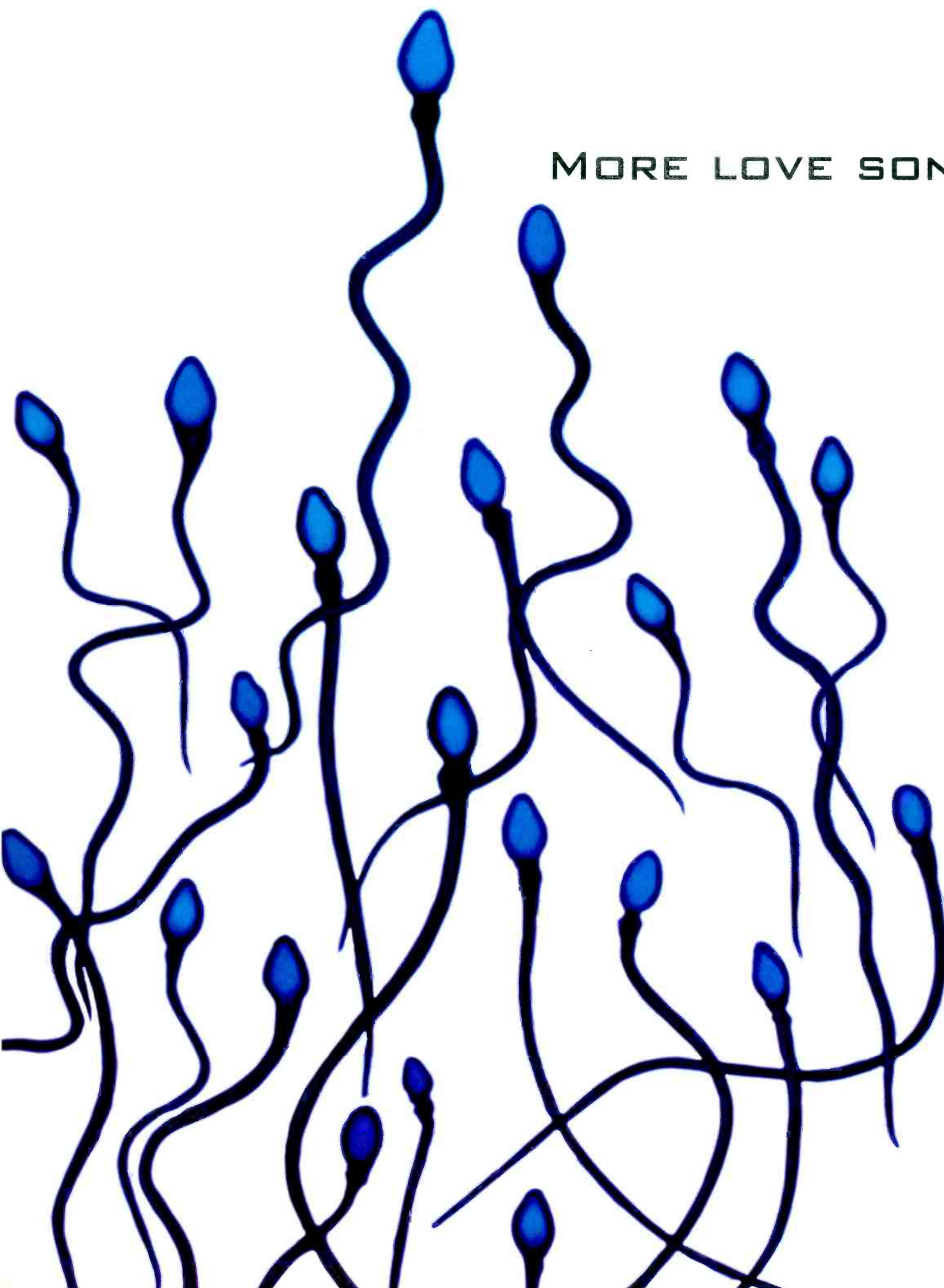


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BMG Swing 'N Sync & Zomba

BY MELINDA NEWMAN

LOS ANGELES—All sides involved in the \$150 million BMG/Trans Continental/Louis J. Pearlman lawsuit filed against Zomba and 'N Sync hope to reach a speedy conclusion on the matter.

"My philosophy is, no one wins if we don't sell records," says Pearlman. "My hope is that we resolve this quickly and amicably without making the attorneys rich."

"We don't want to see these boys victimized by people who have been giving them bad advice and who have brought them to the brink of extinction," says J. Cheney Mason, co-lead counsel for Trans Continental. "We prefer that they honor their agreement and get back in the studio and record the next six albums they owe Trans Continental, but we can't allow someone else to pick all the cherries off the tree Trans Continental grew."

In papers filed Oct. 12 in U.S. District Court in Orlando, Fla., Trans Continental, BMG Entertainment, BMG Ariola Munich, and Trans Continental head Pearlman filed suit against Zomba, Zomba co-founder Clive Calder, and the members of 'N Sync, alleging breach of contract and potential trademark infringement of the Lanham Act (*Billboard Bulletin*, Oct. 13).

The suit was prompted by 'N Sync's move to Zomba-owned Jive Records in September. According to court papers, the group, whose RCA debut has sold more than 7 million units in the U.S., was signed to BMG worldwide and RCA in the U.S. through a production deal with Trans Continental.

The suit also includes a motion for a preliminary injunction that would enjoin the band or Zomba from any activity utilizing the 'N Sync name or image in connection with such activities as recording, live performance, merchandising, and television appearances. According to the papers, Trans Continental is the "sole owner of the 'N Sync mark" in more than 20 countries.

Attorneys say they expect to receive a ruling on the preliminary injunction within

'We don't want to see these boys victimized by people who have been giving them bad advice and who have brought them to the brink of extinction'

— J. CHENEY MASON —

a month.

The suit alleges that the band members, whom Pearlman "assembled," received services, including those of "songwriters, vocal

coaches, choreographers, stylists, publicists, private school tutors," and more, paid for by Trans Continental after the group entered into an exclusive recording agreement with Trans Continental in 1996.

That agreement led to a deal with BMG Entertainment German affiliate BMG Ariola. A subsequent album, released in Europe and Southeast Asia in April 1997, sold approximately 1 million units, according to the papers. The group's U.S. debut followed in March 1998.

According to the papers, in the group's original deal with Trans Continental, "the group members granted to Trans Continental all merchandising rights relating to commercial activities of the group." The deal also called for the group "to receive 50% of net royalties and net receipts, as further defined and described in the exclusive

(Continued on page 96)



MP3 And Alanis. MP3.com recently wrapped its first effort as sponsor of a major-artist tour with the conclusion of Alanis Morissette and Tori Amos' 5½ Weeks tour. MP3.com co-sponsored the tour with music retailer Best Buy. The tour also featured five unsigned artists featured on MP3.com, as chosen by Morissette and Amos. Shown at a recent performance, from left, are Greg Flores, VP of sales for MP3.com; Michael Robertson, chairman/CEO of MP3.com; Morissette; Steve Sheiner, executive VP of sales and marketing for MP3.com.; and Delon Dotson, executive VP of engineering for MP3.com.

2 Companies Offer Web Space For Fans' Downloads

BY EILEEN FITZPATRICK

LOS ANGELES—In an attempt to make managing and tailoring digital music files easier, two new services are offering music fans the ability to set up private storage areas on the Internet.

Newcomer myplay.com and Wall Street darling MP3.com have both announced services, similar to existing E-mail programs, that will enable consumers to acquire, access, and store downloaded music from any computer with an Internet connection.

In addition, once the stored music file is created, fans can download music into portable music players from anywhere or share the files with friends.

"Everything that is local is now moving to the Web," says myplay president/CEO and founder Doug Camplejohn. "It makes sense for music collectors to have a place to store music online and have a private music library on the Web."

MP3.com has teamed with i-drive.com, a company that provides free personal space on the Internet, and will provide visitors with an opportunity to sign up for an i-drive account.

I-drive's customer base, which includes many among college students, is expected to exceed 1 million by early 2000, according to the company. It has had a prior relationship with MP3.com as an advertiser. Investors in the company for a total of \$5

million are Silicon Valley venture capital firms Institutional Venture Partners and Integfal Capital Partners, as well as New York-based investment bank Allen & Co.

"This moves digital music forward by making it live on the Net instead of just on the PC," says MP3.com chairman/CEO Michael Robertson.

While i-drive's deal with MP3.com is its first with a music site, it will add one more music partner to its service within the next 60 days, according to CEO Jeff Bonforte.

Both the myplay and i-drive services are available immediately.

At launch, Redwood City, Calif.-based myplay will offer 250 MB of free memory, which will hold 60-70 CD-quality songs. MP3.com will offer 50 MB of free space that translates into an hour of music playback.

Myplay will offer 50 free tracks, including cuts by Kid Rock, Public Enemy, Chris Rock, Buckcherry, and Aimee Mann. The company is shopping its service to various music labels, and it expects to license additional tracks exclusive to the site.

When fans sign up for myplay they can search the company's list of available tracks, choose a song, and drag it to a digital "locker." Users are not required to download a player, and the locker accepts downloads in any format. Once users have collected a playlist, they can copy it and stream it to friends. Secondary users,

though, cannot save the songs.

The company, which is Secure Digital Music Initiative-compliant, is also linked to download retailers EMusic.com and Tunes.com, which will incorporate an "add to locker" option on their sites that ties in to an individual's myplay account. Myplay.com is also linked to Listen.com for a directory of downloadable music.

The i-drive service incorporates many features similar to myplay, but users can pass along downloaded songs that friends can save. To listen to songs, users must load a player, which is available on i-drive.com. They can also load other keepsakes in the file, such as text documents, video, photos, and computer software.

Camplejohn says that while initial offerings on the myplay site will be free, it expects to generate revenue from selling additional memory space or through a monthly subscription fee. But it will also provide record labels with detailed information on the tastes of music fans.

I-drive's Bonforte says the company will not sell additional memory space, but will rely on partnerships to grow the business.

Myplay will be able to monitor and report back to labels on which tracks from a specific artist are in an individual's playlist. The label can then target E-mails or other marketing information to that consumer.

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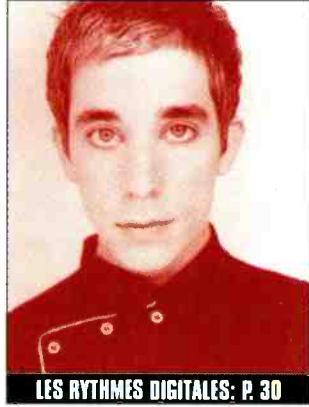
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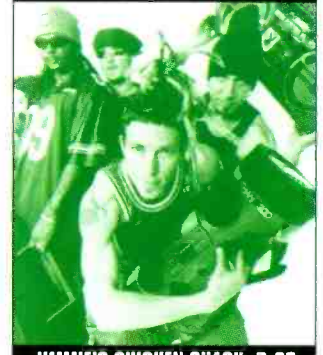
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Milt Jackson, Jazz Vibes Master, Dies At 76

BY BILL HOLLAND
WASHINGTON, D.C.—Milt Jackson, premier vibraharpist in jazz for more than 50 years and a founding member of the Modern Jazz Quartet, died Oct. 9 in New York of liver cancer. He was 76.

Jackson, whose nickname was Bags, transformed the vibes from a percussion novelty to an atmospheric and indispensable modern jazz instrument. His instrument's slowed-down vibrato and his bop phrasing, based on the advances of Charlie Parker, created a cool, modern sound that had been absent in the vibes work of earlier players like Lionel Hampton and Red Norvo.

Jackson, born in 1923 in Detroit, first gained attention in Dizzy Gillespie's early bebop groups. In 1946 he played vibes on Gillespie recording dates that produced such classics as

"A Night In Tunisia" and "Two Bass Hit."

In 1952, along with pianist John Lewis, bassist Percy Heath, and drummer Kenny Clarke, he co-founded the Modern Jazz Quartet (which later included Connie Kay).

The group's trademark remained, elegant style and Jackson's paradoxically bluesy solos made it one of the most popular jazz groups of the '50s and '60s.

The quartet recorded more than 30 albums—among them "Django" on Prestige and "Fontessa," "Pyramid," and "Lonely Woman" on Atlantic—until it disbanded in 1974, when Jack-

son left the group. The group made several reunion recordings in the 1980s.

Jackson, a perennial poll winner, will also be remembered as a composer of many original compositions, including the famous "Bag's Groove," a blues jam session favorite for generations of players.

Jackson also recorded landmark collaborative albums with Ray Charles and John Coltrane on Atlantic and Oscar Peterson on Verve, among others.

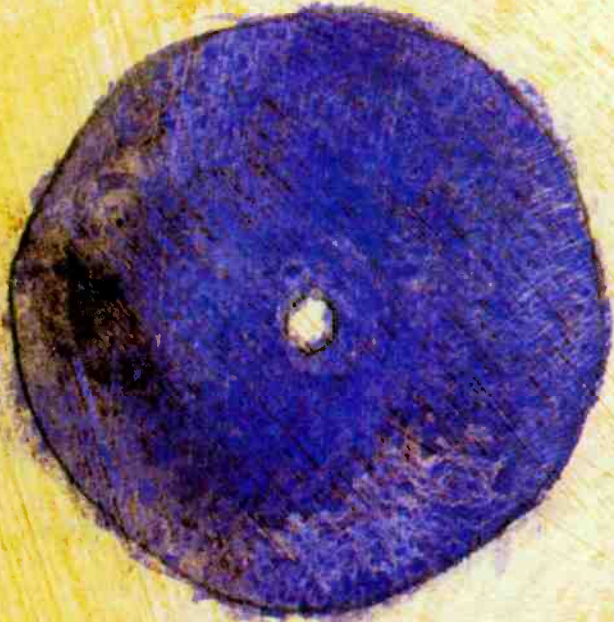
His later work in the '70s and '80s with Gillespie, bandleaders Benny Carter and Count Basie, and bassist Ray Brown appears on Pablo Records. His last collaboration album, with Peterson and Brown, "The Very Tall Band," was released this year on Telarc.



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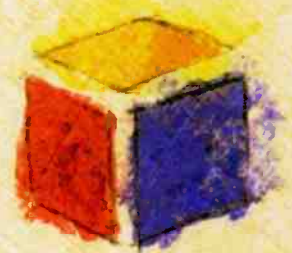
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Tunes.com Joins Net Market Test

BY DON JEFFREY

NEW YORK—A pilot program called Cranberry Grove, designed to test the secure digital delivery of musical content for sale, will launch at the end of this month.

Tunes.com is the first music content provider to announce its participation in the test. But executives involved in the pilot say that they are in negotiations with major and independent labels, Internet music companies and portals, distributors, and retailers (*Billboard Bulletin*, Oct. 13).

The test program is available to industry professionals only, not to consumers. Executives say they expect the test to proceed into the first quarter and then, if successful, to be rolled out to consumers.

Tunes.com, a Chicago-based Internet music company, announced last week that the RollingStone.com Web site it operates will provide touring and ticketing information for the pilot.

The test is a venture between two U.K.-based companies—Magex, a digital commerce unit of NatWest Bank, and the iGroup, an Internet development and services firm—using technology devised by Santa Clara, Calif.-based InterTrust Technologies.

This is one of several tests being undertaken to come up with secure, usable systems for the online use and purchase of music. IBM and the major record companies have teamed up in a consumer trial code-named the Madison Project. Universal Music Group, BMG, AT&T, and Matsushita are working on an electronic distribution project code-named Nigel.

The participants in Cranberry Grove say that their system will be compliant with the standards being developed by the Secure Digital Music Initiative, a forum of the music and technology industries.

Bill Gretton, head of sales for Magex, says that 50-100 participants have signed up for the test since registration began on the Web site (cranberrygrove.net) in July, but he declines to name them.

Jim Jennings, senior VP of marketing for InterTrust, says, "When we did basic research last winter on digital [preferences], what people wanted to know is when a band's playing locally."

"We want to work with as many of these companies as we can," says Chris Henger, director of business development for Tunes.com. "We want to be early adopters. We're excited to be working with InterTrust because they have come to the forefront as a leader in digital rights management, and our role is to be a music destination site and distributor of musical assets, and we want to do it in a secure way."

Gretton explains that consumers, using Magex's digital commerce technology, will be able to set up accounts with their credit cards and create a "digital wallet" on their PCs that will keep track of all digital transactions online.

What InterTrust has done is create software and tools to "package" digital content—music, album art,

'When we did basic research on digital [preferences], what people wanted to know is when a band's playing locally'

— JIM JENNINGS —

touring and ticketing information, lyrics, graphics, and promotional information—into an encrypted file called a "DigiBox," which can be stored on the hard drive of a registered user's PC. The system will also codify "rules" that apply to the content—for instance, the number of allowable free plays or the ways in which the content can be distributed.

Jennings says the digital wallet could allow participating retailers to offer 25%-off deals or points toward purchases, "all done digitally."

The London-based iGroup is the host company; it has designed and will maintain the Cranberry Grove Web site and operate the server that stores the digital content.

The companies that have devised Cranberry Grove expect to bring in revenue by taking a percentage of the consumer transactions. Participating content providers may have to pay some initial licensing fee to use the software, but consumers will be able to download software free of charge.

"It is a unique solution to allow digital commerce to happen," says Gretton. "But it isn't limited to the music industry. We're also moving on to publishing, business information, and software distribution. Once consumers have Magex applications, they can charge things other than music to their digital wallets."

The Billboard Online Poll

The imposition of a sales tax on all products sold online—a possibility now being explored in the U.S. by the Advisory Commission on Electronic Commerce, which was created by Congress to study the issue of E-commerce taxation (*Billboard*, Oct. 2)—would take a bite out of online album sales but leave the overall music sales marketplace relatively unscathed. Those were the findings of a Billboard Online poll conducted the week of Oct. 4, which showed that about 52% of online music shoppers would buy fewer albums online if they had to pay a tax. But some 31% said that they would simply shift some of their dollars to traditional retail and record clubs. And a healthy chunk of those polled—some 38%—don't buy albums online at all.

—MARILYN A. GILLEN

Lawmakers are pondering whether to levy a tax on goods sold on the Internet. If they decide to add a tax, how would this affect your online music-shopping habits?

I would continue to buy just as many albums online:

10.0%

I would buy fewer albums online but purchase more from traditional brick-and-mortar stores:

23.8%

I would buy fewer albums online but order more from record clubs:

7.5%

I would buy fewer albums, period:

21%

I don't buy albums online:

37.6%

Total No. Of Respondents: 1,045

U.S. Latin Music Sales Break Records As Business Expands

BY JOHN LANNERT

Just how powerful is the expansion of the U.S. Latin music industry nowadays? Well, consider that the stateside Latin music business has already generated more units sold in the first three quarters of 1999 than it did in the whole of 1998—which itself was a record sales year for the business.

SoundScan's inaugural third-quarter distributor market share report reveals that domestic Hispanic record labels delivered 16 million units in the period from Jan. 10 through Oct. 3 of this year. In 1998, the stateside Latin music business generated 15.9 million units in sales—a record annual tally as recorded by SoundScan.

Unit sales in the first three quarters of 1999 have ascended as well: They rose from 4.8 million in the first quarter to 5.2 million in the second to 6 million in the third. And with the traditionally robust fourth quarter coming up, sales of Spanish-language product could approach 22 million to 23 million units total this year.

"There is a lot of blockbuster product coming out in the fourth quarter from artists like Juan Gabriel, Los Tri-O, and Ricardo Arjona," says David Massry, president of Neptune, N.J.-based indie Ritmo Latino. "So sales should be strong. And our sales increase, which has been 10%-11% so far this year, should rise to about 15% in the fourth quarter."

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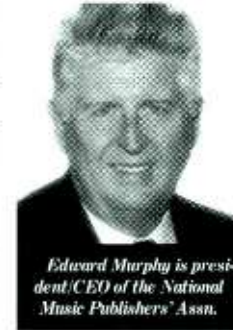
An installment in *Billboard's* ongoing millennium feature, offering capsule commentaries from key industry figures on the entertainment business as it heads toward 2000. This week's subject is NMPA president/CEO Edward Murphy

new Web site, SongFile.com, which facilitates industry and consumer involvement in all aspects of the music business.

How quickly do you think things will really change?

I think that in even as short a time as one year, the increased availability of music globally will bring significant changes to the industry. There will be more genres of music available from many countries and in different languages.

As for the future, the industry has historically seen sea changes, particularly in hardware, about every 15-20 years. Vinyl recording was a major change, then came cassettes, CDs, and now compression and MP3 technology. Next we'll see audio/video compression, which will bring us A/V jukeboxes and eventually holograms. Also, increased bandwidth



Edward Murphy is president/CEO of the National Music Publishers' Assn.

What is the biggest challenge that you see ahead for the business as you look into the future?

The biggest challenge for music publishing is how to regulate and track music copyrights. The digitization of music has brought new ways of recording and distributing music, along with unique opportunities and challenges for publishers—and consumers.

Since digital distribution via the Internet is global distribution, it is vitally important that copyrights be properly tracked and administered, so that proper credit can be given to the appropriate publishers and songwriters and in the appropriate territory.

Digitization has also enabled the home studio or amateur musician to replicate studio techniques. Consumers are now able to do many things with music tracks, and in the not-too-distant future, they will be able to "morph" music, changing the instrumentation, style, and even the vocal track.

What excites you the most about the future?

The new and ever-improving technologies that are used to create, record, and distribute music are exciting for music publishers and consumers. People now have many more choices in how and where they listen to music, as well as what type of music they listen to. Global distribution will allow consumers to obtain many different styles of music.

The new ways of recording or storing music will enable music to be incorporated into other products more easily, perhaps resulting in a blending of artistry, especially between the musical and visual arts. In fact, we have developed a

and lower per-minute charges for Internet connection in Europe and especially Asia will bring dramatic changes. I expect Japan to be the next E-commerce marketplace.

What mistake/misjudgment that the music publishing business made in the 20th century would you change if you could?

I wish that the music publishing industry had become involved with our government sooner in the protection of U.S. copyrights throughout the global marketplace. However, over the last several years, we have made great strides.

What five things would you put in a time capsule to sum up the music business this century?

My capsule would contain music engraving tools, to show where music publishing began, then a cylinder recording; a 45 RPM; a music video; and of course a CD. I would like the CD to contain musical examples of how the style of music and song has gone from melody, particularly in the early part of this century, to rap and hip-hop, which are more rhythmically based.

IRV LICHTMAN

Another factor contributing to the ever-growing U.S. Latin music market, says Massry, is the increasing sales of CDs compared with cassettes. The latter were previously favored by Ritmo Latino's largest customer base—fans of regional Mexican acts.

"Cassettes are dying," says Massry. "They make up only 20% of my sales now, whereas it used to be more than 30%."

The ongoing trend of new stores featuring Spanish music continues to help boost sales as well. Massry has opened four stores in 1999, including Ritmo Rock, a Los Angeles outlet devoted exclusively to Spanish-language rock.

Massry will announce the opening of more stores on Oct. 26 during the second Ritmo Latino convention in Los Angeles.

Though SoundScan has added nearly 50 stores to those monitored in the past year, most Latin industry executives estimate that SoundScan still only covers 30%-45% of the Hispanic music market.

Sony Music Distribution (SMD) continues to lead all distributors in the latest tally, but its market share of 27.3% is up only 0.3 percentage points compared with the same time frame last year. Further, SMD's latest market share represents a drop of 2.2 points from its market take as

(Continued on page 96)



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Tough U.S. Climate Cited At Dance Confab

BY MENNO VISSER and MARK SOLOMONS

AMSTERDAM—Dance is still a dirty word in the U.S., American dance music executives told their European counterparts Oct. 7-9 at the fourth annual Amsterdam Dance Event here.

During a series of seminars, around 800 delegates—mostly from the independent sector of the dance industry—heard much talk of the barriers faced in getting the music played, stocked, and charted at home and abroad. However, at the event, which was attended by some 500 foreign delegates including about 70 each from the U.S., U.K., and Germany, the most strenuous comments came from the American contingent.

"The problem starts with the labels: Most major labels [in the U.S.] haven't even got a dance department. They hire a dance A&R person for the remixes only," Steve Oaklander, GM of Los Angeles-based Playland/Priority Records, told a U.S. territory-focus meeting.

A perceived lack of media and retail support were also cited as reasons for the dance sector's relatively small slice of the U.S. music market compared with that in Europe.

K-tel Distribution GM Duncan Hutchison told delegates that restructuring of U.S. music retail meant it was increasingly difficult to make a chart impact with dance records, which he said were generally only available from independent stores.

"You can't ignore the fact that there has been massive retail consolidation—six accounts clock up 80% of the market," Hutchison said. "You have to combine that

with the highly fragmented scenes and the size of the country."

Panelists said that the U.S. was facing the same problems experienced in the sector in Europe around five years ago: Mix albums could easily sell 50,000 units, but it was almost impossible to break individual singles, let alone album artists. The panelists suggested that in the U.S., the term "electronica" had been coined to avoid

a pejorative association between dance music and illegal drugs.

In Europe, meanwhile, a much patchier picture emerged. A seminar titled "Europe One," moderated by Billboard international business

editor Mark Solomons, questioned the existence of a single market for dance music in the European Union.

Panelists agreed that factors such as royalty rates, distribution costs, retail systems, and media exposure still varied in different member states. They said the lowering of trade barriers within the EU had not necessarily helped smaller labels.

Raffaella Travisano, director of Italian dance indie More Music, said that labels were still facing lost sales as a result of legal transshipments within the EU.

She mentioned the recent case of a Spanish company exporting CD singles of Dutch trance act ATB's European hit "9pm ('Til I Come)" to Italy, where she held the rights for the record but where vinyl is still the predominant dance singles format, and it is not normally cost-effective to press CD singles locally.

Nick Halkes, former founder of
(Continued on page 108)

'There has been massive retail consolidation'

- DUNCAN HUTCHISON -

Henley Sues Over Web Names

BY GAIL MITCHELL

LOS ANGELES—In the latest twist in the still-evolving dance between the music industry and the Web, a Sarasota, Fla.-based Internet company is being sued by Don Henley and Eagles Ltd. on the grounds of copyright infringement.

The federal suit, filed Oct. 7 in U.S. District Court in Los Angeles, alleges that Mark Elsis and his firm, Lovearth, registered the domain names don-henley.net, don-henley.org, donhenley.org, theendoftheinnocence.com, and e-a-g-l-e-s.com without Henley's or the band's prior knowledge or consent (*Billboard-Bulletin*, Oct. 12).

The filing further claims that Elsis—whose Lovearth organization is purportedly dedicated to preventing the extinction of rain forests and mankind—said he would present all the domain names to Henley. However, the "defendant has consistently refused to assign the domain names to Henley and Eagles Ltd. and also seeks money from Henley and Limited as a condition," the filing says.

The suit seeks an injunction against Elsis' use of the domain names, transfer of the names to Henley and the Eagles, and payment of damages, plus attorneys' fees and costs.

Henley and Eagles manager Irving Azoff says, "This person has made some demands on Don, and we feel he's violated all sense of decency. We certainly don't object to the fan who wants to host a legitimate site. But to steal a person's name and try to send messages that aren't consistent with what an entertainer has worked his entire career to build up? You've got to protect your name."

Representing Henley and Eagles Ltd. are Jill Pietrini and Edward Jordan of Los Angeles-based Manatt, Phelps & Phillips, LLP. "Our primary goal is to get the name back," says Pietrini.

"At this point, damages have not yet been determined because they will be primarily based on the defendant's profits," she says.

The Henley suit over Web site name ownership comes on the heels of industry disagreement over

whether record labels should own the Web site addresses of acts on their rosters (*Billboard*, June 19).

Robert Rosenblum, an attorney who specializes in intellectual property law for Atlanta-based Greenberg Traurig, says, "We're definitely going to see more of this [third-party registration] as the Internet's scope widens."

"The World Intellectual Property Organisation is currently discussing the implementation of rules that might prohibit the registration of

famous trademarks by anyone other than the rightful trademark owner," he says. "But that may be difficult to apply to a recording artist because the name could be one shared by other people or companies, for example, Michael Jackson or Jewel."

"It's quite an intriguing situation," adds Rosenblum. "But from what I've seen in most cases where these issues have been addressed, the court has held in favor of the rightful owner."

Elsis could not be reached for comment.

Net Piracy Act Passed Cyber-Squat Bill Won't Protect Names

BY BILL HOLLAND

WASHINGTON, D.C.—Protected trademarks and service marks—but not the names of individuals—would be protected from cybersquatters in a bill passed Oct. 13 by the House Judiciary Committee.

The bill, the Trademark Cyber-Piracy Prevention Act, H.R. 3028, introduced by Rep. James Rogan, R-Calif., would amend the trademark act to allow trademark and service mark owners to sue a person who registers, traffics in, or uses a domain name that is "identical or confusingly similar to" the protected marks and used or appropriated "in bad faith."

The bill, as well as a similar Senate-passed bill, does not address the related problems of music, film, and other artists and personalities who have discovered their names have been cyber-squatted.

Speculators have registered many show business names for the express purpose of selling the names back to the owners eager for a domain name. For now, from a federal legal perspective, there is as yet no remedy. And if there is no content yet for a prospective squat site, it might be hard to prevent the appropriation of a name in a private

lawsuit, say Hill insiders.

In short, the trademark Famous Amos Cookies could be protected but not *Tori Amos.com*.

A spokesman for Rep. Rogan says a provision dealing with establishing the right to a name on the Internet would have trouble passing constitutional muster.

The bill says in a trademark or service mark situation, a court can pursue the bad faith intent with evidence showing "the person's intent to divert consumers from the mark owner's online location to a site accessible under the domain name that could harm the good will represented by the mark, either for commercial gain or with the intent to tarnish or disparage the mark, by creating a likelihood of confusion as to the source, sponsorship, affiliation, or endorsement of the site."

A court would also rule on "the person's offer to transfer, sell, or otherwise assign the domain name to the mark owner or any third party for financial gain without having used, or having an intent to use, the domain name in the bona fide offering of any goods or services" or providing misleading false contact information when applying for the domain name registration.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Lionel Ride-nour is promoted to executive VP of black music for Arista Records in New York. He was senior VP of black music.

Darren Wolf is named VP of artist development for MCA Records in Universal City, Calif. He was director of regional promotions for DreamWorks Records.

Steve Orselet is named VP of sales for BMG Classics in New York. He was director of East Coast regional sales for Windham Hill.

Virgin Records America promotes Dominic Pandiscia to national sales director in Beverly Hills, Calif., and Paul Babin to national sales director, East Coast, in New York. They were, respectively, East Coast regional sales director and national sales director.

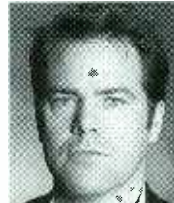
Tabari Sturdivant is appointed manager of A&R, rap, for Jive Records in New York. He was A&R coordinator at Universal Records.



RIDENOUR



WOLF



ORSELET



PANDISCIA



STURDIVANT



SHAMSAI



MOBERLY



BROITMAN

Peri Shamsai is promoted to senior director of marketing and business affairs for BMG Entertainment in New York. She was strategic assistant to the chairman.

Mercury Nashville promotes Damon Moberly to director of Northeast regional promotions and Kevin Lane to senior director of media relations in Nashville. They were, respectively, manager of Northeast regional promotions and director of media relations.

KMG Records names Frank Chi-

mento executive director, Amy Wilken marketing coordinator, Carmen Coe production coordinator, Jennifer Schwarz international coordinator and executive assistant, Brad Ford A&R assistant, and James Hume marketing and management coordinator for Praise Hymn Music Group in Nashville. They were, respectively, marketing director, marketing and media coordinator for Praise Hymn Music Group, marketing coordinator, temporary receptionist, guitarist for the band Bleach, and a recent grad-

uate of Anderson University.

Rebecca Black is appointed label manager for TVT Records Canada in Toronto. She was manager of compilations and TV advertised packages for Universal Music's strategic marketing department.

Lynn Heisel is named New York sales manager for Rhino Records in New York. She was director of marketing and sales for SpinArt Records.

PUBLISHERS. Ron Broitman is promoted to director of film/TV music

for BMG Songs in Los Angeles. He was manager of film/TV music.

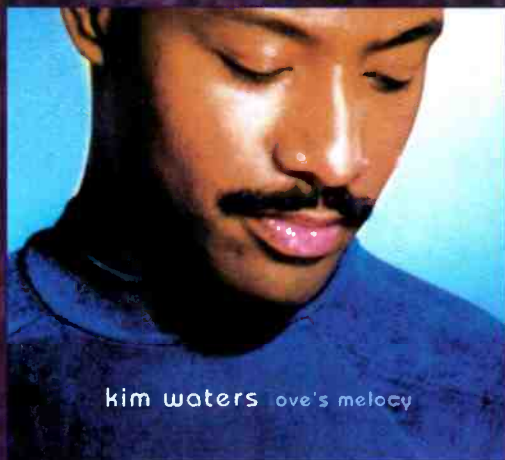
RELATED FIELDS. Claribel Cuevas is named senior VP of the record-producer management division of Silverlight Entertainment in Los Angeles. She was director of A&R at EMI Latin Records.

Doug Thaler is appointed VP of management for Metropolitan Entertainment Group in New York. He was a management consultant for Prestige Management.

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Act Beats Odds To Score Airplay American Indian Band Indigenous Finds Fans On Pachyderm

BY CARLA HAY

NEW YORK—Those who think there's a formula for success in the rock world would believe that Indigenous wouldn't stand a chance. What are the odds that an American Indian blues/rock band from South Dakota—on an independent label, no less—would get commercial radio airplay around the country?

Nearly impossible, some would staunchly believe. Looking at any mainstream rock radio chart would seem to back up the notion that it's still an exclusive fraternity where ethnic artists deemed too "different" might be snubbed before they can get a foot in the door.

But Indigenous has soared beyond the stereotypes to find a growing audience with its Pachyderm Records album, "Things We Do."

Not that the rise of Indigenous happened overnight. The band—brothers Mato Nanji, also known as Mato (lead vocals/guitar), and Pte (bass); sister Wanbdi (drums); and cousin Horse (percussion)—grew up on the Yankton Indian Reservation in the small town of Marty, S.D. Indigenous' Sioux background was filled with musical influences, ranging from B.B. King to Jimi Hendrix to Santana.

The siblings' late father, Greg Zepher, was also a major influence, having been a member of the '60s-'70s band Vanishing Americans. It's been said that when the siblings were children, they discovered one of Zepher's guitars and taught themselves how to play music.

"We practiced in our living room for 2½ years before we even played a show anywhere," remembers Mato, the group's chief songwriter. "We played a lot of local shows, and we eventually found a booking agent."

Indigenous—booked by Mark Weinand of Full Tilt Management—had already released three albums (1994's "Awake" and 1996's "Love In The Midst" and "Live Blues From the Sky") on its own before signing as the first act on independent label Pachyderm Records (Billboard, Aug. 15, 1998). The label, formed by Mason Munoz and Jim Nickel, was an offshoot of the duo's notable Pachyderm Studio in Minneapolis.

Mato estimates that Indigenous sold about 6,000 copies total of its first three albums. "We mainly sold them at our shows," he notes. "We didn't have a distributor until we went with Pachyderm."

Munoz says, "About two years ago, Jim Nickel and I got a call from [Indigenous manager] Mark Tilsen, who said he had a band that he wanted us to check out. We saw the band play live, and I said to Jim, 'We have



INDIGENOUS

to sign them.' Indigenous had major-label interest, but those labels wanted to change the band. We didn't. We let them be exactly who they are."

"Things You Do" was released in September 1998. The album's first single, "Now That You're Gone," was largely ignored by commercial radio programmers when it was first released in August of that year.

Slowly but surely, word-of-mouth



For More On Developing Acts,
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spread about the band, and mainstream rock stations around the country began adding the song to their playlists. In February, "Now That You're Gone" eventually reached its peak position of No. 22 on Billboard's Mainstream Rock Tracks chart.

One station that's been a big supporter of the band is mainstream rock outlet KLOS Los Angeles, which put "Now That You're Gone" in heavy rotation. Jim Villanueva, the station's music director, says, "It's a good song that stood out among the pile of stuff we deal with here. We also played the title track from 'Things We Do.' [The members of] Indigenous are hard-working folks. And when they play live, they have a real spirit that comes through."

Says Robin Lee, PD of mainstream rock outlet WZZO Allentown, Pa., "I think the album is phenomenal. It's a classic sound that hasn't made it to radio in a long time."

In the July 17 Billboard, the "Things We Do" album reached No. 4 on Billboard's regional roundup of new and developing artists (West North Central region), and it has been bubbling under the Heatseekers chart for several months.

A videoclip for "Things We Do" (directed by Chris Eyre) has been serviced to local and national outlets.

The clip is also available on an enhanced CD single that includes two previously unreleased tracks: "Eagle Heart" and "Tell Me."

"Indigenous is a great band," says Charlie Nelson, assistant manager of MusiCland in Fargo, N.D. "Every time I've played the album in-store, people have bought it."

Munoz says, "[Pachyderm promotion executive] Judy Libow has been one of the primary catalysts for this whole project by handling national promotion. We've done a lot of dealing with retail directly. [Pachyderm sales executive] Lori Williams did a tremendous job at retail with accounts like Anderson Merchandisers, Borders, and Best Buy. Getting this album in stores like Wal-Mart and Kmart is something that we're incredibly proud of."

Touring has also been an important element in the Indigenous story, with the band performing a steady string of dates since the album's release. Although the band had to cancel tour dates earlier this year when the siblings' father died, Indigenous has gone back on the road with a U.S. tour that included this year's B.B. King Blues Festival in August. In July, the band headlined at the Unity '99 Conference in Seattle (a conference for minority journalists) and performed on the emerging-artists stage at Woodstock '99 in Rome, N.Y.

Mato has been earning praise from critics for his dynamic guitar-playing, with some pundits even comparing him to the late Stevie Ray Vaughan.

Munoz notes that the band's Web site (www.indigenousrocks.com) has also been a key factor in spreading the word. "One of the nice things about having a Web site is that you get up-to-the-minute fan reaction," Munoz says. "Blues/rock hasn't been the hot genre, but for whatever reason, Indigenous' music is making an emotional connection with people."

However, fans of the band shouldn't expect a new Indigenous album until next year. Although the group—whose songs are published by Mato Nanji Publishing (BMI)—has written about 17 new songs, Mato says that the earliest the band plans to go into the studio is October. "The next album will be very different from 'Things We Do,'" he adds, in that some of the new songs won't have guitar solos. "We're going to stay on the road for as long as possible." In the meantime, Pachyderm will be working the next single, "Got To Tell You."

Flip's Staind Stands Tall As Proof Of Rock's Resurgence

BY CARLA HAY

NEW YORK—If there's any doubt that heavy rock is on an upswing,

look no further than Staind for proof. The band has been finding a growing audience with increasing sales for its Flip/Elektra Records album, "Dysfunction." Industry observers are crediting Staind's blossoming success to constant touring, radio airplay, and an association with Limp Bizkit.

Released April 13, "Dysfunction" entered the Heatseekers chart at No. 10 in the May 1 issue, and the album rose to the No. 1 spot on that chart in the Oct. 9 issue. "Dysfunction" reached Heatseekers Impact status when

it rocketed from No. 103 to No. 78 on The Billboard 200. This issue, the album stands at No. 82 on that chart.



STAIND

The organic growth of Staind's fan base is similar to the grass-roots following developed by Limp Bizkit. That act's lead singer, Fred Durst, has been

something of a mentor to the Springfield, Mass.-based Staind.



Durst became such a fan of Staind, which self-released an album in 1996, that he was chiefly responsible for getting the band signed in 1998 to Flip Records, the same label that has Limp Bizkit on its roster (Popular Uprisings, Billboard, Feb. 13).

(Continued on page 103)

Scotland's Battlefield Band: Piping Hot For 30 Years

BY JEFF NISBET

BATTLEFIELD, SCOTLAND—In this suburb of Glasgow, Scotland's largest city, four young musician friends with common musical interests got together over a few beers and did what friends with musical interests in common have done in almost every far-flung corner of the world—they formed a band.

That was back in 1969, and although it has undergone the several lineup changes to be expected in a band that celebrates its 30th anniversary this year, Battlefield Band has been busy ever since.

Not to put too fine a point upon it, but what the internationally renowned Irish band, the Chieftains, has done for traditional Irish music, Battlefield Band is doing for the music of Scotland—albeit on a smaller scale. Although sales of the Chieftains' music have benefited enormously from that group's many collaborations with

cross-genre international artists, many of them superstars, Battlefield Band has gone it alone.

The band has recorded no fewer than 19 albums in its career, two of which were recorded in collaboration



BATTLEFIELD BAND

with harpist Alison Kinnaird, and performed the score of the multi-part television series "Held In Trust," a remarkable documentary about the efforts to protect and preserve many of the country's historic sites now owned for posterity by Scotland's National Trust Society.

The music of that soundtrack was for many viewers—even many native Scots—their first ear-opening exposure to the band's music. It was a soundtrack that built upon and complemented what has always been Scotland's greatest visual feast—the land itself.

Besides its prodigious studio output, the band maintains a touring schedule that could make

(Continued on page 19)

Beck On Track With 'Midnite Vultures'

Considers DGC/Geffen Set 'Real Follow-Up' To Hit 'Odelay'

BY CARLA HAY

NEW YORK—He's been a critical darling, a misunderstood artist, and a reluctant rock star. Now, Beck is returning to the marketplace with his fourth DGC/Geffen Records project, "Midnite Vultures," set for a Nov. 15 international release and a Nov. 16 U.S. release.

Bong Load Records will release "Midnite Vultures" on vinyl.

The artist considers "Midnite Vultures"—not his 1998 "Mutations" album—to be the "real follow-up" to his acclaimed 1996 set, "Odelay."

The controversial release of "Mutations" was at the center of lawsuits filed by Geffen, Bong Load, and Beck this past spring. In April, the record labels sued Beck for breach of contract, while Beck countersued the labels in May for nonpayment of royalties and copyright infringement, claiming that "Mutations" was released without his consent. The lawsuits have since been settled out of court, with the terms of the settlement remaining undisclosed (Billboard, Oct. 16).

Beck looks back on the lawsuits by saying, "There are all kinds of weird



BECK

legal things in the contract, but it wasn't a battle. It was more like paperwork and formalities that needed to get sorted out."

Geffen had no comment on the lawsuits.

The fallout from the release of "Mutations" may have been more than on a legal or artistic level. According to SoundScan, "Mutations" sold 500,000 copies in the U.S., compared with 2 million for "Odelay" and 1.1 million for Beck's 1994 album, "Mellow Gold."

"Mutations" featured music that was often downtempo and acoustic, which was considered a radical musi-

cal departure for Beck, whose music has been primarily identified as quirky rock with hip-hop, funk, dance, and folk influences. Although the Grammy-winning artist played selected dates after "Mutations" was released, it wasn't supported by an extensive tour.

Jason Ensberger, buyer for the San Diego retail store Music Trader; says of Beck: "His popularity may have fallen off because people didn't know what to think of 'Mutations,'

(Continued on page 20)

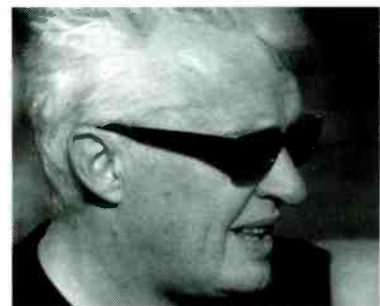


There They Go . . . Again. On Oct. 26, Thin Lizzy will issue "Go," the follow-up to its 1996 self-titled RCA debut. Produced by the band with Niko Bolas and Saint, "Go" shows the quartet continuing to develop a sound that combines accessible rock instrumentation with seamless four-part harmonies. The act is currently promoting the set's first single, "Get It." Shown, from left, are bandmembers Mike Gagliardi, Greg Lattimer, Howie Statland, and Dave Berk.

Austrian Songwriter Wolf Blends Pop And Classical For Symphony

BY SUSAN L. SCHUHMYER

LINZ, Austria—When Austrian-born producer, songwriter, and composer Peter Wolf was faced with writing a symphony for the millennium, he decided to look at the present, rather than the future, and how much progress society has— or hasn't—made over the years.



WOLF

Photo credit: MecCommunications

Wolf was commissioned by the organizers of one of Austria's leading outdoor music festivals, Klangwolke (Sound Cloud), held here on the Danube River:

"I would have never thought of writing a symphony," Wolf says. "It's not commercially viable."

He said writing on commission gave him "the luxury of sitting back and thinking about it," unlike typical pop songs, where one is often writing to shop the song around.

The symphony was performed Sept. 4 before a crowd of 120,000 lined up along the riverbank. The piece opened with an air-raid siren, projections of fighter planes followed by a real jet streaking overhead, and a small, controlled explosion on the other side of the Danube.

Each of the seven movements contained narration by Austrian-born actor Klaus Maria Brandauer, a performance by the 100-piece Bruckner Orchestra, and a pop song.

There were some interesting pairings: British popster Cliff Richard performed with Italian opera singer Vincenzo La Scola and Steve Lukather of Toto sang with Alex Birnie of the Vienna Boys' Choir. Rounding out the performance were Jennifer Paige, James Ingram, Coolio, Michelle Wolf, and the horn section from Earth, Wind & Fire.

Footage of the symphony will be aired on Austrian and German TV at dates to be determined. German producers are asking Wolf to take the show on the road, but no plans are set.

The German-lyric symphony, "Progression," focuses on themes such as racism, war, ethnicity, and diversity. Wolf added new elements—such as lush orchestral arrangements, pop songs, and narration—to heighten mainstream interest.

The 47-year-old is better-known for pop songs written, produced, or arranged for acts such as Jefferson Starship, Heart, Kenny Loggins, Santana, and Patti LaBelle.

Most recently, Wolf wrote the title track on Natalie Cole's current Elektra set, "Snowfall On The Sahara," as well as five songs on the new Scorpions set, "Eye To Eye," on the East West/Koch label.

Kid Rock Lining Up Top Dog Acts For His Custom Label; Problems With Artists, Radio

TIPTOP: Look for budding superstar **Kid Rock** to begin signing other acts to Lava-distributed Top Dog, his custom label for which he recorded before he signed with Lava/Atlantic. The first act other than Rock released on Top Dog will be Rock's DJ, **Kracker**, in January. And yes, **Joe C**, Rock's sidekick, will also have an album released via Top Dog in coming months, as will **Twisted Brown Trucker**, Rock's band. There are plans for him to sign acts other than those with which he is already affiliated.

WHAT'S WRONG WITH THIS PICTURE? On Oct. 8, I moderated a panel at the Billboard/Airplay Monitor Seminar and Awards in Miami that featured a number of artists—**Meredith Brooks**, **Deana Carter**, **Montell Jordan**, **Brian McKnight**, **Kim Richey**, and **Danni Leigh**—discussing their relationships with radio.

While the artists were all forthright and candid in many areas, there was still an array of issues that they wouldn't touch with a 10-foot pole, especially when it came to naming specific stations they felt had wronged them for fear that their comments would bring retribution from the PDs involved.

The frustration many of these artists felt at radio—and all of them had positive things to say about radio as well—was palpable, mainly because they know they need radio to sell albums.

While I certainly understood each artist's reticence, the panel post-mortem that went on inside my head got me thinking about several things.

First, isn't the tail wagging the dog when artists are so afraid of angering PDs that they can't mention names for fear that the stations will pull their music? Unless I'm not seeing the situation clearly—and I know people will let me know if I'm not—the PD's basic role is to play music that attracts listeners to the station so it gets high ratings and can charge its advertisers lots and lots of money to reach all those people listening to the station who tune in to hear the music the artists are providing. So why, if the acts are the ones supplying the content that the stations so desperately need, are they often treated like the least important part of the equation?

Second, when does the power shift from radio to the artist? One artist talked about how, after experiencing a cross-format smash, the artist no longer had to do certain radio promotions or visits that had previ-

ously prompted feelings of humiliation. However, my hunch is that with radio consolidation, certain chains will always be able to hold sway over artists, since any perceived slight committed against a station can now have ramifications felt by the artist at stations across the country also controlled by the same owner. Gee, I actually remember when artists had the biggest egos in the music industry.

ARTIST AMONG MEN: The clear highlight of the Billboard/Airplay Monitor Seminar & Awards was the 90-minute highly energetic concert by **The Artist Formerly Known As Prince** that closed the Oct. 9 awards ceremony.

While The Artist included such staples as "Get Off," "Delirious," and "Let's Work," along with a delicious cover of **Sly & the Family Stone's** "Everyday People" and **the JB's'** "Doing It To Death," plus a name-check to **B.B.**

King, he clearly felt like paying homage to his forebears. Nowhere was that clearer than his continual genuflecting to former Family Stone bassist **Larry Graham**, who played with The Artist. "I want to get Larry on a couple of stations we got here," said The Artist to the room full of programmers. "We've got to take care of our own. Don't make me give you a spiritual spanking."

Although he passed on singing his new single, "The Greatest Romance Ever Sold," which is from his Nov. 9 release, "Rave Un2 The Joy Fantastic," he performed one new tune from the project—a delectably sassy song called "Pretty Man" that we highly recommend as a future single.

STUFF: House of Blues Concerts will serve as national tour promoter for **Blink 182's** fall tour, as well as its summer 2000 outing. This marks the first national tour presented under the House of Blues Concerts moniker since the House of Blues purchased Universal Concerts this summer. The tour totals 50 dates . . . "Falling Away From Me," the first single from **Korn's** Nov. 16 release, "Issues," will debut on the Oct. 27 season premiere of "South Park" . . . **Sugar Ray**, **Edwin McCain**, and **Kid Rock** are among the acts set to perform at an Oct. 26 benefit for Families Against Mandatory Minimums Foundation. The event will be held at New York's Roseland Ballroom.



by Melinda Newman

Michael W. Smith Advises That 'This Is Your Time' With Reunion Set

BY DEBORAH EVANS PRICE

NASHVILLE—Michael W. Smith has always been known for channeling into his music the people and situations that personally affect him. With the Nov. 23 release of his Reunion album "This Is Your Time," Smith delivers a strong collection that runs the gamut from tunes reflecting his faith in God and love for his family to a tribute to slain Littleton, Colo., student Cassie Bernall.

"I felt like this album was going to be relationship-oriented," says Smith, the Gospel Music Assn.'s reigning artist of the year, an accolade he took home at last April's Dove Awards. "It was a matter of finding the right people to help me wrap this up from a lyrical standpoint."

On "This Is Your Time," Smith collaborated with an accomplished array of Christian, pop, and country songwriters, among them Cindy Morgan, Beth Neilsen Chapman, Wes King, Wayne Kirkpatrick, Ginny Owens, and Dan Haseltine from Jars Of Clay. "There's a different lyric writer on every song," he says of the record, which he co-produced with Bryan Lenox. "That's the first time I've ever done that."

'At first I didn't think I could do [the memorial service]. I thought, "I'm not qualified. Who am I to go comfort a mom and dad? I haven't lost a kid"'

- MICHAEL W. SMITH -

Smith and Neilsen Chapman co-wrote "She Walks With Me" about his daughter Whitney. "Hey You—It's Me" was co-written with Nik Kershaw for Smith's wife, Deb. "Anna" was co-written with Wayne Kirkpatrick about another of Smith's five children.

The title cut was penned by Smith and Wes King. "I was watching everything on TV like everyone else," Smith says of the Columbine High School tragedy. "Three days later I got a call from Governor Owens of Colorado asking if I would come to participate in the memorial service. I went, but at first I didn't think I could do it. I thought, 'I'm not qualified. Who am I to go comfort a mom and dad? I haven't lost a kid.' It was overwhelming, but I went because I thought I should."

During the experience, Smith met the parents of Cassie Bernall, the student who was reportedly asked if she believed in God and when she said "Yes" was shot and killed. "I just couldn't get her off my mind," says Smith. "I kept waking up in the middle of the night, and all of a sudden I found myself writing something for Cassie."

Smith then enlisted King, who, he says, "wrote the lyric of a lifetime." Before completing the pro-

ject, he got permission from Bernall's family to put the song on the record. "What I hope will happen," Smith says of the song, "is that it will cause everybody to check their hearts, to do a little soul-searching [and ask themselves], 'Am I in tune with God or not? And if not, this is my time. I've got to get with the program' . . . The feedback I'm getting when I do the song in concert is incredible. People are weeping and crying. There's something special about that song."

"This Is Your Time" was released to Christian radio on Oct. 8, and the video will be released Oct. 26. "We are providing them with the [electronic press kit] and the video on CD-ROM, so they can download it to their Web site," says Barb King, Reunion Records' director of marketing. "We have a radio special that is being cleared to run the weekend of Oct. 30, with Jon Rivers [from KLTY Dallas] hosting."

Reunion GM Dean Diehl says the label will be "pre-selling" the new Smith album at Christian retail. "We'll start pre-selling the album on Oct. 26," Diehl says. "When they lay out their money and pre-purchase the album, they'll get a free video, which will include 'This Is Your Time' and three or four other Michael W. Smith clips."

Diehl says the label has 1,000 floor displays going out to Christian retail four weeks before street date. "We'll have plenty of time to make sure we're up and rockin' by the time the album comes out. We just felt it was smart to go in early and claim the land," Diehl says of their strategy at retail.

According to Diehl, Wal-Mart will offer a version of the album that includes a special bonus cut. The Parable Group of Christian stores will offer the record for a special sale price the day after Thanksgiving, and there will also be special promotions with the Family Christian Store chain.

"He's given us a pure Smitty record," says Diehl. "As a Smitty fan, you couldn't ask for a better treat than this record . . . The songs are about faith, family, and friends."

Rick Anderson, senior music buyer for the Cincinnati-based Berean chain, anticipates the album selling well because Smith is one of the Christian industry's longtime core artists. "With the constant trend toward younger artists, I must say that it is refreshing to see that there are



SMITH

artists that can remain popular for such a long period of time," Anderson says. "I think that says a lot about the quality of the individual,

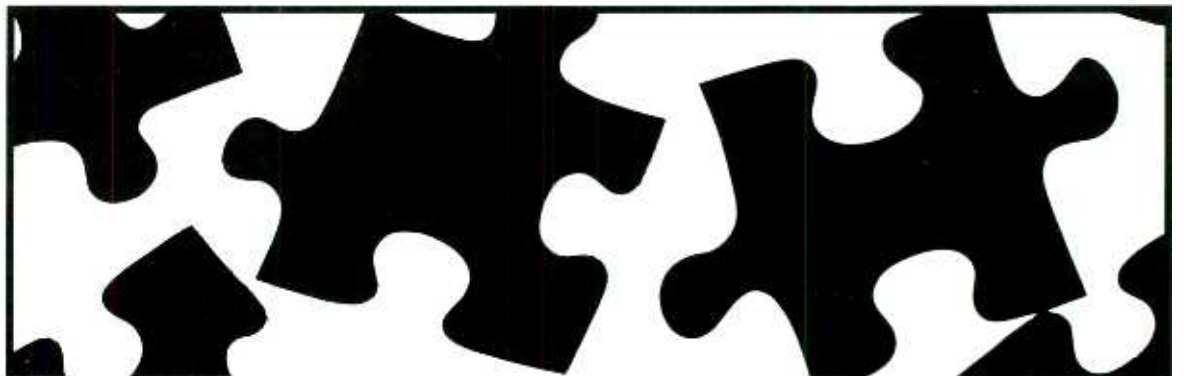
his heart, his ministry, as well as his talent. I am sure his new album will do extremely well. He is definitely one of the most gifted artists in [contemporary Christian music]."

King says the label is currently working with Musicforce.com and Crosswalk.com to do Internet promotions. There are also plans for Smith to do in-store appearances at retail around the release date, and Smith will gain exposure via his own TV special airing on the PAX network Nov. 27, the Saturday following Thanksgiving.

Reunion is a label in the Provident Music Group, which is owned

by Zomba. Plans call for Reunion's mainstream counterpart, Jive, to partner in promoting Smith's release. Both labels will concentrate heavily on Christian and mainstream retail outlets this fall. Reunion has already begun its assault on Christian radio, while Jive is planning to wait until after the first of the year to take a Smith single to mainstream radio.

Managed by Blanton-Harrell Entertainment and booked by Creative Artists Agency, Smith will be performing on friend Amy Grant's Christmas tour this winter, then will start exploring spring tour options.



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Beans Cook Up Big Sales For Ladysmith Set

BY NIGEL WILLIAMSON

LONDON—Take an a cappella Zulu choir from South Africa, a fledgling record label operating out of a west London living room, and a TV commercial for baked beans, and the unlikely result is one of the biggest selling U.K. albums of the last 18 months.

Last year, Ladysmith Black Mambazo's vocal harmonies were featured in a series of Heinz commercials. The song, "Inkanyezi Nezazi" (The Star And The Wiseman), became a surprise U.K. top 20 hit single, and "The Star And The Wiseman—The Best Of Ladysmith Black Mambazo," released in summer 1998 to exploit the ad's popularity, has to date sold 950,000 units in the U.K., says Universal Music.

Boosted by performances at the recent rugby World Cup and by the use of its songs as incidental music for U.K. broadcaster ITV's coverage of the tournament, Ladysmith released its new album, "In Harmony," Oct. 4 on Wrasse. The set has hit No. 15 in the Chart Information Network albums chart for the week ending Oct. 16.

In the set, the 10-strong South African troupe, led by Joseph Shabalala, 58, makes a further bid for mainstream crossover success with

guest appearances by Des'ree and the U.K. pop/soul duo the Lighthouse Family.

Signed to Gallo in South Africa, Ladysmith is licensed in the U.K. to Wrasse Records, which now A&Rs the act from London. "Gallo are very good to work with," says Ian Ashbridge,



LADYSMITH BLACK MAMBAZO

director of Wrasse. "They don't have their own in-house A&R department, and as the U.K. has become Ladysmith's biggest market, they basically have given us [free rein]."

Wrasse, which has released the new Ladysmith album in a 50-50 joint venture deal with Universal, is run by Ashbridge and his wife, Jo, from their home. "It's a virtual record company," he says.

Jo Ashbridge, his co-director, is responsible for finance and marketing. She says contracting out manu-

facturing, sales, promotion, and press helps keep overhead down. "It also means that we get to choose the people we work with," she says.

Collaborations on the new album were Ashbridge's idea, as was the Bill Withers song "Ain't No Sunshine," which Des'ree sings with the group.

"The Heinz adverts are no longer running, so we had to find new ways of introducing people to the music, which is where the pop collaborations come in," Ashbridge says. "If we simply put out a traditional Zulu album it wouldn't do the business. We had to make the album different and accessible without losing the group's roots. There is both a world music market for Ladysmith and a mass-market audience, and we hope to satisfy both."

Shabalala admits that he had never heard "Ain't No Sunshine" until Ashbridge suggested the song. "Ian sent me a lot of tapes to listen to that I didn't know. I chose the songs I liked from the ones he sent me," he says. "Music is about reconciliation and working together. That's why we were very happy to have people like Des'ree. It doesn't mean we have abandoned our Zulu traditions."

Des'ree, who in September trav-

(Continued on page 18)

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A photograph of Vince Gill, a country music artist, looking down at an acoustic guitar. He is wearing a black vest over a light-colored t-shirt. In the background, an electric guitar is visible against a warm, orange-toned wall.

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PM	7:00	SOUND & STYLE FUTURE WAVE	NOT JUST JAZZ	KNIT TV	CLASSIC CONCERTS	WORLD MUSIC	WORLD	IMPRESSIONS	4:00 PM
	7:30								4:30
	8:00	PROFILES AT WOLFTRAP	THE SINATRA COLLECTION	JAZZ & BLUES	JAZZ VISIONS	MUSICAL PASSPORT	CLASSICAL	NOT JUST JAZZ	5:00
	8:30								5:30
	9:00	JAZZ VISIONS	DOCUMENTARY	LATIN BEAT	JAZZ ED TV	LATIN BEAT	MUSEUM CITY VIDEOS	THE SINATRA COLLECTION	6:00
	9:30								6:30
	10:00	JAZZ CENTRAL	JAZZ CENTRAL	JAZZ CENTRAL	JAZZ SCENE	JAZZ CENTRAL	DOCUMENTARY	KNIT TV	7:00
	10:30								7:30
	11:00	JAZZ & BLUES	AD-LIB	BLUES CONCERTS	NOT JUST JAZZ	NOTE FOR NOTE	MONTREAL JAZZ FESTIVAL	AD-LIB	8:00
	11:30								8:30
AM	12:00	MONTREAL JAZZ FESTIVAL	NAT KING COLE	JAZZMAN BLUESMAN	IMPRESSIONS	NOTE FOR NOTE	IMPRESSIONS	JAZZMAN BLUESMAN	9:00
	12:30								9:30

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BEANS COOK UP BIG SALES FOR LADYSMITH SET

(Continued from page 14)

eled to South Africa to make a video with the group, met Ladysmith at a recent tribute concert. "But I had heard them from [Paul Simon's album] 'Graceland' and knew about them. They have so much energy, it was a joy to sing with them."

Ashbridge first worked with Ladysmith in 1997, when he was at A&M, and had licensed the group's album "Heavenly." After the label folded he went freelance, and as Ladysmith was without a deal in the U.K., he suggested to Gallo that he would like to sign the group. Wrasse was founded to license the act.

His first job was to compile the "best of" album, which involved the group rerecording several tracks. Then he took the project to Brian Berg, managing director of PolyGram (now Universal) TV, who licensed the album from Wrasse.

Wrasse now has exclusive international rights outside South Africa and the U.S., where the group is with Shanachie.

"We've brought our marketing muscle to the table, but basically we've had the easy part," Berg says. "Ian has a very good relationship with Gallo and with the act. He's very artist-orientated, and we are concept-orientated. We are good at marketing on television, and there

has been a 250,000-pound spend [\$400,000] on commercials in the first two weeks for the new album.

"We also did a lot of research to find out who buys Ladysmith and have targeted retail around that and got it into the supermarkets," says Berg. "But without Wrasse it wouldn't have been possible."

Ladysmith Black Mambazo was

formed by Shabalala in 1969 in the town of Ladysmith in the heart of KwaZulu Natal. The act came to international prominence after it appeared on Simon's "Graceland" in 1986. It also performed in Michael Jackson's video "Moonwalker" and has collaborated with artists as diverse as George Clinton and Dolly Parton.

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Blue is a mysterious color, hue of illness and nobility, the rarest color in nature. It is the color of ambiguous depth, of the heavens and of the abyss at once; blue is the color of the shadow side, the tint of the marvelous and the inexplicable, of desire, of knowledge, of the blue movie, of blue talk, of raw meat and rare steak, of melancholy and the unexpected (once in a blue moon, out of the blue). It is the color of the headboard in room 810.

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SCOTLAND'S BATTLEFIELD BAND: PIPING HOT FOR 30 YEARS

(Continued from page 11)

bearded men weep. Not so the men of Battlefield Band. When it kicks off its 30th anniversary North American tour on Oct. 22 at the Chenery Auditorium in Kalamazoo, Mich., the band will have committed itself to no less than 25 performances over 30 days, all across the length and breadth of the U.S.

But there was a time in the early 1980s when the future of the band looked dim. That's when Robin Morton, owner of the group's label, Temple Records, took over the band's management.

Morton, who had been a founding member and manager of the seminal traditional group Boys of the Lough, was initially reluctant to take on the job.

"I didn't really want to be responsible for people's livelihoods again," he says, "but it was obvious to me that the band was actually going to call it quits if something positive wasn't done, and I felt, and still feel, that they were too good a band for that to happen to."

Morton's respect for the band's music prevailed, and "after a year sitting around on my hands," as he puts it, "I took the job and have held it ever since."

All four Battlefield Band members are multi-instrumentalists, and each

contributes his own musical compositions and arrangements to the band's otherwise traditional repertoire.

Founding member, singer, and keyboardist Alan Reid, the only original member in the current lineup, was the first to use a synthesizer in a traditional Scottish band—an innovation that initially met some resistance from the more hardcore enthusiasts of the genre. However, Reid says, "I've always felt musicians should use what's available, whether it's a sheep's belly [referring to the "bag" in the bagpipes] or a synthesizer."

Reid's perseverance won the day. His keyboard has become an expressive and well-accepted underpinning to the band's total sound.

The two youngest members of the band were not even born when the band was founded: classically trained fiddler John McCusker, who joined the band in 1990 at the age of 17, and U.S.-born bagpiper Mike Katz, who also plays various whistles and guitars.

Besides composing the memorable title track of the band's newest album, "Leaving Friday Harbor," McCusker is an active record producer, having produced the critically acclaimed albums of English traditional singer Kate Rusby (Music to

My Ears, Billboard, July 3). In addition to his elegant fiddling, McCusker also fills in on the cittern, whistles, and keyboards and is the band's only accordion player.

TOUR DIARY

Rounding out the foursome is newest band member Davy Steele, who brings guitar, cittern, bouzouki, bodhrán (Celtic drum), and yet another fine voice to the mix. Steele also contributes the "Tour Diary" page to the band's user-friendly Web site. The diary is a warm and often hilarious account of the day-to-day trials and tribulations of—and rewards of—a touring band.

As a perk, Steele is able to get in some good-natured digs at his fellow band members. He describes founder Reid as "the most follically challenged" and the youthful McCusker as one "whose boyish looks belie his formidable ability to be cheeky beyond belief."

Sheri Sands, national director of independent label sales at Rounder Records, Temple Records' U.S. distributor, says, "Due to the increased awareness of Celtic music and the band's history of touring in the U.S., we view 'Leaving Friday Harbor' as a breakthrough release with an opportunity to reach new sales levels."

In support of that album and the 30th anniversary tour, Rounder has arranged advertising campaigns within the band's special markets, scheduled in-store performances with key record retailers, and is building awareness on the Internet with such online resources as Net Radio.

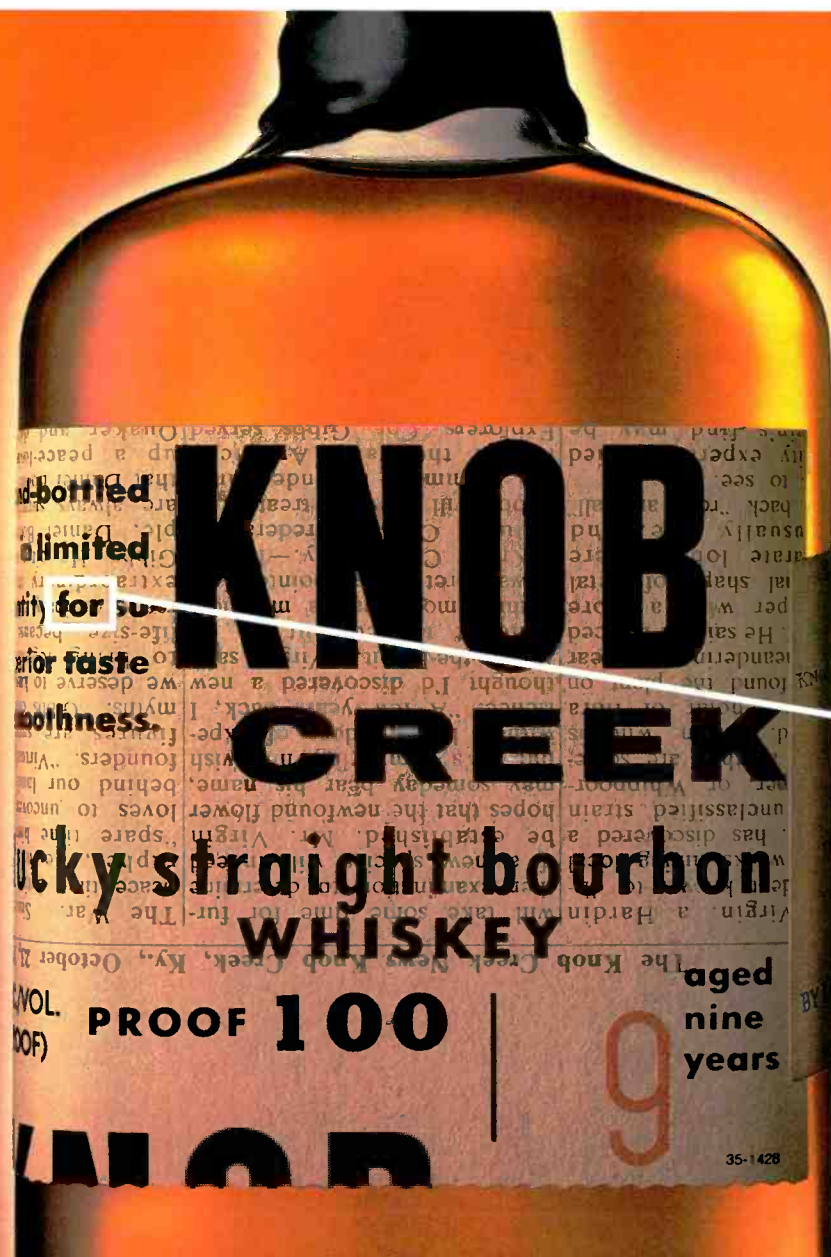
Sands says Rounder is also "re-

leasing song samples through major online retail and conducting genre campaigns with online media such as Roots World."

The band's discography and current tour dates, including the telephone numbers of all scheduled venues are posted on its Web site at www.battlefieldband.co.uk.



ZZ Top Still Rocks. ZZ Top, celebrating its 30th year together, recently released a new RCA album, "XXX." The band is on a cross-country tour with Lynyrd Skynyrd. While in New York for a round of press events to kick off the release, the band got together with RCA staff at Sardi's restaurant in New York. Shown, from left, are Bob Jamieson, president of RCA Records; Dusty Hill of ZZ Top; Jack Rovner, executive VP/GM of RCA Records; Frank Beard of ZZ Top; and Billy Gibbons of ZZ Top.



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BECK ON TRACK WITH 'MIDNITE VULTURES'

(Continued from page 12)

and there wasn't a lot of promotion behind it. Some people might have been confused because they didn't think that album sounded like Beck. It's going to take a single that's really different for Beck to get back to the popularity he had with 'Odelay.'

If "Odelay" had a distinct hip-hop flavor, then "Midnite Vultures" sounds like it was influenced more by '70s sci-fi, with tracks like "Mixed Bizness," "Get Real Paid," and "Milk & Honey." Also evident on "Midnite Vultures" is a noticeable Prince-inspired sound, as evidenced by "Peaches & Cream" and "Debra."

Beck's songs are published by BMG Songs (ASCAP).

One of the songs that was recorded for the album, "This Is My Kru," didn't make the final cut but instead is a B-side for "Sexx Laws," the first single from "Midnite Vultures."

"Sexx Laws"—a tune that dares to combine brass and banjos without losing a pop/rock feel—has been released to rock radio and has been added to the playlists of several stations, including modern rock outlet WFNX Boston.

WFNX music director Laurie Gail says, "We've been getting good listener calls about the 'Sexx Laws' single. Beck is a career artist, and his new album should do well. There's so

much superstar product being released this time of year, but Beck will be able to hold his own. He's an extremely unique artist who will stand out amid the wash of heavy rock bands that are releasing their albums this quarter."

"Beck has come out of the '90s alternative world," notes Tom Whal-

"It's not human to have success after success after success"

—BECK—

ley, president of the Interscope/A&M/Geffen label group. "When you have an artist who makes great records like Beck does, that artist can do almost anything. I see Beck building on his audience and finding ways to step out of the alternative world without compromising his credibility."

In advance of the release of "Midnite Vultures," the Los Angeles-based Beck has most recently been playing selected dates in California, including surprise live shows and a headlining performance Oct. 9 at the

Coachella Festival in Indio, Calif.

Beck, who is managed by G.A.S. Entertainment and booked by ART-ISTdirect, will play sporadic warm-up dates in the L.A. area before the end of 1999, with a full-scale North American tour planned for January.

In addition to touring, Beck will be making several TV appearances: "Late Night With Conan O'Brien," tentatively set for November; "The Tonight Show With Jay Leno" on Dec. 10; and "Saturday Night Live" and "Late Show With David Letterman" early next year.

A video for "Sexx Laws" will be serviced to TV and video outlets.

"Midnite Vultures" is the first Beck album since the merger of PolyGram and Geffen parent Universal Music, which resulted in sweeping cuts in the Geffen staff and artist roster.

Beck says of the merger and how he sees it affecting his career: "It's strange to work with different people now, but I've always operated independently from the record company. They're not involved with the creative process of making my albums."

He adds, "I'd prefer to have more time to be creative and evolve. The stakes are too high for artists, and it's not human to have success after success after success."

SOUNDTRACKS

AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

'BUFFY' MUSIC: It has busted far beyond cult status into a bona fide hit, and now "Buffy The Vampire Slayer" is giving fans something they can really sink their teeth into—an album of songs culled from past seasons, as well as the new current batch of shows.

TVT Soundtrax will release the soundtrack Oct. 19, accompanied by a high-profile marketing campaign.

The songs were handpicked by "Buffy" creator and director **Joss Whelan** and reflect the various moods, from ultra-edgy to sweet pop, the series spans. Lead single "I Quit," already a hit overseas for U.K. act **Hepburn**, debuted on modern rock, modern AC, and top 40 radio in early October, with a video on the way the week of Oct. 25.

TVT act **Guided By Voices'** "Teenage FBI" was released as a single from the band's current album and is also featured on the soundtrack, as is a **Bif Naked** track that was slated to appear on Tuesday's (19) show to herald the album's release. That show will close with a voice-over about the album and other soundtrack music.

Key to Whelan's vision of keeping music a strong part of the series is the direct integration of songs into the episodes, often by way of band appearances at local nightclub the Bronze. **Hepburn** lead singer **Jamie Benson** says she and her bandmates are all big "Buffy" fans and got a real charge out of the opportunity to spend some time on the set with **Sarah Michelle Gellar** and company.

"It was exciting to come over to America to film for an actual episode," Benson says, describing a scene in which the band plays "I Quit" at a college party and another where they get decked out in full vampire garb. "We had to have our skin sprayed white and actual molds of teeth done for the fangs," she says.

"'Buffy' has a huge and committed following, and our first priority is to connect with that base," says **Paul Burgess**, TVT marketing VP.

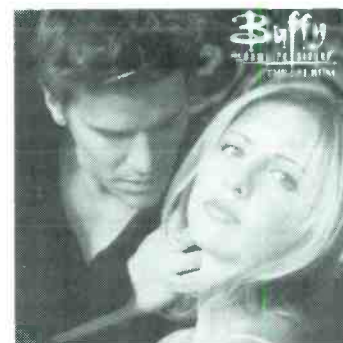
The label distributed 80,000 cassette samplers featuring excerpts from album tracks via targeted Web sites, college fairs, non-music retail outlets, and sundry special events. It also created life-size Buffy standees/dump bins that will be positioned in more than 1,000 retail outlets, including Tower Records, Musicland, and Newbury Comics stores.

INSIDE INFORMATION: The score to "The Insider," Touchstone Pictures' dramatic account of the impact of the \$206 billion tobacco settlement on a central witness and a television reporter, is more than your average background music. In the words of director **Michael Mann**, it's "a very active component in the mix; not just in the sound mix but in the whole picture."

"Film score historically has been used as more than a complementary adjunct to a story," adds Mann, whose credits include "Last Of The Mohicans" and "Heat." "Sometimes music in film can be the subtlest way of altering the mood that you can barely hear it. Sometimes it can be as overt a determinant to what the scene means or how you feel about a character as if it were a line of dialogue. A witness is in a room being asked questions and starts to have that feeling he's got to get out of here, anxiety—that's something you do with music."

To help set the tone for scenes ranging from heart-palpitating courtroom moments to a wild hallucinatory sequence, Mann turned to **Lisa Gerrard**, who wrote three cues for 1995's "Heat," and her partner **Pieter Bourke**. The two constructed a living, breathing compilation of music that Columbia Records will release Nov. 9. The album also contains a few contributions from composer **Graeme Revell** and **Santaolalla**.

For Mann, film score also must at least attempt to tread new ground. "If you're going to do that, you have to be a unique voice," he says. "To go someplace I haven't been before is exciting to me, to bring a different kind of experience. Lisa and Pieter's work will impact you the first time around, but you won't really get how terrific it is until the next time you see the film."



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Movie Music: The Big Picture

Whether original programs or score-song hybrids, this year's soundtracks have faced a cooler climate than last year's. Things could be heating up, though.

BY CATHERINE APPLEFELD OLSON

They've busted open a whole new music category. Their popularity incited a bidding war over a \$5 million instrumental album. They've even got a new Grammy category that will be christened in February. And, though they are not generating the same blazing heat they did last year, soundtracks continue to push sales and creative boundaries.

No matter how you slice it, soundtracks are not currently maintaining the high profile they did in 1998, when a handful of blockbusters held vigil in the upper echelon of The Billboard 200 for months. Whereas last year there were four weeks with three or more soundtracks in the top 5 of the chart and six weeks with four or more in the top 10, thus far 1999 has seen neither phenomenon. And the soundtrack to one of the biggest films of the year, "Star Wars: The Phantom Menace," dras-

ing," says Glen Brunman, executive VP of Sony Music Soundtrax. "All I can do is go back to my sense that the big soundtracks are created from movies that make great use of music, accompanied by success at radio and video channels."

And, as most record executives attest, if you weren't looking at the charts, you'd never know the category wasn't as red-hot as ever.

"Clearly, the industry is still bidding on projects [as if] soundtracks are as hot as they were last summer," says Capitol (U.S.) president Roy Lott. "You almost have to get into the bidding situation. The soundtracks that are really selling significantly have singles."

PLAY BY THE RULES

Given the intense competition in bidding for and piecing together soundtracks, record-company rules such as getting in on a film as early

around soundtracks as well. Sony Classical's "Titanic" sunk any skepticism that an album of primarily score could sell big, particularly if it also happens to contain a hit song. Now a plethora of hybrid albums that pack equal amounts of score and song are starting to make their way to store shelves.

Such is the case with Virgin's "Stigmata," which contains tracks by Natalie Imbruglia, David Bowie and others, plus a good portion of the film's score composed by label artist Billy Corgan with Elia Cmiral. Virgin's "Best Laid Plans" contains composer Craig Armstrong's score and songs by Neneh Cherry and Gomez, among others. "We have several albums that are a hybrid situation, with almost half the album being score," says Cynthia Sexton, Virgin (U.S.) senior VP of visual marketing and licensing, who notes these projects must be handled with care. "Clearly, you don't have a choice of as many potential singles to roll out, and, for the most part, people who buy score albums are not those who regularly buy soundtracks," she says.

SKEWING YOUNG

Sony Classical has several soundtracks on the books that meld score and song. "The Legend Of 1900" features primarily score plus an end-title song by Roger Waters and Eddie Van Halen. November titles "The Talented Mr. Ripley" and "Topsy Turvy," about the relationship between Gilbert and Sullivan, also feature a mix of instrumental pieces and songs.

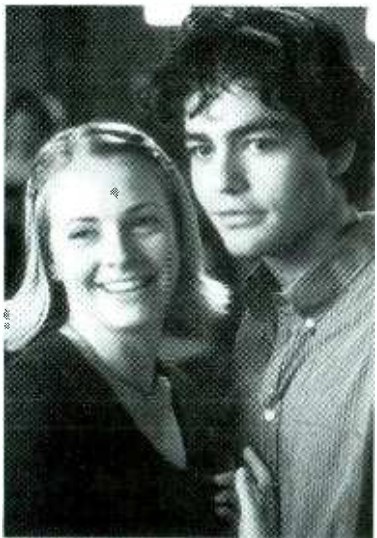
Genre-wise, most soundtracks, even those for teen-oriented movies, remain rooted in rock and hip-hop/R&B. But as the music-buying audience gets younger, so, too is the target of an increasing segment of film music. Atlantic's upcoming "Poke'mon" soundtrack, due Nov. 9, is "basically the playlist of Radio Disney," jests Darren Higman, VP of soundtracks at the label. The album will contain songs by teen acts 98°, 'N Sync and others.

"What seems to be selling in terms of no-soundtrack albums—the teen pop music—is not really being used much in soundtracks," Higman says. "Filmmakers seem to be drawn to a very specific kind of music that's cinematic and emotional, and it's very different from what's happening at radio. Soundtracks are in transition while the music in general is in transition."

Jive's current "Drive Me Crazy" soundtrack features the Backstreet Boys and Britney Spears, and Universal's upcoming "Stuart Little" (Continued on page 24)



THE SOPRANOS



DRIVE ME CRAZY

tically underperformed in the shadow of "Titanic."

As a result of the cooler climate, this year has seen fewer tangential albums—soundtrack sequels and soundtracks from television shows—with several notable exceptions, namely Maverick's "Austin Powers: The Spy Who Shagged Me" sequel and Columbia's "Dawson's Creek" and upcoming "The Sopranos." TWT Soundtrax also just released the soundtrack to "Buffy The Vampire Slayer."

Statistically speaking, however, summer '99 saw three soundtracks—Interscope's "Wild Wild West," Maverick's "Powers" and Disney's "Tarzan"—crack the 1 million sales mark, with Columbia's "Runaway Bride" running closely behind. And the fall lineup of heavy hitters may bring in some additional big numbers.

"I'm not ready to say this summer has been hugely disappoint-

as possible apply now more than ever. "You get involved when the movie gives you an opportunity to expose one of your artists from a recording standpoint or an acting standpoint, or if it is a very music-intensive film," says Lott. "This has not changed."

Capitol broke ground last year with the country-flavored "Hope Floats" soundtrack, a model that Columbia followed up this year with "Runaway Bride," which features music from Martina McBride and the Dixie Chicks, among others, proving country music isn't just for country-music movies.

"Studios do tend to have a little of that reluctance vis-à-vis country artists," Lott says. "They are not as used to reading SoundScan and seeing country artists mixed up with pop artists in that way. People, fortunately, are not as format-oriented."

Other barriers are coming down

Interscope's Karyn Rachtman: Sound Supervisor

BY CATHERINE APPLEFELD OLSON

The soundtracks business has weathered its share of trends, and Karyn Rachtman has seen many of them come, go, then reappear. Rachtman, who started off as an independent music supervisor and spent time as VP of soundtracks at Capitol, currently serves as head of soundtracks at Interscope Records and also still independently music supervises. She also has her own label at Interscope—Gazillion—to which she just signed first artist Lisa Stone. Rachtman recently spoke with Billboard about her proudest soundtracks moments and what's right, and wrong, with the film-music industry today



RACHTMAN

What are the three soundtracks you've worked on that you are proudest of and why?

"Reality Bites," "Bulworth" and "Grace Of My Heart."

"Reality Bites" was sold with music, and we broke new bands with that soundtrack. Lisa Loeb was unsigned and went to No. 1. Big Mountain went to No. 1, and no one had ever heard of them before. If I would've gone into a record executive's office and said, "Here's my record," they would've thought I was crazy. But the music really stood up for itself, and it was not about big names.

For "Bulworth," I can honestly say that working with Warren Beatty is the biggest challenge of anybody's

overlooked soundtrack of the year. To work with all those classic songwriters and producers and performers—and they all became so involved in the music—was amazing. Everybody really came together, and nothing bad happened on this album. Every song that got turned over was great.

What's different about the film-music business today from when you started out?

Everybody's in it, which gives you access to a whole bunch of new people but at the same time makes for a lot of competition. The thing that has changed the most is, because of soundtracks' success, everybody thinks every movie deserves a soundtrack record. Sometimes this



GRACE OF MY HEART

life. But the greatest thing was working with the hip-hop artists. I had done "Judgment Night," but this was really a hardcore hip-hop record; we had the cream of the hip-hop community, and it was named Soundtrack Of The Year by a lot of magazines. I was a hip-hop fan before, but I just got so entranced in it and really realized what poets these artists are. Every song had at least two different artists on it; some had four. I think I gained the respect of the hip-hop community, and they gained my respect.

What about "Grace Of My Heart"?

This, in my opinion, was the most

ruins a movie by shoving music into a movie that doesn't belong on there, and it also has brought about all those "music-inspired-by" records, which I hate.

Are there any rules in the soundtracks business today?

Try not to pay a lot of money; end up paying a lot of money.

What about artistic rules?

I don't believe there are any. People say, "Bring me the big names, bring me the hits." But I am a firm believer in "Expect the unexpected." I don't say we have to have U2 or another superstar band. I'm more into trying a new band or having an (Continued on page 24)

Many Ways To Score

New pop, old-school scorers go to the movies together.

Although some degree of change is a constant in the world of movie-making, an influx of "new" composers from the pop, rock and R&B communities has rendered the classic art of film scoring anything but the same old song these days.

Film's to non-traditional film composers is not a new scenario, but it recently has gained enough strength to bump it from the category of phenomenon and create yet another potentially lucrative avenue for soundtracks. Artists such as David Byrne, Peter Gabriel and Tom Waits have been joined by Shudder To Think, Mark Mothersbaugh, Wyclef Jean and a host of others who have



JEAN

placed their distinct stamp on scores to recent movies.

Smashing Pumpkins front-man Billy Corgan, who wrote a portion of

the score to "Stigmata," says he had been trolling around for a film gig as far back as '94 but had never found the right opportunity. "There were different things floating around, but no one took me seriously, or I didn't take them seriously," he says. Virgin released the "Stigmata" soundtrack last month.

MEETING OF MINDS

Expecting his meeting with "Stigmata" director Rupert Wainwright and producer Frank Mancuso Jr., a fan of the Pumpkins, to follow a similar path, Corgan says he was surprised by the support he received for his artistic vision. "The music I

described to them was dark and brooding and atonal. I told them what I wanted to do was way too dark for a Hollywood movie, but they said, 'Don't be so sure.'"

Yet, despite his own positive experience, Corgan believes Hollywood filmmakers still don't pay much attention to the rock and pop worlds. "I don't think an opportunity like this would have come to me in '94," he says. "Now I am at a place where people recognize who I am, and certainly you can't disregard the commercial aspect of it. It's a fact that attaching my name to something like this gives a certain feel. As film-

Nevertheless, Ziecker says film composers who "cross over" from a rock background tend at least initially to be burdened with stereotypes. "Legit composers tend to look at rock guys or ex-rock guys as not legit," he says. "Billy Corgan temporarily has a career in both worlds, but he is a rock musician. Composers like Danny Elfman and Michael Kamen to some extent turned their back on their rock career in favor of being film composers. It is a rare exception to bridge both."

Elia Cmiral, who wrote the score portions of "Stigmata" that Corgan did not, says that, although he and Corgan had little interaction, the existence of two composers on one film—particularly composers from such different worlds—pushed him to excel.

"To have another composer from a completely different field working on the score requires even more sensitive writing and processing of the music," Cmiral says. "Working with Billy was extremely inspiring. And there is no doubt it was the right decision; the result is great."



CORGAN

makers look for other ways to bring music to movies and other ways of advertising and reaching other people, it makes sense to branch out. I'd like to think it was all musical, but I know that's not necessarily the case."

To show they are taking their film-scoring duties seriously, many of the new school of composers are establishing their new identities from the outset. Rocker Chris Vrenna, who used to play with Nine Inch Nails and has remixed songs for several soundtracks, including "Godzilla," recently signed as a film composer client at Creative Artists Agency and is shopping around for a project.

"The kind of music I've fallen into making for myself is instrumental and electronic music, and that's kind of how I see film scores," Vrenna says. "And Hollywood is starting to move into that world as well. As Hollywood becomes younger and is looking at different approaches, this kind of music makes sense."

Vrenna says he has had meetings with several filmmakers and is encouraged by their interest in seeking out nontraditional film composers. "Some of the most successful movies are directly targeted to younger crowds, and those younger crowds listen to heavy metal and dance music, so it seems a natural crossover to be able to have music more set up for that kind of audience."

SOUVENIRS TO FILMS

Russell Ziecker, senior VP/GM at BMG-distributed Milan Entertainment, says he has noticed heightened buzz surrounding recording artists wanting to make their mark in film. "I create souvenirs to films, and, if that souvenir comes from a rock artist or a composer that's traditional, it doesn't matter to me," he says.



VRENNA

Classically trained John Debney, whose credits include "I Know What You Did Last Summer" and "Dick," says his score for the upcoming Arnold Schwarzenegger actioner "End Of Days" likely will include a counterpart from the rock world. "We have a number of songs from really great bands, and the idea was to make the songs and the underscore not seem like two separate elements, to somehow blend the songs with the score," Debney explains. "I think we can all agree that one of the things that's a little bothersome is when a lot of songs are thrown into a film just for a record. To have them all integrated and flow into each other is a much more elegant way to do it."

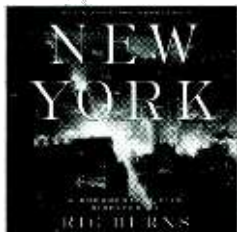
Debney says he believes there will be more instances of schooled film composers working with rock artists as time goes on. "It only makes sense. In the past, film composers and music supervisors have lived in two worlds. It is so much better for film if we can all be on the same page and communicate and collaborate together," he says.

In the case of "Days," he says, "I've written all the themes, and I'd like to give them to an artist who would take them and do what he does so well: produce or remix a new piece from a theme of mine that is cutting-edge and contemporary."

CATHERINE APPLEFELD OLSON

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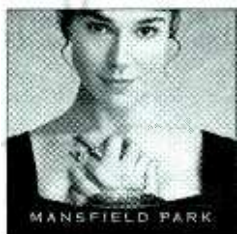
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THE BIG PICTURE

(Continued from page 21)

also will offer a smorgasbord of music for younger fans, including music by Boyz II Men, among others.

ACTING SINGLE

Whether it is a hard-rocker or a bubblegum-pop song, the presence of a hit single remains the key to keeping a soundtrack afloat. The lack of diehard singles like last year's omnipresent Goo Goo Dolls, Aerosmith or Celine Dion tracks, is a primary reason soundtracks have been sliding more quickly down The Billboard 200 this year.

Jocelyn Cooper, Universal senior VP/assistant to the chairman, says there was "nothing magical" about the marketing of "American Pie"; it was a matter of hitting big with a

song. "We had a hit single with Tonic, and that's what made this soundtrack work," she says.

"It's been proven over and over again that, first and foremost, a soundtrack has to be built around a key single to be successful," says Virgin's Sexton. "One great single can sell a mediocre soundtrack."

As with most record companies, Sexton says Virgin determines whether or not to hold on to licensing rights of singles its artists have on other labels' soundtracks, depending on the status of the artist's career at the time. "We decide whether it is beneficial to let those rights go to the other label or not," she explains.

In a bid to capitalize on the short window of opportunity for a sound-

track to hit, many labels are opting to release multiple singles out of the box. "Runaway Bride" debuted with a succession of three singles into three different formats. Epic's current "Blue Streak" boasts three singles, as will Columbia's "The Best Man."

Nevertheless, Sony's Brunman says the decision to go out with one or multiple singles depends on the individual soundtrack. "Every soundtrack should be evaluated on individual merit," he says. "I try to figure out what music makes an impact in the movie and what is the quality of the tracks the artists delivered that can work on the radio. We are trying to do the right thing for the artist, the album and the movie."

Screen Test

Year-To-Date Soundtrack Charts

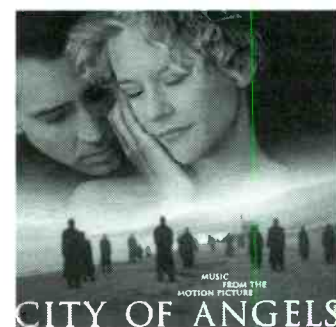
The recaps in this Spotlight are year-to-date beginning with the Dec. 5, 1998, issue and running through the Sept. 25 issue. Top Soundtrack Singles are culled from The Hot 100 chart while Top Soundtrack Albums are based on The Billboard 200. The Hot 100 uses a combination of monitored radio airplay from Broadcast Data Systems (BDS), sales-unit data as compiled by SoundScan and small-market radio playlist points. The Billboard 200 is based solely on SoundScan sales information. Titles receive points for each week they appear on the respective chart.

TOP SOUNDTRACK SINGLES

- Title—Artist—Label
- Kiss Me**—Sixpence None The Richer—Squint/Columbia
 - Angel**—Sarah McLachlan—Arista/Warner Sunset/Warner Bros.
 - Fortunate**—Maxwell—Rock Land/Interscope/Columbia
 - All Star**—Smash Mouth—Interscope
 - Wild Wild West**—Will Smith Featuring Dru Hill & Kool Mo Dee—Overbrook/Columbia
 - Can I Get A...**—Jay-Z Featuring Amil (Of Major Coinz) & Ja Rule—Def Jam/IDJMG
 - Bailamos**—Enrique Iglesias—Overbrook/Interscope
 - Faded Pictures**—Case & Joe—Def Jam/IDJMG
 - Take Me There**—BLACKstreet & Mya Featuring Mase & Blinky Blink—Interscope
 - Iris**—Goo Goo Dolls—Warner Sunset/Reprise

TOP SOUNDTRACK ALBUMS

- Title—Label
- City Of Angels**—Warner Sunset/Reprise/Warner Bros.
 - Tarzan**—Walt Disney
 - The Rugrats Movie**—Interscope
 - Wild Wild West**—Overbrook/Interscope
 - Armageddon—The Album**—Columbia/CRG
 - Austin Powers: The Spy Who Shagged Me**—Maverick/Warner Bros.
 - Chef Aid: The South Park Album**—American/Columbia/CRG
 - Star Wars Episode I: The Phantom Menace**—Sony Classical
 - The Matrix**—Maverick/Warner Bros.
 - Life**—Rock Land/Interscope



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- Album Of The Year
- Song Of The Year
- Best New Artist
- Best Male Pop Vocal Performance
- Best Female Pop Vocal Performance
- Best Male R&B Vocal Performance
- Best Female R&B Vocal Performance
- Best Male Soul Vocal Performance
- Best Female Soul Vocal Performance
- Best Male Country Vocal Performance
- Best Female Country Vocal Performance
- Best Male Country Instrumental Performance
- Best Female Country Instrumental Performance
- Best Male Country Vocal Duo
- Best Female Country Vocal Duo
- Best Male Country Vocal Trio
- Best Female Country Vocal Trio
- Best Male Country Vocal Quartet
- Best Female Country Vocal Quartet
- Best Male Country Vocal Quintet
- Best Female Country Vocal Quintet
- Best Male Country Vocal Sextet
- Best Female Country Vocal Sextet
- Best Male Country Vocal Septet
- Best Female Country Vocal Septet
- Best Male Country Vocal Octet
- Best Female Country Vocal Octet
- Best Male Country Vocal Nonet
- Best Female Country Vocal Nonet
- Best Male Country Vocal Decet
- Best Female Country Vocal Decet
- Best Male Country Vocal Undecet
- Best Female Country Vocal Undecet
- Best Male Country Vocal Duodecet
- Best Female Country Vocal Duodecet
- Best Male Country Vocal Tredecet
- Best Female Country Vocal Tredecet
- Best Male Country Vocal Quatuordecet
- Best Female Country Vocal Quatuordecet
- Best Male Country Vocal Quindecet
- Best Female Country Vocal Quindecet
- Best Male Country Vocal Sexdecet
- Best Female Country Vocal Sexdecet
- Best Male Country Vocal Septuaginta
- Best Female Country Vocal Septuaginta
- Best Male Country Vocal Octoginta
- Best Female Country Vocal Octoginta
- Best Male Country Vocal Nonaginta
- Best Female Country Vocal Nonaginta
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KARYN RACHTMAN

(Continued from page 21)

artist do a funny cover, and making it sell.

How has the fact that soundtracks have become such a successful "genre" affected your choices in the projects you take on?

It hasn't affected my choices at all. Lots of other people seem fine to do anything that is a soundtrack, but I still only do the projects I really believe in and like, which doesn't mean they always make money. The only change that has affected my taste in soundtracks is my children. I often let them pick what movies I should do. I did "Rugrats," and I'm going to do "Hey Arnold" when it comes out. I did "Good Burger," for

God's sake.

Although there have been several popular soundtracks this summer, including Interscope's "Wild Wild West," it has not been a banner year like 1998.

"Wild Wild West" is on Interscope, but it is not my record. But my soundtrack, "Mystery Men," has not done well at all, and I am very disappointed. I think there's a time for everything. Everything goes in phases and trends. There are times when the first five records in the top 10 are soundtracks, then, all of a sudden, there are three country acts, then three hip-hop albums. There's no predicting.



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Movie-Music Confab Set

Billboard, KnitMedia Team For A Bi-Coastal "Boutique Conference"

BY CARRIE BELL

KnitMedia CEO Michael Dorf realized one afternoon that the entertainment industries lacked a conference that fully explored the ever-evolving relationship between movies and music, despite the obvious connection and the

recent boom in profitable and compelling soundtracks and scores.

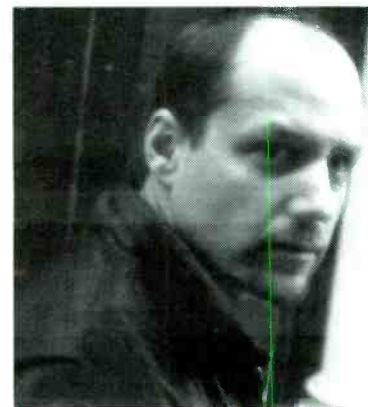
"There are dozens of film conferences and so many music ones, but we saw a hole, because no one was linking the two subjects together and examining them in a

conference setting," Dorf says. "Furthermore, I wanted to create something that linked New York and Los Angeles, the two cities where this business is really happening."

And, thus, the Sound Of Film Conference, presented by Bill-

board and KnitMedia, was born. The first of these "boutique conferences" will occur simultaneously Oct. 22 on both coasts, with panelists and participants linked through video-conferencing technology.

"How brilliant to be able to swap ideas with so many professionals in the music industry," explains panelist Stewart Copeland, who has composed music for such films as "Wall Street" and "Very Bad Things."



DORF

With an assortment of composers, label and studio executives and music supervisors lined up to discuss issues like marketing soundtracks and blending singles and scores in film and on albums, the event will be held at the El Rey Theatre in Los Angeles and the Knitting Factory in New York. The panels will be followed by a happy-hour reception in New York and a light lunch in Los Angeles.

"A conference is a great opportunity to learn about current issues in the soundtrack business. Representatives from different studios and labels get together to share their thoughts," says Randy Spendlove, Miramax's senior VP of motion-picture music. "It's also great to hear back from audience members. I love being a part of panels."

Registration is \$75 and can be purchased through the Knitting Factory box office at 212-219-3006.

The complete schedule follows:

**NOON-12:30 P.M. EST/
9-9:30 A.M. PST**

Keynote with Glen Brunman, executive VP of Sony Soundtrax

1-1:50 P.M. EST/10-10:50 A.M. PST

"Marketing Of The Soundtrack," with Darren Higmann (VP of soundtracks, Atlantic Records), Laurie Syflian (senior VP, business affairs, New Line Cinema), Robert Kraft (president, Fox Music), Glen LaJeski (VP of product management, Walt Disney Motion Pictures & Television), Catherine Applefeld Olson (Billboard "Soundtracks & Film Score News" reporter)

**2:30-3:10 P.M. EST/
11:30 A.M.-12:10 P.M. PST**

"Singles And Scores: A Perfect Blend," with Peter Gelb (president, Sony Classical), Randy Spendlove (senior VP of motion-picture music, Miramax), Barry Cole (music supervisor), Sue Devine (ASCAP), Stewart Copeland (composer), Michael Kamen (composer), Alex Steyermark (music supervisor)

3:40-4:30 P.M. EST/12:40-1:30 PST

"Achieving The Film's Vision Through Music," with Ira Deutchman (producer), Ted Hope (producer), Howard Shore (composer), George S. Clinton (composer), Kathy Nelson (president, Disney Music), Doreen Ringer Ross (BMI)

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PANEL TOPICS INCLUDE:

- SINGLES & SCORES: A PERFECT BLEND
- MARKETING OF THE SOUNDTRACK
- ACHIEVING THE FILM'S VISION THROUGH MUSIC



FEATURING KEYNOTE BY:

GLEN BRUNMAN

EXECUTIVE VP SONY MUSIC SOUNDTRAX

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Darren Higman- VP of Soundtracks, Atlantic Records
Lori Silfen- Sr. VP of Music Business and Legal Affairs, New Line Cinema
Catherine Applefeld Olson- Billboard Magazine
Alex Steyermark- Music Supervisor for "He Got Game", "I Know What You Did Last Summer", "Do The Right Thing"
Peter Gelb- President, Sony Classical
Randy Spendlove- Sr. VP of Music & Soundtracks, Miramax
Barry Cole- Music Supervisor for "Sling Blade" and "Next Stop Wonderland"
Sue Devine- ASCAP
Ira Deutchman- Producer "54", "Kiss Me Guido"
Ted Hope- Producer, "The Brothers McMullen", "The Ice Storm"
Howard Shore- Composer "Crash", "Seven", "Silence of the Lambs", "Ed Wood", and many more ...

LOS ANGELES

Robert Kraft- President of Fox Music
Glen Lajeski- VP of Product Management Disney Music
Stewart Copeland- Composer "Wall Street" and "Very Bad Things"
George S. Clinton- Composer "Austin Powers"
Kathy Nelson- President of Disney Music
Doreen Ringer Ross- BMI
Jacquie Perryman- Soundtrack Executive
Mark Isham- Composer "A River Runs Through It"
John McNaughton- Director "Wild Things", "Mad Dog & Glory", and many more ...

SEMINAR LOCATIONS

New York

The Knitting Factory,
74 Leonard Street
212-219-3006 12pm-6 pm EST

Los Angeles:

The El Rey Theater,
5515 Wilshire Blvd.
9:00 am-3 pm Pacific Time

REGISTRATION

Seminar registration is \$75 and can be purchased through Knitting Factory box office at 212. 219.3006. x0 or online at www.soundtrackmusic.com.



BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	2	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	No. 1 SKIN DEEP
2	NEW		MISFITS ROADRUNNER 8658 (10.98/16.98)	FAMOUS MONSTERS
3	5	3	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98)	IDEAL
4	4	27	STATIC-X WARNER BROS. 47271 (7.98/11.98)	WISCONSIN DEATH TRIP
5	6	2	ANGIE STONE ARISTA 19092 (10.98/16.98)	BLACK DIAMOND
6	2	15	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN
7	7	15	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
8	8	3	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
9	10	4	IYANLA VANZANT HARMONY 1799 (11.98/17.98)	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
10	28	31	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
11	15	10	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
12	12	7	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/IDJMG (11.98/16.98)	BRING YOUR OWN STEREO
13	11	19	MOBY V2 27049* (16.98 CD)	PLAY
14	14	25	OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
15	13	2	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
16	40	17	OUT OF EDEN GOTEE 2806 (10.98/15.98)	NO TURNING BACK
17	21	2	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
18	9	2	GUSTER HYBRID 31064/SIRE (11.98 CD)	LOST AND GONE FOREVER
19	16	18	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
20	19	10	G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98)	PHILADELPHONIC
21	23	27	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
22	20	2	INDIA RMM 284023 (8.98/14.98)	SOLA
23	24	6	WINANS PHASE2 MYRRH/WORD 69881/EPIC (10.98 EQ/16.98)	WE GOT NEXT
24	18	19	TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98)	TAL BACHMAN
25	17	11	BOYZONE RAVENOUS/MERCURY 559171/IDJMG (10.98/16.98)	WHERE WE BELONG

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

26	RE-ENTRY	RAZE FOREFRONT 25210 (15.98 CD)	POWER
27	NEW	GEOFF MOORE FOREFRONT 25231 (15.98 CD)	GEOFF MOORE
28	NEW	TIM WILSON CAPITOL (NASHVILLE) 21665 (7.98/16.98)	GETTIN' MY MIND RIGHT
29	37	VICENTE FERNANDEZ SONY DISCOS 83186 (8.98 EQ/13.98)	Y LOS MAS GRANDES EXITOS DE LOS DANDY'S
30	30	KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)	ROYAL HIGHNESS
31	NEW	BIG TENT REVIVAL ARDENT 71705/FOREFRONT (15.98 CD)	CHOOSE LIFE
32	26	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
33	25	VITAMIN C ELEKTRA 62406/EEG (10.98/16.98)	VITAMIN C
34	32	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
35	38	THE CANTON SPIRITUALS VERITY 43135 (10.98/16.98)	LIVE EXPERIENCE 1999
36	27	ASLEEP AT THE WHEEL DREAMWORKS (NASHVILLE) 450117/INTERSCOPE (10.98/16.98)	RIDE WITH BOB
37	34	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98)	LOVE IN THE REAL WORLD
38	RE-ENTRY	DELIRIOUS? FURIOUS?/SPARROW 51677/VIRGIN (11.98/16.98)	MEZZAMORPHIS
39	29	STEREOLAB ELEKTRA 62409/EEG (10.98/16.98)	COBRA AND PHASES GROUP PLAY VOLTAGE IN THE MILKY NIGHT
40	NEW	AMYTH ROCK THE BELLS 47484/WARNER BROS. (10.98/16.98)	THE WORLD IS OURS
41	22	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
42	RE-ENTRY	JENNIFER KNAPP GOTEE 3832 (10.98/15.98)	KANSAS
43	39	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)	SACRED LOVE SONGS
44	RE-ENTRY	THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83182/AG (10.98/16.98)	HIGH & LIFTED UP
45	47	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
46	45	DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
47	44	CHAD BROCK WARNER BROS. (NASHVILLE) 47071/WRN (10.98/16.98)	CHAD BROCK
48	36	AIR SOURCE/ASTRALWERKS 6264*/CAROLINE (10.98 CD)	PREMIERS SYMPTOMES
49	NEW	MAC DRE ROMP/SUMO 70032/SWERE (10.98/14.98)	RAPPER GONE BAD
50	31	THE GET UP KIDS VAGRANT/HEROES & VILLAINS 340*/CAROLINE (14.98 CD)	SOMETHING TO WRITE HOME ABOUT

POPULAR UPRIISINGS

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

DAWN'S DAY: Christian rock singer **Tracy-Dawn** is getting an unusual marketing plan for her latest album. On Sept. 21, her major-label debut, "Poetic Aftermath," was released on Atlantic Rec-



Dance Rap. Her stage name may be misleading because DJ Rap is not a rapper. She's a British drum'n'bass artist who has made her major-label debut with "Learning Curve" (Higher Ground/Columbia). Her single, "Good To Be Alive," peaked at No. 5 on the Hot Dance Music/Club Play chart in Billboard's July 31 issue. DJ Rap will appear at MTV's 1999 Sports & Music Festival (also known as SMF3-D) in November.

ords to the Christian marketplace. Early next year, the album will be released on Warner Bros. Records, and it will be marketed to a main-

stream, secular audience. Atlantic Records Christian music division GM/VP **Barry Landis** explains, "This is a great opportunity for Atlantic to help our Warner Music Group partner, Warner Bros. Records, on this unique new signing. Tracy-Dawn is a special blend of a Christian artist who is comfortable in both Christian venues and mainstream environments."

ONE-MAN BAND: Singer/songwriter **Evan Olson** once worked with **Ben Folds** (of **Ben Folds Five** fame) when in 1989 Folds asked him to be the lead singer for his band, **Majosha**. The band recorded one album and split up. Olson then fronted the band **Bus Stop**, recorded, and toured throughout most of the '90s.

Olson, whose music has been featured on "Melrose Place" and "Baywatch," has since begun a solo career. His latest album, "One Room" (set for a Nov. 9 release on Cherry/Universal Records), features the first single, "So Much Better." The track has been getting



Not Your Average Joe. Rock band **Joe 90** is the latest act to release an album ("Dream This") on E Pluribus Unum, the Universal-distributed label founded by Counting Crows lead singer Adam Duritz. Joe 90 will be an opening act for the Counting Crows' North American tour, set to begin Oct. 26 in Atlanta.

early airplay on rock stations in the South, such as WXRA Greensboro, N.C. Olson produced and played all instruments on his album. He is planning to start a tour sometime in November.

QWEST'S SOUL: R&B singer **ShanDozia** makes his debut with the Nov. 2 release of his self-titled album on Qwest/Warner Bros. Records. The Los Angeles-based artist worked with several noted producers on the album, such as **Stevie J.** (**Puff Daddy**, **Mariah Carey**, **Boyz II Men**), and **Bink Dog** (**Lil' Kim**). The first single from the album, "Pink Pannies," has been released to dance clubs, while the album's first official radio single is "Baby I Like." ShanDozia is expected to do a club tour in support of the album.

FLOODING THE U.S.: New age artist **Jocelyn Pook** composed music for the late **Stanley Kubrick's** film "Eyes Wide Shut." Her album, "Flood" (originally titled "Deluge" and released

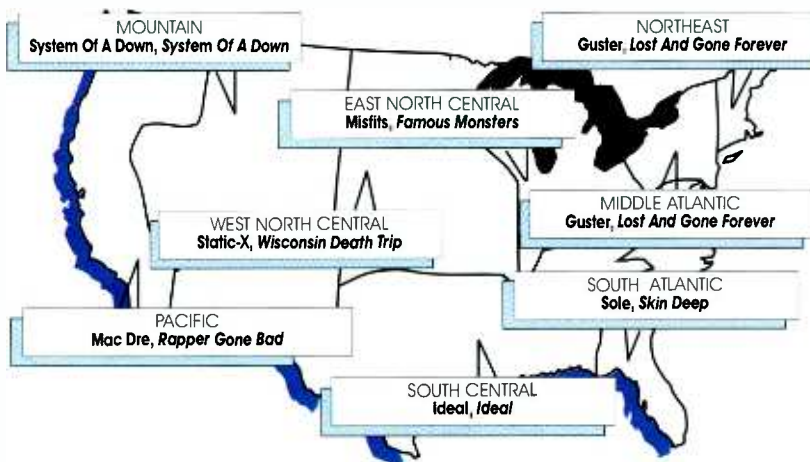
in 1997 in the U.K.), was released Oct. 7 in the U.S. on Virgin Records. Pook has also been a noted viola player and string arranger. She



Tracy's 'Trip.' Tracy Silverman may be best-known as a member of the jazz act **Turtle Island String Quartet**, but now he's gone solo. His first solo album, "Trip To The Sun" (Windham Hill), was produced by Silverman and features Michael Manring on bass. Silverman, whose musical specialty is the violin, says, "I take my vocal approach as a rock singer and translate it to the violin. My writing comes from the music I like, which includes Hendrix as well as Bach."

has collaborated with such artists as **Peter Gabriel**, **Paul Weller**, and **PJ Harvey**.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

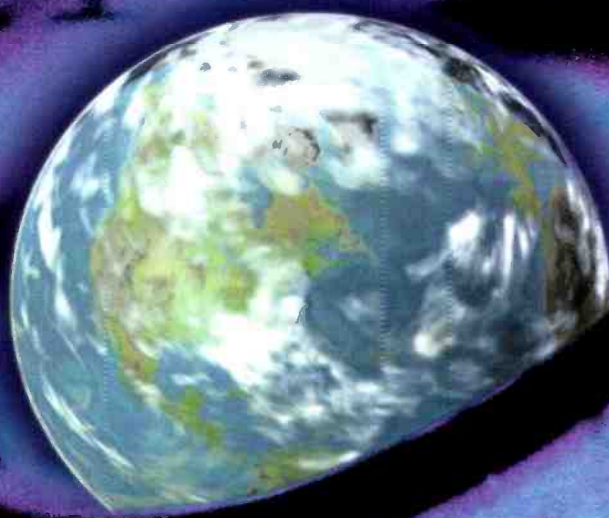
Rotating top 10 lists of best-selling titles by new and developing artists.

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Misfits Famous Monsters	1. Sole Skin Deep
2. Sole Skin Deep	2. Ideal Ideal
3. Static-X Wisconsin Death Trip	3. Angie Stone Black Diamond
4. Slipknot Slipknot	4. India Sola
5. Ideal Ideal	5. Iyanla Vanzant In The Meantime — The Music That Tells The Story
6. System Of A Down System Of A Down	6. Tim Wilson Gettin' My Mind Right
7. Angie Stone Black Diamond	7. Jimmie's Chicken Shack Bring Your Own Stereo
8. Brad Paisley Who Needs Pictures	8. Ednita Nazario Corazon
9. Oleander February Son	9. Melina Leon Con Los Pies Sobre La Tierra
10. Iyanla Vanzant In The Meantime — The Music That Tells The Story	10. Yolanda Adams Mountain High...Valley Low

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

► PAUL MCCARTNEY

Run Devil Run
 PRODUCERS: Chris Thomas, Paul McCartney
 Capitol 22351

Sir Paul McCartney's latest album mostly contains covers of tunes that inspired him to pursue music. They range from the universally recognizable (Elvis' "All Shook Up," Ricky Nelson's "Lonesome Town") to the obscure (skiffle group the Vipers' "No Other Baby"). Other highlights include Carl Perkins' "Movie Magg," Gene Vincent's "Blue Jean Bop," and a Cajun arrangement of the Buddy Holly hit "Brown Eyed Handsome Man" (written by Chuck Berry). Sprinkled among these covers are three originals: the Berry-inspired title cut, the bluesy "Try Not To Cry," and "What It Is," a rockin' tribute to the artist's late wife, Linda McCartney. Recorded with refreshing spontaneity at Abbey Road, the album features pals Ian Paice and Dave Mattacks on drums, Pete Wingfield and Geraint Watkins on keyboards, and Mick Green and David Gilmour on guitar, plus McCartney on bass, guitar, and vocals.

PATTI LUPONE

Matters Of The Heart
 PRODUCER: Scott Whitman
 LayZLay/Varese Sarabande 6058

The combination of gifted singer LuPone and the Bordeaux String Quartet certainly gets to the heart of the matter of this set's 20 tracks. And while one might think—judging from many of LuPone's performances—that this teaming would be an occasion for unending introspection, there are delightful lighthearted songs like "Love Makes The World Go 'Round," "A Cock-Eyed Optimist," "The Boy Next Door," and "I Never Do Anything Twice." But the times when LuPone does probe the depths of a poignant song are moments of beauty. For fine examples, look no further than "Not A Day Goes By," "Air That I Breathe," and "Hello, Young Lovers." Lupone raises each track on "Matters Of The Heart" to the level of an art song, yet without the pretense.

R & B

► CHICO DEBARGE

The Game
 PRODUCERS: various
 Motown 012153740

The youngest member of the vocally gifted DeBarge family delivers his most personal project to date. Centering on the themes of romance and temptation, "The Game" fully realizes the promising talent evidenced on Chico DeBarge's self-titled 1986 debut and 1997's gold-certified "Long Time No See." DeBarge's flair for neo-classic soul reverberates on such crisply crafted tracks as the Soulshock- and Karlin-produced "Give You What You Want (Fa Sure)," "Listen To Your Man," featuring Joe; "Heart, Mind & Soul"; and the tongue-in-cheek "Talk About You," which features a guest appearance by media bad boy (and Mr. Whitney Houston) Bobby Brown. With a few exceptions, DeBarge wrote and produced most of the album, with support from older brother El, Brian McKnight, and others. Once again, he covers a Marvin Gaye gem ("Till Tomorrow"). And while his earlier conflicts call to mind those of troubled man Gaye, this transitional album more than proves that this gifted DeBarge is ready to move beyond his past.

SPOTLIGHT



DAVID BOWIE

'hours...'
 PRODUCERS: David Bowie, Reeves Gabrels
 Virgin 7087 6 14375 0 8

With his last two albums—1995's "Outside" and '98's "Earthling"—David Bowie co-opted current sounds (digi-rock, drum'n'bass), often with more depth and detail than the original models. To varying effect, the sound source for "hours..." is Bowie's own back pages, from "Hunky Dory"-like acoustica to the art-metal of "Scary Monsters." Still, Bowie's main collaborator is guitar-whiz Reeves Gabrels (his foil since the vastly underrated Tin Machine), so the new album is of a piece with the recent work. Bowie doesn't do pop so well nowadays, with the opening "Thursday's Child" setting a blasé tone; also, despite its nostalgic value for some, the abstract ballad "Seven" tends to cloy, and the instrumental "Brilliant Adventure" doesn't go beyond the Eno-inflected soundscapes of "Heroes." On the plus side, though, "Something In The Air" grooves moodily, and "The Pretty Things Are Going To Hell" rocks smartly, powered by Gabrels' metalloid riffs. Gabrels, in swooping Robert Fripp mode, also adds tensile strength to the haunting standout "What's Really Happening?" But it's the off-kilter modernism of "New Angels Of Promise" and the sheer melodic verve of "The Dreamers" that show Bowie at his ambitious latter-day best, which is considerably better than the bulk of his peers.

COUNTRY

LACE

Lace
 PRODUCERS: Chris Farren, Humberto Gatica, David Foster, J. Richard Hutt
 143 Records/Warner Bros. 2-47449

Following—rather quickly—in the footsteps of Dixie Chicks and Shedaisy is Lace, a manufactured female trio with its sight firmly focused on the country/pop market—a market that was trail-blazed by Shania Twain. In addition to its country/pop fusion, Lace has something else in common with Twain: Two of its members (Beverley Mahood and the one-named Giselle) are Canadian. Corbi Dyann, a native of Austin, Texas, who was singing demos in Nashville prior to being tapped for Lace, completes the threesome. The end result is extremely efficient. With their shifting leads and harmonies—all three sing lead—Lace surely knows how to work a song. Too bad the song selection, a not-always-smooth amalgamation of country and pop, is all over the map. Of course, having four producers and 23 songwriters on one album could contribute to that effect. Surprisingly, the most effective country song on this set is a cover of Sarah McLachlan's "Angel." Perhaps it's not so surprising after all.

SPOTLIGHT



Cece Winans

Alabaster Box
 PRODUCERS: various
 Wellspring Gospel 51711

Let's get right down to it. This is the definitive work of an artist already firmly established as one of the great singers of her era. After 10 years and six hit studio albums with her brother BeBe, Winans delivers her fourth solo effort in as many years, and quite frankly, it's a jewel. The 12-song collection employs the production expertise of seven of today's heaviest hitters (Fred Hammond, the team of Cedric and Victor Caldwell, among others). The fact that it flows with seamless, elegant continuity confirms Winans' highly mature, sure-footed concept of herself as both artist and songwriter. For the Hammond-produced "King Of Kings (He's A Wonder)," co-penned by Winans and Hammond, the soulful singer puts on her dancin' shoes, walking a perfect line between punchy R&B and hot AC. Such a glorious track bodes a multi-market embrace from gospel and contemporary Christian formats to R&B and top 40. Yet it's the title song and "It Wasn't Easy," both majestic, orchestral ballads, that are the album's absolute jaw-droppers. This is that rare, goose-bump experience; often sought, seldom captured—unless, of course, you're CeCe Winans.

LATIN

★ L.A.B.

Si Esto Es Verdad
 PRODUCERS: Christian Hamm, Alain Bertoni, Rudy Pérez
 Ariola/BMG Latin 67797

While there seems little room for yet another sweet harmonizing male pop vocal group, along comes this handsome, four-man vocal crew. With an acronym that stands for Latin American Band, L.A.B. is well-poised to move to the forefront of the Spanish—and eventually English-language—market. This bilingual quartet lives up to its name by backing up its soaring harmonies and breezy romantic tales with competent musicianship. In a smart move, L.A.B. eschews the need for a stand-out lead vocalist. The set's many infectious love songs like the percussive ballad "Amarte A Ty"; the Latin dancefloor jam "Que Puedo Hacer"; and the rhythmic, radio-ready "No Matter What You Do" insure that this CD could be a big H.I.T.

CLASSICAL

★ KURT WEILL: DER SILBERSEE

Heinz Kruse, HK Gruber, Juanita Lascarro/London Sinfonietta, Markus Stenz

PRODUCER: Philip Traugott
 RCA Red Seal 09026-63447
 The first new recording to commemorate Kurt Weill's centenary next year is also one of the most important and exciting of his music in several years. "Der Silbersee: Ein Wintermärchen" (The Silverlake: A Winter's Tale) was Weill's last Berlin produc-

SPOTLIGHT



LES RYTHMES DIGITAUX

Darkdancer
 PRODUCER: Jacques Lu Cont
 Wall Of Sound/Astralwerks 6280

First things first: Les Rythmes Digitaux is not a French act. Nor is their producer Jacques Lu Cont. In fact, Lu Cont is Les Rythmes Digitaux, the playful moniker for beat-savvy British DJ/producer Stuart Price. This bit of truth-telling helps in better understanding this wickedly smart 13-track set, which effortlessly straddles the fence of British synth-pop, circa the Human League's "Dare," and contemporary French-driven funky breakdowns à la Daft Punk—two musical styles steeped in the post-disco/electro scene of New York in the early '80s. For many, tracks like "Dreamin'" and "Jacques Your Body" will bring back fond memories of recordings by dance-floor legends Sharon Redd and D Train. On "Take A Little Time," which spotlights Shannon on vocals, Lu Cont ably evokes the musicality of the singer's '80s crossover hit "Let The Music Play." For sheer pop love action, look no further than "Sometimes," which features the unmistakable voice of '80s Brit popster Nik Kershaw.

tion before he fled Nazi Germany for Paris and, ultimately, America; although "Fennimore's Song" here is a fairly famous Weill tune, the work in its entirety has long been neglected. A four-hour musical play (with text by George Kaiser), "The Silverlake" features about 90 minutes of luminous Weill music, all of which has been wonderfully recorded here. The London Sinfonietta and such soloists as HK Gruber are old hands at idiomatic Weill interpretation, and the way they handle this work has the whiff of greasepaint. But the theatrical aspects don't obviate sheer beauty of sound, as the affecting duet opener, "Deep As A Grave," makes plain. Bravo.

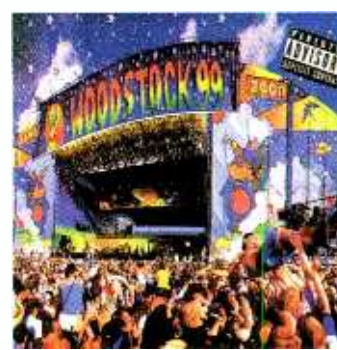
CONTEMPORARY CHRISTIAN

GARY CHAPMAN

Outside
 PRODUCERS: Danny O'Lannernghy, Gary Chapman
 Reunion MPCD40457

Gary Chapman has gained notoriety in recent years as a radio and TV personality through his gigs hosting the syndicated "CCM Countdown" radio show, the Sam's Place concert series at Nashville's Ryman Auditorium, and as host of the recently canceled "Prime Time Country." Sometimes it's hard to remember that Chapman started out as a singer/songwriter. Fortunately, this album will serve as a well-timed reminder that Chapman—a past winner in the Gospel Music Assn.'s male vocalist of the year category—is an accomplished songwriter. "Outside" is an understated production, occasionally sweetened by strings and buoyed by a choir. While the title cut urges believers to carry their light outside the church walls, "The Way You've Shown Me How" speaks of God's redeeming grace. When not overtly reli-

SPOTLIGHT



VARIOUS ARTISTS

Woodstock '99
 PRODUCER: Mitch Maketansky
 Hybrid/Epic E2K 63770

There's some great music on this two-disc live set (divided into a blistering red and blithe-spirited blue disc), including Rage Against The Machine's "Bulls On Parade," Live's "I Alone," Dave Matthews Band's "Tripping Billies," Sheryl Crow's "If It Makes You Happy," Alanis Morissette's "So Pure," the Roots' "Adrenaline," and the affecting sing-along on Elvis Costello's "Alison." However, the most significant aspect of this project, to the joint credit of the Epic, Hybrid, and Woodstock '99 organizations, is that a portion (although it should be half) of the proceeds for the troubled festival's commemorative release will go to benefit the national hot line of the Rape, Abuse, and Incest National Network (RAINN). Sadly, RAINN was not asked to participate in Woodstock '99, and when Billboard first contacted RAINN president Scott Berkowitz for a special sidebar story (Billboard, Aug. 14) to our in-depth coverage immediately following the event, he said, "We have to salvage something good out of this." These donations and the RAINN data featured on the first page of this set's booklet are exactly that. They also serve as a counterbalance to the pompous, self-martyring (i.e., self-aggrandizing) Woodstock '99-related new video for "Re-arranged" by Limp Bizkit, which only further validates the central criticism leveled at the violent, pandering Woodstock set from that band—namely, that their primary concern was only for themselves.

gious, songs like "Learning To Love" explore the intricacies of relationships.

NEW AGE

★ STEVE ROACH

Light Fantastic
 PRODUCER: Steve Roach
 Fathom 11094

Steve Roach dances the light fantastic on his new album, but his rhythms won't have Fred Astaire and Ginger Rogers doing heavenly dips and twirls. Instead, the veteran techno-tribal synthesist generates a zombie-like dance of head-twisting grooves that owe more to trance than dance. Phantom hand drummers whip rapid brush strokes on virtual drums, while chordal clouds descend like the mother ship out of the sky. Like most of Roach's recent work, "Light Fantastic" is music of immersion. Melodies, such as they are, evolve out of his densely layered sound designs, which hover above the landscape, plunging and swirling with predatory yet beautiful stealth. With "Light Fantastic," Roach has created his own sound world from the ground up, full of original colors sifted through stroboscopic beams and refracting prisms.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bamberger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **ENRIQUE IGLESIAS** *Rhythm Divine* (3:29)
 PRODUCERS: Mark Taylor, Brian Rawling
 WRITERS: P. Berry, M. Taylor
 PUBLISHER: not listed
Interscope 6716 (CD promo)
 Hot on the sexy heels of his first Hot 100 No. 1, "Bailamos," Enrique Iglesias delivers this savvy follow-up bid for top 40 longevity. Oh, and what a package. Fans of Iglesias' solid Latin sound need not worry, for "Rhythm Divine" is precisely the kind of song that should ensure this crossover artist's chance to dance up the ladder of success. Unlike peer Ricky Martin, Iglesias is far from overexposed, leaving plenty of room for listeners to be surprised by his potential as a singer, performer, and presence to grow comfortable with on the top 40 airwaves. Masterfully produced, passionately sung, and ready for the kind of video exploration that will further reveal this gorgeous young artist as one of the blossoming solo sex symbols of the new millennium, this song—written by "Bailamos" scribes Mark Taylor and Paul Berry—is a solid sell for fans of the new sound of the Latin nation, replete with Spanish guitars, a gutsy vocal, and rhythms that will move the masses in a single spin. Oh, so solid, "Rhythm Divine" will propel another new hero to the upper reaches of the charts in just a few short weeks. A sure sell-through from his upcoming English-language debut, the songs deserves a big bravo for sheer pop merit.

► **THE ARTIST FORMERLY KNOWN AS PRINCE** *The Greatest Romance Ever Sold* (4:26)
 PRODUCER: Prince
 WRITER: The Artist
 PUBLISHER: Emancipated Music, ASCAP
Arista 3746 (CD promo)
 Arista is rolling out the purple carpet for The Artist's return to a major label with this quirky, brand-new track that encompasses variables as diverse as hip-hop, classic soul, and Middle Eastern vibes. No doubt, this downtempo jam resembles nothing else on the air, forging a novel path for the ever-unpredictable artist. He sounds like he's having a good ol' time here, loosely flexing his vocal across verse lines as if he's sung the song hundreds of times. The chorus is layered to full effect, offering the full range of The Artist's voice, from that deep rumble to his chilling falsetto. How entirely satisfying to hear one of the great artists of our day return with a track that will not only ignite the airwaves today but stand the test of time—especially given that this is, after all, 1999, his signature year. From the album "Rave Un2 The Joy Fantastic," due Nov. 9.

★ **AMBER** *Sexual (Li Da Di) Remix* (3:47)
 PRODUCERS: Berman Brothers
 WRITERS: Amber, MC Creemers, R. Nowels, B. Steinberg
 PUBLISHERS: Shark Media Songs/Warner Chappell. BMI;
 Jerk Awake/EMI April/Future Furniture, ASCAP
 REMIXER: Thunderpuss 2000
Tommy Boy 1253 (album cut)
 Tommy Boy is fighting hard to make top 40 radio realize what a gem it has in Amber's "Sexual (Li Da Di)," which has thrilled dance audiences all year long—and with good reason. Remixed by Thunderpuss 2000 into an anthem that is even more seductive, this is the kind of song that will move listeners to lovingly embrace the heroine they were introduced to a few years ago via the ultra-talented Berman Brothers with the massive hit "This Is Your Night."

The original version of "Sexual" was as powerful as a lightning bolt, and it's hard to imagine it being improved upon, but sure enough this potent remix has just the right elements to send this one over the top. Any top 40 programmer who found success with Cher's "Believe" would be downright dimwitted to not realize the hit that is waiting to combust in this ready-made smash, with a video so sexy and compelling that only the most jaded corporate dullard could resist. Amber is a star; "Sexual" is a massive hit. Just do it.

SANTANA FEATURING THE PRODUCT G&B *Maria Maria* (4:19)
 PRODUCERS: Wyclef Jean, Jerry "Wonder" Duplessis
 WRITERS: W. Jean, J. Duplessis, C. Santana, K. Peraazzo, R. Rekow
 PUBLISHERS: Sony/ATV Tunes LLC/Huss Zwingli Publishing, ASCAP; TeBass Music/EMI-Blackwood/Stellabella Music, BMI
Arista 3728 (CD promo)
 On the tail of his biggest hit ever, the Rob Thomas-assisted "Smooth," Carlos Santana has already given modern rock the follow-up "Put Your Lights On," on which Everlast guests in grand form. For top 40, the Wyclef Jean-guided "Maria Maria" possesses the mettle to allure the hip side of the format, with another left-field surprise that makes it clear that Carlos Santana's integration into the late '90s is no fluke. Already on the air in Miami and other markets that lean Latin, this song sounds cooler than an autumn breeze on the airwaves, pressing a driving hip-hop beat amid Spanish guitars and the subtle tones of Santana's gifted electric guitar. This track is as much a groove as anything, and yet it works in a way that defies typical explanation: Plain and simple, it just sounds damn good. The promo single leads off with the Wyclef mix—which is accompanied by a less rhythmic second mix, sans the envelope-pushing beat and co-producer Jean, but don't bother. The original version here is terrifically hip, right on the cusp of a sound that this seasoned artist has made cutting edge once again, and worth every second of its ingenuity. What an unusually wonderful blend of classic meeting the sound of the day. This, friends, strange as it may seem, is the future.

THE MOFFATTS *Misery* (3:41)
 PRODUCER: Glenn Ballard
 WRITERS: S. Moffatt, C. Moffatt, B. Moffatt, D. Moffatt, K. Heuser
 PUBLISHER: not listed
Capitol 13861 (CD promo)
 Country-cum-pop foursome the Moffatts' first top 40 single, "Until You Loved Me," was overlooked in the overflow of youth groups, but with "Misery," the band takes a less pop approach, sounding more like Hootie or Gin Blossoms, thanks to a heavy dose of hooks in a forest of guitars and snappy percussion. The guys are wishing for the touch, the look, the eye of that special someone to relieve the "misery I feel when you're not around." The impact of pop/rock producer Glenn Ballard is spread like jam across this track, which potently walks the line between a credible edge and a poppy hook to lure in the full demographic spectrum from 12 to 34. Unfortunately, this act has already been splashed across the pages of kiddie mags like Bop! and 16, which may limit its chances at top 40 radio, but based on the music alone, these guys could be on their way. From the album "Chapter I: A New Beginning."

R & B

TERRY DEXTER *Strayed Away* (4:56)
 PRODUCERS: Nate-Love, Big Mike
 WRITERS: N. Clemons, A. Hicks
 PUBLISHERS: Nate Lovers Music/Michael Clemons Music/Shekia Publishing, BMI
Warner Bros. 9973 (CD promo)
 Terry Dexter follows her delicious debut, "Better Than Me," with the decidedly more mainstream "Strayed

Away," a slow and easy song about headstrong dedication to the man who's drifted from her arms: "Every minute I'm thinking about you/You've gone away/Baby, I'm so in love with you/What am I gonna do?/Why you gone so far?" Produced by Nate-Love and Big Mike, the track pushes all the buttons of contemporary R&B, with a strong, soulful vocal from this talented young artist. This could be the one to launch a solid breakthrough, in much the same way that recent songs from Shanice and Tracie Spencer have marked these artists' glorious returns.

FORSHE *Dog Food* (4:03)
 PRODUCER: Pauly Paul
 WRITER: P. Hill
 PUBLISHERS: Pierponte Music/Peila Paula, BMI
Eddie Holland dba Holland Group 2204 (CD promo)
 While this song is amusing in its way—and made immediately alluring because of the presence of George Clinton—enough already with the despicable trend of R&B male bashing. Good heavens, if guys were to diss women with the regularity that girl groups are doing it these days, there'd be a law passed against it; this all-hands-on-deck assault is becoming real tired real fast. Lecture aside, there's no denying that the opening lines—"If your man is a dog, then feed him dog food, whatever it takes to make him happy/If your man is a hog, then feed him hog food"—is pretty dog-gone funny. The song's overall message: Keep your man happy, play the game, feed him, and pet him, and he won't stray. Not as funny. Set against a cool, sensuous groove, with Clinton providing the, er, dog grunts, this song does mark an impressive debut for female foursome Forshé (who are dressed on the promo cover in just the sort of teasing, unchaste way that draws the wrong kind of man). Also included is an extended mix, which allows Clinton an expanded role, and a second radio version, with slightly funkier production (the song is executive-produced by Eddie Holland). The success of this one depends wholly on if a groove can overcome a message that not even a hog should roll around in.

COUNTRY

► **BRYAN WHITE** *God Gave Me You* (3:55)
 PRODUCER: Dan Huff
 WRITERS: J. Houston, A. Goldmark, J.D. Hicks
 PUBLISHERS: Warner-Tamerlane/New Nonpareil Music/Scoggin Songs/On The Mantel Music, BMI
Asylum 1420 (CD promo)
 White turns in a beautifully nuanced performance on this pretty ballad. There's a more personal tone in his delivery that's immensely appealing—almost as if he's sharing a secret, not just singing a song. The tender, vulnerable atmosphere is further enhanced by Dan Huff's warm, acoustic-based production. The guitar work is delicate and underscores the sweet sentiment of the lyric, about a love that feels like a direct gift from God. It's a solid single that should have strong appeal for both country programmers and audiences.

► **JO DEE MESSINA** *Because You Love Me* (3:50)
 PRODUCERS: Tim McGraw, Byron Gallimore
 WRITERS: J.S. Sherrill, Kostas
 PUBLISHERS: Sony/ATV Songs/Nothing but the Wolf Music/Songs of PolyGram International/Seven Angels Music, BMI
Curb 1537 (CD promo)
 Having just won the Country Music Assn.'s Horizon Award last month, Messina pounces on country radio with another strong single. Though the feisty redhead is most closely identified with such energetic uptempo numbers as "Bye, Bye" and "I'm Alright," this poignant ballad will remind everyone that she is equally capable of wringing every drop of tender emotion from a power ballad. The lyric is a well-

written treatise on the impact love can have on a life, and Messina wraps her voice around the sentiment and carries it like a beloved flag. It's the kind of performance that has made her one of country's most successful new female vocalists. Add to the mix the fact that producers McGraw and Gallimore used Nashville super musicians Brent Mason and Terry McMillan (who record for Mercury and Giant, respectively) and you've got one incredible single. This looks sure to be another huge hit in Messina's already powerful arsenal.

ROCK TRACKS

VERTICAL HORIZON *Everything You Want* (4:06)
 PRODUCERS: Mark Endert, Ben Grosse
 WRITER: M. Scannell
 PUBLISHERS: mascan music/Maverick Music/WB Music Corp., ASCAP
RCA 65849 (CD promo)
 Vertical Horizon, whose members came together at Georgetown University, made a formidable splash at modern rock with its first single, "We Are," which cracked the top 40 of the format. It returns with a full-figured follow-up in this reworked modern rock mix of "Everything You Want," which adds a springboard of guitars that are toned down on the more placid album version and album edit, also included on the CD promo. Vocals from lead singer/songwriter Matt Scannell are comfortably relaxed here, sounding seasoned and assured, while bandmates Keith Kane, Sean Hurley, and Ed Toth weave an instrumental spell that modern rock and modern AC should find a perfect vehicle to propel this band on its way. Produced by Mark Endert (of Fiona Apple, Madonna, and Shawn Colvin fame) and Ben Grosse (who's worked with Filter, Barenaked Ladies, and Republica) and taken from the band's winning major-label debut, "Everything You Want."

SUSAN TEDESCHI *Looking For Answers* (4:26)
 PRODUCER: Tom Hambridge
 WRITER: S. Tedeschi
 PUBLISHER: Cooltonic Music, BMI
Tone-Cool Records 1165 (CD promo)
 Susan Tedeschi has developed an underground following in folk/rock circles, and her latest, "Looking For Answers," from the album "Just Won't Burn," will continue to scintillate and delight loyalists, while enlisting a new legion of fans. This singer/songwriter seldom misses the mark, in part because each new release contrasts with previous offerings. This time around, Tedeschi eases through an atmospheric gem that hopes to coax an answer to life's big questions, coddled with care by a loungy ensemble and put to bed with a winding, sensual guitar solo filled with all the passion of this artist's probing soul.

FOUNTAINS OF WAYNE *Troubled Times* (3:39)
 PRODUCERS: Adam Schlesinger, Chris Collingwood
 WRITERS: C. Collingwood, A. Schlesinger
 PUBLISHERS: Monkey Demon Music/EMI Music, BMI; Awkward Paws, ASCAP
Atlantic 9043 (CD promo)
 There's something about Fountains Of Wayne's music that comes across like a local band's well-worn cassette that friends keep passing along. That's endearing enough and all, but it's about time that these guys got their national due. Slowing down the pace for the latest single from "Utopia Parkway," Fountains Of Wayne get to the heart of the matter with a simple, organically fashioned love song about holding on to the one who finally matters. Written by band members Chris Collingwood and Adam Schlesinger, the New York-based band has stripped away the irony from previous efforts, instead cooking up a pop/rock confection that reaches for understanding of those things universal in the good life: "Maybe one day soon, it'll all come out, how you dream about

each other sometimes/Where the memory of how you once gave up, but you made it through the troubled times." Sometimes simplicity says it best, huh? Pop radio may find a nugget here, while rock radio could find a sweet moment to share with listeners. Just a nice, clean perspective on that thing we all crave the most.

ROGER WATERS *Lost Boys Calling* (5:19)
 PRODUCER: Roger Waters
 WRITERS: Roger Waters, Ennio Morricone
 PUBLISHER: not listed
Sony Classical 5792 (CD promo)
 With lyrics and vocals by erstwhile Pink Floyd leader Roger Waters, "Lost Boys Calling" is the single from the soundtrack to the upcoming film "The Legend Of 1900." Ennio Morricone penned the score, motifs from which form the basis for the relatively melodious music to "Lost Boys Calling," while Eddie Van Halen provides alternately scuffling and soaring guitar solos for the song. So a lot of name talent is on tap here, but to no avail—only those drawn to the most mawkish fare will pick up on "Lost Boys Calling." Waters' words and performance are sickeningly sentimental, and Van Halen's solos are utterly rote. Truth be told, the whole thing is a musical disaster. The CD promo features a snippet from Morricone's score, which doesn't sound like any great shakes itself. Let's hope the film—a seagoing fable directed by Oscar winner Giuseppe Tornatore and starring Tim Roth—is better.

AC

► **BARBRA STREISAND & VINCE GILL** *If You Leave Me* (4:36)
 PRODUCERS: David Foster, Richard Marx
 WRITER: R. Marx
 PUBLISHER: Chi-Boy Music, ASCAP
Columbia 42713 (CD promo)
 Fans of Streisand's 1996 top 10 pop and AC duet with Bryan Adams, "I Finally Found Someone," will make a joyful noise upon hearing this luscious power ballad, written by Richard Marx. It's hard to imagine a better combination of mature voices than that on this tantalizing song about needing to spend every minute with the one you love—which longtime followers of Ms. Streisand will want to do with this definitive track. Many have expressed disappointment at the diva's sparsely produced, low-on-dramatics new album, "A Love Like Ours," but thanks to silken production from Marx and David Foster, this one ranks up there with classics like "Comin' In And Out Of Your Life" and "Woman In Love." Already a burgeoning hit on Hot Country Singles & Tracks—where it debuts at No. 67 this week—"If You Leave Me" stands to fully satisfy her faithful core.

RAP

SUNNI BLACK *Private Dancer* (no timing listed)
 PRODUCER: Sunni Black
 WRITER: S. Black
 PUBLISHER: no listed
Donclic Recordings/Kingpin Station Records (CD promo)
 Not to be confused with the 1985 Tina Turner track of the same name, this hip-hop call-out interprets "Private Dancer" more along the lines of "lap-dancer." Written and produced by rapper Sunni Black (aka Tazz, who has worked with the likes of Lord Tariq & Peter Gunz, Patra, and Kymani Marley), this track coolly takes listeners through the whole ride, with chorus (and moans) courtesy of vocalist Lashay Bridges. While perhaps too direct to take the crossover train to R&B ("I'll get down and dirty/But only if the money's right"), this sensual slow jam will likely send shivers up the spine of those hip-hop-centric stations that want to send a certain vibe over the airwaves late at night—not to mention its potential as a staple at exotic clubs for years to come. From Black's debut, "Journey Into Da Sun."

Reviews & Previews



DEMYSIFYING THE DEVIL

Rock Docs
95 minutes, \$19.95
This unauthorized documentary of Marilyn Manson was created by a longtime acquaintance of Manson alter-ego Brian Warner and inspired by Manson's autobiography "The Long Hard Road Out of Hell." As an attempt to provide a "we knew him when" look at the controversial rock star, it is largely successful, if a tad long-winded. The documentary brims with interviews with an assortment of Warner/Manson compatriots, ranging from former fellow journalists to club owners to artists to fans to one truly bizarre dominatrix who just won't go away; it bobs and weaves through the early days of Manson's career and up through its explosion. While there is relatively little footage of Manson himself, viewers will feel they have been at least partially submerged in his dark world.

LIBERACE

MPI Home Video
75 minutes, \$19.95
Asked to conjure up an image of Liberace, nine out of 10 of us will no doubt place the star in the jeweled robes and heavy make-up that marked the latter years of his career. But before all the flamboyance took over, a younger, softer Liberace had his own hourlong television show in the '50s, which garnered several Emmy Awards and served as a showcase for some traditional as well as more experimental works. MPI is releasing several volumes from the series, including this number that features a variety of songs, some performed by Liberace seated solo at the piano and others backed by a full choir. The more than 15 selections range from "I'm Looking Over A Four-Leaf Clover" and "Turkey In The Straw" to "Minuet In G" and "Skater's Waltz."

LADYSMITH BLACK MAMBAZO

Shanachie Home Entertainment
75 minutes, \$19.95 VHS/\$24.95 DVD
Framed by interviews with group leader Joseph Shabalala about the group's musical and spiritual roots, this concert filmed at London's Royal Albert Hall is a glorious paean to the cascading harmonies and smooth, soulful arrangements that have flowed from the group for more than three decades. Mambazo catapulted from relative fame in South Africa to world prominence when an enterprising Paul Simon enlisted the group to perform on his "Graceland" album; it has become the region's unofficial cultural emissary. This first live concert video features many of its most popular songs, including "Inkanyezi Nezazi" and "Rain Rain Beautiful Rain," plus a rare, dressing-room performance of Simon's "Diamonds On The Soles Of Her Shoes."

VEGGIE TALES: MADAME BLUEBERRY

Big Idea Productions
30 minutes, \$12.95
The ninth animated Sunday-school-themed story starring a gaggle of garden veggies deals with the topic of thankfulness. Specifically, this concerns one very blue berry, who has lots of friends and a nice home but covets some of the other stuff her friends have. Through some mishaps and poignant lessons—many of them sung opera-style—Madame Blueberry realizes greediness is the ticket to sorrow, but thankfulness makes for a full heart. As with all of its successful predecessors, this veggie tale boasts excellent animated visuals and music and includes an introduction that helps children sort

out such compelling questions as, How much stuff do to you need to be happy?

SAVAGE SEAS

MPI Home Video
55 minutes each, \$19.98; \$79.98 for boxed set
A complement to its "Savage Skies" series of heavenly storm close-ups, this four-part series travels the world to reveal the planet's most treacherous waters. Stacy Keach provides a compelling narrative to accompany some pretty dramatic visuals and horror stories. The first tape, "Killer Waves," probes that finite space where water meets land, following wind surfers through shark-infested shallows off Maui and taking viewers aboard a cruise ship that sank in deadly waters near South Africa. "Rescue" covers dramatic events from the Bering Sea to the British Isles. "The Deep" delves into the darkest, most pressure-intense waters, and "Killer Storms" examines everything from tornadoic water spouts to icebergs.



COMMAND AND CONQUER: TIBERIAN SUN

Westwood Studios
Windows 95, 98 & NT CD-ROM
As the next in a long line of "Command And Conquer" strategy games, "Tiberian Sun" has a legacy to live up to, and fortunately for Westwood Studios and gamers, it does just that. Set in the 21st century, it once again pits the Global Defense Initiative against the Brotherhood of NOD, who dream of controlling the now Tiberian-poisoned Earth. The player is in charge of building bases, deciding battle strategies, and crushing rebel forces across a series

of geographically challenging terrains through the use of new weapons like stealth generators, cyborgs, and the devil's tongue. The graphics have great coloring for depth, water movement, and time of day, and the environment is fully reactive—explosions leave craters, ion storms cripple high-tech weapons, soldiers scream for a medic shortly before death. In between levels, you are also treated to full-motion video sequences that further the plot, starring James Earl Jones as the wise and powerful General Solomon and Michael Biehn ("Terminator," "Aliens") as the second in command. Violence, some profanity, and blood may make it unsuitable for small children, but a more mature audience is guaranteed to waste hours saving the world.

WOMANROCK.COM

www.womanrock.com
Only 5 months old and already making an impact, WOMANROCK.com is the Internet and music equivalent to Lifetime: Television for Women—except way more hip and three times as independent. It is the brainchild of Brenda Kahn (a punk/folk priestess) and aims to "create a vital and empowered community out of the many talented and motivated women working on their own." This month's features, like interviews with Bif Naked and the editors of Bust Magazine and stories on the Nashville scene and selling your record online, are good examples of the varied talent and topics the site covers. There's also a reviews page covering the latest in album releases by independent and major-label ladies alike. WOMANROCK.com is also taking its mission statement beyond the world's computer screens. The first CD from its new record

label is due in March 2000. It has a radio program in the works and will hold Planet Girl—mini-festivals featuring music by Heather Eatman, Michelle Lewis, Mary Lee's Corvette, and Amy Rigby, as well as free haircuts, henna tattoos, massages, and tarot card readings—three times in November: Soak up the girl power Nov. 6 at Indre Studios in Philadelphia, Nov. 9 at the Rosebud in Pittsburgh, and Nov. 12 at Shine in New York. If you don't live in these cities, you can check out the cybercast on CollegeMusic.com.

LIONEL TRRAINTOWN

3-D Ultra/Sierra Attractions
Windows 95/98
"Lionel TrainTown" brings the model trains of your youth to life, adding new twists like flying saucers that steal cows, pesky North Pole elves, and dinosaurs that try to catch illegal rides. The player is the owner and operator of this locomotive world, moving through a series of six difficulty levels (from Caboose Washer to Whistle Blower) and 72 jobs (everything from sorting trains and solving math problems to laying track). When you finish jobs in the best time, you'll be rewarded with blue ribbons and reward jobs. It is best to start with the tutorials so that you get a feel for how the trains run, how the controls function, and what jobs you're best at without hurting your overall score. It may not be the most exciting game around, but the eye for detail is out of this world—from the rubber duck floating down the river and the fire-breathing dragon at the castle to the 30-plus Lionel-brand model trains. Could be a great holiday gift for any one who loves strategy/city-planning games.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

CATS: 15 COMPLETE STORIES AND POEMS

By various authors
Read by Liza Goddard and Richard Griffiths
ISBN 1-57270-117-X
Audio Partners

3 hours (unabridged), \$17.95
This collection covers a wide range of literature about cats, from the sweet fairy tale romance of Edward Lear's poem "The Owl And The Pussycat" to the grim horror of Edgar Allan Poe's "The Black Cat." Rudyard Kipling's "The Cat That Walked By Himself" is a witty folk tale that explains how various animals were domesticated: The dog, horse, and cow gladly become servants of man, trading their freedom for food, but the crafty cat uses his wiles to gain a bowl of milk and a place by the fire without giving up his cherished independence. PG. Wodehouse's "The Story Of Webster" introduces a dignified, Jeeves-like feline who, with just a disapproving look, curbs a wayward young man's intertemperate ways. The only quibble here is with "The Cheshire Cat," an edited piece combining two scenes from Lewis Carroll's "Alice In Wonderland." The two pieces are run together with no segue at all, so at one moment Alice is meeting the cat for the first time, then without transition she's in the middle of the Queen's croquet game and has obviously been there for some time. Also, the edited piece omits the most famous incident involving the Cheshire Cat: the part where he slowly fades away, leaving only his grin hanging in the air. Otherwise, this is a fine, varied collection. British narrator Richard Griffiths is excellent, modulating his voice from a pompous, comic upper-class accent in "The Story Of Webster" to a somber, haunted tone in "The Black Cat" to a curmudgeonly American voice in James Thurber's "The Siamese Cat." Liza Goddard, also British, doesn't have quite as varied a range, but her elegant voice is well-suited to the reading; she is particularly good with the sly, insinuating feline in "The Cat Who Walked By Himself."

RAMONA'S WORLD

By Beverly Cleary
Read by Stockard Channing

ISBN 0-8072-8173-5
Listening Library
3 hours (unabridged), \$18
It has been 15 years since the last Ramona book, but Beverly Cleary picks up right where she left off, with Ramona at age 9 and ready to start the fourth grade. The lure of Cleary's books is that she captures the essence of childhood—the enthusiasm, impulsiveness, naiveté, skewed logic, innocence, and feeling of being misunderstood by adults—in a truthful way but without setting her characters in any particular era. Thus, it really doesn't matter how much time passes between Ramona books: They don't become outdated. Ramona lives in a timeless suburban neighborhood with no sign of home computers, MTV, or specific TV shows (aside from a fictional soap opera called "Big Hospital"). This 9-year-old doesn't dance around to Spice Girls or swoon over Backstreet Boys; instead, she and her best friend play dress up and pretend to be witches and princesses. In this installment, Ramona gains a new baby sister, makes a new best friend, quarrels and then makes up with big sister Beezus, has a slight crush on Yard Ape (her nickname for a boy she's been playing with since kindergarten), and endures the highs and lows of fourth grade (soaring with triumph when her teacher praises her essay, crushed with disappointment and shame when the same teacher gently corrects her spelling). Stockard Channing, who narrated the previous Ramona books for Listening Library, has a good feel for the material, conveying the spunkiness and occasional whininess of this spirited little girl.

IN PRINT

FATHER OF ROCK & ROLL: THE STORY OF JOHNNIE "B. GOODE" JOHNSON

By Travis Fitzpatrick
Thomas, Cooke & Co.
413 pages, \$29.95

In the mists of memory that more often than not obscure rather than reveal rock'n'roll history, Johnnie Johnson either is or is not the rightful father of the music. Why? Because as Chuck Berry's piano player, he was the true inspiration behind Berry's music. If that's so, and it seems likely, do we all agree that Berry was the father of rock'n'roll? No, but it makes the debate lively.

There is no doubt that Johnson's style was indeed the sort of choppy blues piano that was soon translated fretwise into what became classic rock'n'roll guitar—and there is good reason the song "Johnnie B. Goode" was written about him. History, though, belongs to those who write it, and Johnson was too busy drinking and having a good time to attend to his place in history—or even to make sure his own name was listed on songs he had in effect co-written.

Berry's style was closer to country music in the beginning. His and Johnson's first recording session for Chess Records in 1955 yielded two songs: the blues tune "Wee Wee Hours," which

they felt would sell, and the old country novelty fiddle tune "Ida Red," which they weren't so sure about—but which became an instant rock classic once transformed into "Maybellene" (with lyrical changes that lifted it out of public domain).

Johnson is quoted here as saying that the 45 with "Maybellene" and "Wee Wee Hours" was recorded as the Johnnie Johnson Trio but was ultimately released as a Chuck Berry record, with some of the writing credits for "Maybellene" given to DJ Alan Freed and an associate. That has been the story of Johnson's life ever since.

When Freed asked Berry to

join his rock'n'roll tour, says Johnson, Berry decided to change the name of the Johnnie Johnson Trio to the Chuck Berry Trio. Johnson says he agreed: "All I knew was music—I didn't have that go-getter instinct that Chuck did."

Johnson's career thereafter was up and down, his occasional work with Berry dwindling, especially after the latter's prison terms. Johnson's alcoholism grew worse, and recent years have been devoted to his recovery and attempts by the likes of Keith Richards to have Johnson recognized by the music establishment.

This is Fitzpatrick's first book, written while he was an undergraduate at the University of Texas. Stylistically, it resembles a lengthy magazine article, with Fitzpatrick as narrator and principal character. Although a bibliography is included, other source materials, including interviews, are not cited. (Obviously, Berry was not interviewed.) A 14-song CD is included; 11 of the songs were recorded especially for the book and were intended to showcase Johnson's many styles.

Interestingly, the term "Father of Rock & Roll" is now a Johnnie Johnson registered trademark.

CHET FLIPPO





Video Vibe. Untouchables/LaFace artist Donell Jones recently completed the video for "U Know What's Up," the second single from his sophomore album, "Where I Wanna Be." Celebrating at the wrap party, from left, are LaFace VP of A&R Kawan "KP" Prather, Jones, model Beverly Peele, video director David Nelson, labelmate Usher, and LaFace marketing VP Lisa Cambridge.

'G' Is For Gerald Levert's 4th Solo Set Elektra Expects Release To Be Crucial 4th-Quarter Album

BY JIM BESSMAN

NEW YORK—Gerald Levert didn't intend to release a new solo album so soon. But he found himself coming up with new songs earlier this year, during tours with Patti LaBelle and the Budweiser Superfest. Now out comes "G," his fourth solo set on Elektra, which hits stores Nov. 9.

"So everyone was saying I should go ahead and put out a new record, but I thought it might be too soon because I was doing so much," says Levert. "But I didn't want all the new stuff to get stale." His previous solo

album—last year's "Love & Consequences"—followed super trio LSG's 1997 stellar debut, "Levert, Sweat, Gill."

Levert's heartfelt new material, as evidenced on "G," shows a deep emotional shift from "Love & Consequences," which was released just after Levert's broken engagement. "The songs were really down and sad and put you in a bad state of mind," notes the Zomba (BMI) writer. "Not that I'm over it, but I wanted to write more upbeat songs now."

For instance, the cut "Application (I'm Looking 4 A New Love)" is "basically about sending out my application for the right woman," continues Levert, who executive-produced the album and employed previous collaborators Darrell "Delite" Allamby and Edwin "Tony" Nicholas to help produce. "She Done Been," he adds, takes a com-

passionate look at women.

"It tells why they're the way they are and why guys don't understand them," explains Levert. "Like James Brown says, 'It's a man's world,' and this song is my synopsis of that: It's much harder for women, and I commend them."

With the upcoming key sales periods of Christmas and Valentine's Day approaching, Elektra senior director of marketing Michelle Murray says "G" will be "an extremely important album" for the fourth quarter going into 2000. The setup, she notes, has successful-



LEVERT

ly begun with first single "Nothin' To Somethin'," which was released in late August.

Michael Saunders, VP of programming and operations at Detroit R&B outlets WJLB and WMXD, says Levert "has such an incredible and cre-

(Continued on next page)

From Whispers To Screams; MTV, Rhino Salute Millennium With 'First 1,000 Years' Series

R&B'S POWER RANGERS: There was a party goin' on Oct. 9 at Los Angeles' Universal Amphitheatre. The packed house—old, young, multiethnic—was bopping in the seats, dancing in the aisles, shouting out requests, screaming approval, and singing all the songs word for word. No, Maxwell didn't sneak back into town for another performance. Turning the place out were none other than R&B/soul survivors the Intruders, the Manhattans Featuring Blue Lovett & Gerald Alston, the Dells, and the Whispers. With an impressive 150 years of entertaining between them, the still vital, impeccably attired, smooth-moving harmonizers showed they can still teach new schoolers a thing or two about staying power.

In an industry that often relies on the flavor of the moment, it was refreshing to see real musicianship at work and hear songs that still say something years after they became hits. Yet, as Lovett lamented backstage, "We get more respect overseas than we do here."

That's a situation that needs to be rectified. Old school doesn't mean these acts should be dismissed. In fact, the Manhattans are recording a new album, and the Whispers plan to do the same in the new year. There's room for everyone—old and new. And it's important that we give props to these pioneers' past and future contributions. As the Dells said onstage, "We're the last of the Mohicans. After we're gone, you won't get this anymore."

We can't let that happen. The next time these or other R&B veterans come to town, run—don't walk—to see them. They're living testimony to the power of R&B.

THE FIRST 1,000 YEARS: In a salute to the four genres that have musically shaped MTV since its auspicious launch on Aug. 1, 1981, Rhino Records—in association for the first time with the pioneer cable channel—is releasing "MTV: The First 1,000 Years" on Nov. 2. Spanning the early '80s to the present, the four-volume CD/cassette series features top

10 MTV-era hits from the worlds of R&B, hip-hop, rock, and new wave.

The R&B set is flavored by popular tracks recorded by the likes of **En Vogue** ("My Lovin' [You're Never Gonna Get It]"), **R. Kelly** ("Bump N' Grind"), **Brian McKnight** ("Anytime"), **P.M. Dawn** ("Set Adrift On Memory Bliss"), **Bobby Brown** ("My Prerogative"), **BLACKstreet** ("No Diggity"), and **Jodeci** ("Forever My Lady"), among others. Beating away on the hip-hop set are such acts as **Grand Master Flash & the Furious Five** ("The Message"), **Run-D.M.C.** ("Walk This Way"), **Tone Loc** ("Wild Thing"), **Ice-T** ("Colors"), **Arrested Development** ("Tennessee"), **N.W.A** ("Express Yourself"), **2Pac** ("California Love"), **Dr. Dre** ("Nothin' But A 'G' Thang"), **Coolio** ("Fantastic Voyage"), and more.

"It was obviously difficult to boil down all those years of music into a CD," recalls **Garson Fooks**, Rhino's senior VP of marketing. "And there was a strong feeling that all four CDs had to come out together, which made it more

challenging. But everyone did an incredible job. We've had much success with MTV Networks in the past with VH1 packages, so we're flattered they came to us for this project."

Working with Fooks were MTV VP of program enterprises **Ed Paparo** and MTV director of consumer products marketing **Mary Corigliano**, as well as Rhino senior product manager **Emily Cagan**. According to Cagan, Rhino will primarily rely on TV spots to market the series, in addition to utilizing retail pricing/positioning programs, radio giveaways, club nights, and other lifestyle marketing efforts—with MTV mounting a supplementary campaign. The series will also be available via Rhino's Web site.

STAY TUNED: **Whitney Houston** and **Enrique Iglesias** duet on "Could I Have This Kiss Forever." Written by Diane Warren and produced by David Foster, the track will appear on both Iglesias' English-language "Enrique" album, due Nov. 23, and Houston's planned greatest-hits package.

KUDOS: To music man and entrepreneur **Russell Simmons**, on receiving the first Johnnie Walker Black Label Leading Men of Color Award. At the Playboy Mansion ceremony, \$10,000 was donated to Simmons' Rush Philanthropic Arts Foundation.



by Gail Mitchell



Philly International Label Back In The Game With No Question's Set

BY TRACY E. HOPKINS

NEW YORK—Philadelphia International—founded by Kenneth Gamble and Leon Huff—has been heralding its return to contemporary R&B (Billboard, July 17). On Nov. 2, the label formally introduces the new sounds of Philadelphia with a self-titled debut by No Question.



NO QUESTION

Asked why No Question was chosen as the first act to relaunch the label, executive VP Chuck Gamble says, "No Question [symbolizes] that there is no question that Philly International is back. We're going to surprise a lot of people with this music."

Just as Philadelphia International has high hopes for No Question, members Damon Core (18), Thomas Blackwell (18), Dante Massey (17), and Nicholas Johnson (17) are also excited. "It's an honor and a blessing," says Blackwell. "Mr. Gamble and Mr. Huff are two wise men."

Core, who wrote and produced most of the group's debut disc, adds, "Because Gamble and Huff are creative people, they felt where we were coming from musically and did not

stand in our way."

In an earlier incarnation, No Question was known as Blakmale, which was created by original member Core along with Vance DeBose and Khan Jamal of Bonafide Entertainment (which manages and books the quartet). The current foursome came together after Core saw each of the other members perform with street-corner doo-wop groups.

Core says he patterns the group's performances and songs—published through Gamble and Huff Music/Monetam Music—after classic R&B acts like the Temptations and O'Jays. "I love that whole aura of unity with the older groups. You don't often see that anymore," adds Core.

The act's "I Don't Care" is No. 88 on the Hot R&B Singles & Tracks chart.

On Oct. 29, the foursome performs at Macy's New York; on Nov. 2 it'll appear at Macy's Philadelphia. An October promo tour also includes stops in Baltimore and Atlanta.

FOR THE RECORD

An incorrect caption ran with a photo in the Oct. 16 issue's R&B section. The photo pictured singer Brent Jones with WRKS New York Sunday morning host Percy Williams. Jones heads Holy Roller Entertainment group T.P. Mobb.

Billboard TOP R&B ALBUMS

OCTOBER 23, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
NO. 1						
1	1	57	3	METHOD MAN/REDMAN	DEF JAM 546609*/DJMG (11.98/18.98)	2 weeks at No. 1
2	2	1	4	EVE	RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY
GREATEST GAINER						
3	89	—	2	INSPECTAH DECK	LOUD 1865* (10.98/16.98)	UNCONTROLLED SUBSTANCE
4	3	2	3	BRIAN MCKNIGHT	MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE
5	4	3	49	JUVENILE	CASH MONEY 153162/UNIVERSAL (10.98/16.98)	400 DEGREEZ
6	5	5	8	MARY J. BLIGE	MCA 111929* (11.98/17.98)	MARY
HOT SHOT DEBUT						
7	NEW	—	1	VARIOUS ARTISTS	RAP-A-LOT 50119/PRIORITY (19.98/24.98)	J PRINCE PRESENTS R.N.D.S.
8	NEW	—	1	SOUNDTRACK	HOO-BANGIN' 50016*/PRIORITY (11.98/17.98)	THICKER THAN WATER
9	9	8	11	HOT BOYS	CASH MONEY 153264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE
10	7	6	8	PUFF DADDY	BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER
11	13	14	25	B.G.	CASH MONEY 153265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO
12	10	9	9	MOBB DEEP	LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK
13	11	7	4	OL' DIRTY BASTARD	ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE
14	6	—	2	MAC	NO LIMIT 50109*/PRIORITY (10.98/16.98)	WORLD WAR III
15	14	15	11	DESTINY'S CHILD	COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL
16	15	12	29	LIL' TROY	SHORT STOP/REPUBLIC 153278/UNIVERSAL (10.98/16.98)	SITTIN' FAT DOWN SOUTH
17	8	—	2	LOST BOYZ	UNIVERSAL 153268 (10.98/16.98)	LB IV LIFE
18	18	18	22	SNOOP DOGG	NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG
19	17	11	3	KANE & ABEL	EASTWEST 62450/EEG (10.98/16.98)	RISE TO POWER
20	19	19	29	SILK	ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT
21	22	21	30	GINUWINE	550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE
22	16	10	6	SOUNDTRACK	EPIC 63615* (11.98 EQ/17.98)	BLUE STREAK — THE ALBUM
23	12	4	3	TERROR SQUAD	MYSTIC/ATLANTIC 83232*/AG (10.98/16.98)	THE ALBUM
24	23	16	9	VARIOUS ARTISTS	VIOLATOR/DEF JAM 558941*/DJMG (10.98/16.98)	VIOLATOR THE ALBUM
25	24	22	4	PROJECT PAT	HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN
26	21	13	8	NOREAGA	PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLYNT — DA HUSTLER
27	26	—	2	ANGIE STONE	ARISTA 19092 (10.98/16.98)	BLACK DIAMOND
28	20	20	24	ERIC BENET	WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE
29	29	24	25	VARIOUS ARTISTS	RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1
30	25	23	3	IDEAL	NOONTIME 47882/VIRGIN (10.98/16.98)	IDEAL
31	32	—	2	SOLE	DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
32	27	17	16	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD
33	30	29	47	WHITNEY HOUSTON	ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE
34	33	28	16	K-CI & JOJO	MCA 111937* (10.98/17.98)	IT'S REAL
35	28	—	2	SMOKEY ROBINSON	MOTOWN 153741/UNIVERSAL (10.98/16.98)	INTIMATE
36	31	30	11	BARRY WHITE	PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER
37	34	40	48	112	BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112
38	36	26	6	MAGIC	NO LIMIT 50110*/PRIORITY (11.98/17.98)	THUGGIN'
39	39	36	19	JENNIFER LOPEZ	WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6
40	35	38	48	R. KELLY	JIVE 41625* (19.98/24.98)	R.
41	43	49	4	IYANLA VANZANT	HARMONY 1799 (11.98/17.98)	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
42	40	37	20	JA RULE	MURDER INC./DEF JAM 538920*/DJMG (11.98/17.98)	VENNI VETTI VECCI
43	NEW	—	1	AMYTH	ROCK THE BELLS 47484/WARNER BROS. (10.98/16.98)	THE WORLD IS OURS
44	41	39	33	TLC	LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL
45	44	34	33	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP
46	42	31	6	THE BEATNUKS	VIOLATOR 1722*/LOUD (10.98/16.98)	A MUSICAL MASSACRE
47	38	27	8	SOUNDTRACK	COLUMBIA 69934*/CRG (11.98 EQ/17.98)	IN TOO DEEP
48	48	41	25	CASE	DEF SOUL 538871*/DJMG (10.98/16.98)	PERSONAL CONVERSATION

49	46	42	15	FIEND	NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	1
50	47	32	14	TOO SHORT	SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	1
51	37	25	7	MADE MEN	RESTLESS 72981 (10.98/16.98)	CLASSIC LIMITED EDITION	9
52	51	48	50	DRU HILL	DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
53	50	53	3	YOLANDA ADAMS	ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH... VALLEY LOW	50
54	53	47	54	DEBORAH COX	ARISTA 19022 (10.98/16.98)	ONE WISH	14
55	55	43	50	98 DEGREES	MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	33
56	54	45	17	702	MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
57	45	35	10	MEMPHIS BLEEK	ROC-A-FELLA 538991*/DJMG (10.98/16.98)	COMING OF AGE	1
58	NEW	—	1	SILK-E	RONLAN 3769 (10.98/14.98)	URBAN THERAPY	58
59	RE-ENTRY	—	3	VARIOUS ARTISTS	DEFF TRAPP 7704/K-TEL (10.98/16.98)	TRAPP PRESENTS THE DIRTY SOUTH	59
60	52	46	59	LAURYN HILL	RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
PACESETTER							
61	88	—	2	BRENT JONES AND T.P. MOBB	HOLY ROLLER 7012/MCG (11.98/16.98)	BRENT JONES AND T.P. MOBB	61
62	59	59	43	DMX	RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
63	63	68	11	MACY GRAY	EPIC 69490* (11.98 EQ/16.98)	ON HOW LIFE IS	32
64	85	74	13	LIL' KEKE	JAMDOWN 1011 (10.98/15.98)	IT WAS ALL A DREAM	51
65	56	44	20	TRU	NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
66	61	63	73	DMX	RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
67	49	50	6	TERRY DEXTER	UNIVERSITY 46899/WARNER BROS. (10.98/16.98)	TERRY DEXTER	49
68	70	55	20	DAVE HOLLISTER	DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
69	58	51	9	COKO	RCA 67766* (10.98/16.98)	HOT COKO	14
70	71	61	55	JAY-Z	ROC-A-FELLA 558902*/DJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
71	NEW	—	1	SOUNDS OF BLACKNESS	ZINC 2001/K-TEL (11.98/16.98)	RECONCILIATION	71
72	64	62	50	FAITH EVANS	BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
73	72	75	60	THE TEMPTATIONS	MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
74	62	65	55	TRICK DADDY	SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM	7
75	84	95	19	BLAQUE	TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
76	66	54	6	5TH WARD BOYZ	PRIORITY 50125* (10.98/16.98)	P.W.A. THE ALBUM... KEEP IT POPPIN'	26
77	76	82	27	PASTOR TROY	MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR	45
78	78	76	46	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
79	74	89	20	CHANTE MOORE	SILAS 111674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
80	68	56	5	MR. MIKE	PRIORITY 50031* (10.98/16.98)	RHAPSODY	36
81	96	91	5	CHRIS MOUTAS	ICU 8881/JWP (10.98/14.98)	HERE I AM...	81
82	77	88	55	KIRK FRANKLIN	GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
83	75	69	15	MERCEDES	NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	12
84	90	93	22	JOE SAMPLE FEATURING LALAH HATHAWAY	PRA/GRP 059956/VG (16.98 CD)	THE SONG LIVES ON	53
85	65	52	8	VARIOUS ARTISTS	UTV 564891/DJMG (10.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM	31
86	83	60	28	NAS	COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
87	80	64	13	SOUNDTRACK	JIVE 41686* (11.98/17.98)	THE WOOD	2
88	79	71	30	SOUNDTRACK	ROCK LAND 490314*/INTERSCOPE (11.98/17.98)	LIFE	2
89	69	78	33	BONEY JAMES	WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
90	RE-ENTRY	—	3	812 SOULJAZ	LAY IT DOWN 004 (8.98/13.98)	HOW WE LIVIN'	90
91	NEW	—	1	VARIOUS ARTISTS	HOO-BANGIN' 51153/PRIORITY (10.98/16.98)	MACK 10 PRESENTS: HOO-BANGIN' — THE MIX TAPE VOL. 1	91
92	81	—	2	FREDDIE JACKSON	ORPHEUS 409/NEROS (11.98/17.98)	LIFE AFTER 30	81
93	60	94	15	TRACIE SPENCER	CAPITOL 34287 (10.98/16.98)	TRACIE	19
94	RE-ENTRY	—	3	HOT BOYS	CASH MONEY 53165/UNIVERSAL (10.98/16.98)	GET IT HOW U LIVE!!	94
95	NEW	—	1	VARIOUS ARTISTS	FULLY LOADED 84147/VIRGIN (11.98/17.98)	THE BEST OF RAP CITY	95
96	97	87	21	EIGHTBALL & M.J.G.	SUAVE HOUSE 153251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
97	82	80	15	KENNY G	ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	27
98	92	66	6	YUNGSTAR	STRAIGHT PROFIT 0012/DEF SOUF (11.98/16.98)	THROWED YUNG PLAYA	44
99	86	84	8	PEGGY SCOTT-ADAMS	MISS BUTCH 4009/MARDI GRAS (10.98/15.98)	UNDISPUTED QUEEN	84
100	67	—	2	DAVE KOZ	CAPITOL 99458 (10.98/16.98)	THE DANCE	67

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

'G' IS FOR GERALD LEVERT'S 4TH SOLO SET

(Continued from preceding page)

ative way of expression, and it sounds like he's really lived what he's talking about. That's what people want today: They want to hear the truth."

Last month, Levert embarked on an SFX radio satellite "tour" of R&B and top 40/rhythm stations, which will world-premiere "G" the week of Nov. 8. Forthcoming, too, is a regional and national radio promotion, which will fly winners to a special Levert event.

Levert has taped video IDs for members of the urban coalition of black mom-and-pop stores, while spe-

cial funds will be allocated to WEA for advertising with the stores as well as securing light boxes and listening stations. Additionally, WEA field marketing reps will blanket their markets with in-store play copies, CD samplers, "coming soon," and other point-of-purchase materials. They will also implement consumer contests and listening parties to support street efforts at R&B retail.

Media goals include TV appearances during the week of release, with program venues "Queen Lati-

fah," "Donny And Marie," "Soul Train," "Motown Live," and BET's "Live From L.A." among the first targets. Print ads will run in music and African-American lifestyle publications, with an album poster snipe campaign set for New York; Philadelphia; Baltimore; Chicago; Houston; Detroit; Atlanta; and Washington, D.C. Online marketing tools will involve E-mailing Levert's fan base, as well as contacting news groups and posting information on bulletin boards. There will also be Web site

promotions soliciting links with some 300 R&B and rap Web sites.

Trudy Jacob, head of sales at Brooklyn indie retail distributor MCM Distributors, ranks the singer up there with Levert's own idol in saluting him as "a Marvin Gaye kind of artist."

Having followed the singer's career since he formed Levert in 1985, Jacob now looks to get behind this new album "100% as always. He's had such a great impact on the industry, and the best is yet to come."

Levert, who's managed by Leonard

Brooks and booked by Associated Booking, is now preparing a second LSG album and then another with his father and brother, fellow Levert member Sean. But Levert says he may wait until completing LSG's album before touring again.

"Hopefully, I'll retire after that," he says, laughing, then turns serious. "You really have to do a lot in this business because they forget about you too quick. So the more material you have out there, the more you can go out and tour."

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

Table of R&B Singles A-Z chart. Columns include rank, week, title, and artist. Top entries include 'I Want It All' by Warren G and 'No More Rain (In This Cloud)' by Angie Stone.

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

HOT R&B RECURRENT AIRPLAY

Table of Hot R&B Recurrent Airplay chart. Columns include rank, week, title, and artist. Top entries include 'Everyone Falls In Love' by Tinto Metoro & Devonte and 'Lately' by Tyrese.

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

Hot R&B Singles Sales

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



Table of Hot R&B Singles Sales chart. Columns include rank, week, title, and artist. Top entries include 'Satisfy You' by Puff Daddy and 'I Want It All' by Warren G.

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

OZ/Hot Unearth Trance's Roots With Midney Reissues

WE FEEL DELIGHT: Last month, and without much fanfare, Miami-based OZ Records/Hot Productions issued the entire back catalog of **Boris Midney** on CD. For those whose knowledge of disco history is a bit sketchy, Midney—along with mavericks like **Alec R. Costandinos**, **Giorgio Moroder**, **Don Ray**, **Simon Soussan**, **Jacques Morali**, and **Cerrone**—was one of the genre's most prolific songwriters/composers/producers.

Of Russian descent, multi-instrumentalist Midney, who now resides in the South Beach section of Miami, was a master of high-tech, futuristic, and technologically enhanced dance beats. Without question, Midney helped pave the way for today's



by Michael Paoletta

trance music. In fact, we'd be surprised if superstar DJs/producers like **Paul Oakenfold**, **Sasha**, **Digweed**, and **DJ Jean** didn't credit Midney as a major influence.

Like many producers then (and now), Midney rarely recorded under his own name. Instead, he preferred the anonymity that numerous aliases provided. All of this said, this long-overdue, separately sold 11 CD set, subtitled "The Boris Midney

Masters," is much welcomed.

The reborn albums are **USA-European Connection's** "Come Into My Heart" and eponymous follow-up; self-titled full-lengths by **Double Discovery**, **Caress**, **Beautiful Bend**, **Companion**, and **Black Russian** (available for the first time); **Masquerade's** "Pinochio"; **Festival's** "Evita"; Midney's "The Empire Strikes Back." Rounding out the collection is "The Boris Midney Anthology," a two-disc set that includes career highlights.

THE SINGLE LIFE: Those who embraced **Fatboy Slim's** "Praise You" need to know (and care) about **Camille Yarbrough's** "Take Yo' Praise," which Santa Monica, Calif.-

based Vanguard Records rereleased Sept. 28. Yarbrough, the voice and sample behind Slim's global smash, originally recorded "Take Yo' Praise" for her 1975 album "The Iron Pot Cooker," which Vanguard is reissuing in January.

The CD-5 includes the original soul version of "Take Yo' Praise," as well as funk-ed-up mixes by **Greg Doyle** and **Ethnicrobot**. Also spotlighted is a **Fatboy Slim** remix of **Jean Jacques Perrey's** "E.V.A.," a track that, in its original form, has been heavily sampled by the likes of **Ice-T**, **House Of Pain**, and **Gang Starr**.

We can't seem to get enough of the **Ibadan Spiritual Life** remix of **Beth Orton's** "Central Reservation." **Joaquin "Joe" Claussell** and **Jerome Sydenham** are responsible for this gorgeous percussive-heavy guitar-leaning intact. And that voice! Without question, this is as good as it gets. Unfortunately, and unlike **Heavenly Recordings U.K.**, which released the remixes commercially, **Arista** has no plans to do the same in the U.S. Instead, the label delivered promo-only 12-inches to club DJs two weeks ago. Sigh.

Logic 3000 appears poised for some serious crossover action with the Tuesday (19) release of the simply irresistible "I Rock" by **Tom Novy Featuring Virginia**. Thankfully, "I Rock" replaces the frenetic breakbeat vibology of last year's "Superstar" (as recorded by **Novy Vs. Eniac Featuring Virginia**) with filtered disco loops, full-on vocals, and euphoric house rhythms. Did someone say anthem?

On Tuesday (19), **Velocity Recordings** unveils "Speak To Me" by **Brick Nation Featuring Craig Travis**. Written and produced by clubland veteran **Roland Clark**, with smooth-as-silk remixes by **95 North**, this fine



Keepin' It Together. Throughout the '80s and early in the '90s, **Shep Pettibone** churned out many a crossover hit for such acts as **Pet Shop Boys**, **Cathy Dennis**, **Taylor Dayne**, and **Madonna**, whose "Vogue" and "Rescue Me" he co-wrote/co-produced and mixed. By the mid-'90s, Pettibone had decided to take a leave of absence from the music business. But it didn't last too long. In June, he opened the **Paradise** club in **Asbury Park, N.J.**, a former seaside resort that's definitely in transition. Several artists—**Amber**, **Kristine W.**, and **Dayne**, among others—have already made the trek to the club to perform. In addition to helming **Paradise**, Pettibone has been collaborating with new singers and songwriters for future projects. Shown in the dressing room at **Paradise**, from left, are **Marc Katz** of **New York-based Renaissance Entertainment**, **RCA** artist **Kristine W.**, and **Pettibone**. (Photo: **Bill Krauter**)

D'Ambrosio's 'Moment' Has Arrived On Definity

NEW YORK—For DJ/remixer/producer **Bobby D'Ambrosio**, currently celebrating his 20th anniversary in the dance music industry, music is a way of life. And according to the man himself, life has never been better. "The last five years have been the best," says D'Ambrosio, a native of **Long Island, N.Y.** "I feel like I'm just getting started, like I've taken a big step forward, like I'm rediscovering myself."

D'Ambrosio says his path to rediscovery began in 1994, when he signed on the dotted line with **New York-based Def Mix Productions**, a management/dance music production company co-owned by industry veteran **Judy Weinstein** and revered remixer/producer **David Morales**. "That was a major turning point in my life," acknowledges D'Ambrosio.

Prior to this, D'Ambrosio was manning the turntables at such influential **Long Island** clubs as **Channel 80** and **Metro 700**. These days, he's more apt to be found playing for punters in clubs scattered throughout **Italy**, **Greece**, **Spain**, **Switzerland**, and the **U.K.**—that is, when he's not remixing for the likes of **Kim English** ("Unspeakable Joy") and **Marc Anthony** ("I Need To Know"). "Yes, it's like I've embarked on a whole new career." Indeed.

D'Ambrosio's recently completed debut album, "Here I Am," is scheduled for release in mid-January on **Definity Records**, the label imprint of **Def Mix Productions**. According to **Definity's** label manager, **Hector Romero**, the album has already been licensed to **Club Tools/edel** (for **Germany**, **Switzerland**, and **Austria**), **D:Vision** (**Italy**), and **Happy Music** (**France**).

The set's first single, the title track, with remixes by **Lord G.** and **Morales**, is set for a worldwide release **Nov. 22**. In the **U.S.**, **Definity** will deliver "Here I Am" to top 40/rhythm radio on **Nov. 8**.

The album is the result of a four-track EP that D'Ambrosio began in

'95 (**Billboard**, Oct. 28, 1995). "The EP kind of took a detour and was never actually completed," recalls D'Ambrosio.

In short, **Definity** debuted in '97 with a cover version of **Inner Life's** "Moment Of My Life" by **Bobby D'Ambrosio Featuring Michelle Weeks**. With a certified hit under its belt—"Moment Of My Life" peaked at No. 1 on the **Billboard Hot Dance Music/Club Play** chart, and, according to **Romero**, it was a top five hit on



D'AMBROSIO

the national **European** chart—**Definity** desired a D'Ambrosio follow-up.

Released in '98, "The Day," again featuring the vocal prowess of **Weeks**, peaked at No. 4 on the **Hot Dance Music/Club Play** chart.

Both songs appear on the album "Here I Am."

"It just snowballed," notes D'Ambrosio. "After 'The Day,' the concept for the EP evolved into a full-length album. It seemed like the natural thing to do."

Longtime fans of the artist won't be surprised by the album's upbeat musical direction. In other words, classic **R&B-rooted** house grooves are splendidly united with vibrant splashes of **gospel** and **jazz**. And in signature D'Ambrosio fashion, soulful vocals effortlessly pave the way.

Produced by D'Ambrosio and co-produced by longtime collaborator **Shawn Lucas**, "Here I Am" spotlights such vocalists as **Weeks**, **Alicia Hill** ("Spirit"), **Darryl Martin**

("Brighter Day"), **Kelli Sae** (the title track), **Kina** ("The Kiss"), **Ronnell Bey** ("So Thankful"), **CJ** ("Reach Out"), and **Gail Lou Desandies** ("Another Day").

"I wanted this album to sound good in the car, at home, and, naturally, in the club," says D'Ambrosio, whose songs are published by **Osio Music (ASCAP)**. "That's why 10 of the 12 tracks are actual songs with lyrics. For me, songs are key. Even [as a] DJ, 80% of my set is vocal- and song-driven. I love to feel the vocal. There's so much emotion there. My debut album had to reflect that."

Managed and booked by **Def Mix's Weinstein**, D'Ambrosio will remain on a hectic **European DJ** tour throughout the winter months. "This is a crucial part of our overseas marketing plan," says **Romero**. "Just like a pop act, we've got to keep Bobby on the road, playing in front of his fans, as well as those who are discovering him for the first time."

In the **U.S.**—and in addition to a **DJ** tour—**Definity** is scheduling many specialty store visits to take place around the time of the album's street date. "We're really hoping to get Bobby behind the counter at many of these stores, interacting with the customers," says **Romero**.

Additionally, **Definity** is aligning itself with D'Ambrosio's 4-year-old **Web site** (www.bobbydambrosio.com), which features an artist bio, discography, tour schedule, photos of his studio, musical snippets of remixes/productions, and upcoming releases.

Having recently completed remixes for **Atlantic's Linda Eder** ("Never Dance") and **Sony Japan's Imajuku** ("Feel Like Making Luv") and as he awaits the release of his album, D'Ambrosio couldn't be happier—or more sincere. "People around the world are responding well to what I do, both as a DJ and a producer," he says. "To say that I feel appreciated would be an understatement."

MICHAEL PAOLETTA

Billboard. Dance HOT Breakouts

OCTOBER 23, 1999

CLUB PLAY

1. TAKIN' ME HIGHER DEEPSWING FEAT. XAVIOR RAW NERVE
2. ALL AROUND THE WORLD SOUL SOLUTION FEAT. CAROLYN HARDING JELLYBEAN
3. EVERYTHING WILL FLOW THE LONDON SUEDE COLUMBIA
4. MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS CONTAGIOUS
5. GROOVE WITH ME TONIGHT MDO SONY DISCOS

MAXI-SINGLES SALES

1. DON'T WANNA BE FREE PETER BAILEY WARLOCK
2. I FOUND SOMEONE BARBARA DOUST LOG C
3. JOURNEY INTO SOUND MIKE SKI METROPOLITAN
4. OUT OF CONTROL THE CHEMICAL BROTHERS ASTRALWERKS
5. THE BOOGIE MONSTER ARMAND VAN HELDEN ARMED

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

follow-up to "I Like It" will surely please punters who complain of a lack of **Garage-etched** music. After several spins, we couldn't help but dust off vintage vinyl like **D-Train's** "Keep On," **Visual's** "Somehow, Someway," and **Colonel Abrams'** "Music Is The Answer." It's that good.

Remember the hauntingly hypnotic synth patterns of **Hashim's** early-'80s electro classic "Al Naafish (The Soul)"? Well, get ready to discover them all over again. The track's original label—**Cutting Records**—has issued 1999 remixes courtesy of **Johnny Vicious** and **Chip Chop**. Another blast from **Cutting's** past arrived in the form of **George Llanes Jr.'s** newly constructed mix of **Nitro Deluxe's** "Let's Get Brutal."

While both singles ably get the job done, we have to question the need for progressive house mixes, especially when so many contemporary dance acts/producers are so desperately trying to capture the electro sounds that **Hashim** and **Nitro Deluxe** pioneered. Hmmmm...

LIVE BEATS: **Mo' Wax/Beggars Banquet** artist **Andrea Parker** is confirmed to embark on a 10-city **North American** tour in support of her electronic dreamscape "Kiss My Arp," which streets **Nov. 2**. Commencing on **Friday (22)** at the **7th House** in **Pontiac, Mich.**, the two-

(Continued on next page)

CLUB PLAY					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
► No. 1 ◀						
1	1	1	8	SITUATION (1999 MIXES)	MUTE/KINETIC 44740/REPRISE	3 weeks at No. 1 YAZ
2	3	6	6	HEARTBREAKER	COLUMBIA 79261 †	MARIAH CAREY FEATURING JAY-Z
3	5	8	5	WAITING FOR TONIGHT	WORK PROMO/ERG †	JENNIFER LOPEZ
4	9	15	5	THAT'S THE WAY LOVE IS	NERVOUS 20395	BYRON STINGILY
5	2	2	10	RHYTHM IS MY BITCH	WAVE 50046	KEVIN AVIANCE
6	7	12	7	DON'T LOSE THE MAGIC	4 PLAY 1026	SHAWN CHRISTOPHER
7	8	10	7	BODY ROCK	INTERSCOPE 471461	LOUCHIE LOU & MICHIE ONE
8	6	4	13	ALL OR NOTHING	WARNER BROS. 44774 †	CHER
9	15	22	5	WAITING FOR THE SUN	TOMMY BOY SILVER LABEL 2021/TOMMY BOY	RUFF DRIVERZ
10	13	18	6	I LUV YOU MORE	KING STREET 1097	KIMARA LOVELACE
11	25	39	3	LOVE IS THE HEALER	EPIC PROMO	DONNA SUMMER
12	4	3	9	JINGO (REMIX)	SALSOL 9014	CANDIDO
13	12	14	8	I NEED TO KNOW	COLUMBIA 79251 †	MARC ANTHONY
14	23	34	4	BETTER THAN ME	UNIVERSITY PROMO/WARNER BROS. †	TERRY DEXTER
15	16	19	7	LOVE STORY	MUSIC PLANT 055	GEORGIE PORGIE
16	21	26	5	B WITH U	R-SENAL 002/STRICTLY RHYTHM	JUNIOR SANCHEZ FEATURING DAJAE
17	27	41	3	SUN IS SHINING	EDEL IMPORT	BOB MARLEY VS. FUNKSTAR DE LUXE
18	18	20	6	MOVE ON	GROOVILICIOUS 087/STRICTLY RHYTHM	VICKI SUE ROBINSON
19	26	37	3	MAKE IT RIGHT	ATLANTIC PROMO	CHRISTIAN FALK FEATURING DEMETREUS
20	20	24	6	I LIKE THE SOUNDS	DEFINITY 005	STUDIO 45 PRESENTS LE PAMP PLAY HOUSSE
21	10	5	10	FIVE FATHOMS (LOVE MORE)	ATLANTIC 84530 †	EVERYTHING BUT THE GIRL
► Power Pick ◀						
22	34	44	3	WAS THAT ALL IT WAS	NERVOUS 20389	HANNAH JONES
23	14	9	9	GIVE IT TO ME	JELLYBEAN 2557	DRAMA KIDZ
24	19	7	11	YOU CONTAGIOUS	1006	JUDY ALBANESE
25	35	45	3	KEEP THE PARTY JUMPIN'	AM 01002	JEANIE TRACY
26	31	38	4	READY FOR THE WEEKEND	STONEY BOY 1022/WAAKO	NIGHTVISION
27	17	13	9	JOY	4 PLAY 1024	DENI HINES
28	39	43	3	CAN'T GET ENOUGH	TWISTED 155619/MCA	SOULSEARCHER
29	37	46	3	YOUR EYES	UNIVERSITY 497151/INTERSCOPE †	ELSIE MUNIZ
30	24	16	13	BODYROCK	V2 27595 †	MOBY
31	40	—	2	GOTTA HAVE LOVE	JELLYBEAN 2561	PLASMIC HONEY
32	11	11	11	WALKING	ATLANTIC 84514 †	POCKET SIZE
33	36	36	5	LET IT GO	JELLYBEAN 2558	RE-EDOG
34	22	17	12	ANYTHING FOR LOVE	GROOVILICIOUS 088/STRICTLY RHYTHM	REINA
35	41	47	3	MI CHICO LATINO	CAPITOL PROMO	GERI HALLIWELL
36	48	—	2	(JUST) ME AND YOU	STRICTLY RHYTHM 12577	NEW VISION
37	30	25	9	HELL'S BELLS	TWISTED 155541/MCA	MICHAEL T. DIAMOND
38	29	28	7	BLAXXTRAXX 3 (FUNKY NASSAU)	TOMMY BOY SILVER LABEL 2018/TOMMY BOY	MR. SPRING
39	44	49	3	HERE COMES THE RAIN AGAIN	TRAX 12225/DAMIAN	SHERYL LEE RALPH
40	46	50	4	GET GET DOWN	MOODY 9624 †	PAUL JOHNSON
41	38	31	8	PHUTURE 2000	MOONSHINE 88465 †	CARL COX
► Hot Shot Debut ◀						
42	NEW	—	1	NEW YORK CITY BOY	SIRE PROMO †	PET SHOP BOYS
43	NEW	—	1	ENCORE (OOH OOH YEAH YEAH)	TOMMY BOY SILVER LABEL 2007/TOMMY BOY	SUGARBABIES
44	28	23	12	THANK YOU	ATLANTIC 84516	TRUE SOLACE
45	NEW	—	1	RENDEZ-VU XL	6281/ASTRALWERKS	BASEMENT JAXX
46	33	21	10	WER*SHIP	NERVOUS 20387	DJ ESCAPE
47	NEW	—	1	DR. LOVE (REMIX)	SALSOL 9015	FIRST CHOICE FEATURING ROCHELLE FLEMING
48	32	27	11	BILLS, BILLS, BILLS	COLUMBIA 79176 †	DESTINY'S CHILD
49	NEW	—	1	CENTRAL RESERVATION	DECONSTRUCTION PROMO/ARISTA †	BETH ORTON
50	45	40	5	ONE FOR SORROW	JIVE 42590 †	STEPS

MAXI-SINGLES SALES					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
► No. 1 ◀						
1	1	1	4	HEARTBREAKER	(T) (X) COLUMBIA 79261/CRG †	3 weeks at No. 1 MARIAH CAREY FEATURING JAY-Z
2	2	3	7	MY LOVE IS YOUR LOVE	(T) (X) ARISTA 13729 †	WHITNEY HOUSTON
3	3	2	4	I NEED TO KNOW	(T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
4	4	4	22	SEXUAL (LI DA DI)	(T) (X) TOMMY BOY 381 †	AMBER
5	5	5	13	BOOM, BOOM, BOOM, BOOM!!	(T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
6	6	11	64	THE ROCKAFELLER SKANK	(T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
7	8	8	48	BELIEVE	(T) (X) WARNER BROS. 44576 †	CHER
8	7	10	15	I WILL GO WITH YOU (CON TE PARTIRO)	(T) (X) EPIC 79202 †	DONNA SUMMER
9	9	9	36	BLUE MONDAY	(T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
10	11	7	11	BAILAMOS	(T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
11	12	12	5	SITUATION/DON'T GO (1999 MIXES)	(T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
12	10	6	4	FIVE FATHOMS (LOVE MORE)	(T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
13	15	13	33	PRAYE YOU	(T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
14	13	15	9	9PM (TILL I COME)	(T) (X) RADIKAL 99004 †	ATB
15	14	14	59	SUAVEMENTE	(T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
► Hot Shot Debut ◀						
16	NEW	—	1	WAS THAT ALL IT WAS	(T) (X) NERVOUS 20389	HANNAH JONES
17	16	16	23	STRONG ENOUGH	(T) (X) WARNER BROS. 44644 †	CHER
18	21	21	5	UNPRETTY	(T) LAFACE 24424/ARISTA †	TLC
► Greatest Gainer ◀						
19	30	20	10	NO MORE PAIN AND LIES	(M) (T) (X) JWP 88851/CU †	CHRIS MOUTAS FEATURING MR. SOOP
20	22	22	13	BODYROCK	(T) (X) V2 27595 †	MOBY
21	18	18	24	IT'S OVER NOW	(T) (X) ARISTA 13656 †	DEBORAH COX
22	19	24	72	PUSSY	(T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
23	20	19	8	DISCO INFERNO	(T) (X) JELLYBEAN 2554	CYNDI LAUPER
24	23	23	55	MUSIC SOUNDS BETTER WITH YOU	(X) ROULE 38561/VIRGIN †	STARDUST
25	17	17	9	STOMP TO MY BEAT	(T) (X) PLAYLAND 53454/PRIORITY †	JS-16
26	37	49	4	MAMBO NO. 5 (A LITTLE BIT OF...)	(T) RCA 65842 †	LOU BEGA
27	25	30	77	MY ALL/FLY AWAY (BUTTERFLY REPRISE)	(M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
28	28	25	21	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU	(T) (X) ARISTA 13680 †	WHITNEY HOUSTON
29	26	29	3	CAN'T GET ENOUGH	(T) (X) TWISTED 155619/MCA	SOULSEARCHER
30	46	—	69	PLASTIC DREAMS (REVISITED)	(T) (X) EPIDROME 78758/EPIC †	JAYDEE
31	31	37	36	I STILL BELIEVE	(M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
32	29	27	34	BODY	(T) (X) TWISTED 155528/MCA †	FUNKY GREEN DOGS
33	34	36	12	RED ALERT	(T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
34	24	—	2	(YOU DRIVE ME) CRAZY	(T) JIVE 42606 †	BRITNEY SPEARS
35	32	43	32	NOTHING REALLY MATTERS	(T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
36	35	31	10	LET FOREVER BE	(T) (X) FREESTYLE DUST/ASTRALWERKS 95999/VIRGIN †	THE CHEMICAL BROTHERS
37	27	28	10	SOL, ARENA Y MAR	(X) WEA LATINA 29289	LUIS MIGUEL
38	33	26	17	BILLS, BILLS, BILLS	(T) (X) COLUMBIA 79176/CRG †	DESTINY'S CHILD
39	42	34	33	JACKIE'S STRENGTH	(T) (X) ATLANTIC 84442/AG †	TORI AMOS
40	36	32	45	WE LIKE TO PARTY!	(T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
41	39	35	25	GIVE IT TO YOU	(T) (X) INTERSCOPE 497052 †	JORDAN KNIGHT
42	45	33	25	LIVIN' LA VIDA LOCA	(M) (T) (X) C2/COLUMBIA 79153/CRG †	RICKY MARTIN
43	41	38	19	IF YOU HAD MY LOVE	(T) (X) WORK 79164/EPIC †	JENNIFER LOPEZ
44	NEW	—	1	BELIEVE	(T) SUBLIMINAL 21/STRICTLY RHYTHM	MINISTERS DE-LA-FUNK FEAT. JOCELYN BROWN
45	38	44	38	ALL I HAVE TO GIVE	(T) (X) JIVE 42563 †	BACKSTREET BOYS
46	40	40	5	SO WHAT!	(T) (X) WARNER BROS. 44709	JANE'S ADDICTION
47	43	39	42	SKIN	(T) (X) NERVOUS 20356 †	CHARLOTTE
48	RE-ENTRY	18	HEY BOY HEY GIRL	(T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN	THE CHEMICAL BROTHERS	
49	NEW	—	1	LET THERE BE HOUSE	(T) REDDLINE 269/WARLOCK	DA BUDDAH BANGAZ
50	RE-ENTRY	9	SOMEDAY	(T) (X) NERVOUS 20361	CHARLOTTE	

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

DANCE TRAX

(Continued from preceding page)

week trek will take Parker to the Smart Bar Saturday (23) in Chicago, 1015 Folsom Oct. 27 in San Francisco, Pompeii Oct. 28 in Phoenix, Sonar Oct. 31 in Vancouver, and the B-Side Nov. 6 in Toronto, among others.

On Thursday (21), British duo **Leftfield** will begin its mini-tour of North America. With its new Hard Hands/Higher Ground/Columbia album, "Rhythm And Stealth," garnering much praise (and rightly so), expect the following six dates to sell

rather quickly: Thursday (21) at Aerospace in Seattle, Friday (22) at Club ID in Los Angeles, Saturday (23) at Funky Techno Tribe in San Francisco, Oct. 26 at SOMA in Boulder, Oct. 28 at the Roxy in New York, and Oct. 30 at the Congress Center in Toronto.

After an extensive summer tour of the U.S.—and following the release of his beat-mixed compilation, "Profound Sounds Vol. 1" (Ovum/Ruffhouse/Columbia)—DJ/producer **Josh**

Wink is back where he belongs: on the road, taking club punters to higher states of consciousness. Confirmed dates include Friday (22) at Twilo in New York; Saturday (23) at Apocalypse in Memphis, Tenn.; Oct. 29 at Montage in San Diego; Nov. 4 at Fever in Baltimore; and Nov. 19 at Nikita's in San Francisco.

With the global club community anxiously awaiting the arrival of **King Britt Presents Syk 130's** second full-length, which Ovum/Ruff-

house/C2 is readying for March, 2000, Britt figures the time is right for a lil' DJ tour. Dates include Thursday (21) in Berlin; Friday (22) in Munich; Saturday (23) in Essen, Germany; Oct. 24 in Hamburg; Nov. 19 in Houston; and Dec. 11 and 12 in Toronto.

Those who attended the sixth annual Billboard Dance Music Summit in Atlanta last July will no doubt be delighted to learn that Haitian singer/songwriter **Gaelle** is con-

firmed to perform at an industry showcase in New York on Oct. 27 at the downtown club Shine. On her debut album, "The Envelope" (forthcoming from Atlanta independent Anunnaki Entertainment), Gaelle creates a stylish rhythmic landscape that finely melds house, drum'n'bass, ambient, and funk into one sublime whole. Why not experience her riveting live performance before the rest of the world does? Ya won't be disappointed—we promise.

McEntire & MCA Are 'Good Together'

Reba's Upcoming Projects Also Include TV Movie, Tour, Duet

BY DEBORAH EVANS PRICE

NASHVILLE—There's nothing like enlisting a few different creative personalities to help a veteran hitmaker create an album that simmers into a richly diverse musical stew. Such is the case with Reba McEntire's upcoming MCA release, "So Good Together."

Due out Nov. 23, the new album is just one of many projects from the always-busy entertainer, who also plans a TV movie, a Christmas album, an autobiographical musical play, a new film role, and an international blitz that includes a Brazilian duet and an Australian tour.

Promoting "So Good Together" is obviously a priority on that hectic agenda. The new collection finds McEntire utilizing the production skills of longtime accomplice/MCA Nashville president Tony Brown, producer David Malloy, and Mercury senior VP of A&R Keith Stegall.

"This is something I'd been wanting to do for a long time—to see if anybody could come up with different ideas and different songs," she says. "The responsibility of having to find all the songs is a big responsibility. I had worked with David Malloy before, and he's a great song man, and so is Tony Brown, and so is Keith Stegall."

McEntire says each producer brought something different to the project. "Everybody was in a different frame of mind romantically in their love life at the time when we were recording," she says. "It was interesting to see what each of them brought to the table. . . David is a swinging single bachelor. Tony was just getting married, and Keith had been through a divorce. They were three different producers at three different stages in their lives."

Those life experiences colored the type of songs each contributed. "Keith Stegall brought a song he co-wrote called 'Back Before The War,' about divorce," she says. "David Malloy brought 'We're So Good Together,' a fun, happy song. Tony Brown brought 'Till I Said It To You,' a very emotional love song that is just a killer song I love to sing. Tony got married the end of May, so that song fit him."

Dave Weigand, MCA Nashville VP of sales and marketing, feels that this is McEntire's strongest project to date and that the initial single, "What Do You Say," is a solid kickoff. "I think it's the best album she's ever recorded," says Weigand. "The first single is going to be a single that's going to translate into really strong retail sales for the album. It's a song that's very emotional that is going to touch people. When Reba has songs like that, we wind up selling a lot of product."

"What Do You Say" is currently at No. 23 on Billboard's Hot Country Singles & Tracks chart. "I dig it because

of the fact that it's really topical," says WSIX Nashville PD Dave Kelly. "It's something the audience can grab a hold to."

According to Weigand, media will be key in launching the album. "There's a ton of print she's going to be in," he says. "She'll appear in Family Circle. She's going to grace the cover of USA Weekend Oct. 17. McCall's will feature Reba on the cover insert in the December issue."

In addition to spotlighting McEntire's "So Good Together" album, the media blitz will also spotlight McEntire's other projects, including "The Secret Of Giving," a TV movie that will air Thanksgiving evening on CBS. McEntire's Christmas album, which is currently on the streets, is also titled "The Secret Of Giving." The TV movie will include three songs from the album.

Also on Thanksgiving Day, McEntire will sing the national anthem in Dallas during the Cowboys game. She's also in the midst of filming a feature film with Michael Douglas in which she portrays Paul Reiser's psychiatrist.

"Reba will also have an A&E 'Biography' that will run Nov. 21 and 22, and then following the 'Biography' on street date, Nov. 23, we're going to do an A&E 'Live By Request.' It's a live concert where listeners can call in on an 800 number and request songs or request them over the Internet," says Weigand. "We'll also be piggybacking on all the A&E ads they are going to run to promote the 'Live By Request.' We'll be promoting the album too."

Weigand says the label also plans a "massive outdoor advertising" campaign that will place more than 130 billboards in McEntire's top 25 markets promoting the album. He says the label has also bought major positioning at key accounts to make the project highly visible at retail.

The project is also being issued as an enhanced CD. "It features the process an artist goes through in making an album, from finding the songs to recording to shooting a video," Weigand says.

McEntire's new tour is also geared toward giving fans an inside look at the artist's life. Booked by her own company, Starstruck, the current tour is a musical play that chronicles McEntire's life and career and is being billed as "The Singer's Diary."

Weigand says MCA is taking advantage of the nature of the autobiographical tour to promote McEntire's catalog at retail along with her new releases.

McEntire is also slated to tour Australia in December, marking her second outing there. According to Sarah Brosmer, MCA Nashville director of

publicity and international, McEntire has several projects that will increase her visibility on a global level.

She has recorded a duet of "We're All Alone," a top 10 hit for Rita Coolidge in 1977, with the Brazilian duo Chitaozinho Xororo. McEntire performs in English and, on the single to be released in Brazil, the duo performs in Portuguese. The act also records in Spanish under the name Jose Durval, and the song will also be released to the Latin market.

According to Brosmer, the Spanish version will be a bonus track on the album released in the U.S. McEntire is scheduled to shoot a video in Brazil on Oct. 30 and while there will appear on several TV shows.



Hall Of Famers. Tennessee Gov. Don Sundquist hosted members of the Country Music Hall of Fame at a recent luncheon. Shown in the first row, from left, are Martha and Don Sundquist, Brenda Lee, Little Jimmy Dickens, and Hall of Fame board president Marty Stuart. In the second row are Roy Horton, Cindy Walker, and Hall of Fame board chairman Bruce Hinton. In the next row are Jo Walker-Meador, E.W. "Bud" Wendell, and Earl Scruggs. At top is Hall of Fame director Kyle Young.

Roy D. Hangs On; Owen Bradley To Be Honored; Kentucky Hall Of Fame Set

MYSTERY MAN: The saga of Roy D. Mercer continues. With no singles and no actual artist to speak of, Mercer is about to issue his sixth album. "How Big A Boy Are Ya? Volume 6" on Virgin Nashville, due Tuesday (19), will do as well or better than the previous five, predicts label executive VP/GM Van Fletcher.

Mercer—who is actually two Oklahoma DJs who keep a low profile when not recording their comedy albums of abusive phone calls—has become a genuine phenomenon, says Fletcher. "I don't think there's any other way to explain it," he says. "Each one has sold between 250,000 and 300,000 with absolutely no promotion to consumers and no radio play. It's all been word-of-mouth. So, we needed to figure out how to expand the market."

To raise Mercer's visibility, Fletcher is eschewing billboards in favor of rolling billboards: the Mercer message and album cover will be plastered on 100 long-haul trucks that ply Interstate 40 in the South.

At retail, Virgin has created a counter bin shaped like a telephone with a flashing red light, as well as an elaborate floor dump table. "It's motion-sensitive," says Fletcher, "so when you approach it, you hear Roy D. say, 'Get your behind back here and pick up all six volumes of Roy D. Mercer!' We're also almost tripling the number of accounts it'll be in, up to 5,000, and we'll triple the shipment, up to 150,000."

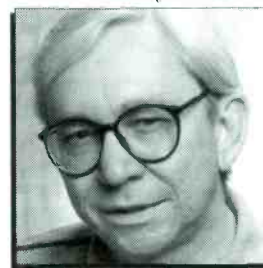
At radio, Fletcher says, the two Oklahomans will do a phone tour, naturally. "We're aiming at classic rock, rock, and country stations. And we're doing a video. Roy D. the character also appears in Billy Bob Thornton's next movie, 'Daddy And Them.'"

PEOPLE: Dixie Chicks manager Simon Renshaw and veteran label executive Nick Hunter are forming a Koch imprint label here, to be called Audium Entertainment. Tri Chord Records forms here with Bill Glenn as

president, Dena DiVito as VP of artist development, and Steve Miller as GM. First label artist is Marty Raybon, with Rick Hall producing.

Chuck Mead of BR5-49 joins Allison Moorer, the Mavericks' Robert Reynolds, and other panelists for a seminar on the international country music scene from 3-6 p.m. on Wednesday (20) at the Warner/Reprise conference room.

ON THE ROW: The late Owen Bradley will be honored with a life-size bronze sculpture in the Music Row park named after him. Created by sculptor Gary Ernest Smith, the statue will be unveiled in ceremonies at 10:30 a.m. on Tuesday (19) at Owen Bradley Park, at the top of the Row. Brenda Lee will be featured speaker.



Meanwhile, the park will be renovated as part of a project to turn that intersection where Division and Demonbreun Streets meet 16th Avenue into a more manageable roundabout. Its centerpiece will be a \$2 million musical sculpture from an anonymous

donor. The buzz on the Row is that the funding was the last act as mayor for outgoing Nashville music fan Phil Bredesen, before he was replaced by Bill Purcell. The Bradley statue will be moved to the lobby of the Opryland Hotel until construction is complete.

PLACES: Groundbreaking ceremonies for the Kentucky Country Music Hall of Fame were held Oct. 8 near the Renfro Valley Entertainment Center in Mount Vernon, Ky., where the John Lair family donated about four acres for the site. In an odd twist to history, a Wendy's burger joint that was on the site is being demolished, and its bricks will be sold for \$20 each as a donation to the new Hall of Fame. Brick purchasers will get a plaque and certificate. The Wendy's was formerly a Burger Queen and was one of the first such fast-food burger joints in that part of the country. The Hall of Fame will open Memorial Day of 2001. Such Kentucky-born country artists as Bill Monroe and Loretta Lynn will have prominent exhibits.



McENTIRE



by Chet Flippo



www.billboard.com
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Billboard TOP COUNTRY ALBUMS

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

OCTOBER 23, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	6	DIXIE CHICKS ▲ ² MONUMENT 69678/SONY (11.98 EQ/17.98) 6 weeks at No. 1	FLY	1
2	2	2	101	SHANIA TWAIN ◆ ¹³ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
3	3	4	23	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
4	4	3	4	MARTINA MCBRIDE RCA 67824/RLG (10.98/16.98)	EMOTION	3
5	5	5	89	DIXIE CHICKS ▲ ⁷ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
6	7	7	19	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
7	6	6	3	BROOKS & DUNN ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
8	8	—	2	CLINT BLACK RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	8
9	11	10	32	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
10	9	8	82	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
11	10	9	77	FAITH HILL ▲ ³ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
12	12	11	32	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
13	14	14	22	SHEDAISY LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
14	13	12	16	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
15	15	13	7	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
16	17	18	47	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/25.98)	DOUBLE LIVE	1
17	22	23	19	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	17
18	16	15	3	RANDY TRAVIS DREAMWORKS 450119/INTERSCOPE (10.98/16.98) A MAN AIN'T MADE OF STONE	A MAN AIN'T MADE OF STONE	15
19	18	16	7	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
20	19	17	75	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
21	24	20	10	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
22	25	27	20	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
23	21	22	58	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
24	28	31	27	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
25	34	34	73	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
26	23	24	21	DWIGHT YOAKAM REPRIS 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90S	10
27	20	19	23	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
◀ Hot Shot Debut ▶						
28	NEW ▶	1	1	TIM WILSON CAPITOL 21665 (7.98/16.98) HS	GETTIN' MY MIND RIGHT	28
29	32	30	4	JOHN PRINE OH BOY! 019 (9.98/15.98)	IN SPIKE OF OURSELVES	21
30	27	25	22	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
31	26	21	3	HANK WILLIAMS JR. CURB 77953 (10.98/16.98)	STORMY	21
32	38	33	20	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
33	30	32	21	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
34	37	39	18	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
35	29	26	4	MINDY MCCREARY BNA 67765/RLG (10.98/16.98)	I'M NOT SO TOUGH	17
36	31	44	9	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
37	33	29	17	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	40	37	9	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
39	41	38	7	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
◀ GREATEST GAINER ▶						
40	54	54	3	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	40
41	39	35	65	TRISHA YEARWOOD ● MCA NASHVILLE 170023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
42	42	40	15	LYLE LOVETT CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
43	NEW ▶	1	1	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	43
44	45	43	24	CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HS	CHAD BROCK	38
45	46	45	29	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
46	35	36	7	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
◀ PACESETTER ▶						
47	55	66	3	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	47
48	44	41	3	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
49	36	28	61	VINCE GILL ● MCA NASHVILLE 170017 (10.98/16.98)	THE KEY	1
50	49	48	27	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
51	43	—	2	JOHN BERRY DREAMWORKS 165005/INTERSCOPE (10.98/16.98)	WILDEST DREAMS	43
52	47	46	59	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
53	50	50	26	SAMMY KERSHAW MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
54	52	51	29	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
55	51	49	61	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
56	48	42	7	KRIS KRISTOFFERSON ATLANTIC 83208/AG (10.98/16.98)	THE AUSTIN SESSIONS	26
57	57	53	68	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
58	53	47	5	DOUG STONE ATLANTIC 83206/AG (10.98/16.98)	MAKE UP IN LOVE	38
59	59	59	104	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
60	56	55	29	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
61	64	60	26	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
62	58	52	61	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
63	60	57	33	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
64	66	61	51	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
65	62	62	70	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
66	63	64	65	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
67	61	56	35	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
68	67	68	37	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG' A BOY ARE YA? VOLUME 5	13
69	RE-ENTRY	14	14	TIM WILSON CAPITOL 98889 (7.98/16.98) HS	IT'S A SORRY WORLD	44
70	68	67	34	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
71	65	58	71	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
72	71	70	98	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
73	70	65	55	LEE ANN WOMACK ● DECCA 170040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
74	74	69	31	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
75	RE-ENTRY	2	2	RODNEY CARRINGTON MERCURY 558210 (10.98/16.98)	HANGIN' WITH RODNEY	75

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

Billboard Top Country Catalog Albums

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

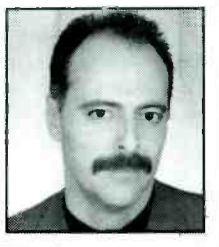
OCTOBER 23, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98) 9 weeks at No. 1	EVERYWHERE	123
2	2	SHANIA TWAIN ◆ ¹³ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	244
3	3	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	111
4	4	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	108
5	5	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	216
6	6	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	207
7	8	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	279
8	7	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	266
9	10	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	247
10	9	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	289
11	11	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	111
12	12	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	655
13	14	PATSY CLINE MCA NASHVILLE 420265 (2.98/5.98)	HEARTACHES	43

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	420
15	15	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	123
16	16	VINCE GILL ▲ ² MCA NASHVILLE 111394 (10.98/16.98)	SOUVENIRS	185
17	18	DAVID ALLAN COE COLUMBIA 40185/SONY (9.98 EQ CD)	GREATEST HITS	4
18	20	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	109
19	17	VINCE GILL ▲ ⁴ MCA NASHVILLE 111047 (10.98/15.98)	WHEN LOVE FINDS YOU	269
20	25	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	204
21	19	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 110651 (10.98/17.98)	PURE COUNTRY (SOUNDTRACK)	364
22	24	ALISON KRAUSS ▲ ² ROUNDER 610325/IDJMG (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	164
23	—	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	161
24	—	FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (10.98/16.98)	IT MATTERS TO ME	112
25	21	GEORGE STRAIT ▲ ³ MCA NASHVILLE 442035 (11.98/17.98)	GREATEST HITS VOLUME 2	598

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

COUNTRY CORNER



by Wade Jessen

SHOOT FOR SIX: It's a fifth week at No. 1 on Hot Country Singles & Tracks for "Something Like That" (Curb), bringing **Tim McGraw's** total number of weeks atop the chart to 39 since "Don't Take The Girl" hit No. 1 in the May 28, 1994, issue.

"Something Like That," McGraw's 10th chart-topper, gains 36 detections to bounce back from a dip of 18 plays last issue and handily fends off **Martina McBride's** pop single, "I Love You" (RCA), by 394 spins. McBride's song gains 301 detections and bullets at No. 2.

The final outcome of the campaign for next issue's No. 1 is anybody's guess, due to the unprecedented accuracy of our technology-based monitored airplay. If he's not ousted by McBride, McGraw could hold at the top and further erode her threat. Perhaps McGraw's example of recapturing his bullet this week could bode well for **Dixie Chicks**, whose "Ready To Run" (Monument) dips 66 plays and holds at No. 3.

Meanwhile, McGraw's "A Place In The Sun" scans 34,000 and finishes at No. 3 on Top Country Albums.

HATFIELDS AND McCOYS: Two of this week's most prominent titles on Hot Country Singles & Tracks are polar opposites from a stylistic standpoint, yet they share unusual commonality in chart action. Up 899 detections, **Faith Hill's** lengthy AC ballad, "Breathe" (Warner Bros.), takes the stoutest increase on the chart to jump 35-27. Not far below is **Alan Jackson's** loyal reprise of **Jim Ed Brown's** 1967 honkytonk shuffle, "Pop A Top" (Arista/Nashville), which captures the prize for new airplay at 47 monitored signals. Up 735 plays, Jackson's song finishes with the second-largest increase on the chart and rises 39-30.

Another interesting factoid about these two very different songs is that although they show the week's biggest gains, they also finish with airplay at fewer stations than any other title in the top 30. Hill's song is heard on 137 stations, and Jackson's track is spinning at 117 of our 154 monitored ports.

In his new "Under The Influence" set, which docks at retail Oct. 26, Jackson covers other country standards, including **George Jones' 1974** hit "Once You've Had The Best" and **Merle Haggard's 1980** release "The Way I Am." Hill's new "Breathe" set is scheduled to begin scanning Nov. 9.

LIKE BUTTAH: Now here's another candidate for the always-crowded vocal-event-of-the-year category come awards-show time. Columbia's Nashville promotion team is working "If You Ever Leave Me," a vocally athletic duet from **Barbra Streisand** and **Vince Gill**, which enters Hot Country Singles & Tracks at No. 67 with detections logged at 14 monitored stations.

You may be surprised to know that this isn't Babs' first appearance on the country chart. She showed up briefly with duet partner **Neil Diamond** in the autumn of 1978 with "You Don't Bring Me Flowers." A country cover by **Jim Ed Brown** and **Helen Cornelius** quickly eclipsed the original and peaked at No. 10 on Hot Country Singles & Tracks in early 1979.

Christian Group Revives Awards For Country Acts

BY DEBORAH EVANS PRICE

NASHVILLE—After a two-year hiatus during which the organization underwent a change in leadership, the Christian Country Music Assn. (CCMA) is once again staging an awards show to recognize acts that blend country music and Christian values.

The CCMA Awards, to be held Nov. 4 at Nashville's Ryman Auditorium, will be hosted by DreamWorks artist Linda Davis and Marty Raybon, former lead singer of Shenandoah.

Trophies will be awarded in 14 categories. Among the acts scheduled to perform at the event are Mark Wills,



RAYBON



DAVIS

Lisa Daggs, T. Graham Brown, Paul Overstreet, and the Fox Brothers. The Thursday-night awards show will be preceded by the CCMA Convention, which will offer four days of seminars and showcases at the Regal Maxwell House Hotel. The event will include a songwriting contest, consultations, song critiques, and special sessions on press-kit development, booking, financial management, artist development, radio promotions, and publishing.

The awards show and convention is being spearheaded by Gene Higgins, president of Higgins Music Group, who founded CCMA in 1992 and is once again serving as president. He acknowledges the organization went through some turmoil during the last couple of years under a different

(Continued on page 83)

amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BACKSTREET BOYS, EYB, MANDY MOORE	Allstate Arena Rosemont, Ill.	Oct. 5-7	\$1,987,091 \$38.50/\$28.50	53,912 three sellouts	The Entertainment Group, SFX Entertainment
CELINE DION, COREY HART	Air Canada Centre Toronto	Sept. 17-18	\$1,786,345 (\$2,631,622 Canadian) \$58.04/\$40.39/\$26.81	37,138 two sellouts	House of Blues Canada
ANDRE AGASSI'S GRAND SLAM FOR CHILDREN: ELTON JOHN, GLORIA ESTEFAN, LEANN RIMES, LUTHER VANDROSS, DAVID FOSTER, STEVIE WONDER	MGM Grand Garden Las Vegas	Sept. 25	\$1,760,020 \$300/\$30	8,500 sellout	Andre Agassi Foundation
CELINE DION, COREY HART	Corel Centre Ottawa	Sept. 13-14	\$1,435,498 (\$2,113,202 Canadian) \$54/\$33.63	32,437 two sellouts	House of Blues Canada
BACKSTREET BOYS, EYB	Target Center Minneapolis	Oct. 9	\$640,077 \$37.25/\$28.25	17,832 sellout	Jam Productions
VICENTE FERNANDEZ, ROCIO DURCAL	Allstate Arena Rosemont, Ill.	Oct. 10	\$630,260 \$75/\$50/\$40/\$30	12,990 sellout	Cardenas/Fernandez and Associates
FAMILY VALUES TOUR: LIMP BIZKIT, KORN, FILTER, THE CRYSTAL METHOD, STAINED	Allstate Arena Rosemont, Ill.	Oct. 9	\$511,394 \$34.50	14,823 sellout	Jam Productions
FAMILY VALUES TOUR: LIMP BIZKIT, KORN, FILTER, THE CRYSTAL METHOD, STAINED	Kiel Center St. Louis	Oct. 10	\$451,990 \$35	12,914 sellout	Beaver Productions
TOM PETTY & THE HEARTBREAKERS, BLIND BOYS OF ALABAMA	United Center Chicago	Oct. 7	\$436,490 \$50/\$35	9,145 14,678	Jam Productions
JUAN GABRIEL, ANTONIO AGUILAR	Allstate Arena Rosemont, Ill.	Sept. 19	\$421,210 \$75/\$50/\$40/\$30	8,193 12,990	Cardenas/Fernandez and Associates

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

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

- 60 AFTER A KISS (EMI April, ASCAP/Sound Island, ASCAP/Windswept, ASCAP/Blakemore Avenue, ASCAP) HL/WBM
- 19 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
- 9 ANAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
- 31 ARE YOUR EYES STILL BLUE (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC/EMI April, ASCAP) HL/WBM
- 73 BABY'S GOT MY NUMBER (Notes To, ASCAP/Maverick, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Song Island, BMI/Goliy Rogers, BMI) HL/WBM
- 51 BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) HL
- 66 BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 24 BIG DEAL (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
- 27 BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
- 17 COME ON OVER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
- 62 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
- 41 CRUSH (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM
- 40 DON'T LIE (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 54 DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 68 DON'T TELL ME (Bug, ASCAP/Tinkie, ASCAP/Martha Road, ASCAP)
- 74 GOD GAVE ME YOU (Warner-Tamerlane, BMI/New Non-parent, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
- 57 GOODYEAR EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
- 18 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
- 59 HERE COMES MY BABY (Mainstay, BMI)
- 8 HOME TO YOU (Arios Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
- 64 HOW MANY DAYS (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI)
- 67 IF YOU EVER LEAVE ME (Chi-Boy, ASCAP)
- 11 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 16 I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM
- 2 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Foliazoo, ASCAP) CLM/HL
- 4 I'M ALREADY TAKEN (Fielettside, BMI/CMI, BMI/Sieve Warner, BMI) WBM
- 61 I'M DIGGIN' IT (Bug-Isle, BMI/Starstruck Angel, BMI) HL

- 26 IT DON'T MATTER TO THE SUN (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/BMG, ASCAP/Bases Loaded, ASCAP/Warner-Tamerlane, BMI/Seil The Cow, BMI) HL/WBM
- 50 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, ASCAP/My Life's Work, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 36 IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 48 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
- 10 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
- 20 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
- 14 LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM
- 29 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/RMBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
- 6 LONELY AND GONE (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
- 38 LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
- 22 A MAN AIN'T MADE OF STONE (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckaleisia, BMI/Nomad-Noman, BMI/Franne Gee, BMI) HL/WBM
- 35 A MATTER OF TIME (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, SESAC) HL/WBM
- 75 MEMPHIS WOMEN & CHICKEN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Dan Penn, BMI/Sony/ATV Tree, BMI)
- 15 MISSING YOU (Markmeem, ASCAP/Paperwait, BMI/Trio, BMI/Ailey, BMI/WB, ASCAP) HL/WBM
- 72 MOVE IT ON OVER (Acuff-Rose, BMI/Hiriam, BMI/Rightsong, BMI) HL
- 53 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
- 71 ON EARTH AS IT IS IN TEXAS (BMG, ASCAP/Keabo, ASCAP/Set The Hook, BMI/CMI, BMI)
- 70 ON MY WAY TO YOU (Miss Surrett, BMI/Blakemore Avenue, ASCAP/Windswept, ASCAP/Brensbay, ASCAP) WBM
- 25 ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 30 POP A TOP (Sony/ATV Tree, BMI) HL
- 45 POWER WINDOWS (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM
- 34 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
- 39 THE QUITTIN' KIND (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
- 3 READY TO RUN (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL
- 7 SHE'S IN LOVE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
- 33 SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Elinda, BMI/Scarlet Moon, BMI/CMI, BMI) HL
- 49 SMALL STUFF (Daniel Island, BMI/How Ya' Doin', BMI/Leipers Fork, BMI/Tender Vittles, BMI/ESP, BMI/Music & Media, BMI) HL
- 46 SMILE (DreamWorks, BMI/Encore, ASCAP) CLM
- 32 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
- 1 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Foliazoo, ASCAP) CLM
- 63 START OVER GEORGIA (Bristar, BMI/EMI Blackwood, BMI) HL
- 28 STEAM (Sony/ATV Tree, BMI/BMG, BMI/Yesfree Bob, ASCAP) HL
- 52 SURE FEELS REAL GOOD (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM
- 56 THAT'S THE WAY LOVE GOES (Acuff-Rose, BMI) HL
- 69 THINKING ABOUT LEAVING (Sony/ATV Cross Keys, ASCAP/Coal Dust West, BMI/Warner-Tamerlane, BMI) HL/WBM
- 44 THIS WOMAN NEEDS (Without Anna, ASCAP/Howlin' Hits, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) WBM
- 5 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Carljac, BMI/CMI, BMI) HL
- 23 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
- 65 WHAT THIS COUNTRY NEEDS (Acuff-Rose, BMI)
- 12 WHEN I SAID I DO (Blackened, BMI) WBM
- 47 WHEN LOVE FADES (Tokcoo Tunes, BMI/Wacissa River, BMI)
- 37 WHEN YOU LOVE SOMEONE (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI)
- 55 WHEREVER YOU ARE (Why Walk, ASCAP) CLM
- 21 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotler Bay, BMI) HL/WBM
- 43 YOU GO FIRST (DO YOU WANNA KISS) (Chater, BMI/Paddy's Head, SOCAN) WBM
- 13 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) HL/WBM
- 58 YOU'RE STILL BEAUTIFUL TO ME (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 42 YOU'VE GOT A WAY (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	18	No. 1 SOMETHING LIKE THAT B.GALLIMORE,J.STROUD,T.MCGRAW (R.FERRELL,K.FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
2	2	2	13	I LOVE YOU M.MCBRIDE,P.WORLEY (T.HYLER,A.FOLLESE,K.FOLLESE)	MARTINA MCBRIDE RCA ALBUM CUT †	2
3	3	3	16	READY TO RUN P.WORLEY,B.CHANCEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	2
4	4	9	17	I'M ALREADY TAKEN S.WARINER (T.RYAN,S.WARINER)	STEVE WARINER (V) CAPITOL 58786	4
5	5	7	15	WHAT DO YOU SAY TO THAT T.BROWN,G.STRAIT (J.LAUDERDALE,M.MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 172108	5
6	9	13	21	LONELY AND GONE J.SCAIFE (G.CROWE,D.GIBSON,B.MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	6
7	13	12	19	SHE'S IN LOVE C.CHAMBERLAIN (K.STEGALL,D.HILL)	MARK WILLS (V) MERCURY 566746 †	7
8	12	14	15	HOME TO YOU G.FUNDIS (A.SMITH,S.LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	8
9	7	6	29	AMAZED D.HUFF (M.GREEN,A.MAYO,C.LINDSEY)	LONESTAR (V) BNA 65755 †	1
10	10	8	26	LESSON IN LEAVIN' B.GALLIMORE,T.MCGRAW (R.GOODRUM,B.MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
11	14	16	15	I'LL GO CRAZY D.MALLOY,J.G.SMITH (A.GRIGGS,L.WILSON,Z.TURNER)	ANDY GRIGGS RCA ALBUM CUT	11
12	15	18	8	WHEN I SAID I DO C.BLACK (C.BLACK)	CLINT BLACK RCA ALBUM CUT †	12
13	6	4	28	YOU HAD ME FROM HELLO B.CANNON,N.WILSON (K.CHESENY,S.EWING)	KENNY CHESNEY (V) BNA 65745	1
14	8	5	22	LITTLE MAN K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	3
15	16	17	12	MISSING YOU B.GALLIMORE,R.DUNN,K.BROOKS (M.LEONARD,C.SANFORD,J.WAITE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13179 †	15
16	11	10	25	I'LL STILL LOVE YOU MORE T.BROWN,T.YEARWOOD (D.WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 172089 †	10
17	18	25	8	COME ON OVER R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 172123 †	17
AIRPOWER						
18	20	26	8	HE DIDN'T HAVE TO BE F.ROGERS (B.PAISLEY,K.LOVELACE)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT †	18
AIRPOWER						
19	22	23	18	ALL THINGS CONSIDERED R.THOMAS,J.LEO,R.E.ORRALL (T.HUNT)	YANKEE GREY (C) (D) MONUMENT 79248 †	19
20	19	22	23	LIGHTNING DOES THE WORK N.WILSON,B.CANNON (C.BROCK,J.HADLEY,K.GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984/WRN †	19
21	21	19	33	WRITE THIS DOWN T.BROWN,G.STRAIT (D.HUNT,K.M.ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 172095 †	1
22	26	28	11	A MAN AIN'T MADE OF STONE J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,R.LERNER,F.GOLDE)	RANDY TRAVIS DREAMWORKS ALBUM CUT †	22
23	29	31	6	WHAT DO YOU SAY D.MALLOY,R.MCENTIRE (M.DULANEY,N.THRASHER)	REBA (V) MCA NASHVILLE 172131 †	23
24	28	29	8	BIG DEAL W.C.RIMES (A.ANDERSON,J.STEELE)	LEANN RIMES (C) (D) (V) CURE 73086 †	24
25	27	30	14	ORDINARY LOVE D.HUFF (B.DIPIERO,D.TRUMAN,C.WISEMAN)	SHANE MINOR (V) MERCURY 562291 †	25
26	25	24	9	IT DON'T MATTER TO THE SUN D.WAS (G.KENNEDY,W.KIRKPATRICK,T.SIMS)	GARTH BROOKS AS CHRIS GAINES (C) (D) (V) CAPITOL 58788	24
27	35	47	3	BREATHE B.GALLIMORE,F.HILL (H.LAMAR,S.BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	27
28	30	33	10	STEAM J.SCAIFE (L.ANDERSON,B.REGAN)	TY HERNDON (C) (D) EPIC 79269 †	28
29	31	32	12	LIVE, LAUGH, LOVE D.JOHNSON,C.WALKER (G.NICHOLSON,A.SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	29
30	39	49	3	POP A TOP K.STEGALL (N.STUCKEY)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	30
31	32	34	15	ARE YOUR EYES STILL BLUE R.HERRING (S.MCANALLY,S.MANDILE,J.WOOD)	SHANE MCANALLY (C) (D) (V) CURB 73085	31
32	34	35	11	SMOKE RINGS IN THE DARK T.BROWN,M.WRIGHT (R.RUTHERFORD,H.ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	32
33	40	48	8	SHE THINKS MY TRACTOR'S SEXY B.CANNON,N.WILSON (J.COLLINS,P.OVERSTREET)	KENNY CHESNEY BNA ALBUM CUT †	33
34	38	41	5	PUT YOUR HAND IN MINE B.J.WALKER,JR. (S.EWING,J.W.BARBER)	TRACY BYRD RCA ALBUM CUT	34
35	36	36	16	A MATTER OF TIME W.ALDRIIDGE (J.SELLERS,A.ROBOFF,C.WISEMAN)	JASON SELLERS (C) (D) BNA 65784 †	35
36	42	39	9	IT'S A LOVE THING M.ROLLINGS (K.URBAN,M.POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	36
37	37	38	11	WHEN YOU LOVE SOMEONE K.STEGALL (K.STEGALL,D.HILL)	SAMMY KERSHAW (V) MERCURY 172130 †	37
38	41	40	12	LOVE TRIP S.BOGARD,J.STEVENS,S.HENDRICKS (J.KILGORE,G.GRAND,B.JONES)	JERRY KILGORE (C) (D) (V) VIRGIN 38667 †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	43	44	8	THE QUITTIN' KIND D.COOK,L.WILSON (S.HOGIN,P.BARNHART,M.D.SANDERS)	JOE DIFFIE (C) (D) EPIC 79268	39
40	44	42	6	DON'T LIE P.WORLEY (C.BIGGERS,F.ROGERS)	TRACE ADKINS CAPITOL ALBUM CUT †	40
41	46	43	13	CRUSH M.SPIRO (C.MAJESKI,S.SMITH,S.RUSS)	LILA MCCANN ASYLUM ALBUM CUT †	41
42	45	37	19	YOU'VE GOT A WAY R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	13
43	33	27	16	YOU GO FIRST (DO YOU WANNA KISS) B.GALLIMORE (K.CHATER,L.G.CHATER,C.RAWSON)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	25
44	47	52	8	THIS WOMAN NEEDS D.HUFF (G.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISSY LYRIC STREET ALBUM CUT †	44
45	48	46	8	POWER WINDOWS M.SPIRO (B.FALCON)	JOHN BERRY LYRIC STREET ALBUM CUT †	45
46	52	59	6	SMILE D.HUFF (C.LINDSEY,K.FOLLESE)	LONESTAR BNA ALBUM CUT	46
47	49	53	4	WHEN LOVE FADES J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	47
48	54	69	3	IT WAS T.BROWN,B.CANNON,N.WILSON (G.BURR,M.WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	48
49	63	—	2	SMALL STUFF D.COOK,ALABAMA (M.COLLIE,H.KANTER,E.STEVENS)	ALABAMA RCA ALBUM CUT	49
50	55	62	5	IT'S A BEAUTIFUL THING C.FARREN (J.STEELE,C.WISEMAN)	PAUL BRANDT (C) (D) (V) REPRIS 16926/WRN	50
51	NEW	—	1	BECAUSE YOU LOVE ME T.MCGRAW,B.GALLIMORE (J.S.SHERILL,KOSTAS)	JO DEE MESSINA CURB ALBUM CUT	51
52	50	45	18	SURE FEELS REAL GOOD R.E.ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	MICHAEL PETERSON (C) (D) (V) REPRIS 16933/WRN †	39
53	61	75	5	MY BEST FRIEND B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,B.LUTHER)	TIM MCGRAW CURB ALBUM CUT	53
54	59	—	2	DON'T MAKE ME BEG W.C.RIMES (F.ROGERS)	STEVE HOLY CURB ALBUM CUT †	54
55	60	68	3	WHEREVER YOU ARE M.C.CARPENTER,B.CHANCEY (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	55
56	58	56	6	THAT'S THE WAY LOVE GOES M.HAGGARD (L.FRIZZELL,S.D.SHAFFER)	MERLE HAGGARD WITH JEWEL TBA ALBUM CUT/BNA	56
57	53	54	7	GOODBYE EARL B.CHANCEY,P.WORLEY (D.LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
58	56	51	19	YOU'RE STILL BEAUTIFUL TO ME B.WHITE,D.GEORGE (R.J.LANGE,B.ADAMS)	BRYAN WHITE (C) (D) ASYLUM 64035 †	39
59	65	—	2	HERE COMES MY BABY R.MALO,D.COOK (C.STEVENS)	THE MAVERICKS MERCURY ALBUM CUT	59
60	51	50	9	AFTER A KISS B.DIPIERO (S.D.JONES,C.D.JOHNSON)	PAM TILLIS ARISTA NASHVILLE SOUNDTRACK CUT †	50
61	62	55	4	I'M DIGGIN' IT T.BROWN,J.TEAGUE (D.BURGESS,M.MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	55
62	64	67	7	COWBOY TAKE ME AWAY B.CHANCEY,P.WORLEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	62
63	66	71	15	START OVER GEORGIA P.WORLEY,B.J.WALKER,JR.,C.RAYE (C.RAYE,S.WRAY)	COLLIN RAYE EPIC ALBUM CUT	39
64	NEW	—	1	HOW MANY DAYS R.BENNETT (J.LAUDERDALE,T.MCBRIDE)	JACK INGRAM LUCKY DOG ALBUM CUT/COLUMBIA †	64
65	NEW	—	1	WHAT THIS COUNTRY NEEDS P.MCMAKIN,A.TIPPIN (A.TIPPIN,D.KEES)	AARON TIPPIN LYRIC STREET ALBUM CUT	65
66	RE-ENTRY	—	2	BEER THIRTY B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	65
67	NEW	—	1	IF YOU EVER LEAVE ME D.FOSTER,R.MARX (R.MARX)	BARBRA STREISAND/VINCE GILL COLUMBIA ALBUM CUT †	67
68	NEW	—	1	DON'T TELL ME M.WRIGHT (B.MILLER,J.MILLER)	LEE ANN WOMACK MCA NASHVILLE ALBUM CUT	68
69	57	57	8	THINKING ABOUT LEAVING P.ANDERSON (R.CROWELL,D.YOAKAM)	DWIGHT YOAKAM REPRIS ALBUM CUT/WRN †	54
70	70	72	10	ON MY WAY TO YOU V.GILL (S.ISAACS,T.MENSY)	SONYA ISAACS LYRIC STREET ALBUM CUT †	54
71	74	—	2	ON EARTH AS IT IS IN TEXAS C.YOUNG,B.CHANCEY (D.DODD,B.BEAVERS)	DERLY DODD COLUMBIA ALBUM CUT	71
72	68	66	3	MOVE IT ON OVER R.SALLT TRITT (H.WILLIAMS)	TRAVIS TRITT WITH GEORGE THOROGOOD ASYLUM SOUNDTRACK CUT	66
73	75	70	11	BABY'S GOT MY NUMBER D.HUFF (J.HOUSTON,A.GOLDMARK,J.D.HICKS)	SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84531	60
74	NEW	—	1	GOD GAVE ME YOU D.HUFF (J.HOUSTON,A.GOLDMARK,J.D.HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	74
75	NEW	—	1	MEMPHIS WOMEN & CHICKEN G.NICHOLSON,T.GRAHAM BROWN (G.NICHOLSON,D.FRITTS,D.PENNY)	T. GRAHAM BROWN PLATINUM ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

Billboard® Top Country Singles Sales

OCTOBER 23, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	No. 1 IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
2	2	—	2	BIG DEAL CURB 73086	LEANN RIMES
3	4	4	9	ALL THINGS CONSIDERED MONUMENT 9248/SONY	YANKEE GREY
4	5	5	16	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
5	3	2	29	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
6	7	16	3	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
7	6	3	22	NEVER BEEN KISSED ARISTA NASHVILLE 3140	SHERRIE AUSTIN
8	11	9	3	STEAM EPIC 79269/SONY	TY HERNDON
9	10	8	20	LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN	CHAD BROCK
10	8	6	15	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
11	13	13	8	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY
12	12	12	123	HOW DO I LIVE CURB 73022	LEANN RIMES
13	9	7	22	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	11	30	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
15	17	20	8	A MATTER OF TIME BNA 65784/RLG	JASON SELLERS
16	16	10	27	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
17	15	14	21	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
18	21	17	25	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
19	18	15	28	SINGLE WHITE FEMALE MCA NASHVILLE 172092	CHELY WRIGHT
20	19	18	32	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
21	23	23	7	I WANT A MAN 143/WARNER BROS. 16932/WRN	LACE
22	24	22	5	I WEAR YOUR LOVE DREAMWORKS 459031/INTERSCOPE	LISA ANGELLE
23	22	—	8	SURE FEELS REAL GOOD WARNER BROS. 16933/WRN	MICHAEL PETERSON
24	25	—	71	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
25	RE-ENTRY	—	35	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 172084	GEORGE STRAIT

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

Artists & Music

Cabaret Siren Ute Lemper Goes Avant-Pop; Weill Centenary Brings New Publications

"I HAVE NEVER acknowledged the difference between serious music and light music—there is only good music and bad music," Kurt Weill once famously said. An artist intimately familiar with the ways of Weill from Berlin to Broadway is German chanteuse **Ute Lemper**, and in his spirit, she hasn't limited her musical horizons. Having made her name onstage in Europe first with "Cabaret" and then on disc with Weill (for Decca, brilliantly), Lemper has since expanded her purview to encompass minimalist art song with **Michael Nyman** and a star turn in the Broadway song-and-dance hit "Chicago," among much else. Next comes one of her most ambitious projects yet: a set of avant-pop written especially for her by some of the smartest, most distinctive songsmiths around.



LEMPER

Evocatively titled "Punishing Kiss" after a song by **Elvis Costello**, the album is due in February from Decca and features more Costello tunes along with numbers from **Tom Waits**, **Nick Cave**, **Scott Walker**, and **Philip Glass**. Drawing-room-pop act the **Divine Comedy** provides backdrops, and the British group's leading light, **Neil Hannon**, also contributes three songs, along with dueting with Lemper on the "Tango-Ballad" from Weill's "Threepenny Opera." Keeping Score caught up with Lemper backstage at Joe's Pub in New York, where she just completed a reprise

Classical
**KEEPING
SCORE**



by *Bradley Bambarger*

run of her sharp, satiric cabaret show "Life's A Swindle" before moving the acclaimed program to London. Palpably excited about the upcoming album, Lemper described the material as "very theatrical, often complex. They're storytelling songs that conjure these dark universes."

Lemper will support the release of "Punishing Kiss" with a world tour (which should include duets in New York and London with Hannon and Costello). The album follows the release earlier this year of "All That Jazz: The Best Of Ute Lemper," which spotlights big numbers from "Chicago" and "Cabaret," as well as items associated with **Marlene Dietrich** and **Edith Piaf**, songs from her film appearances, Nyman's "Psalm," Berlin cabaret gems by **Mischa Spoliansky**, and a selection of her wonderful Weill, from "Mack The Knife" and "Alabama-Song" to "Surabaya Johnny" and "My Ship."

Strangely, "Ute Lemper Sings Kurt Weill, Vol. 2" and her haunting take on Weill's "Seven Deadly Sins" are only available in the States as special imports, but they're well worth searching out—as is her live-in-Paris Weill concert video, which really should be put on DVD in deluxe form for the

centenary of the composer's birth next year (see story, page 1). Easily found, though, is Lemper as Polly in the fantastic **John Mauceri/Decca** recording of "The Threepenny Opera" (which also features the scintillating **Milva** as Jenny). Also available is Lemper's set of vampy Weimar Berlin cabaret songs by the likes of **Spoliansky** and **Friedrich Hollander**. Part of Decca's valiant "Entartete Musik" series, the disc comes in English and German versions.

Lemper says the next year may find her revisiting Weill in the recording studio, and she also promises a disc of songs from another great **Bertolt Brecht** collaborator, **Hanns Eisler**.

WEILL IN PRINT: Next year sees several new publications to mark the **Kurt Weill** centenary, in English and German. Among the most prominent English-language tomes is "Kurt Weill: A Life In Pictures And Documents" by **David Farneth** with **Elmar Juchem** and **Dave Stein**. Due in November from Overlook Press in the U.S., the book also serves as the catalog for a traveling multimedia exhibition: "Musical Stages: Kurt Weill (1900-1950) And His Century," co-curated by the Kurt Weill Foundation and the New York Public Library for the Performing Arts, in association with Akademie Der Künste in Berlin. The exhibition opens Feb. 27 in Berlin, moving to New York in early 2001.

Next fall brings **Foster Hirsch's** "How Can You Tell An American?: Kurt Weill Onstage From Berlin To Broadway." Published by Knopf, the book is touted to feature the first extensive study of the composer's Broadway musicals. The popular German series of cultural biographies from Rowohlt will have a Weill title early next year; and Weill music publishers Universal Edition of Vienna and Schott International of Mainz, Germany, will also issue German-language texts.

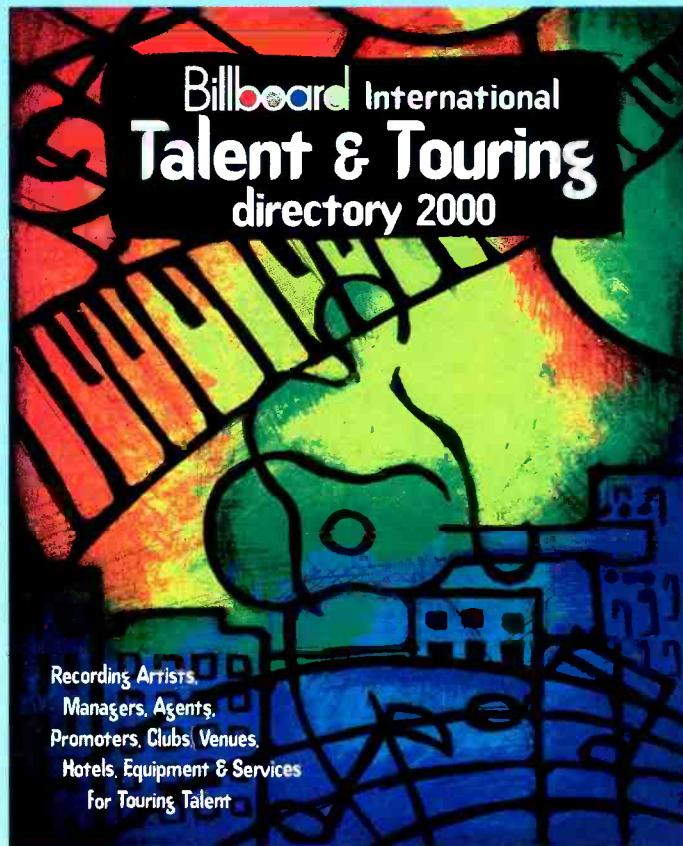
In the universal language, Warner Bros. Music Publishing brings out a two-volume centennial anthology of Weill's most popular songs in December. The Kurt Weill Foundation and European American Music Corp. kicks off its critical "Kurt Weill Edition" in January; the first volume will feature a newly edited version of "Die Dreigroschenoper" ("The Threepenny Opera"), which sees its premiere recording on a new RCA Red Seal set from the **Ensemble Modern** and **HK Gruber** (see story, page 1). The next volume of the "Weill Edition," due later in 2000, will contain the unsung Broadway operetta "Firebrand Of Florence," which receives performances next year in London and Vienna.

A listing of Weill centenary publications, recordings, and events can be found in a freshly issued brochure from the Kurt Weill Foundation in New York, as well as on the organization's Web site: www.kwf.org.

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Danish Label Stunt Expands To U.S.

MAKING WAVES: Founded in the late 1970s, the Danish jazz label Stunt has long been a haven for artists indigenous to Scandinavia. "Stunt was founded by my partner, Peter Littauer, in the late 1970s," says co-owner Dietmar Schmidt, himself a native of Germany. "Prior to 1990 we each had our own independent labels, but we were friends since we were students and kept in touch, sharing experiences and looking for ways to make our business situations better."

Joining forces in 1990, the duo founded the Sundance conglomerate (known as "The Scandinavian



by Steve Graybow

Group and Pierre Dorge's New Jungle Orchestra, record for such labels as the Naxos-distributed DeCapo label.)

This year, Stunt opened its first American branch, securing distribution through California-based

SUNDANCE
the scandinavian music company



jazz. There are also strong unions that allow musicians opportunities to play in many different places with government funding."

Schmidt notes that in the late 1960s and early 1970s, Copenhagen was "the jazz center of Europe, where American musicians, particularly avant-garde jazz artists, often visited for long stretches in search of appreciative audiences."

Those visiting expatriates included pianist Cecil Taylor and multi-instrumentalist Rahsaan Roland Kirk, as well as Sonny Rollins, Ben Webster, and Dexter Gordon. Their influence, mixed



Music Company"), which includes the Stunt label. "It took us about four years to get it all structured professionally," says Schmidt. "We put out about 20 jazz records a year on Stunt in Scandinavia, but we decided that we wanted to present our music to the United States."

That opportunity presented itself in the form of the Danish Wave, a cultural exchange sponsored by the Scandinavian government in which a host of Danish musicians and artists presents its wares to American audiences in the New York area throughout October.

Schmidt notes that approximately "70% of the jazz artists participating record for Stunt." (Others, such as the Jens Winther



BENJAMIN KOPPEL QUARTET

Western Record Sales. "We plan to bring out two or three new releases a month," says Schmidt, who notes that the label's European catalog includes approximately 150 titles. "By the end of October, there will be 15 Stunt releases in the United States."

Among those American releases are recordings by the Benjamin Koppel Quartet and Koppel's sister, the vocalist Marie Carmen Koppel, and an indescribably eccentric set from the group Mad Cows Sing, which includes saxophonist Benjamin Koppel.

"The Koppel family is a dynasty of musicians, starting with the grandfather, a respected classical composer," says Schmidt. "Some of his kids founded a successful rock band, and one of his sons is the father of Benjamin and Marie." Schmidt describes Mad Cows Sing as being "a crossover, not quite jazz and not quite classical."

"Most Danish jazz artists are very educated, because Europe has many good music education programs, which are funded by the government," he says. "Many of our jazz musicians have studied both classical music and American

with the Danish musicians' own cultural idiosyncrasies, created a style of jazz that is undeniably Scandinavian.

"We also have long, dark winters which keep people in their houses a lot," says Schmidt. "Maybe you get depressed a bit, and you have time to think a lot. So Danish jazz is perhaps very thought-out, as opposed to American jazz, which can be more spontaneous. The jazz in Scandinavia is based on thinking of the ways the music can be put together. It's music that most people in America are not aware of. We need to bring the message to them, to let them know that there is something here that they might enjoy."

LOGICAL: While turntable master DJ Logic may not be a familiar name among jazz connoisseurs, many of his cohorts on his "Presents Project Logic," issued Oct. 12 on Rope-A-Dope, have immediate name recognition. Guests include John Medeski, Billy Martin, and Chris Wood (Logic spins for MMW), as well as Graham Haynes, Bill Ware, Mark Ribot, Vernon Reid, Briggan Krauss, and Teo Macero. Highly recommended for adventurous ears.

AND: Jazz labels wishing to submit nominations for the 31st NAACP Image Awards should call 323-937-2454, ext. 209. Recordings released during the 1999 calendar year are eligible; the deadline for submissions is Oct. 22. New Orleans indie Louisiana Red Hot Records has signed the **Rebirth Brass Band**. Its first release for the label will be "The Main Event—Live At The Maple Leaf," slated for release Oct. 26.



MAD COWS SING

TOP WORLD MUSIC 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 SoundScan®	
			NO. 1	
1	1	28	SO GNO ▲ POLYDOR 547222	ANDREA BOCELLI 26 weeks at No. 1
2	2	18	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG [CS]	IBRAHIM FERRER
3	3	2	LIVE IN PARIS & TORONTO VALLEY ENTERTAINMENT 15045	LOREENA MCKENITT
4	4	31	THE IRISH TENORS MASTERTONE 8552/POINT [CS]	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
5	5	9	CAFE ATLANTICO RCA VICTOR 65401 [CS]	CESARIA EVORA
6	7	21	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
7	6	13	SUBLIME ILUSION HIGHER OCTAVE 47494/VIRGIN	ELIADES OCHOA
8	8	26	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
9	10	10	KULANJAN HANNIBAL 1444/RKODISC	TAJ MAHAL/TOUMANI DIABATE
10	9	37	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	ANDREA BOCELLI
11	11	32	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
12	13	9	CUBA PUTUMAYO 149	VARIOUS ARTISTS
13	15	13	NAMAHANA COCONUT GROVE 78203	HAPA
14	RE-ENTRY		GRATTITUDE RICOCHET 81143	FIJI
15	12	2	HERDING CATS HIGHER OCTAVE 48091/VIRGIN	GAELIC STORM

TOP BLUES ALBUMS™

1	2	8	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	2	8	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN 1 week at No. 1
2	NEW		LET THE GOOD TIMES ROLL MCA 112042	B.B. KING
3	1	13	BLUES ● POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
4	3	29	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
5	4	51	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
6	5	75	JUST WON'T BURN TONE-POOL/ROUNDER 471164/IDJMG [CS]	SUSAN TEDESCHI
7	7	6	MATERIAL THINGS MALACO 2825	MEL WAITERS
8	8	13	UNDISPUTED QUEEN MISS BUTCH 4009/MARDI GRAS	PEGGY SCOTT-ADAMS
9	NEW		LOUD GUITARS, BIG SUSPICIONS ARISTA 14614	SHANNON CURFMAN
10	9	15	HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL	ETTA JAMES
11	14	16	BEST OF ETTA JAMES MCA 11953	ETTA JAMES
12	15	55	GREATEST HITS MCA 111746	B.B. KING
13	10	22	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
14	13	24	TAKE YOUR SHOES OFF RYKODISC 10479	THE ROBERT CRAY BAND
15	11	51	BLUES ON THE BAYOU MCA 111879	B.B. KING

TOP REGGAE ALBUMS™

1	1	21	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	21	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS 13 weeks at No. 1
2	2	7	EVERYONE FALLS IN LOVE VP/550 MUSIC 63758/EPIC [CS]	TANTO METRO & DEVONTE
3	3	12	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
4	4	13	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
5	5	48	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
6	10	73	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
7	8	12	HEADS HIGH GREENSLEEVES 251	MR. VEGAS
8	7	14	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
9	6	13	COMBINATION VIRGIN 47569	MAXI PRIEST
10	11	22	THE DOCTOR SHOCKING VIBES 1547*/VP [CS]	BEENIE MAN
11	12	17	DJ REGGAE MIX 2000 BEAST 5470/SIMITAR	VARIOUS ARTISTS
12	9	7	CALLING RASTAFARI ROUNDER 617744/IDJMG	BURNING SPEAR
13	13	4	Y2 K ARTISTS ONLY 031*	BEENIE MAN
14	RE-ENTRY		LABOUR OF LOVE III VIRGIN 46469	UB40
15	14	67	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS

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

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HIGHER GROUND



by Deborah Evans Price

VESTAL & FRIENDS. For several years, rumors have been swirling about that a Nashville label was going to release an album of duets by diva **Vestal Goodman** and a lengthy list of admirers who were lining up to sing with the most beloved woman in Christian music. It's something many Vestal fans have long anticipated, and thanks to the efforts of Pamplin Music, the scrappy Portland, Ore.-based independent, and Goodman's organization, the project is now a reality.

"Vestal & Friends" is an 11-song collection that features Goodman singing with an array of country and gospel pals, including **George Jones**, **Dolly Parton**, **the Newsboys**, **Carman**, **Jake Hess**, **Sandi Patty**, **Russ Taff**, **Andraé Crouch**, **the Katinas**, **Vince Gill**, **Bill** and **Gloria Gaither**, **Janet Paschal**, and Goodman's beloved husband, **Howard Goodman**. (The two will celebrate 50 years of wedded bliss next month.)

Goodman credits her son/manager, **Rick Goodman**, with helping make the project a reality. "He had a dream of this, and I truthfully had too," she says. "Every time I'd see Dolly, she and I would talk about singing together, and every time I'd see Sandi [Patty], we'd talk about singing together . . . And the little Newsboys, I've known **Peter [Furler]** for a long time, and I'd say, 'Peter, I want to sing with y'all,' and we'd laugh because we're so different."

Goodman duets with the Newsboys on the classic "Great Is Thy Faithfulness," and it's wonderful to see how unique voices from two different musical worlds can find common ground on a great song. The album is filled with such special moments. Goodman duets with Jones on "Angel Band," with Parton on "Satisfied," with the Gaithers on "He Touched Me," with Gill on "Jesus Made A Way," and with her husband on the poignant "With You."

"I had such a good time with all of them," Goodman says. "It was such a blast. You can't imagine."

Goodman and Jones have developed a particularly strong friendship following his near-fatal car accident. "If you've ever heard George Jones and didn't become a George Jones fan, there's something wrong with you," Goodman says. "I've always loved his singing but never knew him that well . . . Then I found out since his wreck that his mother was a great prayer warrior. She prayed a lot, and she prayed for George. When she passed away, she told one of her friends, 'Don't worry about George; God will send somebody into George's life that will lead him to the Lord, and he will be saved.' When he was in the coma, he woke up thinking he and I were doing a concert onstage, and we were singing gospel songs. When he came to, he wanted to see me . . . When we got back in town, we went to see him, and we had a beautiful time of prayer. He and his [wife] **Nancy** are so precious . . . I just pray and try to believe that I'm the woman that God told his mother he'd send into George's life."

Jones says Goodman has definitely been a blessing. "My wife, **Nancy**, says when I first came out of the coma—they pulled out the hose they put down your throat—the first words I said were 'Oh Lord, I want to see Vestal. I want to sing with Vestal. I want some gospel music. I want to hear some right now.' Nancy

went and got a bunch of tapes and a little player, and we listened to gospel music."

After he got home from the hospital, Jones says, Goodman was a frequent visitor and would bring him chicken and dumplings. "Vestal is real," Jones says. "There's nothing phony about her. She's one of the truest Christians I believe I've ever met, and she lives her religion every minute of every hour of every day."

Jones says that when he went in to record "Angel Band" after the accident, he was experiencing vocal problems. "My vocal chords were too relaxed after four months of not talking or singing," he recalls. "She said a prayer in the studio and told the devil to get out of there, and the very next take, we sung the fire out of it."

The song is garnering a great deal of attention, which should be furthered by a video featuring the duo at the site of Jones' accident. "The state [of Tennessee] was so kind to us. They blocked off that highway, and we did that with George standing there on the bridge where he had the wreck," Goodman says of the clip that features a flock of doves flying up around Jones as he sings. "It gives me chills."

Like Jones, Parton is an enthusiastic Goodman fan. "I became aware of her long before I left home in '64. They were the people we listened to," Parton says of Goodman's popular family group, which has long been a mainstay on the Southern gospel circuit. "Vestal was always so good after I came to Nashville. Any time I'd

see her, she'd say, 'I'm praying for you.' Or I would call and say, 'Would you pray with me about this or that?' She was an inspiration. She's like a big sister to me . . . We always had a lot in common. We loved to cook. We're country girls. We love makeup and big hair. She's somebody I relate to."

"Dolly has been my little darling for years," Goodman says. "We've been prayer partners."

Crouch is another duet partner who has been friends with Goodman for many

years. "When I first came out with **the Disciples** and we came to Nashville, we met Vestal. I always loved the way she would belt a song. We became friends, and every time we would come through here, she'd invite us over for dinner . . . It's been 20-something years of friendship. I appreciate what they've [the Goodman family] done for the kingdom. I gained a great respect for them and their dedication, and for Vestal and how she believes what she's singing."

Parton is among those who feel the album has the potential to be hugely successful. "I think it's going to be a big album for her," she says. "It's a great album, not just the names on it but the performances and the songs that have been chosen. It's not something that's just been thrown together. Every song was tailor-made for the voice."

To what do her fellow artists attribute Goodman's enduring appeal? "She's for real," Carman says. "She's been in it for a long time . . . She's just been consistent and served the Lord for decades. Underneath it all, we all admire that and want to be like that."

Parton has her own take on the Vestal phenomenon. "She's just got that big ol' heart and that big ol' mouth, that big ol' personality and that big ol' hair, that big ol' ring," says Parton with a laugh. "She's just big ol' everything—big ol' love and big ol' voice. She's just great!"

The good news for Goodman fans and other artists who may not have had the opportunity to participate on this project is that future albums are planned. Among the names being mentioned for the next project is **Elton John**.



From left, Vestal Goodman, George Jones, and Dolly Parton.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			NO. 1	
1	23	2	POINT OF GRACE WORD 7026	1 week at No. 1 A CHRISTMAS STORY
2	1	17	STEVEN CURTIS CHAPMAN SPARROW 1695/CHORDANT	(SPEECHLESS)
3	2	17	VARIOUS ARTISTS ● MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
4	3	4	AUDIO ADRENALINE FOREFRONT 5225/CHORDANT	UNDERDOG
5	8	3	TWILA PARIS SPARROW 1690/CHORDANT	TRUE NORTH
6	4	12	VARIOUS ARTISTS ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
7	6	7	THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
8	5	43	SIXPENCE NONE THE RICHER ● SQUINT 7032/WORD	SIXPENCE NONE THE RICHER
9	7	3	YOLANDA ADAMS ELEKTRA 62439/CHORDANT	MOUNTAIN HIGH...VALLEY LOW
10	12	33	SONICFLOOD GOTEE 2802/CHORDANT	SONICFLOOD
11	14	29	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
12	17	55	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
13	18	19	VARIOUS ARTISTS WORD 5782	STREAMS
14	22	21	GAITHER VOCAL BAND SPRING HILL 5475/CHORDANT	GOD IS GOOD
15	19	17	OUT OF EDEN GOTEE 2806/CHORDANT	NO TURNING BACK
16	9	54	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
17	11	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2216/CHORDANT	SWEET, SWEET SPIRIT
18	15	41	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
19	10	6	WINANS PHASE2 MYRRH 6082/WORD	WE GOT NEXT
20	13	51	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
21	29	25	VARIOUS ARTISTS STAR SONGS/SPARROW 0230/CHORDANT	PASSION BETTER IS ONE DAY
22	24	13	RAZE FOREFRONT 5210/CHORDANT	POWER
23	NEW		WATERDEEP SQUINT 6662/WORD	EVERYONE'S BEAUTIFUL
24	27	3	GEOFF MOORE FOREFRONT 5231/CHORDANT	GEOFF MOORE
25	25	62	POINT OF GRACE ● WORD 5444	STEADY ON
26	NEW		BIG TENT REVIVAL ARDENT/FOREFRONT 1705/CHORDANT	CHOOSE LIFE
27	36	32	THE SUPERTONES BEC 7415/CHORDANT	CHASE THE SUN
28	16	26	CAEDMON'S CALL ESSENTIAL/SILVERTONE 10486/PROVIDENT	40 ACRES
29	32	28	CARMAN SPARROW 1704/CHORDANT	PASSION FOR PRAISE VOLUME ONE
30	33	64	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
31	38	18	DELIRIOUS? FURIOUS/SPARROW 1677/CHORDANT	MEZZAMORPHIS
32	35	82	JENNIFER KNAPP GOTEE 3832/WORD	KANSAS
33	21	4	JACI VELASQUEZ MYRRH/SONY DISCOS 6682/WORD	LLEGAR A TI
34	20	34	SOUNDTRACK ▲ DREAMWORKS 450041/PROVIDENT	THE PRINCE OF EGYPT
35	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83182/CHORDANT	HIGH & LIFTED UP
36	34	7	NEWSONG BENSON 82313/PROVIDENT	ARISE MY LOVE: THE VERY BEST OF NEWSONG
37	30	46	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
38	39	14	THE KATINAS GOTEE 2804/CHORDANT	KATINAS
39	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2215/CHORDANT	SO GLAD!
40	37	33	CHRIS RICE ROCKETOWN 5310/WORD	PAST THE EDGES

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

In the SPIRIT



by Lisa Collins

IN THE DARK: That's where some of the gospel artists signed to Island Inspirational—the gospel hybrid of Universal's recently revamped Island label—say they have found themselves, since the restructuring of the company with the Universal/PolyGram merger early this year. For the moment, the label and its artists—including **Bishop T.D. Jakes**, **Karen Clark-Sheard**, **Donald Lawrence**, and **J. Moss**—have been folded into Def Jam, under the direction of Def Jam/Def Soul president **Kevin Lyles**.

Unofficial word is that the gospel division will be up and primed for the debut of **Woody Green**—who defected from **Dru Hill** to pursue a gospel music career—in the first quarter of 2000 on N-Tity Entertainment/Island Inspirational.

"The information is confusing," says **Walter Kearney**, who manages J. Moss and is the co-owner of Detroit-based P.A.J.A.M. Productions. "We heard about the Woody Green release, but we were also told that they are still regrouping to see if gospel is viable and whether or not they are going to have a gospel division at all."

"We've been in limbo for more than six months and are at a point where this is not really working," Kearney continues. "During the reorganization, we understood that most of the attention was being put toward acts like Dru Hill and **Kelly Price**, and we've been pushing for them to look at the gospel side. The fact is, we are still trying to introduce ourselves to them. Everybody we'd been dealing with is gone, and when we first starting talking, they didn't even know who J. Moss was. Now, they're telling us to be patient, that we will have an answer soon."

Vocalist/producer Lawrence says he has been in constant touch with Island/Def Jam representatives. "Obviously, with the restructuring, there have been some changes," he notes, "but I have not felt left out of the loop, and after my initial meeting with the label this week, I'm preparing to go into the studios to record my solo debut, which will be released on Island Inspirational next year."

Lyles confirms that gospel is part of Def Jam/Def Soul's overall plan. "We value the inspiration business, and I believe we have top-shelf gospel acts," he says. "Not only do we want to put out good music, but we want to build a brand. We are in the process of establishing an infrastructure that will ensure the success of the music we put out and hope to be inclusive of our gospel acts in all facets of the development of our gospel division."

DOUBLE DOSE OF YOLANDA: Verity Records is scoring with the Sept. 23 release "The Best Of Yolanda Adams," capitalizing no doubt on the thunder from Adams' highly anticipated Elektra debut, "Mountain High . . . Valley Low," which entered Billboard's Top Gospel Albums chart at No. 1 in the Oct. 9 issue. The fourth installment of Verity's "New Gospel Legends" series features Adams' biggest hits to date, including "The Battle Is The Lord's," "More Than A Melody," and "Through The Storm."

Adams is gearing up to hit the road with Dallas-based promoter **Al Wash** for his Living Proof tour. Excitement is building for the 10-city tour, which also features **Fred Hammond & Radical For Christ**, **Take 6**, and **Dawkins & Dawkins** and kicks off Nov. 5 in Houston and winds down Nov. 27 in Los Angeles.

BRIEFLY: Another Houston-based gospel recording artist, **Eric Carrington** (Divine Line Records), seems to be making headway with his third project, "Soar." The lead single, "Send Your Anointing," is registering a great deal of airplay in the Southeast corridor and on the Eastern seaboard. With an upcoming holiday promotion on the Light network, the label is looking to break the Aug. 3 release nationally.

THE ROOTS 'COME ALIVE' ON MCA ALBUM

(Continued from page 35)

Taking into account the group's "huge cult following"—largely via its www.okayplayer.com Web site—MCA marketing director Tim Reid II says the label is also offering a limited edition of the double-CD.

"The second CD is enhanced with concert footage of tracks that aren't on the album," says Reid. "We're also doing a lot of Internet marketing: sending out electronic postcards directly to their fans on the huge database we built up with their last album."

In addition to hip-hop/urban magazines such as The Source, Rap Pages, Vibe, and Blaze, MCA ads will also target college newspapers and weekly entertainment guides including Time Out New York, L.A. Weekly, The Chicago Reader, The San Francisco Bay Guardian, Philadelphia City Paper, and Washington (D.C.) City Paper.

"A lot of times you go to a Roots show, and it's sold out," continues Reid. "No matter where they play, Roots fans come out and represent. Yet you don't see TV or radio advertising. That's because their audience follows their concert treks in these newspapers."

However, this time around, TV ads will be placed on BET, MTV, and key local cable shows, while radio advertising will focus on rap mix shows in

major markets. A Tibetan Freedom concert in which the group performed will air on the HBO show "Reverb" on Nov. 2 to coincide with the album's in-store release.

"They have the beginnings of a phenomenal track record," notes Sam Weaver, PD of KPRS Kansas City, Mo. "Hopefully, this new album will keep them on track. If so, they can certainly expect support from us."

"The Roots have now built up the kind of reputation where they can sell on name value alone," agrees Tyrone

Lyons, manager of Bates Records in New York. "They sell across the board from the younger hip-hop kids to the older, more sophisticated crowd. A lot of people have been asking about this new album."

Adds Reid, "The Roots have yet to reach their peak. Their next studio album will probably see them truly explode. In the meantime, this live album is a chance not only to hear a retrospective of their career thus far but to hear one of the best live acts in the world, period."

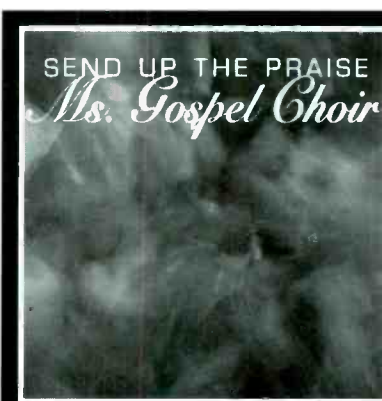


Silver Clef Winners. Phil Collins and his longtime manager, Tony Smith, have been named recipients of the 1999 Silver Clef Award, given annually by the Nordoff-Robbins Music Therapy Foundation. The foundation is the sole support of the Nordoff-Robbins Music Therapy Center at New York University, which uses improvisational music as a means of communication in treating children with autism and other severe disabilities. The two will be honored Nov. 2 at New York's Roseland Ballroom, where they will join the ranks of previous Silver Clef recipients Eric Clapton, Neil Young, and Aerosmith. Shown, from left, are Collins; Ahmet Ertegun, Nordoff-Robbins Music Therapy Foundation chairman emeritus and Atlantic Group co-chairman/co-CEO; and Smith.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	3	YOLANDA ADAMS	ELEKTRA 62439/EEG HS	NO. 1 MOUNTAIN HIGH...VALLEY LOW
2	2	5	IYANLA VANZANT	HARMONY 1799 HS	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
3	3	54	KIRK FRANKLIN	GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
4	4	6	WINANS PHASE2	MYRRH/WORD 69881/EPIC HS	WE GOT NEXT
5	5	4	THE CANTON SPIRITUALS	VERITY 43135 HS	LIVE EXPERIENCE 1999
6	6	27	T.D. JAKES	ISLAND INSPIRATIONAL 524630/IDJMG HS	SACRED LOVE SONGS
7	8	77	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
8	9	33	VARIOUS ARTISTS	VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
9	7	3	CARLTON PEARSON	ATLANTIC 45006/AG HS	LIVE AT AZUSA 3
10	14	11	BRENT JONES AND T.P. MOBB	HOLY ROLLER 7012/MCG	BRENT JONES AND T.P. MOBB
11	24	2	SOUNDS OF BLACKNESS	ZINC 2001/K-TEL	RECONCILIATION
12	10	20	RICHARD SMALLWOOD WITH VISION	VERITY 43119 HS	HEALING—LIVE IN DETROIT
13	13	48	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR	INTEGRITY/WORD 69542/EPIC HS	LIVE FROM THE POTTER'S HOUSE
14	11	17	GOSPEL GANGSTAZ	B-RITE 490096/INTERSCOPE HS	I CAN SEE CLEARLY NOW
15	15	25	VICKIE WINANS	CGI 5325/PLATINUM HS	LIVE IN DETROIT II
16	12	65	TRIN-I-TEE 5:7	B-RITE 490094/INTERSCOPE HS	TRIN-I-TEE 5:7
17	17	6	THE MISSISSIPPI MASS CHOIR	MALACO 6031	EMMANUEL (GOD WITH US)
18	22	25	ANOINTED	MYRRH/WORD 69616/EPIC HS	ANOINTED
19	31	2	COLORADO MASS CHOIR	VERITY 43142	IT'S MY TIME TO BE BLESSED
20	RE-ENTRY		THE FLINT CAVALIERS	FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
21	26	81	CECE WINANS	PIONEER 92793/AG	EVERLASTING LOVE
22	16	29	DOTTIE PEOPLES	ATLANTA INT'L 10250	GOD CAN & GOD WILL
23	20	38	VARIOUS ARTISTS	MALACO 1002	HERITAGE OF GOSPEL
24	27	43	JUANITA BYNUM	SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
25	25	89	VARIOUS ARTISTS	VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
26	23	33	VARIOUS ARTISTS	EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
27	19	21	VIRTUE	VERITY 43122 HS	GET READY
28	18	47	SOUNDTRACK	DREAMWORKS 450050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
29	29	34	LEE WILLIAMS & THE SPIRITUAL QC'S	MAJESTIC 7004	LOVE WILL GO ALL THE WAY
30	35	11	GOD SQUAD	AMEN 1501	GOOD MORNING NEIGHBOR
31	28	36	VARIOUS ARTISTS	INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
32	38	10	TAKE 6	REPRISE 47375/WARNER BROS.	GREATEST HITS
33	21	10	BISHOP PAUL S. MORTON, SR.	B-RITE 490267/INTERSCOPE	CRESCENT CITY FIFE
34	30	29	HELEN BAYLOR	VERITY 43124 HS	HELEN BAYLOR...LIVE
35	37	5	REV. GERALD THOMPSON & CHICAGO COMBINED	ATLANTA INT'L 10254	LIVE IN CHICAGO
36	33	4	RICHARD SMALLWOOD	EMI GOSPEL 20253	MEMORABLE MOMENTS
37	34	13	VARIOUS ARTISTS	CGI 5333/PLATINUM	DIVAS OF GOSPEL
38	36	11	LAMAR CAMPBELL & SPIRIT OF PRAISE	EMI GOSPEL 20246	I NEED YOUR SPIRIT
39	RE-ENTRY		DIVINE NATURE	TRINITY/DIAMANTE 5000/HENDRIX	PART OF ME
40	39	9	BEN TANKARD	VERITY 43137	THE MINSTREL

Records with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 1:00 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker titles. © 1999, Billboard/BPI Communications.



"Send Up The Praise" is the debut release of the University of Mississippi Gospel Choir on the Malaco label. Just imagine, college students, praising the Lord through song... think of it as throwing a party for God.



Pro Audio

ARTISTS & MUSIC

Metropolis, Sterling Create DVD Unit; MPGA Debuts News-Group

A YEAR AGO, New York's Sterling Sound and London's Metropolis Studios grabbed industry headlines with a complex joint venture that began when three veteran mastering engineers at Sterling pulled off a management buyout of the New York studio.

Now, the two entities have taken their synergy a step further by bringing on **David Anthony**—a DVD pioneer who founded the New York authoring studio Zuma Digital—to oversee Metropolis DVD, a new venture devoted to the fledgling format.

Anthony, who is president of Metropolis DVD, brings an impressive set of credentials to the table: While at Zuma, he worked on the Grammy-winning DVD "Lou Reed: Rock & Roll Heart," several major-label DVD singles, and such special-interest items as a Nagano Winter Olympics DVD.

Anthony's role is to bridge the authoring and video compression aspects of DVD with the audio side of it, which Sterling is impeccably equipped to handle. The staff includes such sought-after engineers as **Ted Jensen, Tom Coyne, Greg Calbi, and George Marino.**

"This is much more of a work-group process than a linear process," says Anthony of DVD production. "You have a video encoder working on the encoding, you have somebody else doing authoring, and you have another person working on the audio. When that's all done, you move off to another project and somebody else can do the quality control."

The DVD process takes place in a space outfitted with four Sonic Solutions DVD production workstations, a D-1 digital video network, advanced video pre-processing for MPEG-2 encoding, in-house DVD-R capacity, and an extensive fiber-optic network that allows various staff members to work on the same project in different rooms.

While the authoring and compression steps of DVD creation occur within the Metropolis DVD suite, the audio mastering on audio-intensive titles is left to one of the dedicated mastering engineers. So far, Jensen has worked on planned DVD releases by **James Taylor** and **Pat Metheny** in his mastering studio, which has been outfitted for 5.1-channel monitoring.

For now, Metropolis DVD is a lean operation, with Anthony and engineer **James Moore**—formerly a Sonic Solutions engineer who installed many of that company's workstations on the East Coast of the U.S. and in Europe—handling most of the workload. They are assisted by Metropolis/Sterling's technical staff, which includes **Bob Tis, Chris Muth, and Justin Guip.**



by Paul Verna

Another key player is Sterling Sound president **Murat Atkar**, who serves as acting partner in Metropolis DVD.

Metropolis DVD is headquartered one floor below Sterling's midtown Manhattan studios but also has a counterpart in London, which already operates a multi-room complex that specializes in music recording, mixing, and mastering.

Metropolis' U.K.-based managing director, **Laura Traill**, says, "The new DVD facility is the next obvious step in the continued growth and development of Metropolis. We are excited the two studios are working together to address the complexities inherent to international releases."

Traill's comment underscores a pivotal facet of DVD production: the need for multiple-language versions of the same product, be it a movie, music video, single, album, or special-interest program.

"Oftentimes, when you're releasing a DVD, you have U.S. and European versions," says Anthony. "You can spend up to a week doing the encoding, if it's a major film, and you don't want to duplicate that effort. But all your language stuff is different for the different versions. At Metropolis U.K., we'll be able to help clients do the localization."

Until now, most of the DVD clients Anthony has worked with at

Zuma and Metropolis have come from the video, film, or special-interest side. However, with the imminent launch of DVD Audio—and the audio-based DVD Video releases by such pioneering labels as Palm Pictures—record companies are starting to dip their toes into the technological waters, according to Anthony.

"The calls we're getting now from record labels are, 'How do I do it?'" says Anthony. "It used to be, 'What is it?' Interestingly, it's the A&R people whose light bulbs go off when I talk to them about DVD. They realize that this medium is going to affect how their artists are perceived."

With the DVD operation in full swing, Metropolis and Sterling are preparing to consolidate their operation in a new, larger space under construction in the Chelsea area of Manhattan.

WHEN THE Music Producers Guild of the Americas (MPGA) launched in 1997, one of its tenets was to foster the exchange of ideas and information.

The guild has just taken a significant step toward that goal with the creation of an Internet news-group at its site (www.mpga.org).

The news-group—which was developed by MPGA administrator **Sam Chates**—follows the standard format for such forums: Participants can post messages on the MPGA site and follow conversations as they unfold. Furthermore, users reserve the option of having postings sent directly to their E-mail addresses.

In an industry full of knowledgeable, opinionated, and passionate professionals, the topics are likely to be as illuminating as they are controversial. Please feel free to add your two cents.



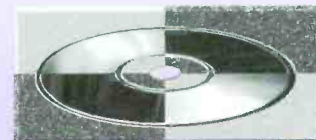
Tools Of The Pros. Digidesign director of corporate marketing and communications Paul Melnychuck accepts a Technical Excellence and Creativity (TEC) Award for workstation technology for the company's Pro Tools|24 Mix system. Shown, from left, are Melnychuck and producers Phil Ramone and Frank Filipetti, who presented the award.

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Nine Days Jaquelin Brown
Funk Master Flex
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Big Punisher
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NEW PRODUCTS & SERVICES

FAIRLIGHT ESP introduced the Merlin hard-disc multitrack recorder at the 77th Audio Engineering Society (AES) Convention, held Sept. 24-27 in New York.



FAIRLIGHT MERLIN

A 24-bit, 24-track recorder with an upgrade path to 48 tracks and 96 kilohertz sampling, the Merlin builds on Fairlight's strengths in the audio post-production, audio dubbing, and video recording areas. A networkable platform, it is designed primarily for multichannel music, broadcast, and film applications.

Developed from the company's MFX3 and Fame workstations, the Merlin features scrolling waveforms, extensive editing functions, file exchange compatibility, and audio networking. Its user interface emulates the control surfaces of linear multitrack recorders, but its functionality

is nonlinear.

The system offers multiple recording modes to suit various applications, including traditional multitrack tape emulation; non-destructive, digital audio workstation mode; and automatic recording mode for dialogue replacement and other, similar situations. Furthermore, Merlin supports 16-, 20-, and 24-bit resolution, allowing users to use different word widths within the same project.

Concurrent with the launch of Merlin, Fairlight—whose U.S. operation is based in Culver City, Calif.—announced a 48-track, 96 kHz upgrade option for its MFX3 and Fame systems, available in mid-2000.

PANASONIC debuted two high-resolution digital products at the AES show: the DA7V digital mixer and the 96 kHz series analog-to-digital (A-D) and digital-to-analog (D-A) converters. The DA7V is a version of Panasonic's DA7 digital mixer configured for compatibility with digital video formats. The unit, which is targeted at the broadcast and post-production markets, comes equipped with a SMPTE/V sync card. The suggested list price of the DA7V is \$8,495.

Panasonic's 96 kHz series consists of the AD96 A-D converter; the DA96 D-A unit, and the AD96M preamp/

converter box. All three units are eight-channel modules that operate at 24 bits and 96 kHz sampling.

The AD96 is designed as a converter for DVD Audio and surround mastering; an interface between an analog mixer and a digital recorder; and/or a front end for a modular digital multitrack or digital audio workstation.

The AD96M is designed to extend the inputs of a digital mixer or serve as a stand-alone, eight-channel analog preamp with discrete digital outputs in either AES/EBU or Adat formats.

The DA96 is intended to serve as an interface between a digital recorder and an analog mixer; as a monitoring interface for multichannel playback, or as an expansion chassis for a digital mixer.

The AD96M carries a suggested list price of \$2,495, while the AD96 and DA96 are priced at \$2,195 each.

WILLIAM PUTNAM AND JIM PUTNAM, sons of the late audio industry pioneer Bill Putnam, have revived their father's company, Santa Cruz, Calif.-based Universal Audio, with faithful re-creations of its two most famous products: the 1176LN limiter and the Teletronix LA-2A leveling amplifier. Showcased at the AES Convention, the units are scheduled to ship in the first quarter of 2000 at list prices of

less than \$2,500 (1176LN) and \$3,500 (LA-2A).

Widely regarded as essential "vintage" compressor/limiters for music recording and mixing, the 1176LN and LA-2A have been used on countless hits by Bill Putnam and his protégés, who include Bruce Swedien and Phil Ramone.

Besides those two analog tube products, which make up Universal's Classics line, the Putnam brothers are developing hardware- and software-based digital emulations of the 1176LN and LA-2A.

THE BOMB FACTORY, a Los Angeles-based software developer located in an eponymous studio complex, showcased a suite of diverse plug-ins for the Digidesign Pro Tools platform. They include digital emulations of the LA-2A and 1176 compressor/limiters (see Universal Audio item, above); Voce Spin and Voce Chorus Vibrato rotating speaker emulators, which are based on Bomb Factory co-principal Dave Amels' Voce modules; a fully featured SansAmp plug-in co-developed with SansAmp creator Tech 21; and Moogerfooger, a system of filters and modulators co-developed by synthesizer pioneer Bob Moog.

The Bomb Factory plug-ins provide faithful reproductions of not just the sound but also the look of the original units, with high-resolution visual interfaces based on rotary knobs instead of generic sliders.

Besides Amels—who in addition to founding Voce is an accomplished musician, producer, and engineer—the other member of the Bomb Factory team is Erik Gavriluk, a veteran of Microsoft Corp. and DreamWorks who has worked as a musician, recording engineer, and studio owner.

FINNISH speaker manufacturer Genelec debuted the 1036A active monitor at the AES show. Designed for large control rooms, the 1036A consists of two 430-liter speaker enclosures and two 19-inch racks containing active crossovers, three-channel power amplifiers, and protection and diagnostic circuitry. Bass frequencies are reproduced by two 18-inch woofers in a vented, dual-chamber configuration with a -3 decibel point at 19 hertz. Midrange frequencies are reproduced by two 5-inch, high-sensitivity, direct-radiating cone drivers. And the unit's high-frequency driver is a 1-inch throat compression driver with a -3 decibel point at 22 kilohertz.

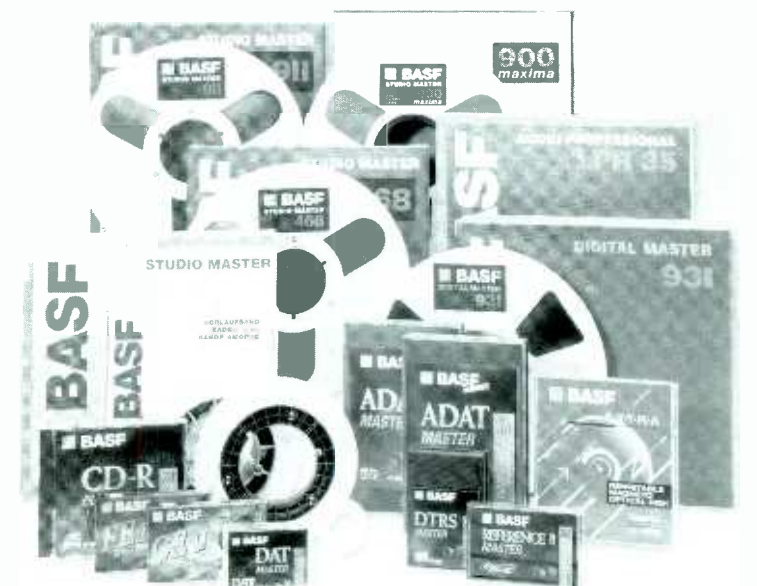
PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 16, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	HEARTBREAKER Mariah Carey Feat. Jay-Z/M. Carey, DJ Clue (Columbia)	HEARTBREAKER Mariah Carey Feat. Jay-Z/M. Carey, DJ Clue (Columbia)	SOMETHING LIKE THAT Tim McGraw/ B. Gallimore, J. Stroud T. McGraw (Curb)	I WANT IT ALL Warren G Feat. Mack 10/Warren G (Restless)	SCAR TISSUE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	QUAD/CAPRI DIGITAL (New York/Capri, ITALY) Dana Jon Chappelle	QUAD/CAPRI DIGITAL (New York/Capri, ITALY) Dana Jon Chappelle	OCEANWAY (Nashville) Julian King	TRAC KEN PLACE (Los Angeles) Manny Marroquin	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	SSL 4000 G plus	SSL 4000 G plus	Neve 8078 80 channel	SSL 9000	SSL 6000
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348 HR	Sony 3348	Studer A827
MIX MEDIUM	Ampex 499	Ampex 499	Quantegy 467	Quantegy 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	QUAD (New York) Dana Jon Chappelle	QUAD (New York) Dana Jon Chappelle	IMAGE (Los Angeles) Chris Lord-Alge	LARRABEE (Los Angeles) Manny Marroquin	THE VILLAGE (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	SSL 4000 G plus	SSL 4000 G plus	SSL 5046G	SSL 9000	Neve 8048
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Quantegy 467	Studer A800
MASTER MEDIUM	Quantegy GP9	Quantegy GP9	Quantegy GP9	Quantegy 499	BASF 900
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	BERNIE GRUNDMAN Brian Gardner	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	Sony	UNI/BMG	BMG	WEA

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Songwriters & Publishers

ARTISTS & MUSIC



What's Up. Bugs Bunny joined in celebrating the great success of Robi Rosa's songs for Ricky Martin's debut English-language album, including "Livin' La Vida Loca." Shown with Bugs, from left, are Rick Shoemaker, president of Warner/Chappell Music; Ellen Moraskie, Warner/Chappell senior VP of Latin music; Rosa; and Les Bider, chairman/CEO of Warner/Chappell Music.



He Knows A Thing Or Two. James Brown has joined the John Lennon Songwriting Contest as a member of its executive committee, joining such other entertainment figures as Elton John, Luther Vandross, the Fugees, Joan Osborne, Carlos Santana, and Foo Fighters in judging winners. Shown, from left, are Brown and Brian Rothschild, executive director of the contest, in the contest's mobile studio.

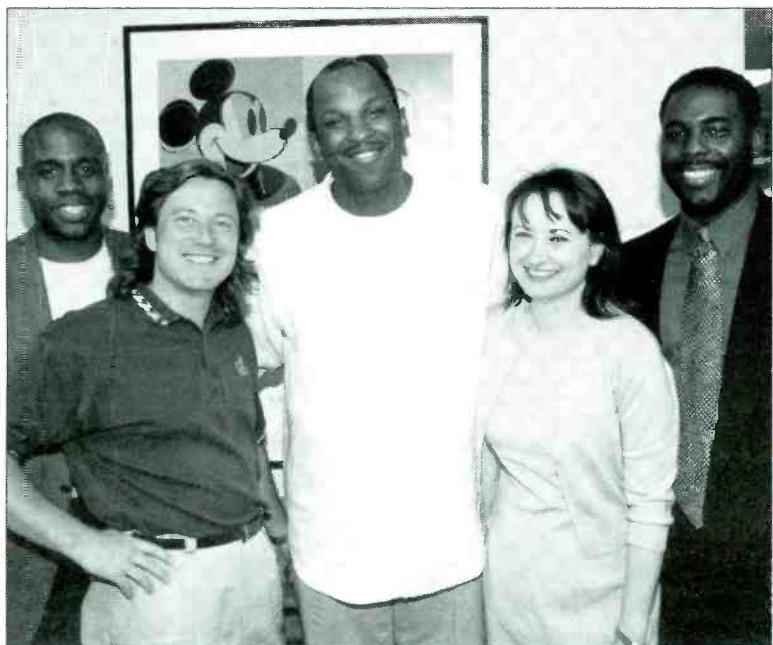


Prine Time. BMI recently paid tribute to songwriter John Prine, center, with a dinner at Michael's Restaurant in New York to celebrate his No. 1 song "I Just Wanna Dance With You," for which he received an engraved silver cup from BMI VP of writer/publisher relations Charlie Feldman, right. Prine was also in New York for an appearance on "Late Night With Conan O'Brien" and a taping of a "Sessions At West 54th" performance at Sony studios. Shown at left is Prine manager Al Bunetta.

Blondie Backstage. Blondie, recent addition to the worldwide roster of Famous Music Publishing, performed at the Los Angeles Universal Amphitheatre as part of a worldwide tour in support of its album "No Exit" (Beyond/BMG). Shown backstage, from left, are Blondie's Jimmy Destri and Deborah Harry, Famous Music president Ira Jaffe, Jaffe's son Eric, and Blondie's Chris Stein and Clem Burke.



The Big 'Truth.' Writer Paul Brandt has received his fifth No. 1 plaque from Canadian performing right group SOCAN for his song "That's The Truth," written with Chris Farren (ASCAP). It is published by Pollywog Music and Dreaming in Public/Windswept Music/In the Fairway Music. Shown, from left, are Brandt; SOCAN board member Frank Davies, president of TMP/The Music Publisher; and Farren.



Co-Publishing Deal. Donnie McClurkin, the Grammy-nominated gospel artist/writer, has made a co-publishing deal with Seven Summits Music, Buena Vista's publishing unit. He is preparing his sophomore album on Verity Records, scheduled for release in the first quarter of 2000. His self-titled debut album remained on Billboard's Top Gospel Albums chart for more than 100 weeks. Shown, from left, are directors of Disney Music Publishing Edwin Oliver and Brian Rawlings, McClurkin, VP of Disney Music Publishing Susan Borgeson, and attorney Ron Stewart.

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

SMOOTH • Itaal Shur, Rob Thomas • Itaal Shur/BMI, Bidnis/BMI, EMI Blackwood/BMI

HOT COUNTRY SINGLES & TRACKS

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

HOT R&B SINGLES

WE CAN'T BE FRIENDS • Anthony "Shep" Crawford, J. Russell • Shep-Shep/ASCAP, Hudson Jordan/ASCAP, Wixen/ASCAP, Famous/ASCAP, Almo/ASCAP

HOT RAP SINGLES

SATISFY YOU • Sean "Puffy" Combs, Jeffrey Walker, R. Greene, Kelly Price, D. Foster, J. King, T. McElroy • Justin Combs/ASCAP, EMI April/ASCAP, Dub's World/ASCAP, Sony/ATV Tunes/ASCAP, Thelma's Boi/BMI, Songs Of Universal/BMI, The Price Is Right/BMI, R. Kelly/BMI

HOT LATIN TRACKS

DIMELO (I NEED TO KNOW) • Marc Anthony, Cory Rooney • Sony/ATV Songs/BMI, Cori Tiffani/BMI, Copyright Control

Producer Steve Tyrell Turns Artist, Takes The Mike For Set Of Favorites

LIGHTS, CAMERA, ALBUM! Steve Tyrell, who has done many things to put artists and songs in the spotlight, never gave it much thought that the spotlight could be turned on him.

After a more than three-decade career as record producer, film/TV music supervisor, and hit songwriter, happy circumstances have given Tyrell the role of the artist instead. He's singing up a swingin' storm, in the hip, throaty style of **Dr. John** or **Randy Newman**—both of whom are heroes of his—in "A New Standard" from Atlantic Records.

The release represents more than one dream come true for Tyrell. He's offering up a program of 17 of his favorite Broadway and Tin Pan Alley songs while some of his heroes among Swing-Era jazzmen contribute instrumental solos.

In 1991, he was called upon to retrieve a great song from the past for the remake of "Father Of The Bride," directed by **Charles Shyer** and starring **Steve Martin**. Tyrell made a demo of "The Way You Look Tonight." That's right, you got it: He was the eventual choice for the on-camera performance during the wedding scene.

In the sequel to the film in 1995, he sang two more standards, "Give Me The Simple Life" and "The Sunny Side Of The Street."

After hearing him sing in "Father Of The Bride, Part II," Tyrell says, Atlantic Group co-chairman/co-CEO **Val Azzoli** called him to praise his work.

And so the idea of doing a solo album was formed. Among the soloists was Harry "Sweets" **Edison**, who would make his final studio dates before his death in July. Others on the sessions were **Clark Terry**, **Toots Thielemans**, **Joe Sample** (a boyhood friend), **Plas Johnson**, **Bob Sheppard**, **Bill Watrous**, and **Louie Bellson**.

Tyrell says the fusion of all

kinds of music into his creative endeavors stems from his upbringing in Houston. His immigrant Italian parents played the music of the Swing Era, and Tyrell was exposed to the music of the ghetto at the grocery store his parents owned.

As for the songs on the album, Tyrell, who also has a co-publishing/production deal with **EMI Music Publishing**, says, "These standards [including the three "Bride" songs] were made for people to sing with bands, then sit down and get back up again. That gave me the vision for the solo parts. These songs are about elegance and charm; they wear a suit, a tie, and a hat, and yet they're soulful."

Early in his career, Tyrell worked at Scepter Records in New York, a stint that included production with **Chuck Jackson** and

B.J. Thomas. There he got a taste of the potency of soundtrack exposure when Thomas did "Raindrops Are Falling On My Head" for "Butch Cassidy And The Sundance Kid." It won an Oscar for its writers, **Hal David** and **Burt Bacharach**.

One of Tyrell's recent "demos" was for a Bacharach and **Tim Rice** song written for an upcoming part-animated, part-live-action film, "Stuart Little," based on the classic **E.B. White** children's book. Will it be on the soundtrack? "We'll see," says Tyrell.

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

1. "The Lion King: Original Broadway Cast Recording," selections.
2. **Steven Curtis Chapman**, "Speechless."
3. **Stevie Wonder**, "Written Shuniquarium."
4. **Shania Twain**, "Best Of Shania Twain."
5. **Ben Folds Five**, "Naked Baby Photos," selections.

Words & Music



by *Irv Lichtman*

Hot Latin Tracks™



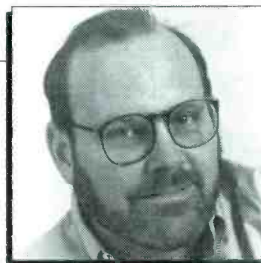
THIS WEEK	LAST WEEK	WKS. ON CHART	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
No. 1					
1	1	1	7	MARC ANTHONY COLUMBIA/SONY DISCOS †	DIMELO C.ROONEY (M.ANTHONY,C.ROONEY)
GREATEST GAINER					
2	5	11	7	JACI VELASQUEZ SONY DISCOS †	LLEGAR A TI R.PEREZ (T.TORRES,A.TALAMANTEZ,A.GRULLON,D.HERNANDEZ)
3	2	2	8	RICARDO MONTANER WEA LATINA	EL PODER DE TU AMOR B.SILVETTI (R.MONTANER,B.SILVETTI)
4	4	13	3	LUIS MIGUEL WEA LATINA †	O TU O NINGUNA L.MIGUEL (J.C.CALDERON)
5	3	10	8	CHRISTIAN CASTRO ARIO-LA/BMG LATIN	ALGUNA VEZ SANTANDER (K.SANTANDER)
6	7	8	5	VICTOR MANUELLE SONY DISCOS	PERO DILE S.GEORGE (V.MANUELLE)
7	8	3	19	ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO †	BAILAMOS M.TAYLOR,B.RAWLING (P.BARRY,M.TAYLOR)
8	6	4	4	EDNITA NAZARIO EMI LATIN †	MAS GRANDE QUE GRANDE NOT LISTED (R.ROSA,L.GOMEZ ESCOLAR)
9	9	6	25	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO PRAMIREZ (MASSIAS)
10	13	18	7	ALEJANDRO FERNANDEZ SONY DISCOS	SI HE SABIDO AMOR PRAMIREZ (H.STRADA)
11	11	17	40	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE GUILLEN (R.GONZALEZ MORA)
12	10	5	16	RICKY MARTIN C2/SONY DISCOS †	BELLA G.NORIEGA,R.ROSA (J.SECADA,G.NORIEGA,R.ROSA,L.GOMEZ ESCOLAR)
13	12	7	10	LIMITE 21 EMI LATIN	ESTAS ENAMORADA E.TORRES SERRANT (J.E.RMUDEZ,E.TORRES SERRANT)
14	17	16	8	MELINA LEON WITH VICTOR MANUELLE SONY DISCOS	LA PERSONA EQUIVOCADA E.REYES (A.MONTALBAN,E.REYES)
15	33	37	3	LOS RIELEROS DEL NORTE FONOVISA	TE QUIERO MUCHO M.MORALES (J.GONZALEZ)
16	32	—	2	CARLOS PONCE EMI LATIN †	ESCUCHAME M.FLORES (M.FLORES)
17	23	—	3	VICENTE FERNANDEZ SONY DISCOS	ETERNAMENTE PRAMIREZ (C.GONZALEZ)
18	16	20	20	MILLIE EMI LATIN †	DE HOY EN ADELANTE R.PEREZ (R.PEREZ)
19	15	14	21	MARCO ANTONIO SOLIS FONOVISA	EL PEOR DE MIS FRACASOS B.SILVETTI (M.A.SOLIS)
20	37	—	2	CONJUNTO PRIMAVERA FONOVISA	NO LE RUEGES V.MATA (J.ARMENTA)
21	26	23	24	JENNIFER LOPEZ WITH MARC ANTHONY WORKSONY DISCOS †	NO ME AMES D.SHEA,J.V.ZAMBRANO (G.B.GAZZI,A.CIVAI,BALDI,M.FALAGIANI)
22	20	25	3	LIMITE UNIVERSAL LATINO	ALMA REBELDE J.CARRILLO,G.PADILLA (J.AVENDANO)
23	36	—	2	INDIA RMM †	HIELO LINFANTE (R.PEREZ-BOTHA)
24	29	22	6	LUIS FONSI UNIVERSAL LATINO	ME IRE NOT LISTED (A.MATHEUS)
25	19	19	11	ELVIS CRESPO SONY DISCOS	TIEMBLO R.CORA (E.CRESPO)
26	28	26	19	MANA WEA LATINA †	SE ME OLVIDO OTRA VEZ FHER & ALEX (J.GABRIEL)
27	30	35	5	TIRANOS DEL NORTE SONY DISCOS	TE PIDO Y TE RUEGO J.MARTINEZ (A.M.VEGA)
28	31	15	11	CHAYANNE SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
29	27	30	4	NOELIA FONOVISA	CANDELA M.AZEVEDO (ESTEFANO)
30	22	12	11	SO PRA CONTRARIAR & GLORIA ESTEFAN RCA/BMG LATIN †	SANTO, SANTO E.ESTEFAN JR.,R.BLADES (E.ESTEFAN JR.,R.BLADES,A.CHIRINO)
31	24	27	19	LOS TIGRES DEL NORTE FONOVISA †	LAGRIMAS LOS TIGRES DEL NORTE (R.RUBIO)
32	18	24	10	CORVO SONY DISCOS	A CAMBIO DE QUE A.DE LUNA (X.SANTOS)
33	35	—	2	LOS INVASORES DE NUEVO LEON EMI LATIN †	TOTAL YA SE FUE R.LEIJA (G.ABREGO)
34	14	9	16	GILBERTO SANTA ROSA SONY DISCOS	DEJATE QUERER J.LUGO (D.POVEIDA)
35	NEW	1	1	GRACIELA BELTRAN EMI LATIN †	SE ME NOTAN TUS BESOS R.GUADARRAMA (M.MARROQUINI)
36	NEW	1	1	MDO SONY DISCOS	TU ME HACES SONAR A.JAEN (A.TALAMANTEZ,A.GRULLON,T.TORRES)
37	21	32	26	JUAN LUIS GUERRA 440 KAREN/CAIMAN †	EL NIAGARA EN BICICLETA J.L.GUERRA (J.L.GUERRA)
38	NEW	1	1	BANDA MAGUEY RCA/BMG LATIN	DOS GOTAS DE AGUA NOT LISTED (NOT LISTED)
39	38	21	12	FRANCO DE VITA SONY DISCOS †	TRAIGO UNA PENA F.DE VITA,A.CUCCO PENA (F.DE VITA)
40	25	34	12	GEORGE LAMOND PRESTIGIO/SONY DISCOS †	QUE TE VAS M.BONILLA (J.GABRIEL)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
23 STATIONS	16 STATIONS	61 STATIONS
1 MARC ANTHONY COLUMBIA/SONY DISCOS DIMELO	1 VICTOR MANUELLE SONY DISCOS PERO DILE	1 CONJUNTO PRIMAVERA FONOVI SA NECESITO DECIRTE
2 RICARDO MONTANER WEA LATINA EL PODER DE TU AMOR	2 MARC ANTHONY COLUMBIA/SONY DISCOS DIMELO	2 LOS RIELEROS DEL NORTE FONOVI SA TE QUIERO MUCHO
3 LUIS MIGUEL WEA LATINA O TU O NINGUNA	3 LIMITE 21 EMI LATIN ESTAS ENAMORADA	3 CONJUNTO PRIMAVERA FONOVI SA NO LE RUEGES
4 CHRISTIAN CASTRO ARIO-LA/BMG LATIN ALGUNA VEZ	4 MELINA LEON WITH VICTOR MANUELLE SONY DISCOS LA PERSONA EQUIVOCADA	4 LIMITE UNIVERSAL LATINO ALMA REBELDE
5 JACI VELASQUEZ SONY DISCOS LLEGAR A TI	5 JACI VELASQUEZ SONY DISCOS LLEGAR A TI	5 ALEJANDRO FERNANDEZ SONY DISCOS SI HE SABIDO AMOR
6 EDNITA NAZARIO EMI LATIN MAS GRANDE QUE GRANDE	6 INDIA RMM HIELO	6 LOS TIGRES DEL NORTE FONOVI SA LAGRIMAS
7 RICKY MARTIN C2/SONY DISCOS BELLA	7 ELVIS CRESPO SONY DISCOS TIEMBLO	7 VICENTE FERNANDEZ SONY DISCOS ETERNAMENTE
8 CARLOS PONCE EMI LATIN ESCUCHAME	8 EDNITA NAZARIO EMI LATIN MAS GRANDE QUE GRANDE	8 LOS INVASORES DE NUEVO LEON EMI LATIN TOTAL YA...
9 VICTOR MANUELLE SONY DISCOS PERO DILE	9 LUIS MIGUEL WEA LATINA O TU O NINGUNA	9 GRACIELA BELTRAN EMI LATIN SE ME NOTAN TUS...
10 LUIS FONSI UNIVERSAL LATINO ME IRE	10 RICARDO MONTANER WEA LATINA EL PODER DE TU AMOR	10 BANDA MAGUEY RCA/BMG LATIN DOS GOTAS DE AGUA
11 ENRIQUE IGLESIAS FONOVI SA/INTERSCOPE/UNIVERSAL LATINO BAILAMOS	11 GILBERTO SANTA ROSA SONY DISCOS DEJATE QUERER	11 MARCO ANTONIO SOLIS FONOVI SA EL PEOR DE...
12 MDO SONY DISCOS TU ME HACES SONAR	12 JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA...	12 GRUPO INNOVACION PLATINO FONOVI SA SED DE CARINO
13 ALEJANDRO FERNANDEZ SONY DISCOS LOCO	13 GEORGE LAMOND PRESTIGIO/SONY DISCOS QUE TE VAS	13 LOS TUCANES DE TIJUANA EMI LATIN DE TIN MARIN
14 NOELIA FONOVI SA CANDELA	14 MANNY MANUEL MERENGA-ZO/RMM EN LAS NUBES	14 CORVO SONY DISCOS A CAMBIO DE QUE
15 MELINA LEON WITH VICTOR MANUELLE SONY DISCOS LA PERSONA EQUIVOCADA	15 ENRIQUE IGLESIAS FONOVI SA/INTERSCOPE/UNIVERSAL LATINO BAILAMOS	15 LOS ANGELES DE CHARLY FONOVI SA ME VAS A RECORDAR

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

Artists & Music

Latin Notas



by John Lannert

AGUILERA EN ESPAÑOL: Now that she has made a big splash in the English market with her Billboard Hot 100 chart-topping hit "Genie In A Bottle," Christina Aguilera is turning her sights toward the Spanish sector.

Aguilera is working in the studio with producer Rudy Pérez on her debut Spanish disc, due sometime in February or March, according to Francisco Villanueva, managing director of BMG U.S. Latin. The album will be released by RCA/BMG Latin.

While Villanueva notes that Aguilera does not speak Spanish, he says that "she is really interested in doing a CD in Spanish" to acknowledge her Latin heritage. Aguilera's father is from Ecuador.

Aguilera is recording Spanish counterparts to English tunes contained on her eponymous top five disc, along with several previously unreleased Spanish tunes. "Genie In A Bottle," by the way, spent three weeks on Hot Latin Tracks, peaking at No. 29 in October. It will be included in a compilation due Nov. 9 titled "Latin Latinos."

Further, Villanueva reports that another RCA hit, "Mambo No. 5 (A Little Bit Of...)" by Lou Bega, will be serviced to Puerto Rican radio stations in November. Bega's instant anthem will be contained in "Latin

Dance," slated to drop in December.

STATESIDE BRIEFS: DLG is set to perform Oct. 28-29 on CBS-TV's long-running soap opera "Guiding Light." Sony Discos' salsa/hip-hop act previously has performed in the films "Dance With Me" and "Woo."

Also hitting the small screen is WEA Latina's estimable rock act Café Tacuba, which is booked to play Nov. 3 on NBC's "Late Night With Conan O'Brien." Café Tacuba kicks off a 19-date U.S. swing Nov. 4 in Phoenix.

Despite a controversial Oct. 9 show at the Miami Arena that drew 2,000, Havana Caliente's Cuban dance band Los Van Van is booked to play Miami again in December. The fan count was approximately half the number of anti-Castro hard-liners outside the arena, who hurled a variety of insults and refuse at concertgoers as they arrived.

COLOMBIAN MUSIC FAIR BOWS: Music Fair EXPOMUSICA 2000, the first commercial and musical business event to take place in Colombia, is scheduled to run March 31 to April 9 at Corferias, a trade center in Bogotá with more than 75,000 square meters (90,000 square yards) that is designed exclusively for fairs and expositions.

Among industry professionals expected to participate in EXPOMUSICA 2000 are manufacturers, distributors, traders, broadcasting companies, agents, music associations, producers, recording studios, and sound and stage companies. Artist showcases and industry conferences are scheduled, too.

EXPOMUSICA is organized by EXPOSPORT, which can be reached by E-mail at expomusica@ (Continued on next page)

Vicente Fernandez
Y los mas grandes exitos de los dandy's

Sony DISCOS

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Victor Manuelle
inconfundible

VICTOR MANUELLE
inconfundible

CAT # 83310

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	1	4	LUIS MIGUEL	WEA LATINA 29288 4 weeks at No. 1	AMARTE ES UN PLACER
2	2	2	VICTOR MANUELLE	SONY DISCOS 83310	INCONFUNDIBLE
3	3	20	ENRIQUE IGLESIAS	● FONOVISA 0517	BAILAMOS
4	4	16	MANA	WEA LATINA 27864	MTV UNPLUGGED
5	6	78	ELVIS CRESPO	▲ SONY DISCOS 82634 HS	SUAVEMENTE
6	5	18	IBRAHIM FERRER	WORLD CIRCUI/T/INONESUCH 79532AG HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
7	7	2	INDIA	RMM 284023 HS	SOLA
▶ GREATEST GAINER ◀					
8	10	2	VICENTE FERNANDEZ	SONY DISCOS 83185 HS	Y LOS MAS GRANDES EXITOS DE LOS DANDY'S
9	8	12	VARIOUS ARTISTS	COLUMBIA 69989/SONY DISCOS	LATIN MIX USA VOL. 2
10	15	5	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
11	9	32	SELENA	● EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
12	14	55	SHAKIRA	● SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
13	12	23	ELVIS CRESPO	● SONY DISCOS 82917	PINTAME
14	11	29	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EM LATIN 99189 HS	AMOR, FAMILIA Y RESPETO
15	13	6	LOS HURACANES DEL NORTE	FONOVISA 0766 HS	NORTENO 2000
16	16	19	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
17	18	11	INTOCABLE	EMI LATIN 21502 HS	CONTIGO
18	19	16	LOS TIGRES DEL NORTE	● FONOVISA 80761	HERENCIA DE FAMILIA
19	20	3	CARLOS PONCE	EMI LATIN 21979	TODLO QUE SOY
20	21	6	PRISCILA Y SUS BALAS DE PLATA	ANDREA/PLATINO 9872/FONOVISA HS	CORAZON DE CRISTAL
21	23	37	MARCO ANTONIO SOLIS	● FONOVISA 0516 HS	TROZOS DE MI ALMA
22	17	30	EDNITA NAZARIO	EMI LATIN 59935 HS	CORAZON
23	24	9	VARIOUS ARTISTS	COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000
24	22	87	RICKY MARTIN	▲ SONY DISCOS 82653	VUELVE
25	26	22	ALEJANDRO FERNANDEZ	SONY DISCOS 83182 HS	MI VERDAD
26	31	73	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
27	37	5	RICARDO MONTANER	WEA LATINA 29382	RICARDO MONTANER CON LA METROPOLITAN ORCHESTRA
28	29	29	CONJUNTO ALMA NORTENA	CDM 1037	ALMA
29	33	6	MELINA LEON	SONY DISCOS 83327	CON LOS PIES SOBRE LA TIERRA
30	42	53	CHAYANNE	SONY DISCOS 82869 HS	ATADO A TU AMOR
31	28	9	LIBERACION	DISA 21878/EMI LATIN	SI ESTUVIERAS CONMIGO
▶ HOT SHOT DEBUT ◀					
32	NEW		LIMITE UNIVERSAL LATINO	153782	EN VIVO-EN CONCIERTO
33	27	7	JAGUARES	RCA 69740/BMG LATIN HS	BAJO EL AZUL DE TU MISTERIO
34	36	33	NOELIA	FONOVISA 6080 HS	NOELIA
35	35	4	MOLOTOV	UNIVERSAL LATINO 153770	APOCALYPSHIT
36	40	36	LOS TRI-O	ARIOLA 58436/BMG LATIN HS	NUUESTRO AMOR
37	38	25	DLG	SONY DISCOS 82924 HS	GOTCHA!
38	32	68	OZOMATLI	ALMO SOUNDS 780020/INTERSCOPE HS	OZOMATLI
39	47	34	PEPE AGUILAR	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
40	NEW		911 (NUEVE ONCE)	PRESTIGIO 82861/SONY DISCOS	QUE LO QUE TA PASANDO
41	30	61	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
42	25	14	PUYA	MCA 118590	FUNDAMENTAL
43	49	55	ENRIQUE IGLESIAS	● FONOVISA 080002	COSAS DEL AMOR
44	43	21	VARIOUS ARTISTS	SONY DISCOS 83231	BILLBOARD LATIN MUSIC AWARDS
45	RE-ENTRY		LOS TEMERARIOS	HS FONOVISA 6078	15 EXITOS PARA SIEMPRE
46	34	12	ELIADES OCHOA	HIGHER OCTAVE WORLD 47494/VIRGIN	SUBLIME ILUSION
47	NEW		LOS RIELEROS DEL NORTE	FONOVISA 0768	DE CORAZON NORTENO
48	50	7	BANDA MACHOS	WEA LATINA 28917	RANCHEROS DE ORO
49	46	26	TONNY TUN TUN	CAIMAN 2986 HS	CAMINANDO
50	48	14	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION

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 1.0 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

NOTAS

(Continued from preceding page)

exposport.com or on the Web at www.exposport.com.

ARGENTINA NOTAS: Rock group **Los Visitantes** terminated their contract with Universal Music and announced their separation from the label with the release through DBN of "Herido De Distancia," a greatest-hits package including two new songs and an interactive track. Since the beginning of the '90s, Los Visitantes—which is fronted by singer/composer **Palo Pandolfo**—have reached cult acclaim with their unique combination of rock, tango, Argentine folk, and Latin rhythms.

Famed Argentine blues/rock icon **Norberto "Pappo" Napolitano** has just put out his latest set on La Buena Estrella, a newly minted imprint headed up by former Universal execs **Sergio Fassanelli** and **Alfredo Hellrigl**.

Rock group **Suárez** and pop/rock soloists **Antonio Birabent**, **Daniel Melero**, and **Diego Vainer** represented Argentina at "Generación N," a Latin American/Iberian music workshop that took place Sept. 10-17 in Madrid and Zaragoza, Spain. Spanish authors' rights society SGAE sponsored the project.

GETTING CAUGHT UP, COLOMBIA: Shows by pop stars from the '80s are few and far between in

Colombia, unless you are one of the privileged few who can score a ticket to a private function at one of the country's casinos. For instance, **Grace Jones**, the Jamaican actress/model/singer who was a Bond girl in the film "A View To A Kill," played a 45-minute private show Aug. 19 at the opening of Bogotá's Rock and Jazz Casino. Jones, wild and exotic as always, came with her band, and they performed some of their hits, like "Slave To The Rhythm," "Living My Life," and "Portfolio." A year ago, another casino in Bogotá brought **La Toya Jackson** to perform an opening show as well.

Unlike the exclusive casino shows, the Sept. 18 salsa concert that took place at Bogotá's Parque Simón Bolívar drew 100,000 fans, who cheered a four-hour multi-artist show featuring Sony Discos acts **DLG**, **Willie Colón**, **Victor Manuelle**, and **Grupo Niche**. Since 1988, the concert has been held to celebrate El Día De Amor Y Amistad, a Colombian version of Valentine's Day.

César Mora, who plays the **Paul Shaffer**-like character in a Colombian version of "Late Show With David Letterman" called "Yo, José Gabriel," has just released "Canela," a salsa record with the independent label Enigma. Mora, an actor and musician, recently returned from Europe, where he toured Spain and Italy promoting his disc, which includes an Italian version of his song "Canela."

LATIN TRACKS A-Z

TITLE (Publisher — Licensing Org.)	Sheet Music Dist.
1 A CAMBIO DE QUE (Not Listed)	
5 ALGUNA VEZ (F.I.P.P. BMI)	
22 ALMA REBELDE (San Angel)	
28 ATADO A TU AMOR (World Deep Music, BMI)	
7 BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)	
12 BELLA [SHE'S ALL I EVER HAD] (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)	
29 CANDELA (World Deep Music, BMI)	
18 DE HOY EN ADELANTE (Rubet, ASCAP/Universal-MCA, ASCAP)	
34 DEJATE QUERER (P.S.O. ASCAP/Peermusic, ASCAP)	
1 DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)	
38 DOS GOTAS DE AGUA (Not Listed)	
37 EL NIAGARA EN BICICLETA (Redomi, BMI)	
19 EL PEOR DE MIS FRACASOS (Crisma, SESAC)	
3 EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)	
16 ESCUCHAME (Estefan, ASCAP/MAF, ASCAP)	
13 ESTAS ENAMORADA (JKE, ASCAP)	
17 ETERNAMENTE (America Musical SA, DE, CB)	
23 HIELO (Mexican, ASCAP)	
14 LA PERSONA EQUIVOCADA (Erami, ASCAP/WB, ASCAP)	
31 LAGRIMAS (Fonomusic, ASCAP)	
2 LLEGAR A TI (Ventura, ASCAP)	
9 LOCO (M.A.M.P., ASCAP)	
8 MAS GRANDE QUE GRANDE (Warner-Tamerlane, BMI)	
24 ME IRE (Warner/Chappell)	
11 NECESITO DECIRTE (Seg Son, BMI)	
20 NO LE RUEGES (M.A.M.P.)	
21 NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)	
4 O TU O NINGUNA (El Pedrosillo)	
6 PERO DILE (PMC, ASCAP)	
40 QUE TE VAS (Zomba Golden Sands, ASCAP/BMG Songs, ASCAP)	
30 SANTO, SANTO (F.I.P.P., BMI)	
35 SE ME NOTAN TUS BESOS (Pacific)	
26 SE ME OLVIDA OTRA VEZ (BMG, ASCAP)	
10 SI HE SABIDO AMOR (Warner-Tamerlane, BMI)	
27 TE PIDO Y TE RUEGO (Not Listed)	
15 TE QUIERO MUCHO (Copyright Control)	
25 TIEMBLA (CD Elvis, BMI/Sony/ATV Latin, BMI)	
33 TOTAL Y SE FUE (Ser-Ca, BMI)	
39 TRAIGO UNA PENA (Warner/Chappell, ASCAP)	
36 TU ME HACES SONAR (Ventura, ASCAP)	



Hola, Christina. RCA recording artist Christina Aguilera, seated, takes a break during the recording of a "Genio Liberado," the Spanish version of her hit "Genie In A Bottle." Shown, from left, are Ron Fair, producer and senior VP of A&R at RCA; Francisco Villanueva, managing director of BMG-U.S. Latin; and Rudy Pérez, producer.

CHART NOTES, RADIO: **Marc Anthony's** "Dímelo" (Columbia/Sony Discos) cruises along at the zenith of Hot Latin Tracks this issue with 17.4 million audience impressions, 3 million more impressions than **Jaci Velásquez's** "Llegar A Ti" (Sony Discos), up 5-2 on the chart. "Dímelo" gained 1.5 million impressions this issue.

A former chart-topper on the tropical/salsa genre chart, "Dímelo" reaches the peak of the pop genre chart this issue on 11.5 million impressions, up 1.3 million impressions from last issue.

Conjunto Primavera's "Necesito Decirte" (Fonovisa) rides high on the regional Mexican genre chart for the fifth successive week on 8 million impressions, down 300,000 from last issue. Further, "Necesito Decirte" has now spent 40 weeks on Hot Latin Tracks, good for a third-place tie for longevity on that chart with **Pepe Aguilar's** "Por Mujeres Como Tú" (Musart/Balboa).

Victor Manuelle's "Pero Dile" (Sony Discos) remains top dog on the tropical/salsa genre chart for the second week running with 11 million impressions, a 900,000 increase from last issue.

SALES STATFILE: The Billboard Latin 50: this issue: 143,000 units; last issue: 160,500 units; similar issue last year: 116,000 units.

Pop genre chart: this issue: 59,500 units; last issue: 69,000 units; similar issue last year: 59,000 units.

Tropical/salsa genre chart: this issue: 43,000 units; last issue: 50,500 units; similar issue last year: 30,000 units.

Regional Mexican genre chart: this issue: 32,000 units; last issue: 32,500 units; similar issue last year: 21,000 units.

Assistance in preparing this column was provided by **Marcelo Fernández Bitar** in Buenos Aires and **Karl Troller** in Bogotá.

ATHENS



T H E B I L L B O A R D S P O T L I G H T

Monumental Music History

Like Architecture, Sculpture And Other Classic Art Forms, Music Has Always Played A Vital Role In Athenian Life

BY COSMAS DEVELEGAS

If Pericles could stand today at the Parthenon on top of the Acropolis Hill, he would be amazed by the sight of the city he ruled 2,500 years ago. Athens is a modern European capital. Densely populated, with heavy traffic, its metropolitan area now covers the whole basin of Attica. Four million people live here, 40% of the total population of Greece.

Named after Athena, the Greek goddess of wisdom, Athens is a city whose rich history remains alive, as a plethora of monuments reveals. And music—like architecture, sculpture, drawing and other forms of art—has always played a vital role in the life of the people of this city. In the classic ages, instruments like lyre and avlos (pipe) accompanied every cultural activity. More recently, the sound of bouzouki became the ship through which the melodies of great composers sailed around the world.

The music Mikis Theodorakis composed for the film "Zorba The Greek" in 1964 earned him recognition at that time as the country's musical ambassador, and the dance of Zorba, played by Anthony Quinn, made syrtaki an international dance trend of the '60s. In 1961, Manos Hadjidakis won the Oscar for best music for "Never On Sunday," the film that featured Greece's national star Melina Merkouri. Two decades later, Vangelis won the Oscar for best music for the film "Chariots Of Fire" and was established as one of the world's most inspired modern composers.

The voice of Nana Mouskouri—today also a member of the European Parliament, promoting the rights of musicians—and the vocal style of Demis Roussos have been adored by international audiences for more than three decades. Much earlier this century, composer Nikos Skalkotas and orchestra conductor Dimitris Mitropoulos each put their own mark on European classical-music history.

INFLUENTIAL CROSSROADS

Athens stands at a crossroad between East and West. The Greek musical tradition has been open to influences from both worlds. The massive movement of population toward the Greek capital in the '50s and '60s gave Athens its present face. The mixing of musi-

cal streams from different parts of the country, combined with the receptivity to different sounds, has resulted in great variation in the city's musical identity today. This variation is reflected in the products of the local music industry, as well as the city's unique live-music scene.

During the winter, the city center, Kolonaki and the surrounding area, becomes the center of entertainment, as well. In the long Greek summer, it is the southern coast—Alimos and Glyfada—that becomes the city's club zone. Venues range from

the big dance clubs, like Kingsize and +Soda, to the luxurious live-music halls, like Asteria and Diogenis, where big names from the local music scene perform. There are live clubs that feature jazz, blues and rock artists, as well as *ellinadika* clubs like Vareladiko, where DJs mix the latest, local folk-inspired, modern-produced dance hits. They all have one thing in common: Nightlife in Athens begins at the time it usually ends in most European capitals—that is, after midnight—and often lasts until daylight.

The success since 1995 of *ellinadika* supported the introduction of new local acts with so-called "pop-laiko" repertoire, who were further helped by the commercial radio stations and television channels that were launched during the last decade. Local-music sales share rose to a record-breaking 62% in 1997, to be reduced to 58.6% in 1998. But still, Greece holds

Continued on page 55

GEORGE DALARAS

Record company: EMI
Latest album: "George Dalaras And The Israel Philharmonic Orchestra—Live Recording At The Mann Auditorium" April 1999

George Dalaras is the most popular artist in Greece, with more than 40 solo albums and 8 million unit sales. He ranked as the best-selling Greek artist in the world in 1998. An active supporter of



human rights, Dalaras often lends his efforts to benefit concerts. EMI treats his albums as international releases, with success in many European countries. His latest album was recorded live with the Israel Philharmonic Orchestra at the Mann Auditorium in Tel Aviv, and the warm welcome of the Israeli audience once again proved the wide acceptance of Dalaras as an international performer. The album contains a selection of Hellenic songs and Mediterranean tunes, as well as medieval songs of the Spanish Sephardic Jews.

ANNA VISSI

Record company: Sony Music
Latest album: "Antidote" April 1998

Anna Vissi is the queen of Greek pop, an artist who combines great looks, a magnificent voice and explosive performing skills. Having collected a significant number of gold and platinum records, as well as Greek Music Awards, Vissi is now set for a global career with an album due for worldwide release at the end of 1999. The recordings,



made in the U.K. and the U.S., feature songs composed and remixed by Brian Rowlin and produced by Peter Asher. "We are very proud to see Anna Vissi make the first steps toward an international career," says Dimitris Yiarmenitis, managing director of Sony Music. "The audiences around the world will be amazed."

SAKIS ROUVAS

Record company: Minos
Latest release: "Kati Apo Mena (A Little Something Of Me)" December 1998

Sakis Rouvas is the most promising new Greek pop male artist on the international scene. Young and good-looking—and able to

sing in English as well—Rouvas has a strong fan base similar to that of international pop stars. At the promotional presentation of his latest album at the Virgin Megastore, thousands of fans caused a huge traffic jam in the center of Athens. In 1997, Rouvas was awarded with the international Ipektsi Prize. A



great live performer, he combines dancing and singing skills with impressive costumes—most recently designed by famous haute couture designer Valentino—that become lead stories in the Greek media. During the last four years, Rouvas has monopolized the Hellenic Music Awards, organized by *Pop Corn* magazine, winning New Singer, Best Song and Best Stage Performance awards.

HARIS ALEXIOU

Record company: Universal Music
Latest album: "Paihni Tis Agapis (Game Of Love)" March 1998

Haris Alexiou is the great lady of Greek music. With a warm, passionate voice, she has performed some of the most memorable songs of the last 25 years. An amazing live artist, Alexiou—simply "Haroula" to her devoted audience—has brought the spirit of Greek music



to Europe, the U.S., Canada, Israel and Japan. In 1995, Alexiou was awarded the Prix Adami, an award given every year to great artists by the Charles Cross Academy in Paris. On her latest album, "Paihni Tis Agapis," she once

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LOCAL NOISE

A Sampling Of Veteran Artists And Newcomers Who Help Define The Athens Music Scene

COSMAS DEVELEGAS

again adds a personal touch, writing all the lyrics and the music herself. Says Antonis Ioannou, managing director of Universal Music, "Haris Alexiou has a remarkable ability to transform through time. She improves and presents exciting new elements in every musical work."



spring, Sfakianakis made live appearances in North America and Europe, and the CD-single "Notis Sfakianakis—Around The World" was released in the countries where he performed. His 1999 release, "Enthymion," features songs recorded live at the Rex Theatre of Athens.

ALKISTIS PROTOPSALTI

Record company: Universal Music
Latest album: "San Ifestio Pou Xipna (Like An Awakening Volcano)" September 1997

Alkistis Protopsalti has been an exciting presence on the Greek music scene for more than two decades, having worked with such top Greek composers as Mikis Theodorakis, Yiannis Spanos, Dionyssi Savopoulos, Dimos Moutsis and, more recently, Stamatis Kraounakis and Nikos Antypas, as well as Yugoslav composer Goran Bre-



govic. The musical-theatrical performances of "San Ifestio Pou Xipna," which also has been released as a live album, amazed both Greek and international audiences. "People today are in search of more quality, better music and lyrics, and this explains the tremendous success of Alkistis Protopsalti," says Antonis Ioannou, of Universal Music.

NOTIS SFAKIANAKIS

Record company: EMI
Latest album: "Enthymion (Remembrance)" 1999

Notis Sfakianakis is the most successful performer of *laiko* repertoire today. With seven solo albums, he has the record for best-selling albums of the decade in the Greek market. His 1998 album "Oi Notes Einai Psyches" exceeded five-times-platinum status. Last

ΕΛΕΦΘΕΡΙΑ ΑΡΒΑΝΙΤΑΚΙ

Record company: Universal Music
Latest album: "Eleftheria Arvanitaki—The Very Best Of 1989–1998" Already released in Switzerland, Spain and France, through the Verve/Emercy label of Verve; worldwide release within the next few months.



A singer with a unique voice, Eleftheria Arvanitaki manages to bridge the gap between traditional folk-rooted and contemporary urban music and appeals to both young and adult audiences. With the international release of her best recordings, as well as a series of live appearances at the Womad festival and the Montreux Jazz Festival, Arvanitaki has taken the first step toward an international career. "We want to create a strong audience base in every country, beginning with Europe, to achieve recognition of the quality and uniqueness of Eleftheria Arvanitaki as one of the best Greek performers," says Universal's Antonis Ioannou.

KETI GARBI

Record company: Sony Music
Latest album: "Doro Theou (A Gift From God)" June 1999

Originally a pop artist, Keti Garbi achieved broad recognition as a performer of pop/folk songs—the kind of music that became a major trend during the last four years. In 1993, Garbi was Greece's represen-



tative in the 38th Eurovision Song Contest. Ever since, all her albums have reached gold or platinum status, turning Garbi into a national star. "Keti Garbi is not only a successful artist and a great voice, but also is the Greek family's favorite singer," says Dimitris Yiarmenitis, managing director of Sony Music. "She is loved by people of all ages."

TRYPES

Record company: Virgin
Latest album: "Mesa Sti Nyhta Ton Allon (In The Other People's Night)" July 1999

Types is Greece's most successful rock group. In the two decades of their career, the members have created their own rock-music scene and are followed by a fanatic young audience and a number of new groups. Types' new album achieved sales of 17,000 in its first month and reached the No. 2 position on the official Greek chart. Yiannis Petridis, managing director of Virgin Greece, says, "Types



is a unique phenomenon. Without using the traditional marketing methods—no music videos or television appearances, almost no interviews and, until recently, practically ignored by the press—they have an appeal that continues to grow at an amazing rate."

STAMATIS SPANOUDAKIS

Record company: Warner Music
Latest album: "Bprosta Ston Kosmo (In Front Of The People)" December 1998

Stamatis Spanoudakis is one of Greece's most important composers. Over three decades, he has released more than 50 studio albums—produced, arranged and recorded by himself. Inspired by traditional and Byzantine music,

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INSTRUMENTAL HISTORY

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one of the highest rates in domestic-repertoire sales.

GLOBAL VIEW 2000

In 1999, the music climate seems to be changing. International repertoire has regained popularity, amid a revival of music from the '80s. The audience that was strictly dedicated to domestic repertoire is turning from *laiko* to *entehno*, songs based on melody, lyrics and quality production rather than quick hits. The local hip-hop and alternative-rock scenes are also becoming stronger, supported by a young audience, and are claiming their own place in the official charts of the Greek IFPI.

The beginning of the year was marked by a dramatic drop in CD sales—the dominant music format. For the first half of 1999, this decline was estimated

Local-music sales share rose to a record-breaking 62% in 1997, to be reduced to 58.6% in 1998. But still, Greece holds one of the highest rates in domestic-repertoire sales.

at 25%, with local repertoire suffering an even higher drop.

The rise of pirated CD-R discs—which are rapidly replacing pirated discs manufactured and shipped in from Bulgaria—has had a major impact.

“Despite the increased effectiveness of our special squad in collaborating with the authorities for the [fight against] piracy, the problem remains extremely hot,” says Costas Bourmas, managing director of Minos-EMI and chairman of the Greek IFPI. During 1999, more than 235,000 pirated CDs and 9,000 cassettes have been seized in more than 400 police operations. It is estimated that pirated product accounts for one-third of music sales.

But piracy is not the only factor to blame for the market decline. “There is also growing

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RECORD COMPANIES

Mesogeion Street is the center of the music industry in Athens, as the offices of all the major multinational record companies are located there. Minos-EMI (27.2% market share), Sony Music (19.9%), Universal (18.5%), Warner Music (10.1%), BMG Ariola (9.1%) and Virgin Records (6.3%) are all members of the Greek IFPI. (Market-share figures are all for 1998.) Independent companies General Publishing/LYRA (5.7% share), Music Box International (2.5%), Alpha-Mi, Spot Music and Artistic are also IFPI members. In early 1999, Eros Music joined the IFPI, too. The main non-IFPI independent is FM Records. International repertoire is almost exclusively owned by the multinational companies. The independents are active in the full range of local repertoire. Minos-EMI is the unquestioned leader in local repertoire, with a 36% share in 1998, followed by Sony Music (19%) and Universal Music (12.9%). Universal is the leader in international repertoire (24.8%), followed by Sony Music (19.7%) and Minos-EMI (14.8%).



RETAIL

The music-retail business in Athens is a two-player game. The central shop of local chain Metropolis, located in the city center, has been the meeting place of music-lovers for the past two decades. The arrival

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Vital STATISTICS

The Rundown On The Athens Music Industry

of Virgin Megastores in Greece in 1996, with a first shop also in the center of Athens, increased the competition. Both chains have expanded since, with Metropolis reaching eight shops and Virgin five in the Athens area. Metropolis has held its leading position in the market but faces a renewed challenge after the recent merger of Virgin's Greek holding company with outdoor-advertising company Atermon. Metropolis is emphasizing its Greek character with a store that offers exclusively Greek music and its specialized departments. Virgin is building much of its success on its affiliation with Village Center cinemas. Two currently operating multiplex centers and a new one scheduled to operate before Christmas feature Virgin Megastores. The competition between the two chains has forced prices down. As a result, a large number of small district record shops that could not han-

dle the competition were forced to close. During the last few months, major supermarket chains have shown interest in entering the music market. Selected shops are already making trial sales of the top-selling CD titles from the national charts. This new situation may result in major changes in the retail industry, but its effects will be more clearly seen during the first half of 2000.



RADIO

More than 50 radio stations operate in the Athens basin, creating somewhat exciting chaos on the city's FM band. Only 20 stations will remain on the air when the government issues new licenses in a few months. News stations Sky, Antenna and Flash dominate the ratings, but the music stations' appeal keeps increasing. The rise

of domestic repertoire during the last three years—especially among the younger audiences—led to the success of Radio Sfera 102.1, Lampsi 92.4 and other smaller Greek-music-only stations. International-music stations were forced to further specialize to handle the competition. Jeronimo Groovy 88.9 remains the winner among teenagers, Kiss 90.9 targets the 18-to-24 demographic, while Nitro Radio 102.4 is the rising force, successfully focusing on the 25-to-34 audience with a combination of current hits and '80s/'90s classics. Galaxy 92 and Love Radio 99 cover the mellow format—the latter being the only crossover station, playing both local and international repertoire. Rock 96.8 and Radio Gold 105 are, respectively, the rock and classic specialists. Melodia FM 100, focusing on "entehno" local repertoire, has maintained a strong listening base and has managed to coexist with

the rising Radio Sfera and Lampsi, which attracted a broad audience with a more pop-laiko local repertoire. The country's longest-running music program has been hosted for almost 25 years by Yannis Petridis on national network ERA-1. It offers music-information programming, in contrast to the private commercial stations that focus on entertainment and lifestyle.



PRESS

The country's music magazines are all based in Athens. *Pop & Rock* has been the most popular publication for more than two decades. *Music Life* is now challenging its domination. Teenage-oriented *Pop Corn* organizes the Pop Corn Greek Music Awards, which are becoming a yearly event supported by radio and television. *Difeno* covers the full range of Greek music. It was the first music publication to feature premium CDs, with repertoire related to its content. Now, almost all music magazines are sold with giveaway CDs.



TELEVISION

Mad TV is the only television channel devoted to music, although a number of small stations broadcast music videos, as well. Since its 1996 launch, Mad has expanded to a big part of Greece and, recently, Cyprus and Australia. Satellite transmission is scheduled for

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VITAL STATISTICS

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autumn. Its playlist is 65% international and 35% local music. The channel features chart, cinema, fashion and lifestyle shows and collaborates closely with the music industry on special programs and events.



VENUES

Athens is a city open to all music styles, from opera to traditional, pop to ethnic. The Athens Concert Hall is the home of classical music in the city and one of the most magnificent halls in Europe. It features excellent recording equipment, used for live sessions. Located in the center of Athens, the Rodon Club has been the live-rock venue of the city for the past two decades. Blues Hall, Half Note and Palenque Club feature live blues, jazz and Latin artists, respectively. During the long hot Greek "summer"—which begins in spring and ends in mid-autumn—music lovers move to the city's open-air theaters. The Lycabettus Theatre (at the top of the Lycabettus hill), the Melina Merkouri Theatre (in Byron, named after Greece's unforgettable national star) and the magnificent Herodion Ancient Theatre (under the Acropolis) feature performances of both international and local music acts. The 75,000-seat Olympic Stadium of Athens is the home of big concerts, like the sold-out appearance of the Rolling Stones last year. Rockwave is the city's summer festival. Moving to a new location in the southeast beach area this year, it featured a wide range of local and international rock stars. On its closing night, local rockers Pix Lax and superstars REM attracted an audience of 25,000. The most important organizers and promoters of international acts in Greece are based in Athens: Neo Revma,

Half Note Productions and DiDi Music.



RECORDING STUDIOS

Recording in Athens follows the international trend, moving from large studios to small but efficient facilities. Sierra has been the leading recording location in Athens since the early '80s. It combines high-quality mixing and computer capabilities with a comfortable setting, even for orchestra recordings. Sierra also owns Polysound studio. The boundaries between the traditional studios (Sierra, Studio 111, Action) and the smaller studios (Power Music, Phase One, Stentor) are getting less clearly defined. The combination of efficient production teams and upgraded technical capabilities is becoming more important than the studio itself as a location. Many records are produced in three or four different studios. Athens recording studios meet all international technical standards. "Every piece of equipment can be acquired in Athens as fast as in Los Angeles," says producer Thymios Papadopoulos. "The difference is that, because of the small size of the country, it is often difficult to achieve the desired production team/studio combination. Compared to its population, Greece has a huge music-production volume. This hinders production teams' specialization, as all are doing a little bit of everything." Equipment prices are higher in Greece, but studio-use cost is lower, due to the close relationship between studios and music labels. Record companies retain the full responsibility for a production. The producers are usually company executives and seldom independent professionals. This often makes role boundaries difficult to define. The titles "producer," "arranger" and "A&R director" of a recording project can frequently refer to one single executive. ■

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competition from the other entertainment industries," says Ion Stamboulis, managing director of Warner Music. "The spreading of game consoles, computers and [the rise of new cinema complexes] are reducing the time spent on music—and, consequently, the budget, as well."

But it often seems that competing industries can work together for their common good. Each of the two Village Center multiplex cinemas operating at Marousi and Pangrati feature a Virgin Megastore. The launching of the multinational music chain in Greece promoted retail competition, mainly with local chain Metropolis, which has managed to retain its strong position in the market.

"Big stores act like magnets; they invite you in," says Panayiotis Theofanellis, managing director of BMG Greece. "You feel it is an honor for you to shop there and their honor [to have you], as well. From now on, we must take good care of the way our products are presented. This plays an important role in the people's psychology."

Direct music sales through television is another rising phenomenon. The Greek Compact Disc Club, specializing in compilation productions, has watched its sales rise despite the market decline.

"We are now looking to the international market," says Nikos Kostoglou, president of Hit Music and Communication, the Club's owning company. Competition in the field increased this year with the launch of Delta Club.

PREPARING FOR CHANGE

So, what comes next? "Change is the key word," says Antonis Ioannou, managing director of Universal Music. "The Internet is the next big thing. It will change our life and our market, like it is already doing worldwide."

Regular Internet users in Greece today represent only 4% of the country's population, but this rate is expected to increase rapidly in the coming years.

Greek acts like Anna Vissi and Eleftheria Arvanitaki, emerging from Athens, are already making inroads on an international career, and the globalization of music—made easy by the Internet—will give people around the world the ability to reach more of the wealth of Greek music.

But the true spirit of this music can be discovered only by coming to Athens, a city that is changing but still retaining its own identity, the birthplace of a unique culture and the Olympic ideal—which will be honored when the Olympic Games return here in 2004.

Watching the Athens skyline from the top of Lycabettus Hill, walking around in scenic Plaka or waiting in the afternoon traffic at Kifisias Avenue, one thing is certain: Music is the breath of this city. A visitor can hear the city's spirit in its music and be fascinated. ■

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At Home In Athens

Sony Music Artist Anna Vissi Reflects On Athens As Her Musical Base

"I was born in Cyprus, and the first big step for my career was taken by my parents when they decided to sacrifice their personal life and take my sisters and me to live in Athens. Athens is where I began my musical career. Since then, I have traveled all over the world. I can now compare Athens to other places, and I can say that Athenians, and all Greek people, are artistically passionate people. I think this is something that is well-known to everybody! Greeks literally live for music. And so, no matter where I am living—even if it's outside of Greece and Athens—I will always feel the need to go back there to get that feeling back. What contributes to the city's spirit of creativity? I think it's the Greek people. I believe the Greeks possess the perfect combination of Eastern and Western mentality, especially in music. One explanation for this is the geographic location: We have England to our north, we have Spain on our west, east is Asia, and south is Africa. All these cultures influence us. Another factor is the climate—the heat makes us feel like going out! But, of course, our history is the main factor in our creativity. I feel all these reasons make the Greek people unique, and all of these influences are reflected in our music." ■



LOCAL NOISE

Continued from page 54

his work reveals a deep spirituality. Spanoudakis rarely performs live, but, when he does, his concerts are always sold out. His latest release, "Bprosta Ston Kosmo," features the most unique of his live recordings, from the simple home-studio recordings to the ones accompanied by a 45-member orchestra at the Herodion Theatre of Athens. "Stamatis Spanoudakis is East and West, Tsitsanis and Verdi in one," says Ion Stamboulis, managing director of Warner Music. "He combines the Greek tradition with the modern spirit."

YANNIS KOTSIRAS

Record company: BMG
Latest album: "Fylakas Angelos (Guardian Angel)" April 1999

Yannis Kotsiras began his career in the early '90s singing *laiko* and *rembetiko* folk songs to develop into a distinctive representative of *entehno*, the music trend that combines traditional with modern sounds, focusing on the melody and lyrics. An expressive live performer, Kotsiras impressed the audiences of Athens, singing the songs of top composer Yannis Markopoulos last year at the Peace And Friendship Stadium. "Fylakas Angelos" is the third solo album by Kotsiras, whose success proves the



rising power of *entehno*. Says Panayiotis Theofanellis, managing director of BMG Greece, "Yannis Kotsiras is the most promising Greek singer today. Not only is he a great singer, but also a perfect professional." ■



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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Japanese Forum Urges Cooperation

Copyright Protection Is Paramount, Insists IFPI's Berman

STEVE McCLURE

KYO—The need to protect copyright in the digital era was the constantly repeated theme of the Asia-Pacific Regional Copyright New Technology Forum, held Oct. 7 here by the Recording Industry Assn. of Japan (RIAJ) and the International Federation of the Phonographic Industry (IFPI).

While there were no announcements of major new policy initiatives at the event, RIAJ and IFPI issued a statement welcoming the development of new digital technology while expressing the hope that the rights of those involved in the music industry will be maintained and expanded as technology progresses.

The event, attended by leading industry figures from the region, was part of the RIAJ's program of activities commemorating the 25th anniversary of Japan's first copyright law.

The morning session was devoted to presentations outlining how Japan, Australia, South Korea, Malaysia, and Singapore are revising their respective copyright laws to facilitate implementation of the World Intellectual Property Organisation (WIPO) treaties, while the afternoon featured presentations of various new digital technologies, such as Super Audio and DVD Audio.

In addition to discussions concerning the WIPO treaties, the role of the Secure Digital Music Initiative in safeguarding copyrights in the digital area was another hot topic.

IFPI chairman Jay Berman, speaking at the close of the forum, stressed what he says is the consumer electronics industry's increased awareness of the importance of copyright protection. He said that the hardware companies represented at the event emphasized the copyright-protection features of their new digital products. "That has not been something that has characterized our relationship with the consumer electronics industry in the past," Berman noted. He said Japan has a crucial role to play in ensuring that copyrights are adequately protected in the digital era, as it is the world's second-biggest market for recorded music, the home of the

The role of the Secure Digital Music Initiative in safeguarding copyrights in the digital area was a hot topic

world's leading consumer electronics companies, and the leading economic power in the Asia-Pacific region. "If we're going to get it

right, let's get it right here," Berman said.

Focusing on specific challenges facing the Japanese industry, RIAJ executive director Saburo Kimura noted that the number of people in the 12-23 age bracket, who comprise the overwhelming majority of prerecorded-music purchasers in Japan, is expected to fall by some 30% in the next 10 years.

"The Japanese music industry is at a crossroads," said Kimura, who also emphasized the increasing globalization of the Japanese music business, citing the high-profile role played by foreign retailers here as an example.



Borders Folk. Borders marked the launch of its fifth U.K. store Sept. 24 (*Billboard* **Bulletin**, Sept. 24) with a weekend-long series of events, including non-stop shopping for 30 hours and live performances by a number of artists.

Among them were folk veteran Joan Baez and rising U.K. folk star Eliza Carthy, right. The 40,000-square-foot Borders Books Music Cafe outlet on central London's Charing Cross Road carries more than 50,000 CDs and 150,000 books.

Swedish Indie MNW Takes The Lead Online

This story was prepared by Kai R. Lofthus in Oslo and Antti Isokangas in Helsinki.

Stockholm-based independent MNW Records Group is moving to the forefront of digital distribution in the Nordic region by offering music downloads to Internet surfers via the Web site www.deo.com, which debuted Oct. 15.

The site will carry songs from acts on MNW's own Swedish imprints, plus selections from some of its distributed labels, and carry editorial about the music available. New tracks from domestic acts are offered at 15 Swedish krona (\$1.85) per download in the Windows Media format, while songs by unsigned artists will be posted for free as MP3-formatted files.

MNW also distributes repertoire for international labels including Rykodisc and V2 in Scandinavia; the new deal does not cover such companies' international catalogs. Its first online deal with an outside company has been struck with Tampere, Finland-based indie Poko Rekords (*Billboard* **Bulletin**, Oct. 11). Poko's own distribution agreement with BMG remains unaffected by the deal, according to BMG Finland managing

director Majja Kuusi.

The Poko catalog consists of some 5,500 tracks, roughly half in analog format. As a result, it will take "at least a couple of years," until the deal is profitable to Poko, according to its managing director Epe Helenius. He says "hundreds of thousands of markka" (\$1 is equal to 5.6 markka) will have to be spent to transfer them to a digital format.

'The only way to curb music piracy on the Net is to ensure the availability of legally downloadable products'

- EPE HELENIUS -

However, insists Helenius, "The only way to curb music piracy on the Net is to ensure the availability of legally downloadable products. It was important for us to find a partner in Scandinavia because that's the only way to make sure that all copyright holders will receive their due payments." In 1998, Poko's turnover was 22 million markka (\$3.9 million), and it claimed market share of 6%. Among its key artists are Epu Normaali, J. Karjalainen, Ismo Alanko, Popeda, and Yö.

"I don't think digital distribution will hurt the sales of physical products," Helenius continues. "On the contrary, it will increase the total music market and even boost the marketing of physical products."

MNW currently owns 100% of www.deo.com, but it intends to reduce its stake to 28%. The remainder will be offered to the group's shareholders. "We want to collaborate with all sorts of labels, and we don't want to be subject of speculation that what we do is limited by our relationship with MNW," says www.deo.com CEO Fredrik Sidfalk. A former consultant to Boxman in Sweden, Sidfalk adds that he is in negotiating further deals with a Scandinavian and a continental European label.

The site will be based in Stockholm, but local offices will be set up in the rest of Europe, with the aim of employing a total of 60 people by February. Some 12 people are currently employed by www.deo.com in Stockholm, including technical manager Henrik Bergquist, former product manager at Ericsson, and CFO Anders Holmgren. Says Sidfalk: "We intend to launch quickly in [the rest of] Europe. We might launch simultaneously across Europe to get maximum push behind our aggressive expansion plan."

Country Music Assn. Closes In Netherlands

This story was prepared by Robbert Tili in Amsterdam and Tom Ferguson in London.

The Country Music Assn. (CMA) is reorganizing its European operations and has closed its Netherlands office, which handled its promotion for the Benelux and Scandinavian markets (*Billboard* **Bulletin**, Oct. 11).

Work formerly handled from Utrecht in the Netherlands by local CMA representative Karen Holt will now largely be dealt with by the association's Nashville-based headquarters and its London office, assisted by Cologne-based Germany/Switzerland/Austria representative Jan Garich. Holt is joining business communications specialists Baxter Associates, based in Hilversum, the Netherlands.

Nashville-based CMA executive director Ed Benson says, "All strategic

ventures will be initiated by the CMA board, which regularly evaluates our approach and goals. Recently we decided to focus more on the U.K. and Ireland, and no longer handle Benelux and Scandinavia separately."

The increased responsibility for the U.K. office came as the CMA celebrated viewing figures which showed an increased TV audience in Britain for the annual CMA Awards show. A 90-minute edited version broadcast nationally Sept. 28 by the BBC2 network attracted a 2.13 million average audience, slightly more than the 1998 figure.

Other coverage around the event included a Country Music Week on AC/MOR network BBC Radio 2, with seven live shows from Nashville. London commercial station Country 1035AM also broadcast shows live from Nashville over three days, totaling 17 hours of live programming. VH-1 in the

U.K. broadcast a CMA special Oct. 4.

In the U.K., Universal issued a compilation album to tie in with the event, "33rd CMA Awards Collection," which featured nominated artists. Released Sept. 13, the full-price collection has sold over 10,000 units to date, according to the label. The CMA also coordinated a U.K. retail campaign around the awards, supported by trade body the British Assn. of Record Dealers. A similar campaign ran in the Netherlands, where public TV network KRO covered the awards.

BBC Music Entertainment executive producer Mark Hagen, who produced the U.K. TV version of the show, says, "We were pleased and proud to be able to bring this great event to a larger and more enthusiastic audience than ever before. In its broadest sense, country music in the U.K. is now bigger than it has ever been."

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 10/18/99			GERMANY (Media Control) 10/12/99			U.K. (Copyright CIN) 10/09/99			FRANCE (SNEP/IFOP/Tite-Live) 10/11/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	AME NO MELODY/TO HEART KINKI KIDS JOHNNY'S ENTERTAINMENT	1	2	THE BAD TOUCH BLOODHOUND GANG MOTOR/UNIVERSAL	1	NEW	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	1	1	MAMMO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA VOGUE/BMG
2	4	LOVE MACHINE MORNING MUSUME ZETIMA	2	1	BLUE (DA BA DEE) EIFFEL 65 HANSA	2	NEW	2 TIMES ANN LEE NEO/SYSTEMATIC	2	2	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
3	1	OUR DAYS AMI SUZUKI SONY	3	3	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	3	1	BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA	3	3	ALLER PLUS HAUT TINA ARENA COLUMBIA
4	5	GARDEN SUGAR SOUL FEATURING KENJI WARNER	4	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA	4	NEW	JESSE HOLD ON B'WITCHED EPIC	4	5	ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL
5	2	TOMODACHI NO UTA YUZU SENHA & CO	5	12	IHR SEID SO LEISE AQUAGEN ZOMBA	5	NEW	GIVE IT TO YOU JORDAN KNIGHT INTERSCOPE	5	6	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLYDAY MERCURY/UNIVERSAL
6	12	APOLO PORNO GRAFFITTI SONY	6	NEW	SO BIST DU OLI P ARIOLA	6	3	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY	6	7	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
7	3	COME CLOSE TO ME TAKAKO UEHARA TOY'S FACTORY	7	8	DU TRAGST KEINE LIEBE IN DIR ECHT EDEL 1, 2, 3 . . . RHYMES GALORE DJ TOMEKK VS. GRANDMASTER FLASH ARIOLA	7	2	S CLUB PARTY S CLUB 7 POLYDOR	7	10	LA PLAYA LA CLINIQUE VIRGIN
8	6	TENSHI NO TAMEIKI MARIYA TAKEUCHI WARNER	8	6	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR	8	6	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE	8	9	JAMAIS LOIN DE TOI LAAM DU/EMI
9	7	A AYUMI HAMASAKI AVEV TRAX	9	9	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR	9	5	MAMMO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA RCA	9	15	UN JOUR VIENDRA JOHNNY HALLYDAY MERCURY/UNIVERSAL
10	10	SQUALL EIKO MATSUMOTO BMG FUNHOUSE	10	7	SUMMER SON TEXAS MERCURY	10	10	I TRY MACY GRAY EPIC	10	13	GET GET DOWN PAUL JOHNSON HOT TRACKS/SONY
11	14	GOLDFINGER '99 HIROMI GO SONY	11	5	LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA	11	NEW	I SAVED THE WORLD TODAY EURYTHMICS RCA	11	11	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
12	13	KOKODEWA NAI, DOKOKAE GLAY UNLIMITED	12	10	OUTA SPACE MELLOW TRAX POLYDOR	12	NEW	FOREVER THE CHARLATANS UNIVERSAL	12	4	SOUVIENS-TOI DU JOUR MYLENE FARMER POLYDOR/UNIVERSAL
13	9	GEKKOH T.M.R.E ANTINOS	13	14	VATER UNSER E NOMINE POLYDOR	13	7	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS	13	12	LA MANIVELLE WAZOO UNE MUSIQUE/SONY
14	NEW	DAISY BONNIE PINK EASTWEST	14	NEW	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA	14	8	WE'RE GOING TO IBIZA! VENGABOYS POSITIVA	14	16	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
15	17	AS TIME GOES BY HIRO TOY'S FACTORY	15	11	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL	15	NEW	EVERYTHING MY HEART DESIRES ADAM RIKITT POLYDOR	15	19	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL/SONY
16	15	YUME NO SHIZUKU TAKAKO MATSU POLYDOR	16	15	DEAR JESSIE ROLLER/IRL UNIVERSAL	16	9	SUNSHINE GABRIELLE GO BEAT	16	17	SUMMER SON TEXAS MERCURY/UNIVERSAL
17	NEW	HANABI AIKO PONY CANYON	17	13	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/ARIOLA	17	NEW	JUST LIKE FRED ASTAIRE JAMES MERCURY	17	8	MON ANGEL NATHALIE CARDONE COLUMBIA
18	19	DEEP BRAHMAN TOY'S FACTORY	18	20	GOTT TANZTE DJ TAYLOR & FLOW EAMS	18	4	GOIN' DOWN MELANIE C VIRGIN	18	18	ALL 'N MY GRILL MISSY ELLIOTT & MC SOLAAR ELEKTRA/WARNER
19	NEW	SOMETHING 'BOUT THE KISS NAMIE AMURO AVEV TRAX	19	17	FOREVER TONIGHT WUNDERLICH, CHRISTIAN & KRISTEN HALL ARIOLA	19	12	THE LAUNCH DJ JEAN AM-PM	19	14	JUSQU'AU BOUT DE LA NUIT EMILE & IMAGES UNE MUSIQUE/SONY
20	NEW	TAION HITOMI AVEV TRAX	20	19	I GOT A GIRL LOU BEGA HANSA	20	16	MICKEY LOLLY POLYDOR	20	NEW	SOMETIMES BRITNEY SPEARS JIVE/VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	2	ERIC CLAPTON BEST OF WARNER MUSIC	1	NEW	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	1	2	SHANIA TWAIN COME ON OVER MERCURY	1	1	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
2	1	GLOBE CRUISE RECORD 1995-2000 AVEV TRAX	2	1	STING BRAND NEW DAY MOTOR/UNIVERSAL	2	NEW	S CLUB 7 S CLUB POLYDOR	2	NEW	EDDY MITCHELL LES NOUVELLES AVENTURES D'EDDY POLYDOR/UNIVERSAL
3	3	MAX MAXIMUM COLLECTION AVEV TRAX	3	NEW	SABRINA SETLUR AUS DER SICHT UND MIT DEN WORT EPIC	3	1	TOM JONES RELOAD GUT	3	NEW	STING BRAND NEW DAY POLYDOR/UNIVERSAL
4	7	STEVIE WONDER BALLAD COLLECTION POLYDOR	4	NEW	DAVID BOWIE HOURS . . . VIRGIN	4	3	TRAVIS THE MAN WHO INDEPENDIENTE	4	3	VERONIQUE SANSON D'UN PAPILLON A UNE ETOILE WEA
5	5	ZARD ZARD BEST—REQUEST MEMORIAL B-GRAM	5	2	ECHT FREISCHWIMMER EDEL	5	NEW	DAVID BOWIE HOURS . . . VIRGIN	5	4	BEN HARPER BURN TO SHINE VIRGIN
6	4	YOSUI INOUE GOLDEN BEST FOR LIFE	6	NEW	CHRIS DEBURGH QUIET REVOLUTION MOTOR/UNIVERSAL	6	4	LEFTFIELD RHYTHM AND STEALTH HIGHER GROUND/HARD HANDS	6	5	CELINE DION AU COEUR DU STADE COLUMBIA
7	NEW	PENICILLIN THIS IS PENICILLIN 1994-1999 EASTWEST	7	3	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EAST WEST	7	5	STING BRAND NEW DAY A&M	7	NEW	DAVID BOWIE HOURS . . . VIRGIN
8	16	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	8	NEW	DIE FIRMA DAS.2 KAPITEL V2	8	11	MACY GRAY ON HOW LIFE IS EPIC	8	7	TINA ARENA IN DEEP COLUMBIA
9	13	FUJIKO HEMMING LA CAMPANELLA VICTOR	9	6	SOUNDTRACK EISKALTE ENGEL VIRGIN	9	12	CATATONIA INTERNATIONAL VELVET BLANCY NEGRO	9	6	FRANCIS CABREL HORS SAISON COLUMBIA
10	12	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX	10	9	TOM JONES RELOAD V2	10	6	SUPERGRASS SUPERGRASS PARLOPHONE	10	NEW	LARUSSO SIMPLEMENT ODEON/EMI
11	NEW	BIRD BIRD SONY	11	NEW	DJ BOBO LEVEL 6 EAMS	11	7	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	11	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
12	11	STING BRAND NEW DAY POLYDOR	12	4	BAP TONFILM EMI	12	NEW	PAUL MCCARTNEY RUN DEVIL RUN PARLOPHONE/EMI	12	9	MANU CHAO CLANDESTINO VIRGIN
13	8	THE BRILLIANT GREEN TERRA2001 SONY	13	NEW	LIVE THE DISTANCE TO HERE POLYDOR/UNIVERSAL	13	NEW	THE CLASH FROM HERE TO ETERNITY COLUMBIA	13	8	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
14	6	THE ALFEE ORB TOSHIBA/EMI	14	NEW	MELISSA ETHERIDGE BREAKDOWN MERCURY/UNIVERSAL	14	20	TLC FANMAIL LAFACE/ARISTA	14	12	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
15	9	SADS SAD BLOOD ROCK 'N' ROLL TOSHIBA-EMI	15	8	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/ARIOLA	15	NEW	LADYSMITH BLACK MAMBAZO IN HARMONY UNIVERSAL MUSIC TV	15	11	LOU BEGA A LITTLE BIT OF MAMMO VOGUE/BMG
16	14	THE BEATLES YELLOW SUBMARINE SONGTRACK TOSHIBA-EMI	16	16	HELMUT LOTTI GOES CLASSIC III HELMUT LOTTI EMI	16	15	BOYZONE BY REQUEST POLYDOR	16	13	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NIGHT AND DAY
17	NEW	ZEPPEL STORE CLUTCH UNLIMITED	17	NEW	THE KELLY FAMILY THE BEST OF THE KELLY FAMILY ARIOLA	17	RE	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA	17	14	THE OFFSPRING AMERICANA COLUMBIA
18	15	DAVID BOWIE HOURS . . . TOSHIBA-EMI	18	NEW	DY FLIPPERS MASKENBALL ARIOLA	18	RE	ABBA GOLD—GREATEST HITS POLYDOR	18	NEW	THE CLASH FROM HERE TO ETERNITY LIVE COLUMBIA
19	NEW	SOUNDTRACK THE MATRIX WARNER MUSIC	19	10	SOUNDTRACK NOTTING HILL MERCURY	19	9	GOMEZ LIQUID SKIN HUT	19	19	HUBERT FELIX THIEFAINE THIEFAINE EN CONCERT A BERCY EPIC
20	10	MR. CHILDREN 1/42 TOY'S FACTORY	20	NEW	CHRISTINA AGUILERA CHRISTINA AGUILERA RCA	20	14	ANDREA BOCELLI SOGNO POLYDOR	20	15	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
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11	NEW	BIRD BIRD SONY	11	NEW	DJ BOBO LEVEL 6 EAMS	11	7	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	11	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
12	11	STING BRAND NEW DAY POLYDOR	12	4	BAP TONFILM EMI	12	NEW	PAUL MCCARTNEY RUN DEVIL RUN PARLOPHONE/EMI	12	9	MANU CHAO CLANDESTINO VIRGIN
13	8	THE BRILLIANT GREEN TERRA2001 SONY	13	NEW	LIVE THE DISTANCE TO HERE POLYDOR/UNIVERSAL	13	NEW	THE CLASH FROM HERE TO ETERNITY COLUMBIA	13	8	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
14	6	THE ALFEE ORB TOSHIBA/EMI	14	NEW	MELISSA ETHERIDGE BREAKDOWN MERCURY/UNIVERSAL	14	20	TLC FANMAIL LAFACE/ARISTA	14	12	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
15	9	SADS SAD BLOOD ROCK 'N' ROLL TOSHIBA-EMI	15	8	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/ARIOLA	15	NEW	LADYSMITH BLACK MAMBAZO IN HARMONY UNIVERSAL MUSIC TV	15	11	LOU BEGA A LITTLE BIT OF MAMMO VOGUE/BMG
16	14	THE BEATLES YELLOW SUBMARINE SONGTRACK TOSHIBA-EMI	16	16	HELMUT LOTTI GOES CLASSIC III HELMUT LOTTI EMI	16	15	BOYZONE BY REQUEST POLYDOR	16	13	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NIGHT AND DAY
17	NEW	ZEPPEL STORE CLUTCH UNLIMITED	17	NEW	THE KELLY FAMILY THE BEST OF THE KELLY FAMILY ARIOLA	17	RE	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA	17	14	THE OFFSPRING AMERICANA COLUMBIA
18	15	DAVID BOWIE HOURS . . . TOSHIBA-EMI	18	NEW	DY FLIPPERS MASKENBALL ARIOLA	18	RE	ABBA GOLD—GREATEST HITS POLYDOR	18	NEW	THE CLASH FROM HERE TO ETERNITY LIVE COLUMBIA
19	NEW	SOUNDTRACK THE MATRIX WARNER MUSIC	19	10	SOUNDTRACK NOTTING HILL MERCURY	19	9	GOMEZ LIQUID SKIN HUT	19	19	HUBERT FELIX THIEFAINE THIEFAINE EN CONCERT A BERCY EPIC
20	10	MR. CHILDREN 1/42 TOY'S FACTORY	20	NEW	CHRISTINA AGUILERA CHRISTINA AGUILERA RCA	20	14	ANDREA BOCELLI SOGNO POLYDOR	20	15	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	2	ERIC CLAPTON BEST OF WARNER MUSIC	1	NEW	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	1	2	SHANIA TWAIN COME ON OVER MERCURY	1	1	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
2	1	GLOBE CRUISE RECORD 1995-2000 AVEV TRAX	2	1	STING BRAND NEW DAY MOTOR/UNIVERSAL	2	NEW	S CLUB 7 S CLUB POLYDOR	2	NEW	EDDY MITCHELL LES NOUVELLES AVENTURES D'EDDY POLYDOR/UNIVERSAL
3	3	MAX MAXIMUM COLLECTION AVEV TRAX	3	NEW	SABRINA SETLUR AUS DER SICHT UND MIT DEN WORT EPIC	3	1	TOM JONES RELOAD GUT	3	NEW	STING BRAND NEW DAY POLYDOR/UNIVERSAL
4	7	STEVIE WONDER BALLAD COLLECTION POLYDOR	4	NEW	DAVID BOWIE HOURS . . . VIRGIN	4	3	TRAVIS THE MAN WHO INDEPENDIENTE	4	3	VERONIQUE SANSON D'UN PAPILLON A UNE ETOILE WEA
5	5	ZARD ZARD BEST—REQUEST MEMORIAL B-GRAM	5	2	ECHT FREISCHWIMMER EDEL	5	NEW	DAVID BOWIE HOURS . . . VIRGIN	5	4	BEN HARPER BURN TO SHINE VIRGIN
6	4	YOSUI INOUE GOLDEN BEST FOR LIFE	6	NEW	CHRIS DEBURGH QUIET REVOLUTION MOTOR/UNIVERSAL	6	4	LEFTFIELD RHYTHM AND STEALTH HIGHER GROUND/HARD HANDS	6	5	CELINE DION AU COEUR DU STADE COLUMBIA
7	NEW	PENICILLIN THIS IS PENICILLIN 1994-1999 EASTWEST	7	3	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EAST WEST	7	5	STING BRAND NEW DAY A&M	7	NEW	DAVID BOWIE HOURS . . . VIRGIN
8	16	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	8	NEW	DIE FIRMA DAS.2 KAPITEL V2	8	11	MACY GRAY ON HOW LIFE IS EPIC	8	7	TINA ARENA IN DEEP COLUMBIA
9	13	FUJIKO HEMMING LA CAMPANELLA VICTOR	9	6	SOUNDTRACK EISKALTE ENGEL VIRGIN	9	12	CATATONIA INTERNATIONAL VELVET BLANCY NEGRO	9	6	FRANCIS CABREL HORS SAISON COLUMBIA
10	12	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX	10	9	TOM JONES RELOAD V2	10	6	SUPERGRASS SUPERGRASS PARLOPHONE	10	NEW	LARUSSO SIMPLEMENT ODEON/EMI
11	NEW	BIRD BIRD SONY	11	NEW	DJ BOBO LEVEL 6 EAMS	11	7	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	11	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
12	11	STING BRAND NEW DAY POLYDOR	12	4	BAP TONFILM EMI	12	NEW	PAUL MCCARTNEY RUN DEVIL RUN PARLOPHONE/EMI	12	9	MANU CHAO CLANDESTINO VIRGIN
13	8	THE BRILLIANT GREEN TERRA2001 SONY	13	NEW	LIVE THE DISTANCE TO HERE POLYDOR/UNIVERSAL	13	NEW	THE CLASH FROM HERE TO ETERNITY COLUMBIA	13	8	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
14	6	THE ALFEE ORB TOSHIBA/EMI	14	NEW	MELISSA ETHERIDGE BREAKDOWN MERCURY/UNIVERSAL	14	20	TLC FANMAIL LAFACE/ARISTA	14	12	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
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ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	2	ERIC CLAPTON BEST OF WARNER MUSIC	1	NEW	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	1	2	SHANIA TWAIN COME ON OVER MERCURY	1	1	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
2	1	GLOBE CRUISE RECORD 1995-2000 AVEV TRAX	2	1	STING BRAND NEW DAY MOTOR/UNIVERSAL	2	NEW	S CLUB 7 S CLUB POLYDOR	2	NEW	EDDY MIT

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

WARNER MUSIC HONG KONG'S new DNA label has signed the territory's premier hip-hop outfit, **Lazymuthafuckas**. "LMF is a 20-member group of talented street kids who have an underground sound and a fresh attitude," says **Mark Lankester**, Warner Hong Kong's managing director. "They rap in Cantonese and cover issues like being in a triad gang, living in housing estates, and Hong Kong society in general." LMF independently released a self-titled debut EP in April. Despite negligible marketing and promotion, it sold 15,000 units. LMF is a combination of three bands—**Anodize**, **Screw**, and **N.T.**—and is spearheaded by Hong Kong's top hip-hop scratch-master, **DJ Tommy**. "Rather than sign up traditional, ballad-style artists, DNA is looking for new, cutting-edge, indie-style artists," he says. "Hong Kong Chinese youth today want something with more attitude." **DAVENA MOK**

Electric Melt, and Blue Room. **Dave Thompson**, BMG's head of A&R and marketing, says initial interest in the deal came from the collaboration between *kwai to* kingpins **TKZee** (BMG) and jazz dazzler **Moses Taiwa Molelekwa** (Melt) at the 1999 FNB South African Music Awards. "I was impressed with Melt's commitment to South African music," Thompson explains. "We feel strongly that the artists on Melt will complement our own growing roster of local talent." Melt, set up by former B&W Loudspeakers head **Robert Trunz**, is home to several South African acts, including **Busi Mhlongo**, **Amampondo**, **Pops Mohamed**, **Moses Molelekwa**, and **Vusi Khumalo**. **DIANE COETZER**

ORPHAN, THE FIRST-EVER Belgian band to play at the Academy of Motion Picture Arts and Sciences theater in Los Angeles, has completed a second album, due later this fall in Belgium and Canada on Soft Cell, which is distributed by Toronto-based Dep Records. Two tracks by the five-piece rock group are featured on the soundtrack to "Friends & Lovers," starring **Claudia Schiffer** and **Stephen Baldwin**. The band played at a private screening of the film at the motion picture academy's Samuel Goldwyn Theatre. The group was formed in 1996 by brothers **Jo** and **Dirk Cassiers**, and the distinctive guitar rock of their debut album, "September Rain," is more mainstream than that of such alternative Belgian bands as **dEUS** or **Zita Swoon**. "The band is pretty much a self-supporting operation. We do our own publishing and go out for licensing deals ourselves," says Orphan manager **Herman Peeters**. **MARC MAES**

AUSTRIAN-NIGERIAN DUO Two In One was recently presented a gold disc (for sales of 25,000 units) for its hit single "Indian Song" (EMI Austria) by Austria's chancellor, **Viktor Klima**. Selling more than 40,000 copies, the track spent 11 weeks in the top 10 and is being closely followed up the charts by the duo's new release, "Hamma Heyah Ho." Both dance hits reflect Two In One's trademark style, a mix of bubbly pop lyrics by Austrian-born **Suki** with a rap by Nigerian **Man George**. EMI A&R manager **Horst Unterholzner** says the company is looking for a partner to release the duo's second album, "Around The World," in Germany. **SUSAN L. SCHUHMEYER**

THESE ARE BUSY TIMES

for former members of Japan,



SYLVIAN

an influential force in British experimental rock in the 1980s. **Steve Jansen**, **Richard Barbieri**, and **Mick Karn** have teamed as a three-piece act for the first time, under the collective name **JBK**. They will release "ism" on Monday (18) in the U.K. on their own Medium label. Contributors include vocalist **Zoe Niblett** and ex-Stone Roses guitarist **Aziz Ibrahim**. The same day, Medium releases a remixed version of "Pulse," Jansen's collaborative album with **Yukihiro Takahashi**, formerly of **Yellow Magic Orchestra**. The set features new mixes by **DJ Spooky** and **4 Hero**, among others. Meanwhile, former Japan vocalist **David Sylvian**, in addition to his continuing solo career on Virgin, guests on "Pearl + Umbra," a new album by **Russell Mills** and **Undark** on Bella Union. The heavyweight guest list for this experimental soundscape includes **Peter Gabriel**, **Brian Eno**, **Thurston Moore**, and **Michael Brook**. **PAUL SEXTON**

IN A MOVE that promises to place many key jazz and roots acts within the reach of far more South African consumers, **BMG Africa** and **Melt 2000** recently concluded a distribution deal of the Melt 2000 label, incorporating Melt,

EUROCHART 10/23/99 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BLISS CO.
2	3	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
3	2	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA LAUTSTARK/BMG
4	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE
5	5	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
6	7	SUMMER SON TEXAS MERCURY
7	NEW	2 TIMES ANN LEE X-ENERGY
8	6	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR
9	9	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS
10	8	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA
ALBUMS		
1	1	STING BRAND NEW DAY A&M
2	NEW	DAVID BOWIE HOURS ... VIRGIN
3	2	SHANIA TWAIN COME ON OVER MERCURY
4	3	TOM JONES RELOAD GUT/72
5	NEW	BLOODHOUND GANG HOORAY FOR BOOBIES GEF-FEN
6	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.
7	4	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
8	NEW	LIVE THE DISTANCE TO HERE RADIOACTIVE/MCA
9	5	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT
10	8	LOU BEGA A LITTLE BIT OF MAMBO LAUTSTARK/BMG

SPAIN (AFYVE/ALEF MB) 10/06/99

THIS WEEK	LAST WEEK	SINGLES
1	1	EL EXTRANJERO BUNBURY CHRYSALIS
2	4	SANTO SANTO SO PRA CONTRARIAR RCA
3	NEW	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
4	2	I WILL GO WITH YOU DONNA SUMMER EPIC
5	3	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
6	NEW	LARGER THAN LIFE BACKSTREET BOYS JIVE/VIRGIN
7	10	MI CHICO LATINO GERRI HALLIWELL EMI
8	6	MAMMA MIA A*TEENS UNIVERSAL
9	NEW	NEW YORK CITY BOY PET SHOP BOYS EMI
10	5	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA ARIOLA
ALBUMS		
1	1	LUIS MIGUEL AMARTE ES UN PLACER WEA
2	2	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
3	3	CAMELA NO PUEDO ESTAR SIN EL PRODUCCIONES AR
4	5	KETAMA TOMA KETAMA MERCURY/UNIVERSAL
5	NEW	STING BRAND NEW DAY POLYDOR/UNIVERSAL
6	4	PRESUNTOS IMPLICADOS ORIGINAL VERSION WEA
7	NEW	BUNBURY PEQUEMO CHRYSALIS
8	7	VONDA SHEPARD ALLY MCBEAL (TV SOUND-TRACK) EPIC
9	6	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
10	9	MANA TODO MANA—GRANDES EXITOS WEA

NEW ZEALAND (Record Publications Ltd.) 10/10/99

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	SHIHAD THE GENERAL ELECTRIC WARNER
2	1	SHANIA TWAIN COME ON OVER UNIVERSAL
3	3	RICKY MARTIN RICKY MARTIN SONY
4	NEW	CREED HUMAN CLAY SONY
5	2	BOYZONE BY REQUEST UNIVERSAL
6	6	ROBBIE WILLIAMS THE EGO HAS LANDED EMI
7	5	VENGABOYS THE PARTY ALBUM! BMG
8	4	STELLAR MIX SONY
9	NEW	BEN HARPER BURN TO SHINE VIRGIN
10	7	LEFTFIELD RHYTHM AND STEALTH COLUMBIA/SONY

PORTUGAL (Portugal/AFP) 10/12/99

THIS WEEK	LAST WEEK	ALBUMS
1	6	SCORPIONS BEST EMI
2	2	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
3	1	LOU BEGA A LITTLE BIT OF MAMBO BMG
4	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
5	8	BONNIE TYLER BEST BALLADS SONY
6	10	ANJOS FICAREI VIDISCO
7	7	SANTAMARIA SEM LIMITE VIDISCO
8	4	VENGABOYS THE PARTY ALBUM! VIOLENTEMI
9	3	EXCESSO ATE AO FIM MERCURY/UNIVERSAL
10	RE	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/EMI

SWEDEN (GLF) 10/14/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BMG
2	2	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
3	3	WHEN YOU SAY NOTHING AT ALL RONAN KEATING UNIVERSAL
4	NEW	LARGER THAN LIFE BACKSTREET BOYS JIVE/VIRGIN
5	4	FASTER HARDER SCOOTER SCOOTER EDEL
6	6	HEAVEN'S ON FIRE STAR POLYDOR/UNIVERSAL
7	5	BETTER OFF ALONE ALICE DEEJAY JIVE/VIRGIN
8	8	IF I LET YOU GO WESTLIFE BMG
9	NEW	NEW YORK CITY BOY PET SHOP BOYS PARLOPHONE/EMI
10	9	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
ALBUMS		
1	1	TOM JONES RELOAD V2/MNW
2	NEW	DAVID BOWIE HOURS ... VIRGIN
3	8	MICHAEL LEARNS TO ROCK GREATEST HITS EMI
4	3	PATRIK ISAKSSON NAR VERKLIGHETEN TRANGER SIG PA SONY
5	2	A*TEENS THE ABBA GENERATION STOCKHOLM
6	NEW	LIVE THE DISTANCE TO HERE MCA/UNIVERSAL
7	5	SCOOTER BACK TO THE HEAVYWEIGHT JAM EDEL
8	10	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
9	4	STING BRAND NEW DAY UNIVERSAL
10	6	SMOKIE OUR SWEDISH COLLECTION CMC

DENMARK (IFPI/Nielsen Marketing Research) 10/07/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BMG
2	4	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
3	3	KING OF MY CASTLE WAMDUE PROJECT ORANGE/SCANDINAVIAN
4	2	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA BMG
5	5	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL
6	6	NOT FOR THE DOUGH MULTICYDE FEATURING ANEA WARNER
7	8	BURNING DOWN THE HOUSE TOM JONES & THE CARDIGANS V2/MNW
8	7	DOOH DOOH BARCODE BROTHERS UNIVERSAL
9	NEW	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
10	NEW	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z SONY
ALBUMS		
1	NEW	BOYZONE BY REQUEST UNIVERSAL
2	2	CREAMY CREAMY RECARAT
3	3	ANN METTE ELTEN REFRAIN RECARAT
4	1	BIG FAT SNAKE RECYCLED EDEL
5	5	VENGABOYS THE PARTY ALBUM! VIOLATOR/VIRGIN
6	4	RICHARD CLAYDERMAN BEAUTIFUL MOMENTS CMC
7	NEW	STING BRAND NEW DAY UNIVERSAL
8	10	DET BRUNE PUNKTUM HELBREDELSSEN EMI/MEDLEY
9	RE	MICHAEL LEARNS TO ROCK GREATEST HITS EMI/MEDLEY
10	7	SEBASTIAN ROMEO—SERENADER RECARAT

NORWAY (Verdens Gang Norway) 10/12/99

THIS WEEK	LAST WEEK	SINGLES
1	1	IF I LET YOU GO WESTLIFE BMG
2	2	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
3	3	BETTER OFF ALONE ALICE DEEJAY VIOLENTEMI
4	4	BLUE (DA BA DEE) EIFFEL 65 BMG
5	NEW	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
6	5	BURNING DOWN THE HOUSE TOM JONES & THE CARDIGANS V2
7	NEW	LARGER THAN LIFE BACKSTREET BOYS JIVE/VIRGIN
8	NEW	GET ME RESET EDEL
9	8	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS/EDEL
10	6	WHEN YOU SAY NOTHING AT ALL RONAN KEATING UNIVERSAL
ALBUMS		
1	2	STING BRAND NEW DAY UNIVERSAL
2	NEW	LIVE THE DISTANCE TO HERE UNIVERSAL
3	1	SOUNDTRACK NOTTING HILL UNIVERSAL
4	NEW	DAVID BOWIE HOURS ... VIRGIN
5	4	MADRUGADA INDUSTRIAL SILENCE VIRGIN
6	NEW	BUSK VIDAR ATOMIC SWING WARNER MUSIC/NORWAY
7	3	A*TEENS THE ABBA GENERATION UNIVERSAL
8	6	TOM JONES RELOAD V2
9	NEW	NINE INCH NAILS THE FRAGILE UNIVERSAL
10	7	SHANIA TWAIN COME ON OVER UNIVERSAL

FINLAND (Radiomafia/IFPI Finland) 10/10/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BLISS/BMG
2	RE	SEKOLTA MUN MAAILMAN TIKTAK POLYDOR/UNIVERSAL
3	3	I SAVED THE WORLD TODAY EURYTHMICS RCA/BMG
4	7	NEW YORK CITY BOY PET SHOP BOYS EMI
5	2	SLEEPING SUN NIGHTWISH SPINEFARM
6	NEW	FOR ALL THAT YOU WANT GARY BARLOW RCA/BMG
7	8	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/EMI
8	9	SUN IS SHINING BOB MARLEY EDEL/TEL
9	RE	BRAND NEW DAY STING A&M/UNIVERSAL
10	4	KAVEREITA TYRAVVO FEATURING JIMI PAAKALLO PYRAMID/MEGAMANIA
ALBUMS		
1	NEW	YUP MORMAALIEN MAIHINNOUSU MERCURY/UNIVERSAL
2	1	STING BRAND NEW DAY UNIVERSAL
3	2	JARI SILLANPAA ONNENETSIIJA VEIJARI-TUOTANTO
4	3	A*TEENS THE ABBA GENERATION UNIVERSAL
5	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
6	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
7	RE	KARI TAPIO KAIKKI PARHAAT F-RECORDS/WARNER
8	7	BOMFUNK MC'S IN STEREO EPIDROME/SONY
9	NEW	SCOOTER BACK TO THE HEAVYWEIGHT JAM CLUB TOOLS/K-TEL
10	NEW	NINE INCH NAILS THE FRAGILE INTERSCOPE/UNIVERSAL

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Radio Sets Up V2's Hutchence Solo Set

BY CHRISTIE ELIEZER

SYDNEY—Despite a mixed sales response, V2 Records Australia has been heartened by radio's reaction to "A Straight Line," the first single from "Michael Hutchence," the much-anticipated posthumous solo set by INXS' lead singer.

Although it shipped gold (35,000 units), the single entered the Aus-

'Buena Vista Social Club' Effect Boosts Womex99 Confab

BY NIGEL WILLIAMSON

LONDON—The boost given to world music by the success of "Buena Vista Social Club"—the Grammy-winning Cuban roots album on World Circuit/Nonesuch that has now sold more than 1 million copies internationally—will be evident at the Womex99 trade fair Oct. 28-31 in Berlin.

The annual trade fair and expo for world and roots music has become the most important meeting of its kind and this year is due its biggest ever attendance, with more than 1,000 pre-booked delegates and 100 exhibitors from more than 30 different territories. Three days of workshops and conference sessions will run alongside a series of showcase performances offering a platform for more than 30 acts—established and unsigned—from Europe, America, Africa, Asia, and the Caribbean.

This year's conference sees the introduction of a Womex award, presented for outstanding contribution to world music. Intended as an annual event, the first award will be made jointly to Nick Gold, head of World Circuit Records and executive producer of "Buena Vista Social Club," and Juan d'Marcos Gonzalez, bandleader of the Afro-Cuban All Stars and the album's A&R consultant. The award ceremony will take place Oct. 31.

Womex is organized by Berlin-based music production company Piranha Kultur. In recent years meetings have taken place in Brussels, Stockholm, and Marseilles, France, but Berlin will now become the event's permanent home. Womex director Borkowsky Akbar says, "We are growing year by year, and we needed a proper base. World music is the soundtrack of the 21st century. If it was jazz which shaped music at the start of the 20th century, as we enter the new millennium it is world music."

Simon Coe is specialist buyer for Virgin Megastores in the U.K. He says that last year world music was its fastest-growing sector. "There is no doubt," he continues, "that 'Buena Vista' has woken up a lot of people to the fact that world music can be commercially viable. There are more records in this genre than ever before, and they are being marketed more professionally. Many of the labels are small independents, but they are for-

(Continued on page 85)

tralian Record Industry Assn. (ARIA) chart Oct. 4 only at No. 44, dropping to No. 70 a week later. On the charts from market-leading chain Sanity, which does not provide sales figures to ARIA, "A Straight Line" entered at No. 2 but dropped to No. 21.

Hutchence worked on the hardcore dance album over a two-year period with various producers, including Danny Saber (Black Grape, the Rolling Stones, U2), former Gang Of Four guitarist Andy Gill, and Tim Simenon of U.K. dance band Bomb The Bass. The last track he worked on was "Possibilities" in Los Angeles three days before he died Nov. 22, 1997, in a Sydney hotel.

"Michael Hutchence" was released Oct. 11 in Australia, New Zealand, and Japan. The album is being issued through V2 Monday (18) in the U.K., continental Europe, and Asia and will not be issued in North America until Feb. 20. In Australia, it has gone platinum with advance sales of 70,000.

Greg Johnson, GM at V2 Australia, expects it to hit the double-platinum mark by year's end. "It's the final chapter of an incredible

career," he says. "People are obviously fascinated to know what he was thinking about in his last years. Michael was passionate about making a great contemporary-sounding record."

Adds Gill, who began working on tracks at the singer's villa in the south of France, "Michael enjoyed the fact he was appreciated around the world as a pop performer. He knew there was more to him; that was part of his motivation to make this record."

Given the ongoing headlines since the singer's death, V2 has been careful about how the set is perceived. Says Johnson, "V2 internationally has treated the album, the artwork, and the marketing with care and dignity, because ultimately people will remember the music, not the tabloid stories."

A similar anticipation is evident at retail here. The 190-store Sanity chain put in an advance order of 20,000, double its usual order for a major release. Says national buyer Romy Schneider, "It's a brilliant album. I expected it to be mellow and morbid because I thought he'd be depressed. But it's very up-tempo. It's our biggest order since [veteran Mushroom label rock act] Cold Chisel's 'The Last Wave Of Summer' 12 months ago, and I expect it to easily go No. 1."

(Continued on page 86)



HUTCHENCE

China Records' Benedict Set To Launch Indie Label Just Music

BY PAUL SEXTON

LONDON—The former managing director of one of the U.K.'s most successful indies is back in business with a new label whose house style could include "anything from Keith Jarrett to Gregorian chants to Bhundu chanting."

John Benedict was managing director of China Records for five years before departing upon its acquisition by Warner Music late in 1998. He will launch his own independent label, Just Music, on Wednesday (20), simultane-



BENEDICT

ously unveiling its sister company Just Publishing and the justmusic.co.uk Web site. True to its name, the label will release all-instrumental music. But beyond that premise, Benedict says that the creative potential is panoramic.

"The label has to have some generic feel to it, and the role models are the ECMs and Windham Hills and Real Worlds," says the British industry veteran, also a music business lawyer of 20 years' standing and a key part in the success of such China acts as the Levellers and Morcheeba. "I had a vision of what I wanted to do

musically, visually, and, without sounding pompous, philosophically. I wanted to bridge the gap between music that was uncompromising and making it a viable proposition."

Benedict, acting as his own head of A&R, made his first signing with German multi-instrumentalist Michael Crüger, who lives on a farmhouse in Ibiza "on the grown-up side of the island," as the label head puts it. Crüger's "The Finca Tapes" will be Just Music's first album release in January. Also on the roster are two Italian artists, Ivano Bogino and Andrea Terrano; English discovery Viragi, whom Benedict describes as "Ry Cooder meets the Chemical Brothers"; and Benedict's latest acquisition, English keyboard player Jon Hopkins.

Original pieces of art will adorn all the label's sleeves, which will be made of recycled paper products.

Just Music will be distributed in the U.K. by Direct Distribution, and Benedict says his international ambitions see him "going to MIDEM with my sampler under my arm." With an initial staff of two, his break-even will be in "tens of thousands of albums rather than multi-platinum," but the scope is broad. "The 'real' launch is U.K. only, and the 'virtual' launch is planet Earth," he says.

newsline...

THE INTERNATIONAL FEDERATION OF THE PHONOGRAPHIC INDUSTRY (IFPI) has appointed Maria Martin-Prat director of legal policy. She will be based in London and reports to IFPI chairman/CEO Jason (Jay) Berman. Martin-Prat has worked at the European Commission since 1995. She was involved in the copyright and E-commerce sectors and was on the European Union's negotiating team for the new World Intellectual Property Organisation treaties. This is one of several related appointments at IFPI, whose director of legal affairs, Lewis Flacks, died earlier this year (*Billboard Bulletin*, July 26). Brussels-based Olivia Regnier has been promoted from legal adviser to senior legal adviser, reporting to director of European affairs Frances Moore. Newly appointed as legal advisers are Patrick Grueter in Brussels and Ute Decker in London. Richard Taylor joins as director of finance and information technology (IT) systems, succeeding Eric Anderson, who has left the trade body after nine years. Taylor reports to Berman, who says the new appointments will "strengthen in particular our legal services, our expertise in electronic commerce, and our IT operations."

BRAZIN, OWNER OF SANITY MUSIC, Australia's market-leading music retail chain, is selling off a 14% stake in its sanity.com division. The company aims to raise \$8.4 million Australian (\$5.5 million) for investment in marketing and technology. The sanity.com division includes Sanity's new online operation of that name plus two music magazines: specialist import-export operation Stomp and CD label/wholesaler Pulp Entertainment. Sanity Music has 27% of the music retail market here. Parent group Brazin's other interests include the Bras'N'Things chain and the Aztec Rose women's surfwear label. Brazin will retain a 76% stake in sanity.com. Last month it sold a 10% stake to EMI (*Billboard*, Sept. 25). Sanity.com will sell CDs online starting Monday (18).

CHRISTIE ELIEZER

AOL EUROPE, the joint venture formed in 1995 by media group Bertelsmann and America Online Inc., has published the results of an online survey, which it says shows Web users' support for MP3 as "the way forward for the music industry." The company polled 2,000 users of its subscription-free, U.K.-based Internet service provider, Netscape Online. It found that more than 24% of Netscape Online users had used MP3 for recording or listening to music and chose it as their main musical medium, while some 41% have "dabbled" with MP3. Just under 38% think that it is "very important" for music industry professionals and acts to use MP3 and that "soon everyone will be using it," while 51% think it is "important" for industry professionals to use MP3 but "traditional recording techniques are also important." Some 82% think the most important role of MP3 will be as "a good all-round solution for online music content." Full poll results are available at www.netscapeonline.co.uk/webguides/mp3/vote_result.htm.

TOM FERGUSON



THE INTERNATIONAL MANAGERS FORUM (IMF) has moved its London headquarters to a new site in the U.K. capital. Effective Oct. 11, the trade body can be reached at 1 Glenthorne Mews, 115A Glenthorne Road, London W6 0LJ. Phone 0207 741 2555; fax 0207 741 4856.

INDEPENDENT LABEL BONNIER MUSIC SCANDINAVIA (BMS) has signed a distribution deal with Virgin Records for Sweden, Norway, and Finland. BMS, launched earlier this year by the Bonnier book/newspaper publishing house in association with Jonas Siljemark, former managing director of Arcade Music Company Sweden (*Billboard Bulletin*, March 4), has already released two singles through distributors SDS in Sweden, MSO in Norway, and GDC in Denmark. The latter will continue to distribute BMS' product in Denmark. Virgin is physically distributed by EMI in the region.

KAI R. LOFTHUS

BOB FISHER, founder and former managing director of the Sequel and Westside catalog/reissue imprints, is the new managing director of London-based indie label Connoisseur Collection, which is active in the U.K. compilations market. Formed in 1986, Connoisseur Collection is a joint



FISHER

venture between the Pinnacle group and theatrical specialist label First Night Records. Among its most successful single-artist releases has been a Barry White package, which sold in excess of 100,000 units, according to Fisher. The company's sales in 1997 were reported to be \$2 million. Fisher left the VCI Group-owned Westside label earlier this year (*Billboard Bulletin*, March 22). He says he will look into broadening Connoisseur's repertoire base, drawing on his experience at Westside and Sequel, which is part of Castle Communications. Fisher replaces Peter Summerfield, who departed Connoisseur last year.

Esthero Faces Epic Label Problem

BY LARRY LeBLANC

TORONTO—Four months after the event, Canadian singer Esthero is still ticked off about the virtual closure of her label, the Epic-affiliated *Work Group*, and about being dropped by Epic Records Group following disappointing sales of last year's critically acclaimed debut by her acid-jazz/trip-hop duo—also named Esthero—with guitarist/MIDI programmer Doc.

"Where am I supposed to find another label like that?" asks the 20-year-old artist, who was born Jenny Englishman. "Now, I'm going to have to possibly settle for something less. That sucks."

According to SoundScan, "Breath From Another" has sold 60,000 units in the U.S. and 25,000 units in Canada since its release on April 28, 1998.

Work Group co-presidents Jordan Harris and Jeff Ayeroff departed the U.S.-based label in June. Despite assurances it would be business as usual, with Epic Records Group absorbing the label's administrative functions, Esthero's managers, Zack Werner and Beau Randall of Toronto-based Venus Management, wanted no part of the realignment. Werner cites as reasons past difficulties with Epic Records Group following the consolidation of promotion duties for all its labels under one department in the summer of '98.

At press time, Epic Records Group refused to comment.

Although it experienced commercial success with Jamiroquai and Fiona Apple and laid the groundwork for later breakthroughs by Eagle-Eye Cherry, Jennifer Lopez, and Len, the Work Group under Ayeroff and Harris also released a number of under-performing albums by such acts as Neil Finn, Andrew Dorff, Imperial Drag, and Cree Summer.

Ayeroff and Harris' deal with Sony was up at the end of 1999, and

Esthero's management was caught off guard by the pair's unannounced departure six months early. According to Werner, after the two left, Epic declined to release Esthero's "That Girl" as a single, although its video picked up Canadian airplay. "That news we did not take well," he recalls.

Following discussions with Epic Records Group, says Werner, "they were nice enough to drop us. We walked away from a \$1.1 million U.S. debt load."

"Sony invested a lot of money but didn't get much back," acknowledges Esthero. "Also, considering the media expectations, the outcome was embarrassing. But I'm a kid from nowhere [the rural town of Harriston, Ontario]. In the past two years, I traveled all over America with some of the best musicians in the world. I met a lot of artists I admire, and I sold over 100,000 records worldwide. That's pretty damn good."

Werner claims there's been strong interest in Esthero from several U.S. labels. "We're now looking for a label who understands what she's about and who will give her the chance to make a world-class pop record," he says.

For the next three months, Esthero will be living in Los Angeles, preparing a new album in a "jazz vein with hip-hop elements," she says. "I don't have that much material written yet. However, I've met a lot of people who I want to work with and want to work with me, too."

Esthero has been busy this past year. She co-wrote and performed "Song For Holly" for the Work Group's "Go" soundtrack and has co-

written with rappers DJ Krush and Michie Mee and with members of Canadian bands the Philosopher Kings and Prozac. According to Werner, she is slated to record tracks with Black-Eyed Peas and collaborate with Ahnir-Khalib Thompson of the Philadelphia hip-hop act the Roots.

The rise and fall—and possible re-emergence—of Esthero is a remarkable story. Without a performing or recording background, the duo secured a publishing deal with EMI Music Publishing Canada three years ago. Then, without show casing, the act was courted by seven U.S. and Canadian labels before signing with the Work Group two years ago.

Last year, following months of friction, Doc (aka Martin McKinney), who had produced and co-written the album, departed in August 1998, midway through a tour of the U.S. "It was hard to walk away," says the St. Paul, Minn.-born musician. "The hardest thing was thinking about what might have been. But leaving was for the best. She's got a career, and I've got a career."

Esthero and Doc met in 1996 at the EMI Music Publishing offices in Toronto. The pair's self-penned demos, produced by Doc, sparked immediate interest from Warner,

(Continued on page 86)



ESTHERO

Sony Oz Hits Charity Trail With 6th Foundation

BY CHRISTIE ELIEZER

SYDNEY—The world's sixth Sony Foundation has been set up, this time in Australia.

An initiative of Denis Handlin, Chairman/CEO of Sony Music Australia, and Haruyuki Machida, managing director of Sony Corp. Australia, the foundation here is aiming its energies at youth-oriented charitable programs. It's the latest in a string of similar initiatives dating back to 1972, when the first Sony Foundation was set up in Japan. A second foundation now operates in that country; others have been established in the U.S. and Canada, and Sony Europa was set up in the Netherlands in 1994.

An initial funding of \$500,000 Australian (\$326,000) has come from the various Sony companies here: Sony Music Entertainment, Sony Australia (hardware/electronics), Sony Computer Australia, Columbia Tri-Star Video, Columbia TriStar Film Distribution, and Columbia TriStar Television. That funding is to be complemented by \$200,000 Australian (\$130,500) from donations by local businesses and individuals and further contributions from those Australian Sony divisions' pretax profits.

A fund-raising black-tie ball Oct. 29 at Sydney's Regent Theatre will include showcases by Sony artists Tina Arena and possibly Human Nature and an auction of paintings by various celebrities. Handlin envisages other fund-raisers will

HMV Expands In Europe, Asia Singapore Mall Anchor Is Next For Retailer

BY PHILIP CHEAH

SINGAPORE—U.K.-based music retailer HMV is continuing its international expansion on two continents, following the launch of its latest European outlet with plans for a new store in Singapore.

HMV's long-anticipated expansion in Germany got under way Oct. 7, when its second outlet in that country opened. HMV also announced its plan to open a new store in Singapore next spring—its second in that territory.

The Singapore outlet, which will stock more than 100,000 titles, is lined up to be the anchor tenant at CityLink Mall, the republic's first underground pedestrian mall. Located in the civic district, a tourist-oriented area known for its historic buildings and part of the prime shopping belt, the mall is within walking distance from three other malls—Raffles City, Suntec City, and Marina Square.

"We have always planned for other stores in Singapore," says Stuart Fraser, HMV commercial director for the Greater China and Southeast Asia region, "and we feel that this is the right time. Even while Singapore's music

retail sales have declined, it hasn't affected us. We have registered increased sales, and we now account for 20% of the music retail market."

Fraser says that HMV is conducting surveys on the buying habits of shoppers in the area before deciding on the percentage of each music genre to stock. "Singaporeans drive good back catalog and classical sales, and they even buy more jazz than in Hong Kong," he says, adding that HMV is looking at the possibility of future expansion in Singapore's suburbs.

U.K. singer/songwriter Chris De Burgh made a guest appearance at the opening of HMV's second German outlet, a 1,500-square-meter site in Frankfurt. HMV's only previous outlet in Germany was a shopping mall site in Oberhausen. However, it has also acquired sites in Munster and Cologne, and the Munster outlet is scheduled to open later this year.

Assistance in preparing this story was provided by Tom Ferguson in London.

Doc Enjoying Healthy Career

TORONTO—Although Canadian duo Esthero split last year in the midst of touring the U.S. in support of its Work Group debut album, "Breath From Another," the career of one of its principals, Doc, is taking off.

"I'm keeping busy," says the soft-spoken, St. Paul, Minn.-born guitarist/MIDI programmer, noting that his wife gave birth to a daughter four months ago.

Doc, 28, has been making music from the age of 13. Influenced from everything from Fishbone to Miles Davis and The Artist Formerly Known As Prince, he has played in a series of punk, trip-hop, acid-jazz, and pop bands in Minneapolis before moving to Toronto three years ago.

Doc has just completed co-producing and co-writing seven tracks with ex-Brand New Heavies vocalist N'Dea Davenport for her upcoming V2 album. The Toronto-based musi-

cian is also scoring the CBC-TV drama series "Drop The Beat," which begins airing nationally in January in Canada. Finally, he is developing a label, Black Corners, with buddy Jon Jon Scott and is recording the Minneapolis hip-hop act Raw Villa.

The link-up with Davenport came after her manager, Kent Belden, met with Doc's Los Angeles-based manager, Ruth Carson, who also manages the production unit Ummah. "Her manager came into the office looking for one of those guys and found out I was also managed by Ruth," says Doc, laughing. "It turns out he was also looking for me because of the Esthero album."

Despite its disappointing sales, "Breath From Another" has been a great calling card for future work, Doc says. "It's amazing how many [music industry] people know of the record."

LARRY LeBLANC



Board members of Sony Foundation Australia gathered recently. Shown, from left, are chairman Rod McGeogh (CEO of the Sydney Olympics 2000 organizing committee), Harry Machida (managing director, Sony Corp Australia), Steve Vizard (former TV host), Denis Handlin (CEO and chairman of Sony Music Entertainment Australia), Damien Stenmark (managing director, Stenmark Organisation), Janet Holmes à Court (chairman, Heytesbury Group), Dennis Lillee (former cricketer), Michael Ephraim (managing director, Sony Computer Entertainment Australia), and Clarrie Burton (secretary, Sony Foundation).

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NEVERMORE I Am The Dog

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Extreme Guitar Mix)

ROB ZOMBIE Living Dead Girl
(Naked Exorcism Mix)

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Universal Dominates 3rd-Quarter Market-Share Rankings

BMG Holds On To Its No. 1 Singles Sales Ranking

BY ED CHRISTMAN

NEW YORK—Universal Music and Video Distribution (UMVD) continued to solidify its position as the dominant U.S. music industry distributor, once again nailing down the No. 1 spot in four of the five market-share categories tracked by Billboard, a feat it previously achieved for the first quarter and first half of 1999.

Universal—which was the top distributor in total albums, total current albums, country albums, and R&B albums—began the year at the top of the heap, thanks to its merger with PolyGram Group Distribution at the end of 1998, but has shown market-share improvements in all categories over last year's combined performance.

Only BMG Distribution managed to withstand the UMVD onslaught by retaining its No. 1 ranking in singles distribution, a distinction it usually claims in the market-share rankings.

The market-share rankings are for the period beginning Jan. 4 and ending Oct. 3. They are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan projects totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The market shares for country and R&B consist of data collected by SoundScan from the specialized panels used to compile Billboard's album charts for those genres. In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums).

In the nine-month period that ended Oct. 3, UMVD's 26.9% total album market-share tally beat by more than 3% the combined total of 23.6% racked up by its predecessor company and PolyGram Group Distribution in

the corresponding time period. In coming in No. 1 in total album market share, UMVD's total was bolstered by the company's performance in alternative rock, hard rock, jazz, rap, soundtracks, and gospel, where it was the No. 1 album distributor in each of the genres, as well as earning the previously mentioned top status in R&B and country albums.

Also, the company was the No. 1 distributor in catalog and in deep catalog, a subset of catalog. Moreover, UMVD was the No. 2 album distributor in new age, in classical, and in placing titles on the Heatseekers chart.

More than 10 percentage points behind UMVD, independent distributors collectively ranked second in total album

market share, with a 16.3% slice of the pie, up from the 15.7% the group garnered in the first nine months of 1998. Helping the independent sector out was its performance in selling classical, where it was the No. 1 distributor, as well as No. 1 in its ability to obtain placement on the Heatseekers chart. The sector was also No. 2 in both Latin and gospel album distribution.

WEA, which was the perennial market-share leader before the Universal acquisition of PolyGram, continued its downward spiral, finishing in third place with a 16.3% piece of the pie, down from the 16.6% the company had in the first half of 1999 and the 18.4% the company achieved in the first nine months of 1998. Despite its slide, WEA

was still able to achieve the No. 2 album distribution ranking in the genres of alternative rock, hard rock, and jazz, as well as in catalog and deep catalog.

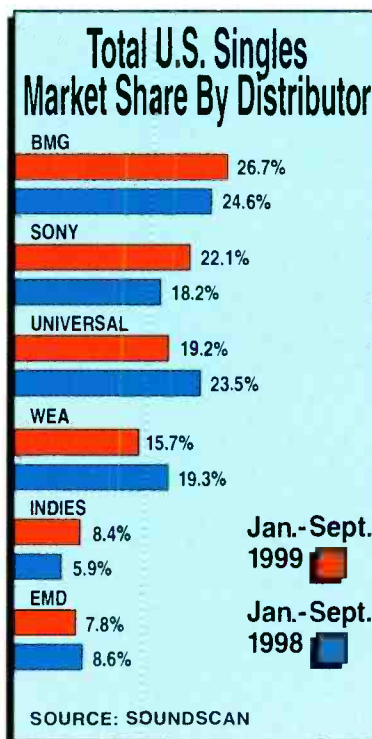
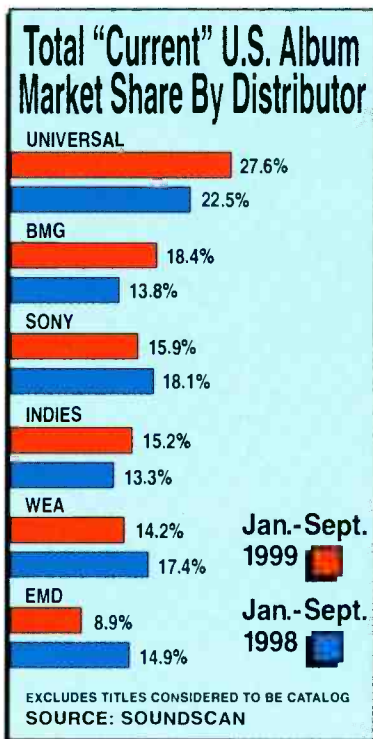
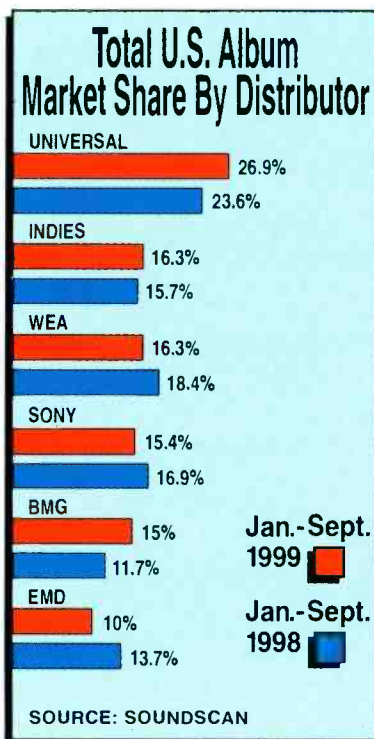
No. 4, Sony Music Distribution, suffered a decline of 1.5 percentage points, finishing the first nine months of 1999 with a 15.4% market share, down from the 16.9% the company accumulated in the corresponding time period last year. Sony, however, was the No. 1 distributor in Latin albums and the No. 2 distributor in soundtracks.

BMG Distribution continues its ascendancy this year in the market-share rankings, finishing the period with 15% market share, up from the 11.7% it had in the same time frame last year. In addition to singles, BMG Distribution was the No. 1 distributor in new age albums.

EMI Music Distribution finished in the cellar for total album market-share rankings with 10%, down from the 13.7% the company had for the first nine months of 1998. The company's performance was boosted by coming in as the No. 2 distributor in rap music for the first nine months of this year.

In current album market share for the first nine months, Universal posted a 27.6% share, up more than five percentage points from the 22.5% the company tallied in the corresponding period last year.

Among its big sellers for the first three quarters of 1999 are Ja Rule's "Venni Vetti Vecci"; Blink 182's "Enema Of The State"; Godsmack's self-titled album; DMX's "It's Dark And Hell Is Hot" and "Flesh Of My Flesh Blood Of My Blood"; Andrea Bocelli's "Sogno"; the "Wild Wild West" soundtrack; the "Tarzan" soundtrack; 2Pac's
(Continued on next page)



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JUPITER COMMUNICATIONS raised \$65.6 million in an initial public offering Oct. 8 of 3.13 million shares at \$21 each. Shares jumped 69% in the first day of trading to \$35.50. The New York-based company provides research on Internet business and usage and sponsors the annual Plug.in conference on the online music industry. Jupiter posted a net loss of \$130,000 on \$14.4 million in revenue for the six months that ended March 31.

MUSICLAND STORES reports that sales from stores open at least a year fell 5.7% in the five weeks that ended Oct. 2 from the same period a year ago. The Minneapolis-based company attributes the decline to "difficult comparisons" with last year, when the "Titanic" video was breaking sales records. Same-store sales for the superstore concepts Media Play and On Cue fell 2.6% in the period; for the mall stores Sam Goody and Suncoast Motion Picture Co., they dropped 7.2%.

RAZOR & TIE DIRECT has launched a Web site, MusicSpace.com, that offers for sale compilation albums the label has sold directly to consumers through TV marketing. Most of the product will have been previously available only by calling 800 numbers from late-night television commercials. The Web site's offerings will be mostly double albums priced at \$26.99 for CD and \$21.99 for cassette. Some titles, like the "Monster Ballads" and "Monsters Of Rock," have been licensed to sister company Razor & Tie Entertainment and repackaged as single CDs for sale at retail. An affiliate program will pay other Web sites that refer customers to MusicSpace.com commissions ranging from 7%-15% of purchases. The Web site also contains a "What's On TV" listing of musical artists and performances and programs about music that will air during the week.

MusicSpace.com

BARNES & NOBLE has announced that it will buy Babbage's Etc. LLC, operator of 495 video game and entertainment software stores under the names Babbage's, Software Etc., and GameStop, for \$215 million in cash and assumed debt. Babbage's recently launched the Web site gamestop.com to sell video games and personal computer software online.

LIQUID AUDIO says that its newly formed venture Liquid Audio Korea has signed deals with major Korean record labels to digitally distribute 75% of all available Korean titles for sale to consumers through retail kiosks. The Redwood City, Calif.-based provider of technology for digital delivery of music says that figure represents more than 50,000 songs. The Seoul-based venture is a partnership with SK Group to sell software and services for Internet distribution of music in Korea. Liquid Audio Korea signed up first retail customer The Music Co. and staged a concert featuring 16 artists to celebrate the deal. SK Group is a Korean telecommunications and energy conglomerate.

liquid audio

Music Co. and staged a concert featuring 16 artists to celebrate the deal. SK Group is a Korean telecommunications and energy conglomerate.

MEDIA METRIX, a company that measures Web site audiences, plans to acquire AdRelevance, which has developed an advertising-tracking technology. The acquisition will allow Media Metrix, which publishes weekly charts of Web site traffic, to track data on ad spending, placement, and market share.

PARADISE MUSIC AND ENTERTAINMENT, an independent music company, has teamed with Web site operator Eruptor Entertainment to develop original online entertainment content geared toward the Generation Y (12- to 25-year-old) age group. Eruptor.com broadcasts animated and live-action episodic programs online. As part of the deal, Paradise and one of its investors, Cassandra-Chase Entertainment Partners, will each invest \$1 million in Eruptor. Paradise operates the independent label Push Records and other music companies.

LAUNCH MEDIA, a new-media music company, has entered into a two-year agreement to be the exclusive music content partner for NetZero, which provides free Internet and E-mail services. Launch acquired 62,410 shares of NetZero common stock for \$1 million. NetZero, which says it has more than 1.7 million subscribers, will link its Internet navigation tool to the Launch Web site.

VIRGIN MEGASTORE ONLINE has teamed with Microsoft to develop broadband entertainment in an initiative called the Windows Media Broadband Jumpstart. With this agreement, Virgin will be able to stream large video and audio files to home and office computers that have broadband capabilities.

CNET, the Internet portal, has made an undisclosed investment in San Francisco-based Epitonic.com, an online Web site for digital downloads from independent artists. Epitonic says it has distribution deals with such labels as Mammoth, Slowdime, and Ubiquity.

UNIVERSAL DOMINATES 3RD-QUARTER MARKET-SHARE RANKINGS

(Continued from preceding page)

"Greatest Hits"; and Smashmouth's "Astro Lounge."

Also, Ruff Ryders' "Ryde Or Die Vol. 1"; Jay-Z's "Vol. 2... Hard Knock Life"; 98's "98° And Rising"; Juvenile's "400 Degreez"; Eminem's "The Slim Shady LP"; Limp Bizkit's "Significant Other"; and Shania Twain's "Come On Over."

BMG, the No. 2 distributor for current album market share, posted an 18.4% tally for the first three quarters, up considerably from the 13.8% the company posted in the corresponding time frame last year. In coming in No. 2 in the category, BMG's big sellers include Christina Aguilera's self-titled album; Dave Matthews & Tim Reynolds' "Live At Luther College"; Creed's "My Own Prison"; Whitney Houston's "My Love Is Your Love"; R. Kelly's "R."; Sarah McLachlan's "Surfacing" and "Mirrorball"; and Santana's "Supernatural."

Additional best sellers were Backstreet Boys' self-titled album and "Millennium"; 'N Sync's self-titled album; TLC's "Fanmail"; and Britney Spears' "... Baby One More Time."

Sony dropped to 15.9% in the first nine months of this year to finish third in current album market share, vs. the 18.1% it had in the same time frame last year, when it was the No. 1 distributor before the merger of Universal and PolyGram.

Among its best sellers in 1999 are Mariah Carey's "No. 1's"; Ginuwine's "100% Ginuwine"; Jennifer Lopez's "On The 6"; Will Smith's "Big Willie Style"; Korn's "Follow The Leader"; Nas' "I Am"; Lauryn Hill's "The Miseducation Of Lauryn Hill"; Offspring's "Americana"; Dixie Chicks' "Wide Open Spaces"; and Ricky Martin's self-titled

album.

Independent distributors collectively came in fourth with a 15.2% share, up from the 13.3% they had in the first nine months of 1998. Among the best sellers generated by independent labels are the various-artists set "Vol. 3—WWF Music" and Everlast's "Whitey Ford Sings The Blues." WEA fell into fifth place with

Only BMG Distribution managed to withstand the UMVD onslaught by retaining its No. 1 ranking in singles distribution

a 14.2% market share in current albums, down more than three percentage points from the 17.4% the company garnered in the first nine months of last year. Among its best sellers are the "Austin Powers: The Spy Who Shagged Me" soundtrack; Brandy's "Never S-A-Y Never"; Tim McGraw's "A Place In The Sun"; Goo Goo Dolls' "Dizzy Up The Girl"; Red Hot Chili Peppers' "Californication"; Sugar Ray's "14:59"; and Cher's "Believe."

EMI Music Distribution (EMD) suffered an even larger drop than WEA, losing five percentage points, to finish down at a 8.9% market share. Its best sellers include "Vol. 2—Now That's What I Call Music" and Lenny Kravitz's "5."

In singles distribution, BMG scored a 26.7% share, a better

than two percentage point improvement over the 24.6% tally the company turned in for the first nine months of 1998. This year, BMG garnered four of the seven singles that topped 1 million units in the first nine months. Those titles are Christina Aguilera's "Genie In A Bottle"; Whitney Houston's "Heartbreak Hotel"; LFO's "Summer Girls"; and Monica's "Angel Of Mine."

The No. 2 singles distributor, Sony, enjoyed the largest gain, finishing the first nine months of 1999 with a 22.1% share, up from the 18.2% it had in the corresponding period in 1998. Its best-selling singles were Jennifer Lopez's "If You Had My Love" and Ricky Martin's "Livin' La Vida Loca."

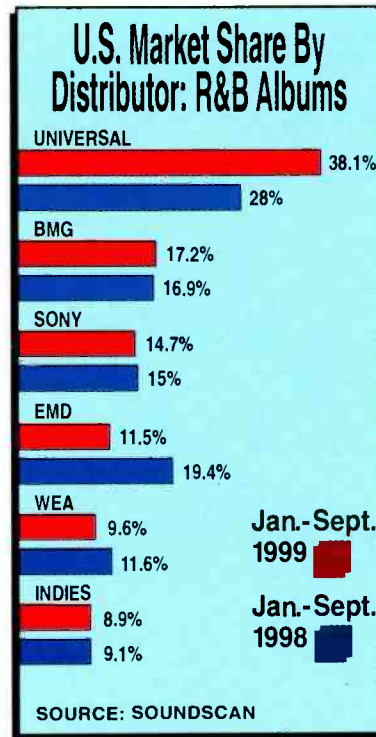
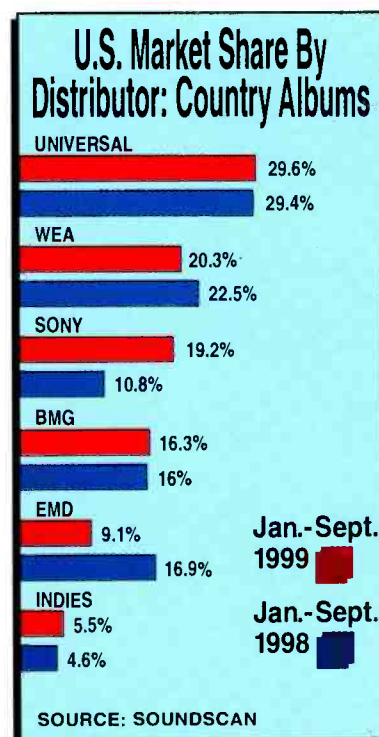
UMVD finished in the No. 3 spot, with its best-selling single being Jordan Knight's "Who Dat." No. 4 WEA had a 15.7% share, down from 19.3% last year. But it also had the best-selling single so far this year, as of Oct. 3, with Cher's "Believe." Bringing up the rear, the independent sector came in fifth in singles distribution with a 8.4% share, while EMD finished last with 7.8%.

In country albums, UMVD came in king of the hill with a 29.6% share, nine percentage points better than No. 2 WEA, which had a 20.3% share. UMVD's score was up a tick from the 29.4% it had in the corresponding period last year, while WEA's score was down two percentage points.

Sony had the largest market-share gain in country albums, coming in third with a 19.2% score, up from the 10.8% share it had in 1998, while BMG, which ranked fourth with 16.3%, just outdid last year's 16%. No. 5 EMD had the largest market-share loss in country albums, dropping to 9.1% from 16.9% last year. The independent sector showed a slight improvement to 5.5%, up from 1998's 4.6%, but still stayed in the cellar.

For R&B albums, UMVD swamped the competition, finishing with a 38.1% market share, or 10 percentage points better than the combined total of 28% put forth by Universal and PolyGram last year. In coming in first, UMVD more than doubled the share of the No. 2 R&B distributor, BMG, which rang up 17.2% in market share in the first three quarters.

Sony Music came in third with 14.7%, vs. 15% in 1997; No. 4 EMD suffered a dramatic loss in market share, going from 19.4% to 11.5%. WEA came in fifth with a 9.6% tally, down two percentage points from the 11.6% the company had last year, while the independent sector had 8.9%, down slightly from last year's 9.1%.



Tech Updates Expected At Conference

BY STEVE TRAIMAN

NEW YORK—By 2003, total DVD replication worldwide is expected to reach 1.858 billion units, nearly eight times the 209 million projected for 1999, according to International Recording Media Assn. (IRMA) figures released earlier this year.

An update of that and other projections will be presented by Dick Kelly, president of Cambridge Associates—which conducts IRMA optical and magnetic media research—in an overview of magnetic and optical markets at the IRMA-sponsored Technology & Manufacturing Conference, Oct. 28-29 at the DoubleTree La Posada in Scottsdale, Ariz.

Formerly known as the Magnetic & Optical Media Seminar, the event also will cover such developments as copyright protection for software, hardware, and the Internet; blue lasers to "read" a third generation of optical media with capacities five times greater than today's dou-



ble-layer DVD-ROMs; a new polymer material for this new media with a built-in anti-piracy "controlled supply chain system"; an overview of Philips' DVR, a real-time disc video recording system for DVD Video; and an update on the recently launched Super Audio CD (SACD) system.

"The Technology and Manufacturing Conference is the only meeting of its kind in the recording industry," says Charles Van Horn, IRMA executive VP. "Intellectual property owners, retailers, and distributors can interface with experts on the latest developments in the emerging technologies that will drive the audio, video, and multimedia markets into the 21st century."

As a pre-conference event on Oct. 27, a working group of IRMA's VHS Coalition (Billboard, April 3) will conduct a strategic planning meeting to develop industry awareness about the continued growth of the worldwide videotape marketplace. With more than 30 members, the coalition is co-chaired by Stan Bauer, VP/GM of Fuji Photo Film USA magnetic markets division; Larry Bennett, president/CEO of Premiere Video; and Paul Scott, senior VP/video sales at Technicolor.


As for the growth of the DVD marketplace, Cambridge Associates' unrevised projections include the following:

• Worldwide DVD Video manufacturing should reach 970 million
(Continued on page 72)


Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
NO. 1				
1	1	BUENA VISTA SOCIAL CLUB ● WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB 2 weeks at No. 1	21
2	2	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) [HS]	THREE DOLLAR BILL, Y'ALL	82
3	3	METALLICA ◆ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	426
4	5	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG 846210/DJMG (12.98/18.98)	LEGEND	538
5	4	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	117
6	7	MATCHBOX 20 ◆ ¹⁵ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [HS]	YOURSELF OR SOMEONE LIKE YOU	136
7	11	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	180
8	10	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	259
9	12	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	26
10	6	ANDREA BOCELLI ▲ ⁴ PHILIPS 539207 (10.98/17.98) [HS]	ROMANZA	97
11	14	PINK FLOYD ◆ ¹⁶ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1177
12	9	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 110813 (12.98/18.98)	GREATEST HITS	289
13	17	DEF LEPPARD ▲ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	155
14	8	TIM MCGRAW ▲ ¹ CURB 77886 (10.98/16.98)	EVERYWHERE	123
15	18	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	165
16	13	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	241
17	15	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	467
18	20	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	436
19	25	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	70
20	22	BARRY WHITE ▲ CASABLANCA 822782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	34
21	16	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	100
22	21	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	90
23	26	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	370
24	30	METALLICA ▲ ⁶ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	496
25	28	RAGE AGAINST THE MACHINE ▲ ⁷ EPIC 52959* (10.98 EQ/16.98) [HS]	RAGE AGAINST THE MACHINE	204
26	24	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	332
27	29	PINK FLOYD ◆ ²¹ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	548
28	19	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	451
29	23	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	30
30	31	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	282
31	33	GARTH BROOKS ◆ ¹⁰ CAPITOL (NASHVILLE) 29689 (10.98/15.98)	THE HITS	204
32	27	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [HS]	KORN	135
33	40	VARIOUS ARTISTS ● BIG IDEA/WORD 6936/LYRICK STUDIOS (6.98/10.98)	VEGGIE TUNES	27
34	35	CREEDENCE CLEARWATER REVIVAL ▲ ³ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	321
35	34	BEASTIE BOYS ▲ ⁴ DEF JAM 527351/DJMG (10.98/16.98)	LICENSED TO ILL	419
36	37	INSANE CLOWN POSSE ▲ ISLAND 524442/DJMG (10.98/16.98)	THE GREAT MILENKO	97
37	36	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	404
38	42	ZZ TOP ▲ ² WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	139
39	38	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	207
40	47	MILES DAVIS ▲ LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	49
41	32	BRUCE SPRINGSTEEN ▲ ⁴ COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	76
42	41	VAN MORRISON ▲ ¹ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	448
43	39	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	192
44	44	ALANIS MORISSETTE ◆ ¹⁰ MAVERICK 45901/WARNER BROS. (10.98/17.98) [HS]	JAGGED LITTLE PILL	210
45	—	SAVAGE GARDEN ▲ ³ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	123
46	—	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	96
47	49	BLINK 182 ● CARGO 111624*/MCA (10.98/16.98) [HS]	DUDE RANCH	50
48	46	TOOL ▲ ² VOLCANO 31087* (10.98/16.98)	AENIMA	153
49	—	CELINE DION ◆ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	178
50	43	FLEETWOOD MAC ▲ ⁴ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	80

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.





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Universal, BMG Are Taking Steps To Enforce Street Date

ON THE STREET: Street-date violations, a perennial industry problem, are back in the spotlight again.

I have often privately complained that if the majors showed a little resolve on the issue, they could end street-date violations. But instead they seem to prefer to give the topic lip service. Now comes word that at least two majors are once again focusing on the problem.

According to sources, Universal Music and Video Distribution (UMVD) is about to issue a policy, with escalating penalties, aimed at ensuring that the one-stops don't sell product early to accounts.

In order to abide by the policy, one-stops shipping product to accounts have to make sure it doesn't arrive before Monday. The same goes for one-stops with will-call business: They can't sell new releases to stores until Monday.

The first time a one-stop is caught violating the policy, it will lose for one month the privilege of receiving product early on Friday before the Tuesday street date. Instead, it will get new releases on Tuesday. For the second violation, the penalty is extended to two months, and for the third violation, Universal will

stop selling the account.

The last penalty is a strong measure that should have some impact on the street-date issue. Being cut off from a major and being forced to buy product sideways from a competitor at a higher price will make one-stops think twice about giving in to the temptation to sell product over the weekend.

Meanwhile, sources say that BMG Distribution recently caught a certain California-based one-stop violating its street-date policy, and that account is now said to be getting new releases on Tuesday.

Calls to BMG and UMVD were not returned by press time.

While both BMG's action and UMVD's policy are positive steps in helping to ensure a level playing field, the street-date issue will never be resolved until all the majors adopt and enforce a tough policy at the same time. Retail Track encourages the other majors to look more closely at the new UMVD policy.

WENT UP to Yankee Stadium to see the Yanks play Tampa Bay on Sept. 24, which not so coincidentally happened to be Pokémon day. Young Yankee fans got to

RETAIL TRACK

by Ed Christman

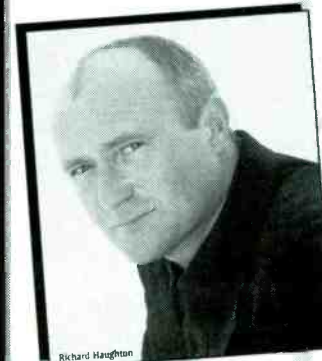


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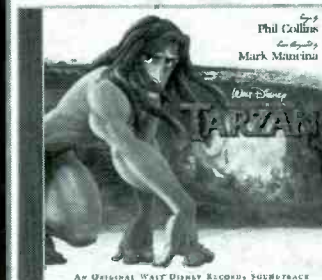
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In Memory Of 'Kickboy,' The Voice Of L.A. Punk Scene

ADIEU, KICKBOY: If, as we've said in the past, independence is a state of mind, then the passing of **Claude Bessy** should not go unnoted in this space. Bessy died of lung cancer on Sept. 2 in Barcelona, Spain, at the age of 54.

To habitués of the Los Angeles punk rock scene of the late '70s, the French-born Bessy, who immigrated to southern California in the early '70s, was known as "Kickboy Face" or simply "Kickboy," the reggae-derived handle under which he edited the local punk rock magazine *Slash*. He was also its principal writer, theoretician, and figurehead.

We revisited Bessy's writing earlier this year, as we researched a history of Los Angeles punk that appeared in the catalog for "Forming," an exhibit of punk photography and memorabilia mounted by Track 16 Gallery in Santa Monica, Calif. That catalog, published by Smart Art Press, also includes a healthy sampling of Bessy's work for *Slash*, from its 1977 "May Day" debut issue through its demise in the summer of 1980.

Years later, Bessy told English writer **Jon Savage** that *Slash* started as "a bluff" since there was no real punk scene in L.A. to speak of, beyond a handful of groups and a few dozen fans, when the rag was founded. However, the magazine was critical in the flowering of that scene, which built itself over the years on an outpouring of independently released singles and albums. Those indie records were issued as a matter of necessity, since the L.A. major-label establishment wanted nothing to do with the raucous, insistently scrofulous local bands.

Slash did more than pay attention to those renegade acts. Long before organs like the Los Angeles Times belatedly took up the torch, the magazine pounded the pulpit for punk. And Bessy's editorial voice—haranguing, mocking, enthusing wildly—was the loudest to be heard. He instinctively understood the concept of punk rock as serious fun, and he took it to the page, and ultimately to the stage, with mad brio.

In May 1978, *Slash* started up its own like-named indie record label with the single "Lexicon Devil" by the **Germs**, a shambolic, lyrically fierce group that Bessy championed. That bow was followed in 1979 by the great **Joan Jett**-produced *Germs* album "G.I." and in 1980 by X's first album, "Los Angeles." While Bessy did not head the label—that role fell to president **Bob Biggs**—his maverick sensibility animated its early releases. Some of *Slash*'s writers—including **Chris Desjardins**, last issue's *Flag Waver*, and the late **Jeffrey Lee Pierce**—brought their bands to the imprint and made enduring records there.



by Chris Morris

Putting his money where his quite formidable pie-hole was, Bessy started his own band, **Catholic Discipline**. The short-lived group, which seemed to cancel more gigs than it played, can be seen in **Penelope Spheeris'** still-hilarious 1980 film about L.A. punk, "The Decline Of Western Civilization." The feature also includes an interview with the typically sardonic Bessy.

As **Ronald Reagan's** "Morning In America" was about to dawn in 1980, Bessy fled the U.S. He settled first in England, where he worked for **Rough Trade Records** and continued to proselytize for his favorite groups. We were unsurprised to hear his unmistakable voice on a late-'80s bootleg of a London **Sonic Youth** show. In 1987, he and **Philomena Winstanley**, his longtime mate and *Slash* partner in crime, relocated to Barcelona, where, he said, the wine was good.

Certainly *Kickboy* would have been horrified to be eulogized in a music trade publication, and for that we must apologize to his petulant shade. We hope we

haven't been sentimental, for sentiment made him gag. However, though Bessy would have abhorred being considered an example of anything, except perhaps bad manners or imperfect personal hygiene, there was much that was exemplary about him.

Bessy held his beliefs passionately and expressed them with fire; butting heads with him about music left more than one combatant with a skull fracture. Working on the farthest margins of the "biz," he brought his puckish fervor to bear in the service of musicians who had no true voice in the mainstream press or at the mainstream labels. Independents everywhere will always have need of his kind.

FLAG WAVING: A legend on **Ed Burleson's** guitar in the booklet for his album "My Perfect World," out Tuesday (19) on the new



BURLESON

Alternative Distribution Alliance label **Tornado Records**, says it all about his music: "TOO COUNTRY."

The Texas-born singer/songwriter's sound isn't the kind you hear coming out of Nashville very much these days. Chockablock with fiddles and pedal steel guitars, it's hard country in the

old style of the performers **Burleson** admires—**Buck Owens**, **Ray Price**, **Johnny Bush**.

The soft-spoken **Burleson**, who is the kind of guy who calls reporters "sir," doesn't find much in common with the current crop of country performers. "A lot of

them guys, even when they try to get the sound musically, they don't get it," he says. "I just grew up on it."

Burleson has won the right to wear the cowboy hat he sports on his album: He attended Hill Col-
(Continued on page 73)

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TECH UPDATES EXPECTED AT CONFERENCE

(Continued from page 69)

units in 2003, an increase of nearly 500% over the 165 million projected by year-end 1999. North America's total is projected at 125 million units this year, or 75% of total units. In 2003 North America's manufacturing could reach 450 million units, but that would represent only 46% of the global output.

• Worldwide DVD-ROM replication, mostly for computer and video console games, should reach 598 million units in 2003, more

'The conference is the only meeting of its kind in the recording industry'

— CHARLES VAN HORN —

than 12 times the 44 million projected this year.

• For DVD Audio, which will have its formal launch in early 2000, worldwide replication is forecast to hit 290 million in 2003.

The conference will also provide updates on copy protection on the Internet and in the mastering and manufacturing processes, as illegal copying and piracy are key concerns of audio, video, computer, and video game rights owners.

Mark Belinsky, senior VP of business development at Macrovision Corp., will review some of the copy protection techniques for

rights owners on the Internet.

Another seminar will discuss two approaches to copy protection for physical digital content. Mark Hollar, Macrovision systems engineering director, will cover digital watermarking technology, and Brendan Traw, Intel manager of content protection technologies, will cover other methods of copy protection.

An Internet presentation by Behfar Razavi, a technologist with Sun Microsystems Laboratories, will give a technological view of the impact that electronic delivery systems will have on prerecorded media.

The conference will also feature presentations on the recording, materials, mastering, and manufacturing of new audio, video, and multimedia optical discs.

Dr. Igolt Ubbens from Philips International Optical Disc Technology Centre will highlight the new DVR real-time (DVD Video) disc video recording system introduced this past July.

Ronald van Slegtenhorst, senior development engineer with Dow Benelux N.V., will cover "PCHE: A New Polymer For Emerging Formats." Dow has developed a business model for the new compound, which will provide up to 25 gigabytes (GB) or five times the recording space on current dual-layer discs to prevent piracy by illegal replicators. The key is a controlled supply chain system in which poly-

mer suppliers like Dow participate.

Dr. Dick Verhaart, program manager for Toolex International advance recording systems, will update the development of blue solid-state lasers that can "read" the new third-generation optical media formats.

Toshio Koike, president of Marubeni America Corp, will update technical developments and changes necessary to improve product quality and control costs

for the new dual-layer DVD-ROM formats with the "extra real estate" needed for advanced audio, video, and multimedia formats.

Paul Reynolds, publicity manager with Philips Consumer Electronics, will highlight the new technology behind the recently launched Super Audio CD format (Billboard, Sept. 11), jointly developed by Sony and Philips.

New magnetic tape developments will be covered in a trio of

presentations. Mike Kearnan, VP of hardware development with Quantum Corp., will update Super Digital Linear Tape; Joel Woelbern, Sony Electronics senior marketing manager, will outline advances in "Advanced Intelligent Tape"; and Kevin Perry, Seagate executive director of marketing and business development, will provide a perspective on the industry's most prevalent formats, such as DAT (digital audio tape) and Travan.

RETAIL TRACK

(Continued from page 70)

hobnob with what I assumed are two Pokémon characters outside the stadium before the game. And then upon entrance to the stadium, everyone was given a Pokémon card and a cassette sampler, which includes two entire songs and three samples of other songs—all from the Koch Records Pokémon album "2.B.A. Master—Music From The Hit TV Series."

The packaging for the sampler included a \$3-off coupon for the album, which could be redeemed at the Wiz. According to the sampler, the Wiz is selling the album for \$11.98. The promotion was put together by Brenda Place, Koch director of marketing, who got to ride around inside Yankee Stadium on the field in a souped-up Pokémon car waving to fans, along with the previously men-

tioned Pokémon characters.

A good promotion and a good ballgame, with the Yanks winning in extra innings. So far, Pokémon has scanned 193,000 units, but Koch has shipped more than 500,000 units, including sales to accounts like Toys "R" Us, which doesn't report to SoundScan. And the company has applied to the Recording Industry Assn. of America for its gold certification, according to Place.

On Nov. 9, Koch's Pokémon album will be joined by an Atlantic Records soundtrack to an upcoming movie. The album, "Pokémon The First Movie—Music From And Inspired By The Motion Picture," is a multi-artist collection. It will be interesting to see if the presence of the two albums will create con-

fusion in the minds of the consumers or result in incremental sales for them.

BACK IN THE GAME: Ivan Lipton, formerly president of the Strawberries chain, has turned up at mybytes.com, doing business development for the site, which is owned by YouthStream Media Networks, based in New York. He describes mybytes.com as a hub community site targeting college students. In addition to providing academic research tools, community building, content, and E-commerce, the site will include a full music online store and other music-related features, according to Lipton, who left Strawberries in 1998 after the chain was acquired by Trans World Entertainment Corp.

cd in stores now

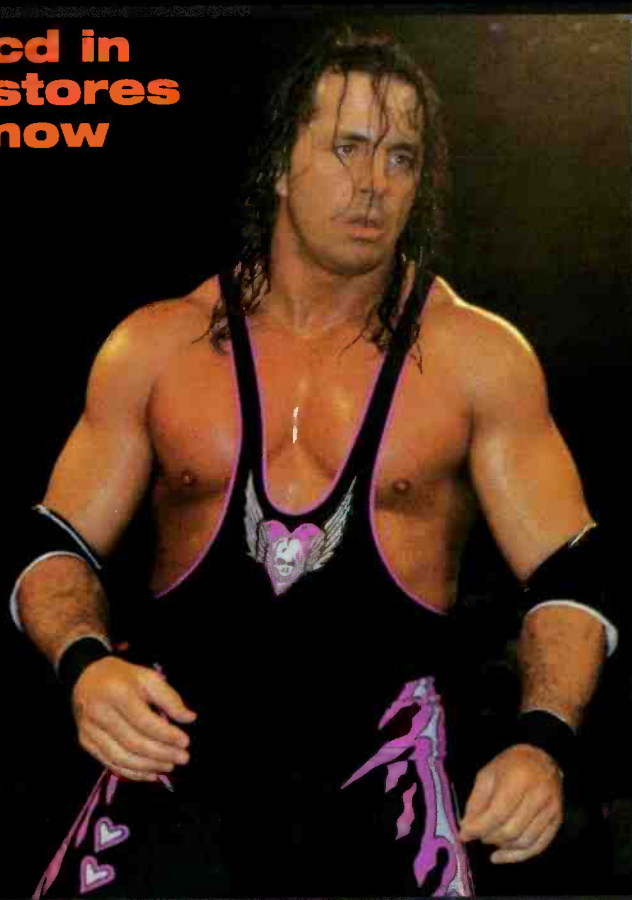
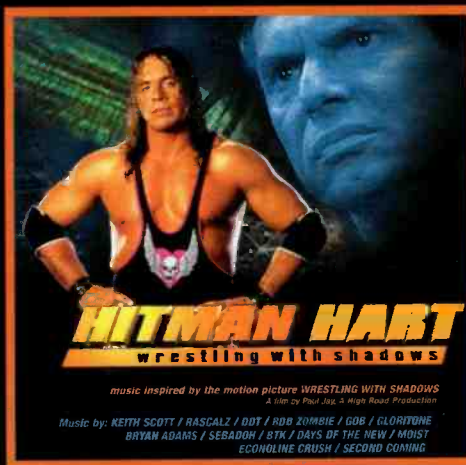


PHOTO BY RIK FEDYAK

HITMAN HART

wrestling with shadows

CONTAINS BRET HART'S THEME MUSIC (played in arenas as he enters/leaves the ring)
LINER NOTES CONTAIN SPECIAL AUTOGRAPHED QUOTE FROM BRET HART
SOUNDTRACK FEATURES A SAMPLE FROM THE "HITMAN" HIMSELF



1. Hitman Theme Intro **KEITH SCOTT**
2. Sharpshooter **RASCALZ**
3. Lie Detector **DDT**
4. Superbeast **ROB ZOMBIE**
5. Self-Appointed Leader **GOB**
6. Halfway **GLORITONE**
7. Only the Strong Survive **BRYAN ADAMS**
8. Flame **SEBADOH**
9. Peppyrock **BTK**
10. Touch, Peel & Stand **DAYS OF THE NEW**
11. Original Score
12. Resurrection **MOIST**
13. Sparkle & Shine **ECONOLINE CRUSH**
14. Soft **SECOND COMING**
15. Original Score

Cat. # 6 2428 40010 2 9

CD AVAILABLE ON

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EMI Music Distribution

To order the video of HITMAN HART: *Wrestling with Shadows* in Canada: distributed by KOCH International Inc. <http://www.kochcan.com>
In US: distributed by Trimark Pictures Inc. <http://www.trimarkpictures.com>
HITMAN HART is also available on Trimark Home Video

How Will Kid Rhino/Nick Market 'Blue'?

Three 'Clues': Activity Book, Tyco Toy Ad Inserts, Consumer Rebate

CLUED IN: Mega-popular preschool TV series "Blue's Clues" will see its third audio title, "Blue's Clues: Goodnight Blue," released Nov. 2 via Kid Rhino and Nickelodeon.

It sports more than 40 minutes of newly recorded original music and stories and features voices by the show's live-action host **Steve Burns**, along with those of titular puppy Blue and "Blue's Clues'" other animated characters.

"Goodnight Blue" works the customary "Blue's Clues" mystery into its theme of winding down and getting ready for bed. The cast members (and listeners) are given three clues to figure out what Blue wants to dream about.



by Moira McCormick

The new audio release is based on the "Blue's Clues" prime-time special episode "Blue's Big Pajama Party," which premiered Oct. 10 on Nickelodeon.

Included with both the CD (\$13.98) and cassette (\$9.98) versions of "Goodnight Blue" is a mini-activity book called "Goodnight Bird"—the same one Steve reads on the album.

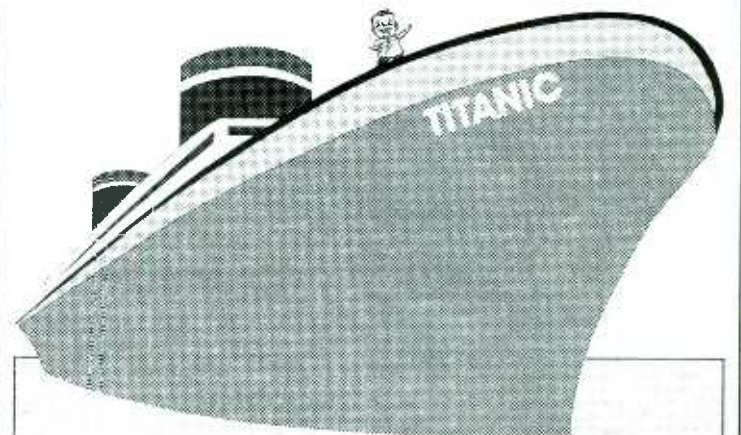
Kid Rhino and Nickelodeon are

also engaging in numerous promotional activities to support the release of "Goodnight Blue"—most notably, a consumer rebate program, which is a rarity in children's audio. This month and continuing through November, the Subway restaurant chain is giving out the rebate offer in 2 million of its kids' meals.

The consumer rebate can be redeemed through the purchase of all three Kid Rhino "Blue's Clues" audio titles, the other two being the recently released "What To Do, Blue?" (the series' first read-along) and "Blue's Big Treasure." Plus, Kid Rhino is teaming up with other "Blue's Clues" licensees, including Simon & Schuster and Humongous Entertainment, for further cross-promotions.

The aforementioned "What To Do, Blue?" is still in the midst of its own promotional campaign, which includes an ad inserted in "Blue's Clues" Tyco toys throughout October, exposure in Humongous Entertainment's CD-ROM newsletter, and an ad in Nick Jr. Magazine, not to mention online promotion and advertising this month as well.

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EXECUTIVE TURNTABLE

HOME VIDEO. Glenn Weisberger is appointed senior VP and general counsel for the Harvey Entertainment Co. in Los Angeles. He was VP/director of legal and business affairs for Universal Television and Network Group.

DISTRIBUTORS. Gary McClanahan is promoted to VP of operations for KRB Music Cos. in Nashville. He was director of operations and sales.

Rita Schepok is named label development manager for Navarre Canada in Toronto. She was marketing manager at Attic Records.

NEW MEDIA. Lisa Crane is named president/CEO of Soundbreak.com in Hollywood. She was VP of NBC Interactive and GM of NBC.com.



McCLANAHAN



WEINTRAUB

Fred Graver is named senior VP for VH1.com in New York. He was an executive producer for Disney and ABC Cable.

Lori Weintraub is named VP of ARTISTdirect Network in Los Angeles. She was a strategic consultant for Universal Music Group.

Dan Mohler is named VP of sales for FirstLook.com in Los Angeles. He was senior VP of advertising for Launch Media.

DECLARATIONS OF INDEPENDENTS

(Continued from page 71)

lege in Hillsboro, Texas, on a rodeo scholarship. He says he specialized in riding bareback bucking horses, and adds, "I didn't ride bulls, much."

His career path took a turn during his college years when he picked up the guitar and began frequenting the Three Teardrops Tavern in Dallas. "I was going in there, playing my songs," he recalls. "Next thing I knew, I wasn't rodeoin' anymore, I was playin' music."

Burleson's tough-but-sweet music found an early champion in Billboard's Nashville bureau chief **Chet Flippo**, who praised the musician's demo when it was making the Music City rounds in 1997. There were ultimately no takers there, but Burleson found his champion in a legendary Lone Star performer, **Sir Doug Sahn**.

"I went to Austin to see [fiddler] **Alvin Crow**, and Doug was playing

steel with him," Burleson says. "Alvin introduced us... We started talkin', about wrestlin'—Doug's a big fan. He called a week later. We've been buddies ever since."

Sahn—who is a principal of Tornado, along with Reprise VP of publicity **Bill Bentley** and VP of A&R **David Katznelson**—served as executive producer of "My Perfect World," and he also plays lead guitar on some tracks. Other sidemen include Crow and such Texas notables as steel player **Lloyd Maines** and pianist **Ronnie Huckaby**.

Burleson plays regular live gigs at such venues as the Sons of Hermann Hall in Dallas and the Broken Spoke in Austin. "Needless to say, I don't make a lot of money," he says. "I swing a hammer and dig a ditch to keep it goin'."

But, he adds, "I can't complain a bit. I get a lot of thank-yous for playin' real country music."

JOJO À GO-GO: It's always inspiring to see an intrepid independent artist gather increasing attention as a result of creative self-marketing—especially in the children's audio business, which, as anyone involved in it knows, is an especially challenging genre to get noticed in beyond your regional niche.

But Chicagoan **Joel Frankel** is doing just that with his third album, "Jojo's Barnyard Bash," released on his own Crunchy Records. Frankel's long been one of Child's Play's favorites, a singer/songwriter whose delightful flights of fancy have resulted in some of the most original children's music around. (When's the last time you heard a kids' artist write a song like "Charlie Is A Spoon," about a kitchen utensil with an unusual helping of personality?)

Frankel says "Jojo's Barnyard Bash" "was used by Family Fun magazine during a nine-city promotional tour for its recent Hyperion book 'Family Fun Parties.' Songs from the album were used by editor **Deanna Cook** to complement her demonstration of the 'Barnyard Bash' party theme." Among the stores to host the event was Macy's in New York, which Frankel says drew a sizable crowd.

"Jojo's Barnyard Bash" is also Frankel's first enhanced CD, still a rarity among independent children's recordings. This one contains a music video of Frankel (in scarecrow garb) performing the
(Continued on next page)



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Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	
			NO. 1		
1	NEW		THE OFFICIAL VIDEO COLLECTION Columbia Music Video Sony Music Video 50205	Ricky Martin	14.98
2	1	3	SWEET SWEET SPIRIT Spring Hill Video Chordant Dist. Group 44370	Homecoming Friends	29.98
3	2	24	HOMECOMING-LIVE IN ORLANDO ▲ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
4	3	71	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
5	5	48	'N THE MIX WITH 'N SYNC ▲ BMG Video 65000	'N Sync	19.95
6	8	21	SO GLAD Spring House Video Chordant Dist. Group 44369	Bill & Gloria Gaither And Their Homecoming Friends	29.98
7	4	5	HEAT IT UP MCA Music Video Universal Music Video Dist. 61694	98 Degrees	19.95
8	7	22	LIVE ▲ USA Home Entertainment 45059955	Shania Twain	19.95
9	14	4	CHONDA PIERCE ON HER SOAPBOX Myrrh Video 5995	Chonda Pierce	16.98
10	6	30	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
11	RE-ENTRY		DOWN BY THE TABERNACLE ▲ Spring House Video Chordant Dist. Group 104	Bill & Gloria Gaither	19.98
12	NEW		PANDAEMONAEON Mayhem Video 34016	Cradle Of Filth	21.98
13	RE-ENTRY		MARCHING TO ZION ● Spring House Video Chordant Dist. Group 44355	Various Artists	29.98
14	10	186	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
15	RE-ENTRY		RIVERS OF JOY ● Spring Hill Video Chordant Dist. Group 44354	Gaither & Friends	29.99
16	9	48	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
17	NEW		ONE NIGHT IN EDEN Capitol Video EMI Home Video 77863	Sarah Brightman	19.98
18	12	7	THE NU NATION TOUR Gospo Centric 90311	Kirk Franklin And The Family	19.95
19	13	4	LIVE IN JACKSON MISSISSIPPI Verity Video Word Video 43135-3	The Canton Spirituals	19.98
20	15	44	CUNNING STUNTS ▲ Elektra Entertainment 40202	Metallica	19.98
21	16	24	AROUND THE WORLD Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98
22	17	95	A NIGHT IN TUSCANY ▲ USA Home Entertainment 4400553973	Andrea Bocelli	24.95
23	20	96	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
24	11	29	SINGING IN MY SOUL Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
25	NEW		LIVE AT AZUSA 3 Atlantic Video 53106	Carlton Pearson	19.98
26	19	111	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
27	21	40	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
28	33	3	PRAYER BEAR Sparrow Video 43151	Steve Green	14.98
29	18	28	FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Video 50188	Various Artists	19.95
30	23	14	JIMI HENDRIX LIVE AT WOODSTOCK Universal Studios Home Video Universal Music Video Dist. 11989	Jimi Hendrix	14.95
31	22	31	THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
32	27	195	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
33	26	46	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
34	40	8	I WANT MY MTV MTV Music Television Sony Music Video 49687	Various Artists	12.98
35	24	4	RETURN TO PARADISE BMG Video 88300	Styx	19.98
36	31	33	LIVE AT THE FILLMORE EAST MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
37	28	5	LIVE AUS BERLIN MCA Music Video Universal Music Video Dist. 61071	Rammstein	19.95
38	30	18	VOICE OF AN ANGEL-IN CONCERT Sony Classical Video Sony Music Video 61770	Charlotte Church	19.98
39	25	11	BEST OF 1980-1990 Island Video 84761	U2	19.95
40	36	131	WHO THEN NOW? ◇ Epic Music Video Sony Music Video 50153	Korn	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.

Merchants & Marketing

CHILD'S PLAY

(Continued from preceding page)

title song. Plus, it's set to be the first in a proposed multimedia early-learning series being developed by Digital Generation Entertainment. Upcoming titles include "Jojo's Barnyard Bash" and "Jojo The Scarecrow" videos, "Jojo's Barnyard Bash" CD-ROM, and "Jojo The Scarecrow" and "Papa Crow" illustrated picture books.

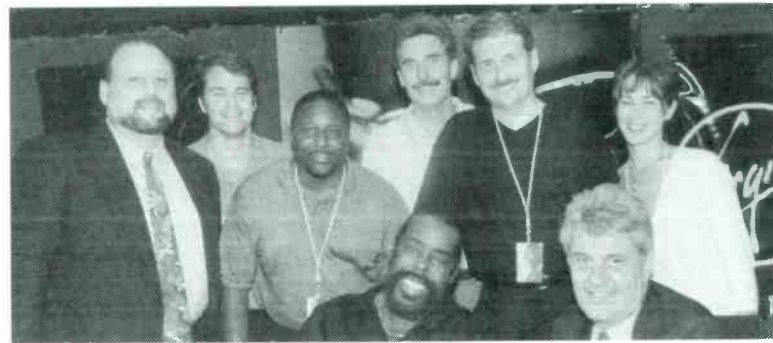
KIDBITS: The incomparable **Ella Jenkins** released her 30th—you read that right, 30th—album on Smithsonian Folkways Recordings on Oct. 5. "Ella Jenkins And A Union Of Friends Pulling Together" includes Jenkins originals like "The Union Team," along with compositions by such revered artists as **Pete Seeger** (who guest-performs here) and **Woody Guthrie**.

Music for Little People has bowed the second title in its adorable "Toddlers Sing" series.

Music for Little People has bowed 'Toddlers Sing Playtime,' the second title in its 'Toddlers Sing' series

"Toddlers Sing Playtime" features 2- to 4-year-old vocalists lisping through childhood favorites like "Skip To My Lou," "Miss Mary Mack," and "I'm Sorry Playmate." The CD is \$11.98, the cassette, \$7.98. . . Roots master **Phil Rosenthal**, former leader of contemporary bluegrass group **the Seldom Scene** (and who was named official Connecticut State Troubadour in 1994), is back with another essential collection of Americana. "This Land Is Your Land" features Rosenthal and assorted family members—including wife **Beth Sommers** and kids **Naomi** and **Daniel**, who've performed together the last four years as **the Sommers-Rosenthal Band**—offering classics like "Goodnight, Irene," "Red River Valley," and "When Johnny Comes Marching Home." It's available on Rosenthal's Guilford, Conn.-based label, **American Melody Records**. . . The always-wonderful **Chad & Terri Sigafus** have a new album as well, the typically enchanting "Baby's First Songs" (inspired by the birth of their own little one a year ago). The label is **Teeter-Tot Records of Couch, Mo.**

Assistance in preparing this column was provided by **Kim Cox**.



Love, Barry. Private Music recording artist **Barry White** signed copies of his new album, "Staying Power," at the Virgin Megastore in New York's Times Square. White's autobiography, "Love Unlimited," will be out Tuesday (19). Shown standing, from left, are **Jesus Garber**, radio promotion consultant; **Steve Orselet**, director of Eastern regional sales, **Windham Hill Group**; **Eric Talbert**, manager of promotions, **Windham Hill**; **Ron McCarrell**, VP of marketing, **Windham Hill**; **Steve Vining**, president, **Windham Hill**; and **Grace Newman**, VP of field marketing, **Windham Hill**. Seated are **White** and his manager, **Ned Shankman**.

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE	
			NO. 1		
1	1	15	POKEMON 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES KOCH 8901 (11.98/16.98)		
2	3	79	VEGGIE TUNES ● BIG IDEA/WORD 6936/LYRICK STUDIOS (6.98/10.98)	VEGGIE TUNES	
3	5	148	CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)	TODDLER TUNES	
4	7	18	VARIOUS ARTISTS ● WALT DISNEY 060625 (5.98/9.98)	HALLOWEEN SONGS & SOUNDS	
5	4	197	VARIOUS ARTISTS ▲ WALT DISNEY 860605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1	
6	11	66	VEGGIE TUNES BIG IDEA/WORD 5874/LYRICK STUDIOS (6.98/10.98)	VEGGIE TUNES 2	
7	6	50	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES	
8	10	155	CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS	
9	9	165	CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS	
10	13	10	LARRY-BOY VEGGIE TALES-LARRY-BOY: THE SOUNDTRACK BIG IDEA 60012/WORD (6.98/10.98)		
11	8	21	READ-ALONG WALT DISNEY 860427 (6.98 Cassette)	TARZAN	
12	12	216	VARIOUS ARTISTS ▲ WALT DISNEY 860865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC	
13	2	30	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY (10.98/15.98)		
14	17	132	CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98)	SILLY SONGS	
15	16	162	VARIOUS ARTISTS ● WALT DISNEY 860897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION	
16	14	26	VARIOUS ARTISTS WALT DISNEY 860642 (9.98/16.98)	RADIO DISNEY KID JAMS	
17	15	206	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1	
18	25	127	CEDARMONT KIDS CLASSICS ● BENSON 82216 (3.98/5.98)	BIBLE SONGS	
19	19	133	VARIOUS ARTISTS ▲ WALT DISNEY 860606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2	
20	18	21	READ & SING ALONG WALT DISNEY 860991 (11.98 Cassette)	TARZAN	
21	21	23	READ-ALONG ▲ KID RHINO 75642/RHINO (7.98/11.98)	STAR WARS EPISODE I: THE PHANTOM MENACE	
22	20	29	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98)	I LOVE TO SING WITH BARNEY	
23	23	30	BEAR WALT DISNEY 860640 (9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE	
24	22	67	VARIOUS ARTISTS WALT DISNEY 860632 (10.98/16.98)	MORE SILLY SONGS	
25	RE-ENTRY		VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ©1999, Billboard/BPI Communications, and Soundscan, Inc.

MCY.com, Pavarotti Making Music Together

This week's column was prepared by guest columnist Steve Trainor.

MCY.com Inc., the New York-based digital musical retailer, and leg-

endary tenor Luciano Pavarotti are going online for a first-time, exclusive digital performance.

An agreement with Tibor Rudas, Pavarotti's worldwide producer and

promoter, gives MCY the exclusive rights to provide a Pavarotti concert taped Sept. 25 in Helsinki as a digital download on MCY's digital music Web store at www.MCY.com.

The half-hour Webcast is being offered free for three days starting Oct. 26 and will be available simultaneously in Los Angeles, New York, and Munich. The schedule is as follows:

Tuesday (Oct. 26): L.A., 10 a.m.; New York, 1 p.m.; Munich, 7 p.m.

Thursday (Oct. 28): L.A., 7 p.m.; New York, 10 p.m.; Munich, 4 a.m.

Friday (Oct. 29): L.A., 4 p.m.; New York, 7 p.m.; Munich, 1 a.m.

In conjunction with the Webcast, seven full-length selections from the performance will be available for audio-only download at \$1.49 each,

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS AT HOME

1. amazon.com	8,520
2. barnesandnoble.com	3,372
3. cdnow.com	3,231
4. bmgmusicservice.com	1,745
5. columbiahouse.com	1,717
6. buy.com	1,664
7. bestbuy.com	595
8. wal-mart.com	474
9. blockbuster.com	409
10. towerrecords.com	188

TOTAL VISITORS AT WORK

1. amazon.com	4,082
2. barnesandnoble.com	1,800
3. cdnow.com	1,279
4. buy.com	1,098
5. bmgmusicservice.com	998
6. columbiahouse.com	752
7. bestbuy.com	387
8. wal-mart.com	185
9. blockbuster.com	170
10. musicmatch.com	105

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. amazon.com	2,700
2. barnesandnoble.com	1,114
3. cdnow.com	1,013
4. bmgmusicservice.com	665
5. columbiahouse.com	656
6. buy.com	600
7. bestbuy.com	213
8. wal-mart.com	195
9. blockbuster.com	158
10. towerrecords.com	69

HOUSEHOLD INCOME \$40,000-\$75,000/YEAR

1. amazon.com	4,729
2. barnesandnoble.com	1,968
3. cdnow.com	1,930
4. bmgmusicservice.com	1,075
5. buy.com	1,010
6. columbiahouse.com	981
7. bestbuy.com	368
8. wal-mart.com	269
9. blockbuster.com	211
10. towerrecords.com	118

Source: Media Metrix, August 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



SITES + SOUNDS

six by Pavarotti and one featuring the orchestra. The MCY.com downloads are compliant with the Secure Digital Music Initiative, according to Bernhard Fritsch, MCY president/CEO. "We digitally encode every customer download with advanced encryption technology that prevents illegal downloads," he says. "We track, calculate, and report royalty disbursements immediately after securing rights to the music."

MCY made global Internet music history earlier this year by reportedly drawing more than 10 million hits to its live cybercast of the June 27 Michael Jackson and Friends concert in Munich.

"I am excited that the fans who could not attend the performance in Helsinki are now able to participate in the concert through MCY.com," Pavarotti says. "It is wonderful that the Internet is being used for cultural purposes. Through the Internet, we can unite music friends around the world."

"We are very proud to welcome Luciano Pavarotti in our family," adds Fritsch. "What can one say about Pavarotti that hasn't already been said? The range, the purity of tone—he is a living legend."

In addition to filming the Helsinki performance itself, MCY camera teams also got footage of Pavarotti during his entire stay in the Finnish capital. These exclusive, archived backstage views, rehearsals, press conferences, and interviews also will be featured in the download.

Pavarotti's Helsinki concert, attended by 12,000 people, was the last stop on his recent European tour. This fall, he continues his busy schedule with performances of "Tosca" at New York's Metropolitan Opera, a tour of Australia in November, and another Three Tenors' encore performance Dec. 29 in San Jose, Calif. His concert schedule may be found online at www.pavarotti-concert.com.



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Billboard

OCTOBER 23, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		BREAKDOWN ISLAND 546518*/DJMG	MELISSA ETHERIDGE	12
◀ NO. 1 ▶					
2	4	2	HUMAN CLAY WIND-UP 13053*	CREED	1
3	2	3	THE FRAGILE NOTHING 490473*/INTERSCOPE	NINE INCH NAILS	25
4	9	2	BRAND NEW DAY A&M 490443*/INTERSCOPE	STING	17
5	6	17	SUPERNATURAL ▲ ² ARISTA 19080	SANTANA	2
6	NEW		DISTANCE TO HERE RADIOACTIVE 111966/MCA	LIVE	4
7	1	3	TO VENUS AND BACK ATLANTIC 83230/AG	TORI AMOS	45
8	13	2	IN...THE LIFE OF CHRIS GAINES CAPITOL 20051	GARTH BROOKS	5
9	NEW		PLAINS WINDHAM HILL 11465	GEORGE WINSTON	76
10	7	6	FLY ▲ ² MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	14
11	16	5	A LITTLE BIT OF MAMBO ● RCA 67887	LOU BEGA	9
12	10	4	YELLOW SUBMARINE SONGTRACK APPLE 21481/CAPITOL	THE BEATLES	59
13	18	2	COME ON NOW SOCIAL EPIC 69914	INDIGO GIRLS	50
14	11	21	MILLENNIUM ▲ ³ JIVE 41672	BACKSTREET BOYS	3
15	8	3	EUPHORIA MORNING A&M 490412*/INTERSCOPE	CHRIS CORNELL	55
16	20	2	MARC ANTHONY COLUMBIA 69726*/CRG	MARC ANTHONY	18
17	NEW		HOURS... VIRGIN 48157	DAVID BOWIE	47
18	14	7	CHRISTINA AGUILERA ▲ ² RCA 67690	CHRISTINA AGUILERA	8
19	17	16	SIGNIFICANT OTHER ▲ ⁴ FLIP 490335*/INTERSCOPE	LIMP BIZKIT	11
20	NEW		TEMPERAMENTAL ATLANTIC 83214*/AG	EVERYTHING BUT THE GIRL	85

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

Video Show Sees Attendance Drop

BY ANNE SHERBER

ATLANTIC CITY, N.J.—Despite a 10% drop in attendance at the recently completed East Coast Video Show (ECVS), Home Video Entertainment Events (HVEE) announced that it plans to produce another home video exhibition using the ECVS model next spring in Chicago.

"The Chicago area is a region that's been unserved by these events," says Diane Stone, show director of HVEE, the joint venture of the Video Software Dealers Assn. (VSDA) and Advanstar Communications. HVEE produces VSDA's annual convention and the Grand Slam Video Show.

"The regional, business-to-business trade show is the most successful trade show model that exists," adds ECVS show manager Kimberly Orr.

The Atlantic City ECVS, held Oct. 5-7 at the Atlantic City Convention Center, attracted 7,750 retailers and exhibitors, compared with 8,612 in '98.

In spite of that and declining attendance at the annual convention, HVEE will press ahead and add a third trade show within a nine-month period.

HVEE has already announced that the annual convention will be held July 8-10 in Las Vegas, followed by the 2001 convention in January, coinciding with the Consumer Electronics Show (Billboard, Oct. 9).

The Chicago show will be a three-day, business-to-business event that will include a separate but allied adult video component. Stone says the exhibitors are enthusiastic about HVEE's new show, and the group will announce details about dates and location "relatively soon."

Stone attributes this year's drop in ECVS attendance to a number of factors. First and foremost, she says, there are simply fewer independent retailers. Additionally, retailers that once sent a full complement of staff to the show sent fewer people this year for budgetary reasons.

However, she believes that just as much business is being done on the show floor this year as was done last year. "They may be sending fewer people," says Stone, "but the buying power represented from each store hasn't declined."

The number of exhibitors at ECVS rose slightly from 202 last year to 204 this year. According to Orr, 71 exhibitors were new to ECVS this year, many representing nonvideo products such as tanning beds, pizza suppliers, and ice cream distributors.

All of the major studios except for MGM took floor space, but distributors were less visible. Seven of the nine one-stops were on the floor; Sight & Sound and MS Distributing canceled plans to exhibit.

Of the distributors that exhibited, not all were impressed. Valley Media director of marketing Richard Goffman deemed the floor traffic "disap-

pointing." One distribution executive who asked not to be named speculated that next year, rather than spending the approximately \$17,000 for a large booth, he would recommend his company take a meeting room and forgo the show floor altogether. "The nature of trade shows is changing," he says, "and I think that I can service my customers more effectively and more economically in other ways."

Also part of this year's ECVS was another skirmish between independent retailers and large video chains, which indies say are receiving sweetheart deals from suppliers.

The Fairness Alliance of Independent Retailers (FAIR) held a sparsely attended rally during which national VSDA board member John Merchant of 49er Video in Sacramento, Calif., urged retailers to support the two antitrust class-action lawsuits FAIR filed against Blockbuster and the major Hollywood studios in July (Billboard, Aug. 7).

Attorneys handling the suits summarized the progress so far and predicted the discovery stage could begin in the next few weeks. In discovery, Blockbuster would be compelled to turn over documents relating to the exact nature of the deals made between Blockbuster and the studios.

FAIR's plans to have a booth on the show floor were scuttled when VSDA expressed concerns over giving the impression that the trade organization supported independent retailers in their lawsuit against Blockbuster, another VSDA member.

But VSDA is not blind to the plight of the independent retailer, according to Bo Andersen, who attended ECVS for the first time as VSDA president.

"Independents are concerned, even insistent, that they need some tools and changes in suppliers' offerings," Andersen says.

At a VSDA board meeting prior to the show on Oct. 4, the trade group approved a \$50 membership discount for retailers with fewer than 10 stores, cutting dues levels for smaller retailers to \$149.

But among independent retailers trying to ride out an industry that seems to experience sea change after sea change, there was still one galvanizing note: DVD.

Paul Culberg, Columbia TriStar Home Video executive vice president and president of the DVD Video Group, an industry association, spoke at the show's "Long Live DVD" panel. He noted that 55 million DVD units and more than 2 million hardware units have been shipped in the first nine months of this year.

Culberg told attendees the DVD Video Group predicts that the installed base of DVD players will grow to 4 million by the end of 1999. According to Steve Nickerson, VP of marketing at Toshiba, that would make DVD the most rapid adoption of

a home electronic product ever.

Budget-priced DVD lines were in evidence at a number of supplier booths. Larry Lipp, director of merchandising at UAV Corp., says that while budget lines haven't been given permanent shelf space at retail, UAV is having success with short-term promotions. Some of the company's \$7.99 and \$9.99 DVD product has received placement at drug stores, supermarkets, and mass merchants in the checkout area. Lipp says that sales are growing exponentially every month. Other labels that are experimenting with budget DVD lines include PPI Entertainment and Simitar Entertainment.



Unwrapping 'The Mummy.' "The Mummy" co-stars Arnold Vosloo and Oded Fehr cut the ribbon to open the Mummy Maze, a new Halloween attraction at the Universal Studios theme park in Los Angeles. The event also celebrated the release of the film on video and DVD from Universal Studios Home Video.

No One Can Tell You What The Matrix Is . . . But Warner Can Tell You How To Run The DVD

'MATRIX' MAINTENANCE: Despite reports detailing playback problems with the "Matrix" DVD, Warner Home Video reports that the company has had "very, very few consumer complaints" about the title, according to a spokeswoman.

The title's extensive extras, which include 38 chapter stops, alternate scenes, a feature-length audio track, and eight ROM enhancements, were too much for some older DVD players to load, and DVD-ROM drives also experienced technical difficulties. Another complication is that "The Matrix" isn't a hybrid DVD-ROM, and it's tough to load on Macintosh computers. The DVD box clearly states that the disc won't work on a Macintosh computer, but a few strokes of the keyboard will get it going.

The good news, though, is that the problem did not lie in the manufacturing of the disc, and a massive recall won't be necessary. "The Matrix," which shipped 1.5 million units to the market, arrived in stores on Sept. 21.

"Warner has responded very quickly to getting to the bottom of the problem," says Amazon.com group product manager for video Jason Kilar. "The user base for DVD is still very small, and it hasn't been a big deal."

Warner responded by pointing consumers to a technical support Web site operated by InterActual Technologies, which is responsible for making the technical aspects of the disc work. The site, accessed through pcfriendly.com/support/title/matrix, lists seven common problems and solutions associated with the disc.

Many retailers, such as Amazon, have placed the address on their sites to alleviate any consumer frustration. "The site has been able to offer a great explanation," says Kilar, "and this hasn't turned out to be a disaster."

The glitch also won't discourage Warner from loading future DVDs with more and more enhanced features, according to the spokeswoman. Considering that extras are driving both player and software sales, no other studios are likely to let the "Matrix" snag alter their release plans either.

DVD EXPRESS EXPANDS: In the never-ending quest for online retailers to offer as many products

as possible, DVD Express has opened its Studio Store.

The new area, launched on Oct. 6, is divided into three boutiques under the banners "Movie Marketplace," "Poster Palace," and "Backlot Bazaar."

The marketplace focuses on specific film-related merchandise, such as products from "Star Wars," "South Park," "Austin Powers," and others. The "Poster Palace" offers consumers vintage, current, and upcoming movie posters. "Backlot Bazaar" focuses on merchandise sporting various studio logos.

The new shopping experience can be found under the gifts and gadgets category on the site and will be advertised on a variety of search engines including Yahoo!, Excite, HotBot, Webcrawler, Lycos, and AltaVista. It is also linked with Sony.com and a number of other studio sites affiliated with DVD Express.

CALL MY AGENT: New technology company SoftCom has formed an alliance with the William Morris Agency, the oldest talent agency in Hollywood.

Under the new relationship, William Morris will tap into its Hollywood client base to enhance existing entertainment product or create new content for the Internet.

The deal covers movies, TV, music, sports, and home video and includes an E-commerce element. The goal is to offer a variety of programs where consumers can immediately purchase clothes worn by the actors, as well as other related merchandise, without ever leaving the program.

Five-year-old SoftCom specializes in E-commerce technology applications and digital video delivery.

SIGHTSOUND ADDS HOLLYWOOD WEIGHT: Former Universal Studios chairman/CEO Frank Biondi has joined the board of directors at Internet movie broadcaster SightSound.com.

A company spokeswoman says that while Biondi will sit on the company's board, he is not taking an executive position at SightSound at this time.

EAST COAST
VIDEO Show

PICTURE THIS



by Eileen Fitzpatrick



Warner Bros. congratulates
Warren Lieberfarb
and his colleagues at
Warner Home Video and
Warner Advanced Media Services
for the achievement of
winning the Emmy® Award
for the Development of
DVD Technology.



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2 Customers head to your store to buy any one or all of these prestickered 9 top-selling titles.



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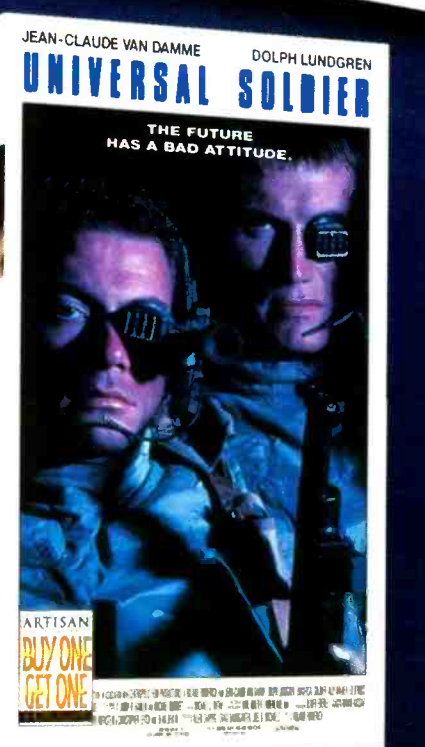
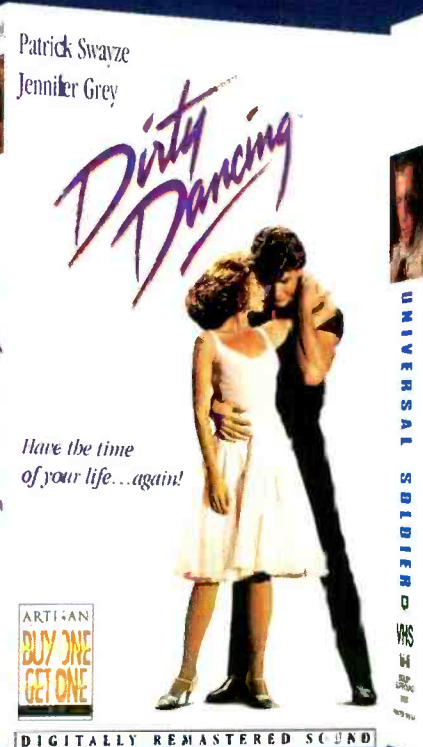
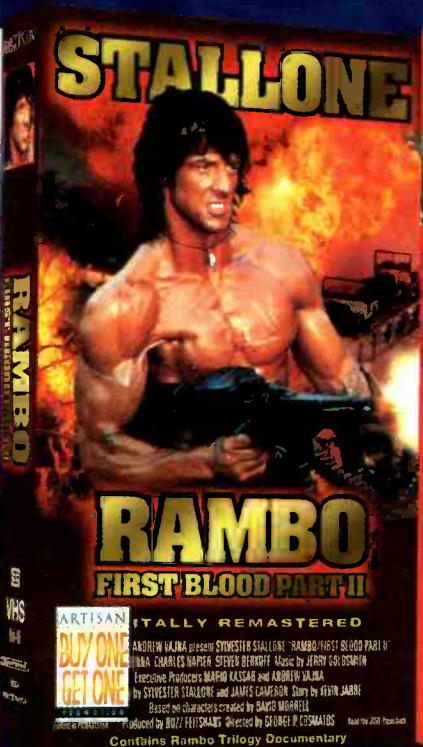
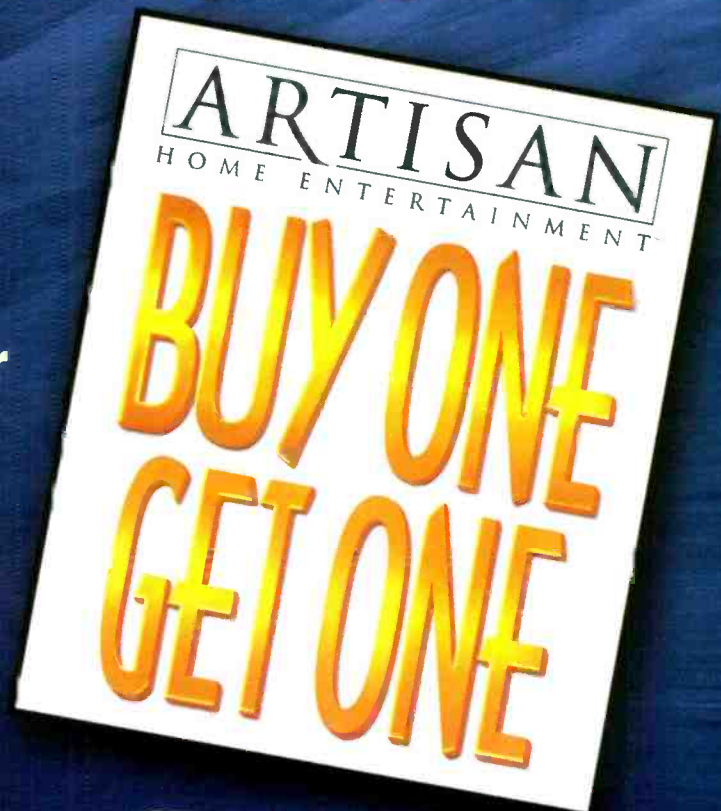
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GET ONE

3 Customers mail in their coupons selecting any one of these 9 titles.

TURN-KEY

4 Artisan collects their BOGO coupons and fulfills the orders, and you collect the PROFITS!



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Buy any 9 titles, and receive any one of these 9 DVD/VHS titles!*

Promotion Ends: 12/31/99

Fulfillment Ends: 3/31/00

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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	6	2	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
2	1	22	YELLOW SUBMARINE	MGM/UA Home Video Warner Home Video M206160	The Beatles	1968	G	19.98
3	2	4	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84749	Animated	1998	PG	26.99
4	3	10	THERE'S SOMETHING ABOUT MARY	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
5	4	84	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
6	11	3	ELIZABETH	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush	1998	R	19.95
7	8	6	AMERICAN HISTORY X	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	1998	R	19.98
8	12	2	MY FAVORITE MARTIAN	Walt Disney Home Video Buena Vista Home Entertainment 15654	Jeff Daniels Christopher Lloyd	1999	PG	22.99
9	13	4	98 DEGREES: HEAT IT UP	MCA Music Video Universal Music Video Dist. 61694	98 Degrees	1999	NR	19.95
10	15	2	DOUG'S 1ST MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 17591	Animated	1999	G	22.99
11	7	5	SONIC THE HEDGEHOG: THE MOVIE	A.D.V. Films 001D	Animated	1999	NR	19.98
12	25	8	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
13	5	7	BELLY	Artisan Entertainment 10207	NAS DMX	1998	R	14.98
14	NEW ▶		LIMP BIZKIT: KICK SOME A\$\$	Eaton Entertainment 14183	Limp Bizkit	1999	NR	14.98
15	9	23	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲³	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
16	10	7	SPAWN 3: THE ULTIMATE BATTLE	HBO Home Video Warner Home Video 91589	Animated	1999	NR	22.97
17	17	2	PLAYBOY'S BLUE COLLAR BABES	Playboy Home Video Universal Music Video Dist. PBV0849	Various Artists	1999	NR	19.98
18	18	12	PLAYBOY'S CELEBRITIES	Playboy Home Video Universal Music Video Dist. PBV0846	Pamela Lee Dian Parkinson	1999	NR	19.98
19	NEW ▶		JOAN OF ARC	Artisan Entertainment 10173	LeeLee Sobieski	1999	NR	19.98
20	32	31	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
21	37	23	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
22	14	45	'N THE MIX WITH 'N SYNC ▲⁵	BMG Video 65000	'N Sync	1998	NR	19.95
23	RE-ENTRY		101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
24	31	16	RUSH HOUR	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	1998	R	14.98
25	33	39	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
26	16	18	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
27	34	8	PLAYBOY'S STRIP SEARCH	Playboy Home Video Universal Music Video Dist. PBV0848	Various Artists	1999	NR	19.98
28	NEW ▶		WATERBOY	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler	1998	PG-13	19.99
29	NEW ▶		I'M TELLING YOU FOR THE LAST TIME	HBO Home Video Warner Home Video 91667	Jerry Seinfeld	1999	NR	19.98
30	29	23	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
31	RE-ENTRY		BABY GENIUSES	Columbia TriStar Home Video 21723	Kathleen Turner Christopher Lloyd	1998	PG	23.95
32	24	5	DRACULA	Universal Studios Home Video 84562	Bela Lugosi	1931	NR	14.98
33	NEW ▶		THE ADVENTURES OF ELMO IN GROUCHLAND SING & PLAY	Sony Wonder Sony Music Video 51617	Sesame Street Muppets	1999	NR	12.98
34	22	40	BACKSTREET BOYS: ALL ACCESS VIDEO ▲⁵	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
35	36	3	POKEMON: SEASIDE PIKACHU	Viz Video Pioneer Entertainment 0008D	Animated	1999	NR	14.98
36	RE-ENTRY		PRACTICAL MAGIC	Warner Home Video 16322	Sandra Bullock Nicole Kidman	1998	PG-13	19.95
37	NEW ▶		BRIDE OF CHUCKY	Universal Studios Home Video 83749	Jennifer Tilly Katherine Heigl	1998	PG-13	19.98
38	26	9	RONIN	MGM/UA Home Video Warner Home Video M907439	Robert De Niro	1998	R	19.98
39	21	9	BULWORTH	FoxVideo 0511	Warren Beatty Halle Berry	1998	R	19.98
40	RE-ENTRY		LABYRINTH	Columbia TriStar Home Video 03072	David Bowie Jennifer Connelly	1986	PG	14.95

● 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	9	2	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
2	1	7	ANALYZE THIS (R)	Warner Home Video 16988	Robert De Niro Billy Crystal
3	2	8	SHAKESPEARE IN LOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
4	NEW ▶		THE MUMMY (PG-13)	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz
5	3	10	PAYBACK (R)	Paramount Home Video 336323	Mel Gibson
6	6	6	GO (R)	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes
7	7	7	EDTV (PG-13)	Universal Studios Home Video 84435	Matthew McConaughey Jenna Elfman
8	4	11	8MM (R)	Columbia TriStar Home Video 02709	Nicolas Cage
9	11	12	A CIVIL ACTION (PG-13)	Touchstone Home Video Buena Vista Home Entertainment	John Travolta Robert Duvall
10	8	3	THE CORRUPTOR (R)	New Line Home Video Warner Home Video N4776	Mark Wahlberg Chow Yun-fat
11	5	9	CRUEL INTENTIONS (R)	Columbia TriStar Home Video 02712	Reese Witherspoon Ryan Phillippe
12	18	2	FORCES OF NATURE (PG-13)	DreamWorks Home Entertainment 83821	Sandra Bullock Ben Affleck
13	13	2	THE OUT-OF-TOWNERS (PG)	Paramount Home Video 334483	Steve Martin Goldie Hawn
14	17	3	OFFICE SPACE (R)	FoxVideo 1424430	Ron Livingston Jennifer Aniston
15	14	5	LOCK STOCK AND TWO SMOKING BARRELS (R)	USA Home Entertainment 4004510593	Nick Moran Jason Flemyng
16	RE-ENTRY		MESSAGE IN A BOTTLE (PG-13)	Warner Home Video 16989	Kevin Costner Robin Wright Penn
17	12	16	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman
18	NEW ▶		MY FAVORITE MARTIAN (PG)	Walt Disney Home Video Buena Vista Home Entertainment 15654	Jeff Daniels Christopher Lloyd
19	16	14	RUSHMORE (R)	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray
20	15	3	THE PRINCE OF EGYPT (PG)	DreamWorks Home Entertainment 84749	Animated

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	3	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
2	2	2	THE MUMMY (WIDESCREEN) (PG-13) (29.98)	Universal Studios Home Video 84641	Brendan Fraser Rachel Weisz
3	3	2	THE MUMMY (PAN & SCAN) (PG-13) (29.98)	Universal Studios Home Video 83663	Brendan Fraser Rachel Weisz
4	NEW ▶		THE THIRTEENTH FLOOR (R) (24.95)	Columbia TriStar Home Video 02848	Craig Bierko Gretchen Mol
5	4	6	TITANIC (PG-13) (29.99)	Paramount Home Video 155227	Leonardo DiCaprio Kate Winslet
6	6	11	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
7	8	8	ANALYZE THIS (R) (24.98)	Warner Home Video 16988	Robert De Niro Billy Crystal
8	13	10	THERE'S SOMETHING ABOUT MARY (R) (34.95)	FoxVideo 4112263	Ben Stiller Cameron Diaz
9	5	4	THE PRINCE OF EGYPT (PG) (34.99)	DreamWorks Home Entertainment 84749	Animated
10	11	9	SHAKESPEARE IN LOVE (R) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
11	NEW ▶		LOST & FOUND (PG-13) (19.98)	Warner Home Video 17563	David Spade Sophie Marceau
12	7	4	YELLOW SUBMARINE (G) (29.98)	MGM/UA Home Video/Warner Home Video 907508	The Beatles
13	NEW ▶		THE DARK CRYSTAL (PG) (24.95)	Columbia TriStar Home Video 02849	Jen Kira
14	9	17	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman
15	17	9	CRUEL INTENTIONS (R) (24.95)	Columbia TriStar Home Video 03827	Reese Witherspoon Ryan Phillippe
16	16	11	PAYBACK (R) (22.99)	Paramount Home Video 336323	Mel Gibson
17	14	4	FORCES OF NATURE (PG-13) (29.99)	DreamWorks Home Entertainment 83821	Sandra Bullock Ben Affleck
18	15	5	MONTY PYTHON AND THE HOLY GRAIL (R) (24.95)	Columbia TriStar Home Video 60306	John Cleese Eric Idle
19	NEW ▶		PUSHING TIN (R) (34.98)	FoxVideo 112306	John Cusack Billy Bob Thornton
20	18	41	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes

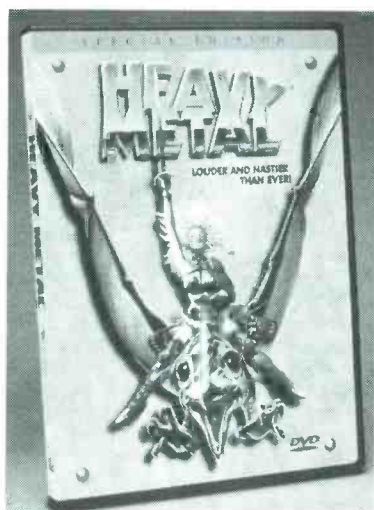
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Columbia TriStar Gilds Cult Classic 'Heavy Metal' DVD With Extras

BY JIM BESSMAN

NEW YORK—Fans of the animated cult classic "Heavy Metal" will get the ultimate backstage look at the film, when Columbia TriStar Home Video brings it to DVD on Nov. 23.

The \$27.95 DVD will have a dozen added elements, but the core will be a remastered 5.1 Dolby Digital soundtrack "specially tailored for the home theater," says Columbia marketing director Alison Biggers.



"Heavy Metal" will debut as a "Collector Series" edition on Nov. 23 from Columbia TriStar Home Video.

The Elmer Bernstein score is highlighted by songs by such classic rockers as Black Sabbath, Devo, Blue Oyster Cult, Journey, Stevie Nicks, and Sammy Hagar.

The 90-minute film, which has been a favorite midnight movie in hundreds of revival houses across the country since its 1981 debut, was produced by Ivan Reitman and directed by Gerald Potterton.

It was inspired by the adult sci-fi stories depicted in the Heavy Metal comic/magazine series, and its six fantasy tales also helped introduce the now-popular Japanimation style to American audiences.

"It really set the standard for this type of animation," says Biggers.

The comprehensive DVD program contains a widescreen version of the film; a feature-length rough cut including commentary by animation historian Carl Macek; Macek reading his book "Heavy Metal: The Movie"; and a 30-minute documentary entitled "Imagining Heavy Metal," consisting of interviews with many of the film's creators.

The DVD also contains production notes, deleted scenes, and several "still galleries" with production photos, a conceptual art gallery, and the entire set of Heavy Metal mag-

(Continued on next page)

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COLUMBIA TRISTAR

(Continued from preceding page)

azine covers in chronological sequence.

An animated "Pencil Portfolio" gallery offers stills of pencil drawings, which come to life as the viewer proceeds through the gallery. In addition, the "Single And Layered Cels Portfolio" assembles several layers of animation cels to show how a final cel was constructed.

Because of all the special features included on "Heavy Metal," Columbia has tagged it a "Collector Series" title, which designates it as a top-tier DVD title. Earlier this year "Ghostbusters" also sported the "Collector Series" label because of its extensive added features.

"It mixed shocking animation with rock music that has stood the test of time," says Biggers. "It continues to sell well year after year on VHS and especially lends itself well to the DVD format."

The combination of the added features and the cult status of the film should generate heavy word-of-mouth among consumers, she says.

Columbia senior DVD consultant Alita Holly adds that "Heavy Metal" appeals to a wide variety of film fans as well.

"It spoke to an entire generation of fans and even influenced other animators by doing things no one thought they could do creatively and commercially," she says. "Coupled with the music it became one of those movies like 'Rocky Horror Picture Show'—only animated."

Biggers agrees. "We don't feel we need a big ad campaign for the core fans of the film because word-of-mouth will reach them, in addition to DVD aficionados in

general," she says. "But even people who don't know the film will be introduced to it because they'll hear it's such a great DVD."

But the label isn't skimping on the marketing campaign for the title and will support it with extensive publicity and online promotions, says Holly.

The VHS version will be repriced at \$14.95.

'It mixed shocking animation with rock music that has stood the test of time'

- ALISON BIGGERS -



VIAAC's Visionaries. Recipients of the Video Industry AIDS Action Committee's (VIAAC) 1999 Visionary Honors gathered for a group shot at a ceremony held Sept. 30. The award recognizes individuals and companies that have been long-time supporters of VIAAC, which is celebrating its 10th anniversary this year. Shown, from left, are Fox consumer products VP Steve Feldstein (subbing for honoree Bill Mechanic, chairman/CEO of Fox filmed entertainment); Video Business editor in chief/associate publisher Bruce Apar; senior VP of Event411.com Janice Whiffen; WEA Inc. chairman/CEO Dave Mount; Tylie Jones, owner of Tylie Jones & Associates; event chairman Louis Feola; and Buena Vista Home Entertainment GM Mitch Koch.



Event chair Louis Feola presents Janice Whiffen with her Visionary Honors award. Whiffen, a former video industry executive, was instrumental in creating awareness about the Video Industry AIDS Action Committee when it was formed 10 years ago. She is now a senior VP at Event411.com.

Billboard

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2	2	17	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95	2	2	14	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
3	3	17	WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95	3	3	33	CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
4	4	46	WWF: AUSTIN 3:16 UNCENSORED ◊ World Wrestling Federation Home Video 213	14.95	4	8	26	KATHY SMITH'S KICKBOXING WORKOUT Sony Music Video 51570	14.98
5	5	16	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95	5	4	20	DENISE AUSTIN: POWER KICKBOXING Parade Video 832	14.98
6	7	46	WWF: BEST OF SURVIVOR SERIES-1987-1997 ◆ World Wrestling Federation Home Video 215	14.95	6	5	8	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98
7	6	46	WWF: 'CAUSE STONE COLD SAID SO ◊ World Wrestling Federation Home Video 210	14.95	7	7	48	TOTAL YOGA Living Arts 1080	9.98
8	9	18	MICHAEL JORDAN: HIS AIRNESS USA Home Entertainment 41949	19.98	8	11	45	YOGA FOR BEGINNERS: ABS Living Arts 1188	9.98
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11	13	40	WWF: D-GENERATION X ◊ World Wrestling Federation Home Video 212	14.95	11	12	38	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564	14.98
12	12	5	WCW: RIC FLAIR Turner Home Entertainment 97167	14.95	12	10	26	YOGA: STRESS RELIEF Living Arts 60014	9.98
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14	14	21	WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19.95	14	15	54	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
15	16	8	STEVE AUSTIN: STONE COLD TO THE BONE UAV Entertainment 67920	9.99	15	17	5	LIVING YOGA COLLECTION Living Arts 61187	17.98
16	15	5	WCW: MAYHEM Turner Home Entertainment 97165	14.95	16	14	17	DENISE AUSTIN'S PREGNANCY PLUS WORKOUT Parade Video 50	14.95
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It's All About Tracie. Capitol recording artist Tracie Spencer celebrated the sales success of her single "It's All About You (Not About Me)," with a gold record presentation that took place during the label's annual company meetings held recently in Los Angeles. Spencer recently released the follow-up single "Still In My Heart" to radio. Shown at the presentation, from left, are Unice Rice, VP of R&B promotion for Capitol; Spencer; and David Linton, senior VP of R&B promotion and marketing for Capitol.

CCMA AWARDS

(Continued from page 42)

regime. "It kind of all fell back in my lap," he says. "There hasn't been too much activity as far as an awards show or convention in the last couple of years. The last one was in 1996. So we're going to pick up with the fifth annual."

The show will be broadcast on five networks: Family Net, Gospel Music Television, LeSea Broadcasting, Christian Television Network, and Day Star.

The following is a partial list of nominees:

Entertainer of the year: CrossCountry, the Fox Brothers, Gayla Earlene, Higher Power, Lisa Daggs.

Male vocalist: Brent Lamb, Ernie Rowell, Jeff Treece, Mike Manuel, Scott Brown.

Female vocalist: Amber Morgan, Gayla Earlene, Lisa Daggs, Stephanie Reeves, Susie Luchsinger.

Vocal duo: Double Portion; Jeff & Sheri Easter; Morgan & Morgan; Samson; Wilcox & Par-doe.

Vocal group: CrossCountry; the Fox Brothers; Higher Power; Ponder, Sykes & Wright; the Babcocks.

Song of the year: "Angel Band," Double Portion; "Been There Done That," Jeff & Sheri Easter; "Hang On To The Cross," CrossCountry; "Wine Into Water," T. Graham Brown; "With His Arms Wide Open," Melody Bieser.

Mainstream country artist: Charlie Daniels, Emmylou Harris, Margo Smith, T. Graham Brown, Vince Gill.

New artist: Amber Morgan, Debbie White, Double Portion, John Steed, Travis Spratt.

Musician of the year: Dennis Agajanian, Gene Crain, Kelly Black, Phil Driscoll, Terry McMillan.

CCMA Pioneer Award: Bruce

Haynes, Jack Greene, Joe Babcock, Margo Smith, Susie Luchsinger.

Video: "Cowboy For Christ," Omar Stiefer; "Holes In The Floor Of Heaven," Steve Wariner; "Wine Into Water," T. Graham Brown; "I Will Be There For You," Jessica Andrews; "You Light Up My Life," LeAnn Rimes.

Awards will also be presented in the radio personality and radio station of the year categories as well as the Living Legend Award.

BIRTHS

Girl, Kayla Morray, to **Rayna Foss** and **Morgan Rose**, Oct. 5 in Atlanta. Mother is bassist for Roadrunner recording artist Coal Chamber. Father is drummer forTVT recording artist Sevendust.

DEATHS

George Forrest, 84, Oct. 10 in Miami. Forrest was a lyricist and composer who, in a long-running collaboration with lyricist/composer Robert Wright, had several Broadway successes. Their scores used the melodies of classical composers, including "Song Of Norway" (1944, from Grieg), "Kismet" (1953, from Borodin), and "Anya" (1965, from Rachmaninoff). "Song Of Norway" produced a standard, "Strange Music," while "Kismet" had "Stranger In Paradise," a big hit for Tony Bennett; "And This Is My Beloved"; and "Baubles, Bangles And Beads." In 1961, the pair produced an original score, "Kean," about famed English actor Edmund Kean, but it ran only 91 performances. Still active, Forrest and Wright were working on a new musical, "Betting On Bertie," before Forrest's death. Both men spent a number of years on Hollywood projects, including 1937's "The Firefly," for which they penned, in collaboration with Rudolph Friml, the standard "Donkey Serenade." They are also the authors of another well-known pop song for film, "It's A Blue World," an

Academy Award nominee in 1949 and one of three Oscar nominations they received. In 1995, they received the ASCAP-Richard Rodgers Award for their contributions to the American musical theater. Forrest was born in New York and given the name George Forrest Chichester Jr., with his last name adopted as a nickname, "Chet."

Dorothy Horstman, of lung cancer, Sept. 13 in New York. A highly respected country music historian and author, Horstman is best-known for her 1975 book, "Sing Your Heart Out, Country Boy." Horstman also had a four-year run as the host of a weekly show on WNYC New York, which featured interviews and spotlighted authentic country, bluegrass, and western music. Her most recent book, "America's Best-Loved Country Songs," is scheduled for publication in 2000. It is a comprehensive guide to 3,000 songs that includes the songwriter, artist, copyright dates, licensing and publishing, chart positions, and other information. Horstman is survived by her daughters, Fritzi and Madi.

Danny Mayo, 49, found dead Oct. 1 in a Nashville hotel room. He had recently been treated for heart problems complicated by diabetes. A native of Gadsden, Ala., Mayo was a songwriter whose credits included Confeder-

ate Railroad's "Jesus And Mama," Alabama's "If I Had You," Pirates Of The Mississippi's "Feed Jake," and "Keeper Of The Stars," a hit for Tracy Byrd that was named the Academy of Country Music's song of the year in 1996. Mayo is survived by his mother, Opal Mayo; a son, Cory Mayo; and a daughter, Aimee Mayo, who is also a songwriter.

A.L. "Doodle" Owens, 68, Oct. 4 in Nashville. Owens had suffered a heart attack Sept. 16, just three days before he was inducted into the Nashville Songwriters Hall of Fame. (His wife of 42 years, Mary Ann, accepted the honor for a still-hospitalized Owens.) A native of Waco, Texas, Owens leaves a legacy of classic country hits, including Charlie Pride's "I'm So Afraid Of Losing You Again" and "All I Have To Offer You (Is Me)," Brenda Lee's "Johnny One Time," Moe Bandy's "It Was Always So Easy To Find An Unhappy Woman," Doug Stone's "Fourteen Minutes Old," and George Jones' "Wine Colored Roses." Owens worked on a Dallas TV show in the 1950s and also recorded for MGM Records and the Back Beat label. He moved to Nashville in 1965. Owens is survived by his wife, Mary Ann; sons Lee and Tim; a daughter, Amy Baker; a brother, Bill; sisters Mary Lee Skidmore and Catherine Lorene Owens; nine grandchildren; and one great-grandchild.

CALENDAR

OCTOBER

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. 16, **Talent Show 1999**, presented by mH20.com, Ceneal Nightclub, Brooklyn, N.Y. 212-598-4400.

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, **Lena The Legacy: A Four-Generation All-Star Salute To Lena Horne**, Avery Fisher Hall, New York. 212-754-6750.

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. 18-21, **International Bluegrass Music Assn. Trade Show**, Galt House, Louisville, Ky. 615-340-9596.

Oct. 19, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Oct. 20, **Ritmo Latino Music Awards**, Uni-

versal Amphitheatre, Universal City, Calif. 310-573-1984.

Oct. 21, **International Bluegrass Music Awards**, Palace Theater, Louisville, Ky. 615-340-9596.

Oct. 21, **Road To The Latin Grammy Awards**, presented by the Latin Academy of Recording Arts and Sciences and the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS), NARAS headquarters, Santa Monica, Calif. 310-201-8816.

Oct. 22-24, **Bluegrass Fan Fest**, Galt House, Louisville, Ky. 615-340-9596.

Oct. 24-25, **Latino Expo And Business Conference**, Marriott Marquis, New York. 888-670-8200. www.iir-ny.com.

Oct. 26, **The Internet Roundtable: A Futurist Look At The Net**, presented by the California Copyright Conference, Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

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.

Oct. 27, **Demonstration And Discussion Of The Harry Fox Agency's Songfile And International Lyric Site**, presented by the Assn. of Independent Music Publishers, Harry Fox Agency headquarters, New York. 212-758-6157.

Oct. 29, **Drum Off '99**, Guitar Center, Hollywood. 818-735-8800.

NOVEMBER

Nov. 5-6, **Music In The Digital Millennium: A Legal And Business Affairs Forum And Technical Expo**, McAllister Auditorium, Tulane University Law School, New Orleans. 504-897-0886. www.digitalmusicforum.com.

Nov. 6, **Thurgood Marshall Scholarship Foundation Golf Tournament**, Pelican Hill Golf Course, Newport Beach, Calif. 323-938-2364.

Nov. 6-8, **City Of Dreams Music, Fashion, And Film Conference**, Los Angeles. 323-860-8765. www.city-of-dreams.com.

Nov. 7, **The Hollywood Reporter's Fourth Annual YoungStar Awards**, Universal Studios Panasonic Theatre, Universal City, Calif. 323-525-2153.

Nov. 7, **Tribute To Style: The Millennium Exhibition And Concert Featuring Andrea Bocelli**, Rodeo Drive, Beverly Hills, Calif. 310-319-9500, ext. 127.

Nov. 10-12, **Billboard Music Video Conference And Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

Nov. 11, **Celebration Of The New Salsa And Merengue Grammy Categories**, pre-

sented by the New York chapter of the National Academy of Arts and Sciences and the Latin Academy of Recording Arts and Sciences, Life, New York. 212-245-5440.

Nov. 11-14, **25th Anniversary Of Hip-Hop Celebration**, led by Afrika Bambaataa, Wetlands, and Empire Roller Disco, New York.

Nov. 15, **Miracles Event**, presented by Vistas for Blind Children and the Institute for Families of Blind Children, Beverly Hilton Hotel, Beverly Hills, Calif. 323-669-2299.

Nov. 15, **Ninth Annual L.A. Music Awards**, House of Blues, West Hollywood. www.lamusicawards.com.

Nov. 16, **Mastering 4x4: Four Top Producer/Engineers Team With Four Mastering Engineers And Master The Same Track**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Sterling Studios, New York. 212-245-5440.

Nov. 16, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Nov. 17-21, **Sheryl Lee Ralph's American Film And Music Festival Honoring Richard Roundtree And Jimmy Cliff**, Wyndham at Rose Hall, Montego Bay, Jamaica. 323-938-2364.

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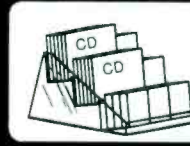
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HUTCHENCE HIT SINGLE SETS UP SOLO SET

(Continued from page 64)

HMV put in "a strong pre-order," reports marketing manager Damian Devine, who adds, "We expect it to be one of the biggest Australian releases of the year." Album tracks will be heavily profiled in HMV's 29 outlets. "It's an amazing album," says Devine. "The INXS catalog is a steady seller for us, and obviously it'll appeal to hardcore INXS fans. But I expect it to find a new audience for Michael."

V2 began working the album in early September, with small playback sessions of half a dozen tracks for media and retail. The "A Straight Line" single includes "Standing On The Rooftop" (not featured on the album) and a cover of Iggy Pop's "The Passenger," originally recorded in 1995 with Simonon for the "Batman Forever" soundtrack.

The single's release to radio, two weeks before going to retail Sept. 27, marked a new era in delivering tracks to radio here. V2 and local online music E-tailer Chaos Music set up a temporary Web site using Liquid Audio security. The track was available starting at 7 a.m. (Australian EST) Sept. 13 for 12 hours only, with radio stations given a log-in key and password. It was able to be downloaded simultaneously, burned to disc, and put on air in minutes.

In a rare move, all three major networks—Triple M (contempo-

rary rock), 2DAY (pop), and Triple J (alternative music) picked up on the single. Triple M previewed 10 tracks from the album in a one-hour special Oct. 3.

Says Brad March, group programmer for both the Triple M and 2DAY networks, "Sure, there's a curiosity value about Michael, but that's no reason to play it unless it's good music. And this is it. Already I can see us playing another track, 'Slide Away,' because it's a good INXS-type track. INXS still register well with our listeners; their music has stood the test of time."

The video for "A Straight Line" premiered on the Nine Network's "Hey Hey It's Saturday" before an estimated 2 million viewers two days before its retail release. The video is also in high rotation on Channel V Australia and MTV Australia. One of the highlights is "Slide Away," the only cut not vocally completed at Hutchence's death. Gill and U2 singer Bono wrote an extra verse and cut the vocal track.

Also appearing on the set are former Clash singer Joe Strummer plus backing vocalists Denise Johnson (Primal Scream) and Bernard Fowler (Rolling Stones). In November, a TV special on the making of the album is scheduled, as is the reissue of Hutchence's first solo project, "Max Q" (1989), unavailable here for seven years.

'BUENA VISTA SOCIAL CLUB'

(Continued from page 64)

ing the majors to take more interest as well."

Ian Anderson, editor of the U.K. magazine Folk Roots, is one of the industry professionals who met in London in 1987 and came up with the "world music" term as a marketing device. He says, "If you look at the floor space that major record stores now give world music, you can see how the market is growing. If it wasn't selling, they would replace it with computer games tomorrow."

A further innovation at Womex this year will be the introduction of a theme, reflected across showcases, exhibition stands, and conference sessions. This year's theme will be the

music of Brazil. Organized in conjunction with ICBRA (the official Brazilian cultural institute), the presence will include live performances from five Brazilian acts.

Other acts playing showcases include Brave Old World (U.S.), Lili Boniche (Algeria), Ghazal Ensemble (Iran), Chiwoniso (Zimbabwe), Yat-Kha (Tuva), Omar Sosa (Cuba), Djivan Gasparayan (Armenia), and Krosfyah (Barbados). The organizers have also created "Virtual Womex" on the Internet, billed as "the first musical trade fair in cyberspace." It will offer free access to all registrants and allow permanent networking throughout the year.

ESTHERO

(Continued from page 65)

EMI, and BMG in Canada. Subsequently, at least four U.S. labels also competed to sign the act. Citing the duo's greenness—it had yet to play before anyone—Canadian A&R reps tried to convince Werner and Randall to sign Esthero directly in Canada in order to slowly build the act. However, the managers were intent on a U.S. signing.

"We wanted the U.S. release and a company with strength in Europe," explains Werner.

Industry figures here, citing lukewarm Canadian sales figures for the album, despite national tours with I Mother Earth, Our Lady Peace, Moist, and Sloan, suggest Esthero's management might have worked more effectively with Sony Music Entertainment (Canada) in providing a stronger base of support at home, which was needed when the album failed to click in the U.S.

"Zack felt he had to break the record first in America and let it flow into Canada," says Michael McCarty, president of EMI Music Publishing Canada. "I don't think he felt it was strategically worth his time and energy to do much about Sony Canada."

"We were confident about success in America driving sales momentum for the entire world," concedes Werner. "We should have had a separate deal with Sony in Canada, which would have allowed us the flexibility to put out more singles."

Werner, however, has no regrets about signing directly to a U.S.-based label. If Esthero had been signed directly to a Canadian label, he says, the American affiliate "still might have messed up." He adds, "In truth, Esthero needed a couple of years of growing up no matter where we signed."

While now looking at signing Esthero directly to a U.S. label, Werner says any deal will be contingent on a co-venture with its Canadian affiliate or an assurance that her recordings can be distributed by another Canadian label.

SONY FOUNDATION

(Continued from page 65)

divisions.

The first two charities to benefit from the foundation are CanTeen, a support group for 2,000 cancer patients and their siblings (Handlin's father died of lung cancer when he was 15), and the Ignatian Children's Holiday Camp, where students from two Sydney colleges "adopt" disabled children during weekends. The latter was recently handed a check for \$10,000 Australian (\$6,500); its director of development, Michael Punch, says, "The Sony Foundation's support will increase the opportunity for our program to widen to other schools and other states."

In addition, a Youth Scholarship Program will reward achievements in script writing, technology, multimedia design, and songwriting. Five colleges and universities will assist in finding a skilled candidate who can develop his or her skills in industries represented by the Sony group of companies.

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Top 40's Return, Modern's Makeover Mark Radio Seminar

R&B/Pop Custody Battles Trouble Panelists

A Billboard/Airplay Monitor staff report.

MIAMI—The resurgence of mainstream top 40 and the still-contentious relationship between R&B and pop departments were among the hot top 40 topics at the 1999 Billboard/Airplay Monitor Radio Seminar, held Oct. 7-9 in Miami Beach.

The seminar, capped by a Radio Awards show performance by Arista's newly signed The Artist Formerly Known As Prince, was the biggest Billboard/Airplay Monitor Radio Seminar ever, drawing roughly 1,400 attendees between the seminar and the awards show.



Look, Up In The Sky. The Billboard/Airplay Monitor Radio Awards Oct. 9 was hosted by three members of the Six-Foot-Tall Club. Shown, from left, are ABC Radio Networks syndicated morning show host Doug Banks; Def Soul recording artist Montell Jordan; and Twisted Sister leader turned WMRQ (Radio 104) Hartford, Conn., morning-show host Dee Snider.

The best measure of top 40's current success was demonstrated by the amount of time the panelists spent discussing how to deal with direct-format competition, an issue that was basically irrelevant a few years ago. "When a new station comes on, expect to take a hit, and prepare your staff for that. Our game plan was to ensure we protect our target audience, and we didn't panic," WXXL (XL106.7) Orlando, Fla., PD Adam Cook said.

"Historically, the market-leading stations [that eventually lost to new stations] beat themselves," said KRBE Houston PD John Peake. "If you lose focus, you'll self-destruct."

As it has in the past, a panel on relationships between R&B and "rhythm-crossover" radio gave the seminar its most highly charged moments, often turning into a dialogue about racism versus the music. But several panelists saw the issue of whether radio stations reported to the pop or R&B charts as determined more by resources than racism.

Columbia crossover rep Lisa Ellis viewed the issue as one of "money, control, and power. It's not so much

who works those stations now, because at least here at Columbia, whoever has the relationship, whether it be the crossover department or someone in the R&B department, we work hand in hand in getting the airplay."

Panelists at an Oct. 9 session on (Continued on next page)



R&B Sees Promotion Problems

A Billboard/Airplay Monitor staff report.

MIAMI—The still-contentious relationship between R&B and pop departments was the hottest R&B topic at the 1999 Billboard/Airplay Monitor Radio Seminar, held Oct. 7-9 in Miami Beach.

R&B WBLB New York PD Vinny Brown, claiming that rival WQHT had been able to use its dual-reporter status to wrest away his promotions, declared that he should enjoy the same privileges.

"If those stations are going to have an advantage over R&B stations because of the political atmosphere at the labels, then I want to be a pop station," he said. "If not, I want to have a level playing field. How can those stations demand that we as R&B stations can't have an R&B or hip-hop artist do a station event for us? That's ridiculous."

That prompted WLLD Tampa, Fla., music director Orlando to say, "It's about competition. I'm going to do whatever I feel I need to do to help me win. And if that means making sure my competition doesn't get something to help them, then so be it."

At the Oct. 9 R&B format panel, VPs of programming talked about the "fear factor" that had crept into their business because of consolidation and the rise of "virtual radio"-type automation. AMFM's Helen Little, who moderated the panel, talked about one friend whose credit report had been adversely affected by that person's many different station owners, even though the person hadn't changed jobs.

The upside of consolidation? Clear Channel's Doc Wynter said that with the shared contesting his stations are starting to do, there will be less pressure on labels for artist dates. Cumulus' Ken Johnson also noted that his group was planning shared contesting, in which listeners from multiple mar-

(Continued on page 90)

Country Praises Slow Charts

A Billboard/Airplay Monitor staff report.

MIAMI—Country PDs and label executives attending the Billboard/Airplay Monitor Radio Seminar, held Oct. 7-9 in Miami Beach, got a special focus on their format Oct. 9 with a daylong Country Seminar Within a Seminar.

At a rap-room session called "Is Your Gut Still Awake," moderated by WKIS Miami PD Bob McKay and Brad Howell, Warner/Reprise Nashville VP of promotion for the Western region, label representatives present

agreed that the slowed-down charts and radio playlists of the past few years have been good for business, even if they did not initially see it that way.

Though two slow-to-develop hits from an album rather than three or four faster-moving singles means "less times at bat during the course of the year," according to BNA VP of promotion Tom Baldrice, it often results in more records sold.

Arista Nashville senior VP/GM Mike Dungan said, "A slow chart is (Continued on next page)

Rock Suffers Active/Modern Identity Crisis

A Billboard/Airplay Monitor staff report.

MIAMI—Foremost on the minds of many in the rock world at the 1999 Billboard/Airplay Monitor Radio Seminar and Awards was the question: Why do so many stations reach for the coveted modern mantle when outside observers might classify those stations as active?

At the Oct. 8 panel entitled "Wel-

come To The Fold: The First Active/Modern Session," Bob Neumann, PD of WWDC (DC101) Washington, D.C., which just moved from rock to the modern classification, said, "No question that active gets treated like dirt."

Cromwell VP of programming Brian Krysz added, "I don't care what the audience calls us. We just want them," noting that it's labels and the industry at large that care about titles.

Similarly, WNVE Rochester, N.Y.,

PD Erick Anderson said he didn't get calls from listeners saying, "Hey, you guys are active rock now. I'm not listening to you anymore."

But co-moderator Danny Buch, senior VP of promotion of Atlantic Records, contends that stations are treated not on what format they are but on the level of support they give to various artists. And he says rock outlets in general are behind the curve on

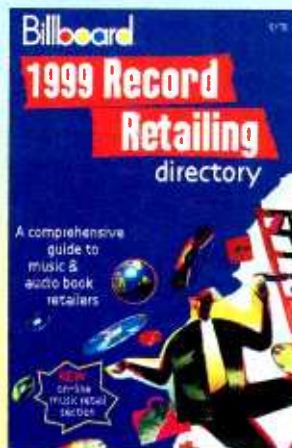
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R&B/POP CUSTODY BATTLES TROUBLE PANELISTS

(Continued from preceding page)

Latin crossover say they've learned from the custody battles at R&B and gone to great lengths to avoid them. Sony Music's Jorge Pino said that "there's been a sensitivity" but that Sony Latin had worked well with Columbia to make sure that both Latin and Anglo stations were able to share custody of artists like Ricky Martin and Marc Anthony. Nomar Vizcarrando, GM of Spanish-language WLAT Hartford, Conn., and R&B sister WNEZ, added, "The Latin crossover thing has helped our stations. We've seen a great deal of support from the labels to establish these artists and give them their base."

At the Oct. 9 AC/adult top 40 panels, WTMX Chicago PD Barry James said that stations now view themselves as "far more song-driven than music-driven. The way I look at it, we have no core artists, which can drive the labels crazy when they bring us an artist's third single [and expect airplay]."

Then there's the inverse problem. WLTV New York PD Jim Ryan criticized labels for pigeonholing his station, citing an instance when a label wouldn't service him with Cher's new single because it wasn't working to it AC.

Improving the spot-load issue from both a quality and quantity standpoint was seen as key to improving 12-24 listening in "Where My Girls (And Boys) At," the panel that kicked off the seminar Oct. 7. Moderator Larry Rosin of Edison Media Research cited stats showing that decreases in time spent listening that had affected all radio listening were more pronounced among 12-24s; 18-24 listeners, for instance, were spending three hours less with radio each week than they were in 1993.

Rosin links the 12-24-listening decline to radio's refusal to research younger listeners or to cultivate

them. Consultant Mike Donovan of Vallie-Richards Research asked his teenage son and was told it was because of too many spots and, surprisingly, too many hard-sell spots (i.e., car dealerships). Donovan also felt that MTV had been allowed to "beat radio" at its own games of

contesting, promo writing, etc. Jay Frank of music video channel the Box suggested that advertisers start thinking in terms of program sponsorships, rather than spots, a concept that users of a Coca-Cola-sponsored chat room were more likely to understand.

ROCK SUFFERS IDENTITY CRISIS

(Continued from preceding page)

the acceptance of so-called rap/rock. While Neumann now embraces the music at DC101, Buch said DC101 had trouble with the genre initially.

Meanwhile, with many modern rockers morphing into active rock-leaning stations, many believe modern is poised for a radical makeover.

Modern KLYY (Y107) Los Angeles PD Mike Halloran said he feels that the modern format is where album rock stations were at the start of the decade. "When new shit came out, they were afraid to play it. Now we have the same problem," he said, pointing to acts like Korn, Limp Bizkit, and Tool. "The fans came to us."

Many stations have added such acts, giving modern a hip-hop infusion. Columbia Records' Tim Virgin believes that can work in the right settings. "Any song will work, depending on where you're at in your city."

Others think modern's trouble is

rooted in its shift away from album cuts to a focus on singles. "You want ownership of the band, but the song is the most important thing. We are song-driven," said modern WPLA Jacksonville, Fla., PD Rick Schmidt.

CD Radio modern programmer Jerry Rubino traces the shift back to the 1993 introduction of monitored playlists. "It's top 40 with distortion pedals."

One clear culprit, said the panel, is the change in radio's ownership makeup. Virgin, who joined Columbia from modern WKQX (Q101) Chicago, said, "It's worse than ever, and it made record companies more corporate in the way they release things."

Programmers believe blame partially lies with group PDs, who make music decisions for the group, not for a station's particular market. Said a frustrated Virgin, "It just comes down to this: You cannot love music and play music anymore."

COUNTRY PRAISES SLOW CHARTS

(Continued from preceding page)

good for all of us because it establishes stars. We're such a big, dumb machine sometimes that when radio [initially] said they're going to slow it down, we weren't prepared. As it turns out, it is the right thing for all of us."

Dungan also said the "gentleman's agreement," in which a label would get its No. 1 record and then move out of the way the next week for another label, is a thing of the past. Dungan recalled having a friend at another label accuse Arista of "just being pigs" when it went for a third week at No. 1 with an Alan Jackson record a few years ago.

The rap room also focused on the ongoing debate over pop vs. traditional music. AMFM VP of country programming Tim Closson noted that "country's always been a format that's had huge diversity in it. The minute we start saying 'Give me everything that sounds the same,' that's when we're going to suck."

A panel called "Who's On First, What's On Middays" discussed ways to both program against and work with automated and syndicated programming. Advocating his all-live-and-local station, KFKF Kansas City PD Dale Carter said that as technologies advance, "it's kind of like 'Star Wars,' and guys like me are the Jedis. It's almost like live and local is a lost art. That's kind of a sad state of our format."

Defending his company's virtual

radio technology, Lance Houston, regional music director of AMFM's Star System, insisted his company "champions the local part" of live and local, and jocks in his Fort Lauderdale, Fla., office can update or change voice tracks with breaking news or new information as little as a minute before they air at stations across the country.

Jim Murphy, director of operations and programming for Jones Radio Network, estimated that only 20%-30% of those listening to nationally syndicated formats know they're listening to a satellite station.

Lia Knight, host of Broadcast Programming's "Neon Nights," said she localizes her nationally syndicated show for each affiliate 12 times an hour because "it's our job to make the show sound local."

Both Murphy and Knight said programmers who put syndicated programming on and don't work with the network or syndicator to localize the show, including asking the personalities to come to town for appearances, are almost guaranteeing the programming will fail in their market. Murphy said he's heard "stations handing off to the network almost like they were signing off the air."

WMZQ Washington, D.C., music director Jon Anthony, who was in the audience, called for a greater demand for PDs to work with and develop local talent daily. "Syndication and voice-tracking is working because PDs have given up," he said.

Adult Contemporary

T. WK	L. WK	2	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	2	27	No. 1 YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS 18 weeks at No. 1
2	2	1	24	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
3	3	5	10	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
4	4	4	10	BLUE EYES BLUE COLUMBIA ALBUM & SOUNDTRACK CUT/REPRISE †	ERIC CLAPTON
5	5	3	18	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
6	8	7	12	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
7	7	6	25	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
8	6	8	25	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
9	9	9	11	LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
10	11	12	13	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	SHANIA TWAIN
11	10	10	31	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
12	14	13	49	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
13	17	20	8	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
14	13	15	93	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
15	12	11	43	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685 †	'N SYNC
16	16	16	35	BELIEVE WARNER BROS. 17119 †	CHER
17	15	14	59	FROM THIS MOMENT ON MERCURY 566450/IDJMG †	SHANIA TWAIN
18	19	19	9	BAILAMOS OVERBROOK 497122/INTERSCOPE †	ENRIQUE IGLESIAS
19	18	18	16	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
20	22	23	6	AMAZED BNA ALBUM CUT †	LONESTAR
21	21	21	7	I LOVE YOU COLUMBIA SOUNDTRACK CUT †	MARTINA MCBRIDE
22	20	17	16	NO MATTER WHAT RAVENOUS/MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	BOYZONE
23	27	—	2	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN
24	26	27	4	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG †	SHANIA TWAIN
25	25	24	10	WHAT A WONDERFUL WORLD ARISTA 13710	KENNY G WITH LOUIS ARMSTRONG

Adult Top 40

T. WK	L. WK	2	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	2	2	16	No. 1 SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 1 week at No. 1
2	1	1	25	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
3	5	6	9	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842 †	LOU BEGA
4	4	4	18	SOMEDAY LAVA 84536/ATLANTIC †	SUGAR RAY
5	3	3	23	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
6	6	5	28	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
7	7	7	18	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
8	8	8	11	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
9	9	11	13	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/ERG †	LEN
10	10	9	6	ANGELS WOULD FALL ISLAND 562345/IDJMG †	MELISSA ETHERIDGE
11	11	13	25	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
12	15	15	17	SCAR TISSUE WARNER BROS. 16913 †	RED HOT CHILI PEPPERS
13	12	14	23	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
14	18	21	6	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG †	SHANIA TWAIN
15	13	10	56	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
16	16	17	24	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
17	14	12	19	LAST KISS EPIC 79197	PEARL JAM
18	17	18	51	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
19	19	16	20	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
20	22	22	12	AIRPOWER MEET VIRGINIA AWAKE ALBUM CUT/COLUMBIA †	TRAIN
21	21	20	22	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/V2 †	BLESSID UNION OF SOULS
22	23	23	6	I BELIEVE IN LOVE IMAGO ALBUM CUT/WARNER BROS. †	PAULA COLE BAND
23	24	24	9	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
24	26	27	12	YOU MAKE ME FEEL RCA ALBUM CUT †	JEREMY TOBACK
25	25	25	23	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. /U adult contemporary stations and /3 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videotape available. © 1999, Billboard/BPI Communications.

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Format Worries, Cold Remedies Flavor Packed Radio Seminar/Awards Show

IT'S ALWAYS SOMETHING: Making my way to the annual Billboard/Airplay Monitor Radio Seminar and Awards never fails to incite some sort of travel trauma, whether flight cancellations, rides to the airport that never materialize, freak storms that create seven-hour delays, or the like.

This time, I am blessed with plenty of advance notice. Two days before heading from Manhattan, N.Y., to Miami, I am hit up with the flu—fever, sore throat, hateful cough, stuffed nose, the works—severe enough for me to offend even myself. What to do but pray that my eardrums don't blow out like I'm anticipating the tires will do upon landing. Call me a realist.

Wednesday, 2:15 p.m., Miami Beach. My cabbie on the hotel-bound ride swears by it: Take honey and add fresh lemon. "It coats the throat. You'll stop coughing," he says after I bark for the duration of the trek. With his cure, along with echinacea, orange juice, vitamin E, and Advil, I turn my back on South Beach and catch a different wave: the bed.

Thursday, 4:20 p.m. The seminar begins. Imminent satellite radio providers CD Radio and XM Satellite Radio, in the new-media panel, answer a query about how much of a threat they will be to traditional radio. "We have focused on 18- to 34-year-olds initially, because they're early adopters of new technology," says XM's Dave Logan, who swears he's not competition to radio. But CD Radio's Cindy Sivak makes no apologies for targeting broadcasters. "We're going after anyone who is disappointed with traditional radio." Logan does say that a "rude awakening" awaits PDs, and that XM's goal is "to reach at least a one share with each of our 100 channels."

Thursday, 8:53 p.m., opening party. In the midst of hearing 17-year-old Christina Aguilera's upcoming second single, "What A Girl Wants," a record label exec quips on the youth movement with, "Hey, we've just signed an embryo. We're gonna release her heartbeat." Bet the remixes will kick.

Friday, 11:08 a.m. In the top 40 panel, participants discuss how to keep the good times spinning, agreeing that multi-demo appeal has been integral to the format's rejuvenation. "The key is not to break the mother/daughter coalition," says WKIE Chicago PD Chris Shebel. "The minute we play music that mothers are uncertain about is the minute we lose it."

Friday, 3:20 p.m. My right ear finally pops open in the middle of the artists' panel, when Motown's Brian McKnight notes that label promotion departments would only do so much with a bad song and couldn't "polish a turd." Responds Monument artist Danni Leigh, prompting the session's biggest laugh, "I've actually heard quite a few polished turds that went to No. 1."

Friday, 4:27 p.m. Modern rockers agree that the format is in trouble, ripe for a radical make-over. "Every 10

years, the rock format needs an enema," says modern KLYY (Y107) Los Angeles PD Mike Halloran, adding that the modern format is where album rock stations were at the start of the decade. "When new shit came out, they were afraid to play it. Now we have the same problem," he says, pointing to acts



by Chuck Taylor

like Korn, Limp Bizkit, and Tool.

Friday, 5:12 p.m. In a highly charged discussion on the relationships between R&B and rhythm crossover radio, an intense debate ensues about whether the issue is defined by race or playlists. "It's interesting to see that almost all the people who are saying that race shouldn't be an issue, or isn't an issue, are not black," says Virgin Records' Tammy Tisdale. Counters



African-American music director Orlando of WLLD Tampa, Fla., "What's all this bullshit about racism? It's about how you do your job. For me, I choose to work at a crossover station. We have listeners from all different ethnic groups."

Friday, 5:40 p.m. "You need to take a hot bath, placing a towel over your head," confides one attendee. "It'll open you up." I imagine them finding me drowned, looking like Shania Twain in one of her patent hood ensembles. Pass, thanks.

Saturday, 11:40 a.m. Audience members who join Broadcast Architecture's Elliot Wood and AMFM's Gary Kranz for the "State Of Radio Survey" are worried about the effects of increased spot loads, the talent pool, and the decline in time spent listening (TSL), and are less concerned about the Internet or satellite radio's competition with conventional radio. While half agree that consolidation is hurting radio, 57% still feel better about the industry than they did a year ago.

Saturday, 10:11 a.m. While I'm interviewing Trauma Records artist Bree Sharp ("David Duchovny"), she offers a suggestion for my cold. "Have you tried an enema?" Seeing my horror and laughing, she adds, "Maybe that's just a Jewish thing."

Saturday, 1:30 p.m. During his keynote address, country legend George Jones expresses a desire to eventually slow down his touring schedule but says that he's booked through

next year, "working for \$40,000 or more a night. A lot of people think us old men are out there on the road making \$3,000-\$4,000 a night and just barely getting by," he says. "Well, I've never had it so good."

Saturday, 3:45 p.m. The Mile-High Club: During the awards show rehearsal, I stand onstage so that the TelePrompTer can be adjusted according to height. But even though I stand at 6 feet even, some upward adjusting is necessary for the evening's towering awards hosts—Dee Snider, Twisted Sister front man turned WMRQ Hartford, Conn., morning show host; ABC Radio's Doug Banks; and Def Soul recording artist Montell Jordan—leaving me understanding how the Keebler Elf must feel.

Saturday, 9:42 p.m. The big award winner for the night, Chicago rhythmic top 40 WBBM (B96), reaps five trophies, for station of the year, PD, air personality, marketing director, and for music director Erik Bradley, who crosses the stage each time to retrieve the prizes. Unfortunately, he dresses for the swanky affair in blue jeans and a casual solid sweater accented with a single yellow horizontal stripe, prompting Snider to comment to the packed room, "Hey, look, it's Charlie Brown."

Saturday, 10:07 p.m. As country WPOC Baltimore's Sheila Silverstein picks up her fourth award of the decade for marketing director of the year ('91, '95, '96, '99), I ask if it means as much after the first time. She says, "Actually, it means more as you grow in an industry that's continually getting smaller and younger. It's something I take great pride in."

Saturday, 11:02 p.m. As Arista's newly signed The Artist Formerly Known As Prince parties like it's 1999 with the opening song of a fiery 90-minute set, much of the lyric content consists of "get down" and "uh-huh." One country music director leans over with a quintessential country comment, quipping, "These lyrics are so relatable. It's like he's singing about my life."

Saturday, midnight. With the curtain closed on another radio show, I've finally found a cold cure worth investing in, and this one's my own: gin therapy. Don't worry, I didn't forget the lemon.

Please say these Billboard/Airplay Monitor staff names out loud with me, so they'll know how much they're appreciated for making the 1999 Radio Seminar and Awards our most successful team effort ever, with record-breaking attendance of 1,400 between the seminar and awards show: Michele Quigley, Jon Guynn, Howard Lander, Sean Ross, Marc Schiffman, Phyllis Stark, Dana Hall, Jeff Silberman, Frank Saxe, Jeff Sommerstein, Phyllis Demo, Datu Faison, Melinda Newman, Steve Graybow, Cory Kronengold, Lydia Mikulko, Silvio Pietrolungo, Melissa Subatch, Jeff Nisbet, and Jonathan Kurant.

And to those who attended from within the industry, many thanks. We'll see you next fall in Las Vegas.

Top 40 Tracks™

T. WK	L. WK	2. WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	10	No. 1 MAMBO NO. 5 (A LITTLE BIT OF...) 4 weeks at No. 1 RCA	LOU BEGA
2	3	6	13	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
3	2	2	18	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
4	6	5	18	UNPRETTY LAFACE/ARISTA	TLC
5	4	3	17	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
6	8	10	13	STEAL MY SUNSHINE WORK/ERG	LEN
7	7	7	21	WHERE MY GIRLS AT? MOTOWN	702
8	5	4	22	ALL STAR INTERSCOPE	SMASH MOUTH
9	11	13	7	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS
10	9	9	13	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
11	10	8	20	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
12	14	14	16	BLACK BALLOON WARNER BROS	GOO GOO DOLLS
13	24	35	3	WAITING FOR TONIGHT WORK/ERG	JENNIFER LOPEZ
14	13	15	8	LARGER THAN LIFE JIVE	BACKSTREET BOYS
15	12	11	13	SHE'S ALL I EVER HAD C2	RICKY MARTIN
16	17	22	8	HEARTBREAKER COLUMBIA	MARIAH CAREY FEATURING JAY-Z
17	16	19	9	THERE SHE GOES SQUINT/ELEKTRA/VEEG	SIXPENCE NONE THE RICHER
18	18	20	11	SCAR TISSUE WARNER BROS	RED HOT CHILI PEPPERS
19	26	26	7	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
20	15	12	17	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
21	22	24	10	I NEED TO KNOW COLUMBIA	MARC ANTHONY
22	20	16	20	OUT OF MY HEAD HOLLYWOOD	FASTBALL
23	21	17	23	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
24	25	27	5	MAN! I FEEL LIKE A WOMAN! MERCURY/IDJMG	SHANIA TWAIN
25	23	21	16	LAST KISS EPIC	PEARL JAM
26	27	25	22	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/V2	BLESSID UNION OF SOULS
27	33	34	4	MEET VIRGINIA AWARE/COLUMBIA	TRAIN
28	31	31	4	AMERICAN WOMAN VIRGIN	LENNY KRAVITZ
29	28	23	15	BILLS, BILLS, BILLS COLUMBIA	DESTINY'S CHILD
30	32	32	5	ANGELS WOULD FALL ISLAND/IDJMG	MELISSA ETHERIDGE
31	35	33	22	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
32	30	28	20	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS	CITIZEN KING
33	29	29	9	MUSIC OF MY HEART MIRAMAX/EPIC	'N SYNC & GLORIA ESTEFAN
34	37	37	3	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE FEATURING 'N SYNC
35	36	38	3	BACK THAT THANG UP CASH MONEY/UNIVERSAL	JUVENILE FEAT. MANNY FRESH & LI'L WAYNE
36	NEW ▶		1	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
37	34	30	22	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
38	38	—	2	ANGELS CAPITOL	ROBBIE WILLIAMS
39	RE-ENTRY		6	WANNA BE A BALLER SHORT STOP/REPUBLIC/UNIVERSAL	LI'L TROY FEAT. YUNGSTA, FAT PAT, LI'L WILL, HAWK, BIG T
40	40	—	2	WHAT'S MY AGE AGAIN? MCA	BLINK 182

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 216 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (◻) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

New Media Eyes Radio's Audience

MIAMI—While radio may show little concern for potential Internet and satellite rivals, it is clear the burgeoning new media see radio's disenfranchised listener as gold.

During a panel at the 1999 Billboard/Airplay Monitor Radio Seminar Oct. 7-9, Internet and satellite radio operators addressed the worry of many: that they are a stealth opponent.

"We're not trying to ruffle any feathers," said Spinner.com's Gregg Alexander at the Oct. 7 panel. "We are seeking a different type of user." Still, Alexander says his target audience is 25- to 54-year-olds, primarily those at work.

Lou Simon, a fellow Internet audio streamer at MusicChoice.com, concurs. "We are the un-radio," he said. MusicChoice.com is an offshoot of a cable radio service that now counts 10 million North American subscribers.

Of course, the latest twist on MusicChoice and DMX's in-home cable radio is the service provided by CD Radio and XM Satellite Radio. "We have focused on 18- to 34-year-olds initially, because they're early adopters of new technology," said XM's Dave Logan, who says he's not competing with radio. "We don't see it as the enemy; we're just a new band."

But CD Radio's Cindy Sivak makes no apologies for targeting broadcasters. "We're going after anyone who is disappointed with traditional radio."

And Logan does say that a "rude awakening" awaits PDs. "One of the things XM and CD Radio will do is attack them in the place where radio is king—that is, in the car." XM's goal is to reach at least a 1 share with each of its 100 channels.

PROMOTION PROBLEMS

(Continued from page 87)

kets compete for one prize.

As for the always-complicated issue of discovering new talent, several participants announced that they were now finding staffers through the Internet. WCFB Orlando, Fla.'s Joe Davis encouraged those in the room to strive not just for talent and programming jobs but also for GM positions. That led Blue Chip's Tony Fields to point out that those on the programming side might not be aware of the African-American managers in many corporations who had come up through sales.

Asked to speculate on what a station targeted only to teens might sound like, Jay Frank of music video channel the Box imagined a "very aggressive reactive station with no color or genre lines" that could segue from the Backstreet Boys to Rage Against The Machine to DMX.

Coverage of the 1999 Billboard/Airplay Monitor Radio Seminar and Awards was provided by Airplay Monitor staffers Sean Ross, Marc Schiffman, Phyllis Stark, Dana Hall, Jeff Silberman, and Frank Saxe, along with Billboard's Chuck Taylor.

If you took the relationship accusations in "Do Right" as gospel, you probably wouldn't want anything to do with Jimi HaHa of Jimmie's Chicken Shack, either.

"Sure, I'm guilty of some of those things some of the time, but I try to be a good mate when I have a woman," says the singer. "You have to be as good as you can be, because you are already dealing with the stigma of being a musician. That doesn't attract the kind of girls you marry. No amount of beer changes that."

However, listing your last girlfriend's complaints in a catchy dub-tinged pop song does reel in the listeners: Witness "Do Right's" current No. 17 position on Modern Rock Tracks.

"It's weird that people are all into the song now, because it is, like, 5 years old. I wrote the first verse and chorus about one ex-girlfriend. Then I added a verse last year about a more cur-



rent ex-girlfriend, making the song about a two-headed snake," he says.

"Not that I'm barking at the attention. We are lucky to get any amount of airplay or MTV sup-

port. But the ironic thing about it is that I worked on this band thing forever, and the one person I most wanted to share it with doesn't want anything to do with me now."

Sad, but HaHa's lack of a relationship does keep him on track at work. "When I was with my girlfriend, only 50% of my heart was onstage or in the recording booth. The other half was always wishing I was at home.

"I've stopped searching for that one kind of reward," he says. "If it is meant to happen, it will. I'm just not as wound up anymore. Maybe I'm just more mature. Meanwhile, I owe our fans more than half of me when they pay for a record or tickets to a show."

Billboard® OCTOBER 23, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	7	HIGHER HUMAN CLAY	CREED WIND-UP †
				5 weeks at No. 1	
2	2	3	8	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
3	3	2	12	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
4	4	6	5	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
5	6	7	4	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC
6	8	9	4	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
7	5	5	9	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
8	7	4	21	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
9	12	—	2	IN 2 DEEP LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
10	9	8	25	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
11	10	10	9	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
12	11	15	7	PAPER SUN EUPHORIA	DEF LEPPARD MERCURY/IDJMG
13	13	19	4	FEARLESS BOOGIE XXX	ZZ TOP RCA
14	14	14	16	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
15	17	18	11	DENIAL HOME	SEVENDUST TVT †
16	16	17	16	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
				AIRPOWER	
17	22	25	5	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
18	18	21	6	ONE MAN ARMY HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
				AIRPOWER	
19	27	—	2	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC
20	15	12	19	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
21	25	23	12	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
22	29	—	2	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
23	23	22	6	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
24	24	20	20	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
25	20	16	13	WORKIN' EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
26	19	11	17	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
27	26	26	5	INSOMNIA RISK	MEGADETH CAPITOL
28	21	13	13	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE †
29	28	31	7	I WALK ALONE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL †
30	35	—	2	SHOCK THE MONKEY CHAMBER MUSIC	COAL CHAMBER FEAT. OZZY OSBOURNE ROADRUNNER †
31	NEW	1	1	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
32	30	24	23	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN †
33	38	40	3	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
34	34	36	5	ZIP-LOCK A PLACE IN THE SUN	LIT RCA †
35	39	37	3	TREMBLE FOR MY BELOVED DOSAGE	COLLECTIVE SOUL ATLANTIC
36	32	34	8	TATTOOED BRUISE (HERE AND THERE) 1000 YARD STARE	DOUBLEDRIVE MCA
37	31	27	7	BREAKDOWN Q2K	QUEENSRYCHE ATLANTIC
38	NEW	1	1	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
39	33	28	10	FOR THE MOVIES BUCKCHERRY	BUCKCHERRY DREAMWORKS †
40	NEW	1	1	EVERYTHING DIES WORLD COMING DOWN	TYPE O NEGATIVE ROADRUNNER

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 mainstream rock stations and 65 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard® OCTOBER 23, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	2	2	5	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
				1 week at No. 1	
2	1	3	7	HIGHER HUMAN CLAY	CREED WIND-UP †
3	3	4	8	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
4	4	7	4	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
5	6	6	9	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
6	7	8	7	COME ORIGINAL SOUNDSYSTEM	311 CAPRICORN/IDJMG †
7	5	1	21	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
8	9	9	9	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
9	10	11	4	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC
10	8	5	25	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
11	14	15	6	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
12	18	—	2	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC
13	16	26	3	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
14	13	14	9	ONE MAN ARMY HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
15	20	22	5	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
16	11	10	20	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
17	19	20	8	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/IDJMG †
				AIRPOWER	
18	25	—	2	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE
19	12	12	11	ZIP-LOCK A PLACE IN THE SUN	LIT RCA †
20	15	13	11	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
21	21	18	15	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
22	24	29	4	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
23	32	—	2	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK 182 MCA †
24	22	16	22	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
25	29	37	3	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE9 CHERRY/UNIVERSAL
26	23	19	22	STEAL MY SUNSHINE "GO" SOUNDTRACK & YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG †
27	31	34	8	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
28	NEW	1	1	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA
29	40	—	2	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE
30	38	—	2	THEN THE MORNING COMES ASTRO LOUNGE	SMASH MOUTH INTERSCOPE †
31	28	25	19	SOMEDAY 14:59	SUGAR RAY LAVA/ATLANTIC †
32	34	36	5	DENIAL HOME	SEVENDUST TVT †
33	33	27	17	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
34	NEW	1	1	SEXX LAWS MIDNITE VULTURES	BECK DGC/INTERSCOPE
35	27	23	25	ALL STAR "ASTRO LOUNGE & MYSTERY MEN" SOUNDTRACK	SMASH MOUTH INTERSCOPE †
36	30	30	22	WHY I'M HERE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL
37	26	24	12	FOR THE MOVIES BUCKCHERRY	BUCKCHERRY DREAMWORKS †
38	36	31	22	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN †
39	NEW	1	1	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
40	35	28	13	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE †

RADIO STATION OF THE YEAR (MAJOR MARKET)

ADULT CONTEMPORARY	ADULT TOP 40 & MODERN ADULT	COUNTRY
 <p>WLTW New York</p>	 <p>WBMX Boston</p>	 <p>KNIX Phoenix</p>
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 <p>WZTA Miami</p>	 <p>WNNX Atlanta</p>	 <p>WGCI-FM Chicago</p>
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 <p>WDAS-FM Philadelphia</p>	 <p>KIIS Los Angeles</p>	 <p>WBBM-FM Chicago</p>

RADIO STATION OF THE YEAR (SECONDARY)

ADULT CONTEMPORARY	ADULT TOP 40 & MODERN ADULT	COUNTRY
 <p>WALK Long Island, N.Y.</p>	 <p>KMXB Las Vegas</p>	 <p>WSIX Nashville</p>
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 <p>WLZR Milwaukee</p>	 <p>KNRK Portland, Ore.</p>	 <p>WQUE New Orleans</p>
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 <p>WWIN-FM Baltimore</p>	 <p>KDWB Minneapolis</p>	 <p>KQKS Denver</p>

With 5, WBBM Chicago The Big Winner At Awards Show

(Continued from page 1)

The awards show was hosted by Dee Snider, former Twisted Sister lead-turned-WMRQ Hartford, Conn., morning man, and ABC Radio Networks' Doug Banks. Def Soul artist Montell Jordan served as a presenter. The show was headlined by a 90-minute performance from The Artist Formerly Known As Prince.

The conference boasted its highest attendance ever, roughly 1,400 between the seminar and awards.

TOP 40 FRONT

On the top 40 front, it seems that voters used WHTZ and KIIS Los Angeles to play a version of musical chairs. KIIS topped last year's winner, Z100, as major-market top 40 station of the year, but Z100's Tom Poleman overtook KIIS' Dan Kieley as PD of the year. Also, Z100's Elvis and Elliot's Z100 Morning Zoo replaced KIIS' Rick Dees as air personality of the year. (Elliot has since moved to WWDC Washington, D.C., to host mornings.) The two repeat winners here were Z100 music director Paul "Cubby" Bryant and KIIS promotion/marketing ace Von Freeman.

The biggest new winner of the Radio Awards has to be secondary-market KMXB, which won once last year. This year, it was honored as station of the year, Duncan Payton was named PD of the

year, Kozman repeated as music director of the year (for the last time there, as he has since moved to the music director spot at KALC Denver), and Jennifer Markham Wynn was cited as promotion/marketing director of the year for adult top 40 and AC.

'X' MARKS THE ROCK SPOT

Modern WNNX (99X), last year's biggest winner with four awards, took home three this year in the rock category: major-market modern rock station of the year, PD of the year for Leslie Fram, and promotion director of the year for Jennifer Nech. 99X was the only modern rock station to score multiple awards.

Album WLZR outpaced all other mainstream rockers with three awards. Aside from secondary-market album station of the year, PD Keith Hastings nabbed secondary-market album PD of the year, and Marilyn Mee got the secondary-market album music director of the year.

In triple-A, WXRT Chicago's monopoly on the annual awards was broken this year by KBCO Denver and KFOG San Francisco. This was the first year that triple-A was represented in five categories, with the addition of air personality and promotion director categories.

KNIX SCORES COUNTRY HONORS
KNIX was the big country winner,

scoring the big prize of major-market station of the year for the second consecutive time. The station also won that award in 1988, 1989, 1991, 1993, and 1996.

Former KNIX VP/general program manager Larry Daniels, who exited last summer after longtime owner Owens Broadcasting sold the station to Clear Channel, won in the major-market PD/operations director of the year category for his work at KNIX. This was the fourth consecutive win for Daniels in this category. He also won it in 1992 and 1993.

KNIX morning hosts Tim Hattrick and Willy D. Loon scored their first win as local air personalities of the year, an award that had been dominated by WSIX Nashville morning man Gerry House for the past seven years.

WSIX won the station of the year award in the secondary-market category, making for a six-year winning streak. The station had also previously won in 1990. PD Dave Kelly, meanwhile, was named PD/operations director of the year for the second year in a row. He also won in 1996.

WGCI/WQUE SHARE R&B TOPS

For the second consecutive year, WGCI-FM Chicago and WQUE (Q93) New Orleans each picked up the 1999 Billboard/Airplay Monitor Radio Award for main-

stream R&B station of the year for major and secondary markets, respectively.

On the adult R&B side, major-market WDAS-FM Philadelphia and secondary-market WWIN-FM Baltimore were voted the top stations in their market sizes. WDAS assistant PD/music director Daisy Davis was also the winner for music director of the year, and WWIN-FM PD Kathy Brown picked up the secondary-market PD award.






In fact, women ruled the adult R&B category, with WRKS (Kiss FM) New York's Toya Beasley winning top honors as major-market PD. WSOL (V101.5) Jacksonville, Fla.'s KJ Brooks was voted best secondary-market music director.

Skip Cheatham, PD of KKDA (K104) Dallas, was deemed 1999's mainstream R&B PD of the year in a major market. He's been nominated in this category each year for the past three years.

The Billboard/Airplay Monitor Radio Awards, which honor excellence in radio broadcasting, are given annually in 10 formats and nine categories. Winners were determined by the readers of Billboard and the four Airplay Monitor publications, who voted on ballots that appeared in Monitor's Aug. 13 issue and in subscription copies of the Aug. 21 Billboard.

A total of 93 awards were given to 289 nominees this year.

PROGRAM/OPERATIONS DIRECTOR OF THE YEAR



	ADULT CONTEMPORARY	ADULT TOP 40 & MODERN ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
MAJOR	 JIM RYAN WLTW New York	 LOUIS KAPLAN KLLC San Francisco	 LARRY DANIELS KNIX Phoenix	 GREGG STEELE WZTA Miami	 LESLIE FRAM WNNX Atlanta	 SKIP CHEATHAM KKDA-FM Dallas	 TOYA BEASLEY WRKS New York	 TOM POLEMAN WHTZ New York	 TODD CAVANAH WBBM Chicago
SECONDARY	 GARY NOLAN WLTE Minneapolis	 DUNCAN PAYTON KMXB Las Vegas	 DAVE KELLY WSIX Nashville	 KEITH HASTINGS WLZR Milwaukee	 DAVE STEWART KKND New Orleans	 ANDRE CARSON WPEG Charlotte, N.C.	 KATHY BROWN WWIN-FM Baltimore	 TIM RICHARDS KRQQ Tucson, Ariz.	 CAT COLLINS KQKS Denver

NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR



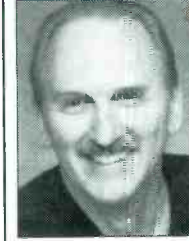

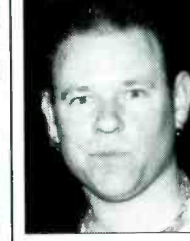















HOWARD STERN
Infinity

STATION PROMOTION/MARKETING DIRECTOR OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 JEN MARKHAM WYNN KMXB Las Vegas	 SHEILA SILVERSTEIN WPOC Baltimore	 GIL EDWARDS WYSP Philadelphia	 JENNIFER NECH WNNX Atlanta	 KAREN HENCE WYLD/WQUE New Orleans	 VON FREEMAN KIIS Los Angeles	 MICHAEL BIEMOLT WBBM-FM Chicago

MUSIC DIRECTOR OF THE YEAR

	ADULT CONTEMPORARY	ADULT TOP 40 & MODERN ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
MAJOR	 TONY COLES KBIG Los Angeles	 JULIE STOECKEL KLLC San Francisco	 JOHNNY GRAY WKHX-FM Atlanta	 BUDDY RIZER WWDC-FM Washington, D.C.	 MIKE PEER WXRK New York	 LISA LISA WKYS Washington, D.C.	 DAISY DAVIS WDAS-FM Philadelphia	 PAUL "CUBBY" BRYANT WHTZ New York	 ERIK BRADLEY WBBM-FM Chicago
SECONDARY	 SCOTT MILLER WDOK Cleveland	 KOZMAN KMXB Las Vegas	 BILL POINDEXTER WUSY Chattanooga, Tenn.	 MARILYNN MEE WLZR Milwaukee	 LENNY DIANA WXDX Pittsburgh	 HEART ATTACK WOWI Norfolk, Va.	 KJ WSOL Jacksonville, Fla.	 NEAL SHARPE WNCI Columbus, Ohio	 ORLANDO WLLD Tampa, Fla.





RADIO CONSULTANT/GROUP PD OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
 GUY ZAPOLEON Zapoleon Media Strategies	 RUSTY WALKER Rusty Walker Programming Consultants	 JEFF POLLACK Pollack Media Group	 DAVE BEASING Jacobs Media	 STEVE HEGWOOD Radio One	 GUY ZAPOLEON Zapoleon Media Strategies

TRIPLE-A

STATION OF THE YEAR	PROGRAM/OPS DIRECTOR OF THE YEAR	MUSIC DIRECTOR OF THE YEAR	LOCAL AIR PERSONALITY OF THE YEAR	PROMO/MKTG DIRECTOR OF THE YEAR
 KBCO Denver	 DAVE BENSON KBCO Denver	 PATTY MARTIN WXRT Chicago	 LIN BREHMER WXRT Chicago	 JUDE HELLER KFOG San Francisco










NETWORK/SYNDICATED PROGRAM OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM/MODERN ROCK	R&B	TOP 40
 AMERICAN TOP 20 WITH CASEY KASEM AM/FM	 AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC Radio Networks/KCCS Productions	 LOVELINE Westwood One	 THE COUNTDOWN WITH WALT "BABY" LOVE Winstar	 RICK DEES WEEKLY TOP 40 ABC

RECORD LABEL PROMOTION TEAM OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
 ATLANTIC	 MERCURY	 ATLANTIC	 THE RCA RECORDS LABEL	 ARISTA	 ARISTA

LOCAL AIR PERSONALITY OF THE YEAR

ADULT CONTEMPORARY	ADULT TOP 40 & MODERN ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 VALERIE SMALDONE WLTW New York	 JEFF & JER KFMB-FM San Diego	 TIM HATTRICK & WILLY D. LOON KNIX Phoenix	 BUBBA THE LOVE SPONGE WXTB Tampa, Fla.	 JED THE FISH KROQ Los Angeles	 RUSS PARR & OLIVIA FOX WKYS Washington, D.C.	 LENNY GREENE WRKS New York	 ELVIS & ELLIOT & THE Z MORNING CREW WHTZ New York	 EDDIE & JOBO WBBM-FM Chicago

Launch Hosts Video Contest; VH1 Sets 'Pyramid' To Music

LAUNCH'S MUSIC VIDEO CONTEST: We've heard of artists picking aspiring directors to lens their videos, but how about a band choosing a director based on what the director does with footage downloaded from the Web? Interscope Records duo **Folk Implosion** has partnered with Santa Monica, Calif.-based **Launch Media** for a unique contest to have the act's next video, "Free To Go," made from raw footage downloaded from Launch's Web site (www.launch.com). Contest entrants will then submit their completed videos to Launch on VHS or Beta tape. The contest ends Nov. 11, and the winning video is expected to be shown on MTV sometime next year. Launch will also have the winning video on its Web site.

THIS & THAT: VH1 has "Rock & Roll Jeopardy!," and now the



Queen Of The Hill.

Ruffhouse/Columbia recording artist Lauryn Hill is shown with one of several MTV Video Music Awards she won this year for "Doo Wop (That Thing)," which was named best video. Hill is nominated for three 1999 Billboard Music Video Awards: Her video for "Ex-Factor" earned nods in the R&B category for best clip and best new artist clip, while her "Everything Is Everything" video is nominated in the rap/hip-hop category for best clip. The 1999 Billboard Music Video Awards will take place Nov. 12 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif. (Photo: Chuck Pulin).

network is planning another program styled after a long-running game show. "Rock & Roll Pyramid" will be a music version of "The \$25,000 Pyramid." VH1 has ordered a pilot episode of "Rock & Roll Pyramid," and it remains to be seen whether the show will become a regular series. No premiere date or host has been announced yet.

THE EYE



by Carla Hay

The 1999 MTV Sports & Music Festival, dubbed SMF3-D by the network, will feature performances by **Foo Fighters**, **Blink 182**, **Juvenile**, and **Smash Mouth**. SMF3-D will air over seven hours of programming, beginning Nov. 13.

Redmond, Wash.-based video pool **Sight & Sound Entertainment** has been acquired by **AEI Music Network**, a leading provider of music to such businesses as retail stores and restaurants. **Sight & Sound Entertainment** will now be known as **AEI Music**, which has been assimilated into **AEI Music Network's** video imaging division.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the New York-based R&B/hip-hop show "Chris Music Concepts."

TV affiliates: Time Warner Cable in New York.

Time slot: Various.
Key staffer: **Chris Concepts**, executive producer.

Following are the show's top five videos for the week of Oct. 4:

1. **Whitney Houston**, "My Love Is Your Love" (Arista).
2. **Youngbloodz**, "U-Way (How We Do It)" (Get-O-Vision/LaFace/Arista).
3. **TLC**, "Unpretty" (LaFace/Arista).
4. **Freestyle Lee**, "My Time To Shine" (Platinum).
5. **Strong**, "Mi Amiga" (Un-D-Nyable/Platinum).

PRODUCTION NOTES

NASHVILLE

Robert Deaton and **George Flanigen** directed the following videos: **Clay Walker's** "Live, Laugh, Love"; **Brooks & Dunn's** "Missing You"; **Brad Paisley's** "He Didn't Have To Be"; and **Chely Wright's** "It Was."

Alison Krauss teamed up with director **Mary Lambert** for the "Forget About It" clip.

Thom Oliphant directed **Jason Sellers's** "A Matter Of Time" and **Keith Urban's** "It's A Love Thing."

LOS ANGELES

Cheap Trick filmed "That '70s Song (In The Street)" with director **Jim Yukich**.

Macy Gray's "I Try" video was directed by **Sanji**.

Francis Lawrence directed **Jay-Z's** "Girls' Best Friend" and **Brian McKnight's** "Back At One."

Mindy McCready's "All I Want Is Everything" was directed by **Susan Johnson**.

FOR WEEK ENDING OCTOBER 3, 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 Jay-Z, Girls' Best Friend
- 2 Q-Tip, Vivrant Thing
- 3 Eve, Gotta Man
- 4 B.G., Biling Bling
- 5 Puff Daddy Feat. R. Kelly, Satisfy You
- 6 Mariah Carey, Heartbreaker
- 7 Snoop Dogg, B-Please
- 8 Deborah Cox, We Can't Be Friends
- 9 Ginuwine, So Anxious
- 10 TLC, Unpretty
- 11 Destiny's Child, Bug A Boo
- 12 Redman/Method Man, Tear It Off
- 13 Brian McKnight, Back At One
- 14 Whitney Houston, My Love Is Your Love
- 15 Sole, 4, 5, 6
- 16 Eric Benet, Spend My Life With You
- 17 Mobb Deep, Quiet Storm
- 18 Juvenile, Back That Thang Up
- 19 Brandy, U Don't Know Me
- 20 Ideal, Get Gone
- 21 Snoop Dogg/Wilce Cube & Xzibit, Live From LA
- 22 Ol' Dirty Bastard, Got Your Money
- 23 Warren G, I Want It All
- 24 K-Ci & JoJo, Fee Fie Foe Fum
- 25 Marc Nelson, 15 Minutes
- 26 Silk, Meeting In My Bedroom
- 27 Eminem, Role Model
- 28 Lil' Troy, Wanna Be A Baller
- 29 702, You Don't Know
- 30 Missy "Misdemeanor" Elliott, All N My Girl

NEW ONS

- Maxwell, Let's Not Play The Game
Mint Condition, If You Love Me
Limp Bizkit, N 2 Gether Now
The Roots F/Jaguar, What You Want
Lil' Wayne, The Block Is Hot
Terror Squad, Tell Me What U Want
Dr. Dre, Still Dre
Mos Def, Ms. Fatbooty



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Martina McBride, I Love You
- 2 Clint Black, When I Said I Do
- 3 John Michael Montgomery, Home To You
- 4 Dixie Chicks, Ready To Run
- 5 Brooks & Dunn, Missing You
- 6 Dwight Yoakam, Thinking About Leaving
- 7 Lonestar, Amazed
- 8 Montgomery Gentry, Lonely & Gone
- 9 Sherrie Austin, Never Been Kissed
- 10 Tim McGraw, Something Like That
- 11 Mark Wills, She's In Love
- 12 Reba McEntire, What Do You Say
- 13 Chad Brock, Lightning Does The Work *
- 14 Jessica Andrews, You Go First
- 15 Cleudus T Judd, Coronary Life
- 16 Jack Ingram, How Many Days *
- 17 Mindy McCready, All I Want Is Everything *
- 18 Barbra Streisand/Vince Gill, If You Ever Leave Me *
- 19 Trace Adkins, Don't Lie *
- 20 Brad Paisley, He Didn't Have To Be *
- 21 Shedays, This Woman Needs *
- 22 Toby Keith, When Love Fades *
- 23 John Berry, Power Windows *
- 24 Ty Herndon, Steam *
- 25 Yankee Grey, All Things Considered
- 26 Mandy Barnett, The Whispering Wind
- 27 Derailers, The Right Place *
- 28 Chely Wright, It Was *
- 29 Tara Lyn Hart, Stuff That Matters *
- 30 Kenny Chesney, She Thinks My Tractor's Sexy
- 31 Lisa Angelle, I Wear Your Love
- 32 Keith Urban, It's A Love Thing
- 33 Kenny Rogers, Slow Dance More
- 34 Shania Twain, You've Got A Way
- 35 George Jones, Choices
- 36 Sammy Kershaw, When You Love Someone
- 37 Redman & Vale, Squeezin' The Love Outta You
- 38 Jason Sellers, A Matter Of Time
- 39 Lila McCann, Crush
- 40 Jerry Kilgore, Love Trip
- 41 Lee Roy Parnell, She Won't Be Lonely Lonely
- 42 Gary Allan, Smoke Rings In The Dark
- 43 Bruce Robison, The Good Life
- 44 Charlie Daniels Band, The Devil Went Down..
- 45 Shane Minor, Ordinary Love
- 46 Alison Krauss, Forget About It
- 47 Clay Walker, Live, Laugh, Love
- 48 Alecia Elliott, I'm Diggin' It
- 49 Steve Holy, Don't Make Me Beg
- 50 Trisha Yearwood, I'll Still Love You More

NEW ONS

- Charlie Robison, My Hometown
Shania Twain, Come On Over



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Blink 182, All The Small Things
- 2 Backstreet Boys, Larger Than Life
- 3 Britney Spears, (You Drive Me) Crazy
- 4 Limp Bizkit, Rearranged
- 5 Mariah Carey, Heartbreaker
- 6 Lou Bega, Mambo No. 5
- 7 Kid Rock, Cowboy
- 8 Jennifer Lopez, Waiting For Tonight
- 9 Eve, Gotta Man
- 10 Red Hot Chili Peppers, Around The World
- 11 TLC, Unpretty
- 12 311, Come Original
- 13 Bush, Chemicals Between Us
- 14 Whitney Houston, My Love Is Your Love
- 15 The Offspring, She's Got Issues
- 16 Santana Feat. Rob Thomas, Smooth
- 17 Puff Daddy Feat. R. Kelly, Satisfy You
- 18 Fiona Apple, Fast As You Can
- 20 Christina Aguilera, Genie In A Bottle
- 21 Live, The Dolphin's Cry
- 22 Brandy, U Don't Know Me
- 23 Buckcherry, For The Movies
- 24 Destiny's Child, Bug A Boo
- 25 Mary J. Blige, All That I Can Say
- 26 Eminem, Role Model
- 27 Train, Meet Virginia
- 28 Marc Anthony, I Need To Know
- 29 Jimmie's Chicken Shack, Do Right
- 30 Creed, Higher
- 31 Nine Inch Nails, We're In This Together
- 32 Ricky Martin, She's All I Ever Had
- 33 Chris Cornell, Can't Change Me
- 34 Snoop Dogg, B-Please
- 35 'N Sync & Gloria Estefan, Music Of My Heart
- 36 Ol' Dirty Bastard, Got Your Money
- 37 Powerman 5000, When Worlds Collide
- 38 Wyclef Jean, New Day
- 39 Sheryl Crow, Anything But Down
- 40 Jay-Z, Girls' Best Friend
- 41 Red Hot Chili Peppers, Scar Tissue
- 42 Lil' Troy, Wanna Be A Baller
- 43 Redman/Method Man, Tear It Off
- 44 Foo Fighters, Learn To Fly
- 45 Busta Rhymes, Gimme Some More
- 46 Jerry McKnight, Back At One
- 47 Ricky Martin, Shake Your Bon-Bon
- 48 Counting Crows, Angels Of The Silences
- 49 Jewel, Jupiter
- 50 Staind, Mudshovel

NEW ONS

- Limp Bizkit, N 2 Gether Now
Static X, Push It
Montell Jordan, Get It On Tonight
Garbage, The World Is Not Enough
Enrique Iglesias, Rhythm Divine
Our Lady Peace, One Man Army
Donell Jones, U Know What's Up
Kelis, Caught Out There
Mos Def, Ms. Fatbooty
Methods Of Mayhem, Get Naked
Warren G, I Want It All



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Lenny Kravitz, American Woman
- 2 Smash Mouth, All Star
- 3 Santana Feat. Rob Thomas, Smooth
- 4 Sugar Ray, Someday
- 5 Red Hot Chili Peppers, Scar Tissue
- 6 Robbie Williams, Angels
- 7 Fiona Apple, Fast As You Can
- 8 Lou Bega, Mambo No. 5
- 9 Mariah Carey, Heartbreaker
- 10 Goo Goo Dolls, Black Balloon
- 11 Len, Steal My Sunshine
- 12 Wyclef Jean, New Day
- 13 Jennifer Lopez, If You Had My Love
- 14 Marc Anthony, I Need To Know
- 15 Sixpence None The Richer, There She Goes
- 16 Jennifer Lopez, Waiting For Tonight
- 17 Train, Meet Virginia
- 18 Ricky Martin, She's All I Ever Had
- 19 Eric Clapton, Blue Eyes Blue
- 20 Whitney Houston, My Love Is Your Love
- 21 Melissa Etheridge, Angels Would Fall
- 22 Christina Aguilera, Genie In A Bottle
- 23 Shania Twain, Man! I Feel Like A Woman!
- 24 Sting, Brand New Day
- 25 Sugar Ray, Every Morning
- 26 Live, The Dolphin's Cry
- 27 Chris Goin, Lost In You
- 28 Cher, All Or Nothing
- 29 Kid Rock, Cowboy
- 30 Tal Bachman, She's So High
- 31 Smash Mouth, Then The Morning Comes
- 32 Blink 182, What's My Age Again?
- 33 Chris Cornell, Can't Change Me
- 34 Buckcherry, For The Movies
- 35 Sheryl Crow, The Difficult Kind
- 36 Everlast, What It's Like
- 37 'N Sync & Gloria Estefan, Music Of My Heart
- 38 David Bowie, Thursday's Child
- 39 Joan Osborne, Baby Love
- 40 George Michael, Freedom '90
- 41 Sheryl Crow, If It Makes You Happy
- 42 Savage Garden, I Knew I Loved You
- 43 Brian McKnight, Back At One
- 44 TLC, Unpretty
- 45 Enrique Iglesias, Bailamos
- 46 Lenny Kravitz, Are You Gonna Go My Way
- 47 Red Hot Chili Peppers, Under The Bridge
- 48 Mariah Carey, Fly Away
- 49 Madonna, Beautiful Stranger
- 50 Shania Twain, That Don't Impress Me Much

NEW ONS

- Gun 'N Roses, It's So Easy

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 23, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- Destiny's Child, Bug A Boo
Puff Daddy Feat. R. Kelly, Satisfy You
Deborah Cox With R.L., We Can't Be Friends
Juvenile, Back That Thang Up
Blink 182, All The Small Things
Whitney Houston, My Love Is Your Love
Snoop Dogg, B-Please
Brian McKnight, Back At One
Britney Spears, (You Drive Me) Crazy
R. Kelly, If I Could Turn Back The Hands...
Nine Inch Nails, We're In This Together
IMX, Stay The Night
TLC, Unpretty
Backstreet Boys, Larger Than Life
Mandy Moore, Candy
Lou Bega, Mambo No. 5
Brandy, U Don't Know Me (Remix)
Lil' Troy, Wanna Be A Baller
112, Love You Like I Did

NEW

- E-40, Ballin' With My Homies
Fuel, Sunburn
H-Blockx, Fly
J-Shin, One Night Stand
Ja Rule, How Many Wanna
Kali's Finest, Live Your Life
Leftfield, Africa Shox
Len, Feelin' Alright
Marcy Playground, It's Saturday
Mariah Carey, Heartbreaker (Remix)
Methods Of Mayhem, Get Naked
Mos Def, Ms. Fatbooty
Olu, My World
One Voice, When U Think About Me
Reno, I Think I Know
Ricky Martin, Shake Your Bon Bon
Terror Squad, Tell Me What You Want
The Roots F/Jaguar, What You Want
Tori Amos, 1, 000 Oceans



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- The Beta Band, Round The Bend
Fuel, Sunburn
Marcy Playground, It's Saturday
DJ Rap, Good To Be Alive
Leftfield, Africa Shox
Ash, Jesus Says
Nirvana, Rape Me
Counting Crows, Hanginaround
Air, Le Soleil Est Pres De Moi
Dr. Dre, Still D.R.E.
Green Day, Last Ride In



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Len, Feelin' Alright (new)
Rascalz, Game Time/Sharpshooter (new)
702, You Don't Know (new)
Destiny's Child, Bug A Boo (new)
Marcy Playground, It's Saturday (new)
Brandy, U Don't Knoe Me (new)
Rob Zombie, Superbeast (new)
Tara MacLean, If I Fall (new)
Foo Fighters, Learn To Fly
Britney Spears, (You Drive Me) Crazy
Edwin, Hang Ten
Mariah Carey, Heartbreaker
Santana Feat. Rob Thomas, Smooth
Prozack, Strange Disease
The Moffats, Misery
Matthew Good Band, Hello Time Bomb
Lou Bega, Mambo No. 5
Our Lady Peace, One Man Army
TLC, Unpretty
Backstreet Boys, Larger Than Life



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

NEW

- Lou Bega, Mambo No. 5
Jaguare, Fin
Moenia, Manto Estelar
Britney Spears, Sometimes
James, I Know What I'm Here For
The Cranberries, Animal Instinct
Backstreet Boys, Larger Than Life
Mana, Se Me Olvido Otra Vez
Limp Bizkit, Nookie
Ricky Martin, Bella
Madonna, Beautiful Stranger
Jumbo, Siento Que
Molotov, Parasito
Santana Feat. Rob Thomas, Smooth
Christine Aguilera, Genie In A Bottle
Azul Violeta, Quiere Mas
Luis Miguel, O Tu O Ninguna
Aleks Synteks, Sexo, Pudor Y Lagrimas
Jennifer Lopez, If You Had My Love
Chris Cornell, Can't Change Me



2 hours weekly
3900 Main St,
Philadelphia, PA 19127

- Eve, Gotta Man
Redman/Method Man, Tear It Off
Mary J. Blige, All That I Can Say
Lost Boyz, Ghetto Jiggy
Destiny's Child, Bug A Boo
Noreaga, Oh No
Brandy, U Don't Know Me (Remix)
Ja Rule, 4 Life
Donell Jones, Say What
Q-Tip, Vivrant Thing
Puff Daddy Feat. R. Kelly, Satisfy You
Jay-Z, Girls' Best Friend
Tyrese & Heavy D., Criminal Minded
Slick Rick & Rakwon, Frozen
Tru, Bounce



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- David Bowie, Thursday's Child
Ministry, Bad Blood
Blink 182, All The Small Things
Tori Amos, Bliss
Alanis Morissette, So Pure
Smash Mouth, Then The Morning Comes
Barry White, Staying Power
Dixie Chicks, Ready To Run
Show Off, Falling Star
Meredith Brooks, Lay Down
Kevon Edmonds, 24/7
Buckcherry, For The Movies
Ben Folds Five, Don't Change Your Plans
Nine Inch Nails, We're In This Together
Lit, Ziplock
Stretch Princess, Sorry
Bjork, All Is Full Of Love
Sevendust, Denial
Boy George, When Will You Learn
Jennifer Lopez, Waiting For Tonight



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Eve, Gotta Man
Brian McKnight, Back At One
TLC, Unpretty
Britney Spears, (You Drive Me) Crazy
Jennifer Lopez, Waiting For Tonight
One Voice, When U Think About Me
702, You Don't Know
Jay-Z, Girls' Best Friend
Backstreet Boys, Larger Than Life
Christine Aguilera, Genie In A Bottle
Puff Daddy Feat. R. Kelly, Satisfy You
Juvenile, Back That Thang Up
112, Love You Like I Did
Missy "Misdemeanor" Elliott, All N My Girl
Q-Tip, Vivrant Thing
Naughty By Nature, Jamboree

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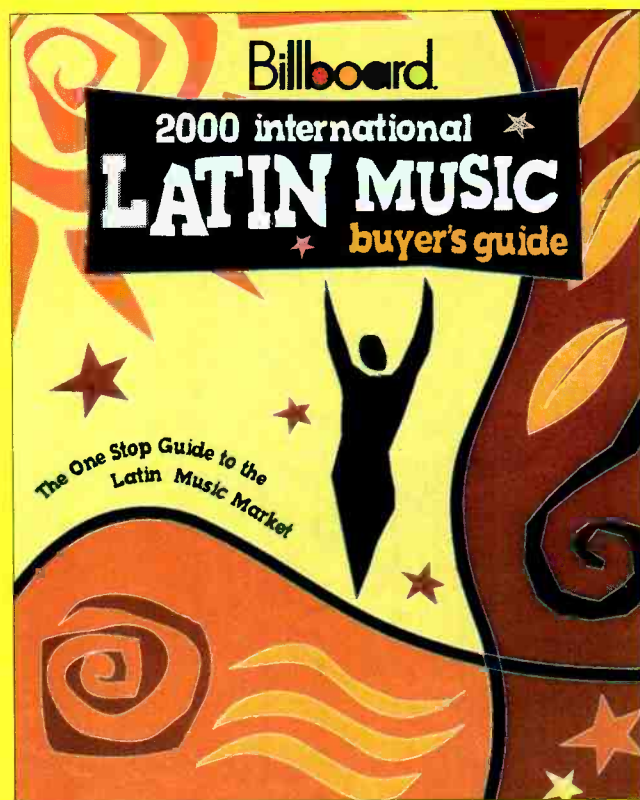
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and contemporary christian

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Warner Music Revenue, Profit Down

BY DON JEFFREY

NEW YORK—Warner Music Group reports that falling domestic and international sales caused declines in third-quarter profit and revenue.

New York-based Time Warner says that its music unit's revenue dropped 9.1% to \$852 million in the three months that ended Sept. 30 from \$938 million in the same period a year ago. Cash flow, or earnings before interest, taxes, and amortization, fell 23% to \$76 million from \$99 million.

In addition to the lower sales from its labels worldwide, the company attributes the declines to weakness in its 50%-owned direct marketing venture, Columbia House, which is merging with recently acquired online retailer CDnow. Sony Music Entertainment owns the other 50%.

A spokesman for Time Warner says that the three weakest international markets were Germany, Brazil, and Japan.

Warner Music's domestic market share, meanwhile, has slipped sharply in the past year. SoundScan reports that its share of total albums

for the first nine months of this year dropped to 16.3% from 18.4% in the same period last year. Its share of current albums dropped to 14.2% from 17.4% (see market share story, page 67).

For the nine months that ended Sept. 30, Warner Music's cash flow fell 3.1% to \$279 million from \$288 million on a 4.4% drop in revenue to \$2.61 billion from \$2.73 billion.

The biggest-selling albums of the quarter included "Californication" by the Red Hot Chili Peppers (Warner Bros.) and "Devil Without A Cause" by Kid Rock (Lava/Atlantic).

Time Warner executives reportedly told analysts that the fourth quarter would be "off slightly" from last year but that "world markets would grow next year."

A turnaround at the music unit is hoped for as a new chairman/CEO, Roger Ames, takes over the reins this month from Bob Daly and Terry Semel, who announced their resignations during the summer.

Time Warner's filmed entertainment unit, which also had been run by Daly and Semel, posted slight

declines in the third quarter. Cash flow fell 2.1% to \$228 million from \$233 million on a 2.6% decrease in revenue to \$2.21 billion from \$2.27 billion.

The company says that worldwide film and video revenue improved in the quarter but that there were "lower results" from consumer products. The top movie at the box office was "The Matrix," with \$418 million in receipts.

Time Warner also says that Warner Home Video shipped 1.5 million DVDs of "The Matrix" in September and that first-week consumer sales of the disc totaled 780,000 units.

Overall, Time Warner reports net income increased 846% to \$369 million in the quarter, from \$39 million in the same period a year ago. Revenue rose 1.9% to \$6.72 billion from \$6.59 billion.

Although earnings were higher than Wall Street expected, the stock fell about 2%, or \$1.25 a share, in New York Stock Exchange trading the day the results were announced and closed at \$62.0625.

BMG SUES 'N SYNC & JIVE/ZOMBA

(Continued from page 3)

recording agreement."

In March 1999, 'N Sync began renegotiating its deal with Trans Continental. When new terms could not be agreed upon several weeks later, the group claimed "a right to terminate the [contract] and refused to record and deliver to plaintiffs any further records," on the grounds that Trans Continental had not secured a U.S. distribution agreement within 18 months of the original 1996 agreement.

However, the suit says that by signing a deal with BMG Entertainment affiliate BMG Ariola, Trans Continental had, in fact, gotten a deal with a U.S. company.

"From what we're told by our legal counsel, when we got a worldwide deal with BMG, we thought that the U.S. was part of the world. I guess that will be proved in time," says Pearlman.

The band disagreed and signed a deal with Jive in September. 'N Sync's attorneys declined to comment, as did a representative for Jive/Zomba. However, a source says that the band members feel Trans Continental took advantage of their youth. "The important thing to understand is that we're talking about 1995, when this group was first put together.

"These kids, two of whom were minors, were young and unsophisticated," the source continues. "They were talented, and basically, someone put their arm around them and told them he was going to take them to the stars. But a lot of what he said was untrue. . . . They were induced to enter into a whole complex of agreements they didn't understand."

In a statement released Oct. 13 in response to the suit, the members of 'N Sync said: "Trans Continental's conduct with regard to 'N Sync is the most glaring, overt, and callous example of artist exploitation that the music industry has seen in a long time. We look forward to the oppor-

tunity to air the full facts and will do so in the weeks to come."

In response to the band's statement, Pearlman tells Billboard, "I don't really know what [their statement] is referring to on our end. We certainly think we and 'N Sync can sort this out. My personal feelings for 'N Sync are the same. I wish them the best.

"We still care for them here at Trans Continental, and we're sorry it's been [blown] out of proportion," continues Pearlman. "All we did was follow the procedures with BMG to preserve our legal position, but our friendship hasn't changed in our minds, and we hope that the press will allow us to preserve that."

Although early drafts of the suit

included the band's manager, Johnny Wright, he was dropped from the final filing. According to Mason, "We think he will side with Mr. Pearlman when they realize we're not going to let [Jive and 'N Sync] get away with this."

In a prepared statement, BMG Entertainment said, "'N Sync is a BMG act, and our marketing and distribution resources helped to make the group into a global sensation, particularly in the United States, where the group has sold more than 8 million albums. 'N Sync is a terrific act with tremendous potential, and we hope that everyone will do the right thing so the group can be where it belongs, which is onstage, rather than in a court of law."

U.S. LATIN MUSIC SALES BREAK RECORDS

(Continued from page 6)

stated in SoundScan's 1999 midyear market share report.

By contrast, Latino indies showed a dramatic five percentage point spike in third-quarter market share, to 24.9%. The indies were led by Fonovisa, the Los Angeles label whose market share of 13% through three quarters of 1999 is 2.3 points higher than in the same period last year.

In addition, thanks to a greatest-hits set from its former artist Enrique Iglesias, Fonovisa's market share has risen 1.3 points from the 11.7% recorded in SoundScan's 1999 midyear report.

The indies' current stake in the domestic Latin music industry has been secured at the expense of not only Sony but the balance of the other distributors save BMG, whose market share rose 1.4 percentage points in 1999 compared with 1998.

The loss of market share from 1998 to 1999 among the majors was spread equally. Universal Music and Video Distribution (UMVD) lost 2.7 per-

centage points (11.3%-8.5%), EMI Music Distribution dropped 2.2 points (19.2%-17%), and WEA Corp. slid 1.7 points (14.3%-12.6%).

The market shares of Sony and UMVD dropped for the second straight time this year, with UMVD's market share falling to an all-time low in 1999 of 8.5%.

By contrast, WEA Inc.'s market share in the third quarter rebounded nearly three percentage points from the midyear report, due in large part to hit product by Luis Miguel, Buena Vista Social Club, and Buena Vista Social Club vocalist Ibrahim Ferrer.

Ricky Martin, Selena, and Elvis Crespo continue to occupy, in succession, the top three slots of artists with the best-selling discs so far this year.

Martin's Sony Discos smash "Vuelve" has sold 457,000 units, followed by Selena's EMI Latin great-hits set "All My Hits—Todos Mis Éxitos" (343,000 units) and Crespo's debut merengue package on Sony Discos titled "Suavemente" (317,000 units).

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Photo by Rick Mariani/The Wine Spectator Courtesy of Marvin Shanken

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EASE OF 'PRICE SHOPPING' IS HAVING AN IMPACT ONLINE

(Continued from page 1)

sector are being raised.

Certainly, the more transparency the Internet provides, the more pressure applied to retail pricing, not just online but in brick-and-mortar stores as well, experts say.

"The presence [of shopping bots] certainly exacerbates that transparency," says Ken Cassar, an analyst with Jupiter Communications. "The fact that [someone] would be able to go to one site to compare the prices of dozens of sites is fairly compelling to consumers and fairly frightening to retailers and manufacturers."

"Price is key online and always has been," says Blaine Mathieu, a senior industry analyst for Dataquest's E-Commerce Worldwide program. "Especially in the area of books and CDs—so-called commodity products—the Internet allows buyers to source from virtually hundreds of sites, where they have access to the full catalogs and details about the lowest prices—including the costs of delivery and applicable taxes in many cases."

"Of course, there are other factors that will enter into the equation to a certain extent," Mathieu adds, "like service and the shopping environment—but price is still a big issue, and the advent of services that make it very easy to compare prices is certainly going to drive them down."

But others note that all things are not always equal online, either—that those "other factors" such as service and surroundings can be employed by savvy E-tailers to redirect customers from an inclination to simply shop by price alone—bots or no bots.

"Price is certainly one factor, but it's not the only factor, or necessarily the most important one," says Andrew Nibley, president/CEO of GetMusic, the joint Internet music sales venture of BMG Entertainment and the Universal Music Group. "A lot will also depend on what value-added you give, as well as promotional offers and unique content you can offer—like auto-graphed CDs or posters. And a lot of the time, it's that added value that will ultimately drive the sale."

"We know price is really important," says Mike Farrace, VP of worldwide marketing for Tower Records. "It's like a beautiful woman—you might be attracted to her, but to fall in love it takes more than looks. It takes great customer service, selection, etc. If a record store doesn't get there, or the shopper gets shit from customer service, it isn't a good experience, even if the price is right. Hopefully, the customer will try us and have a beautiful experience and get married."

Josh Goldman, president/CEO of online search engine company MySimon, has seen his customer base prove the point that people don't shop on price alone.

"People shop for a variety of reasons—price is just one of them," says Goldman, whose company was founded in April 1998 and now searches more than 1,500 merchants on the Web in a growing number of categories, including music, computers, electronics, and toys.

"That's why we have made a point to display as much information about a merchant [in the search results field] as they want to provide, as well

as the opportunity to post coupons or special offers," Goldman adds. "That way, we can help the customer decide whether, if there's only a dollar price difference, for instance, they would rather maybe pay a little more but get something extra."

Reputation also matters to many people, Goldman says, as does a level of service for some. "It's like with anything else—you can buy the same pair of Dockers at Kmart or Nordstrom's, and some people will want to go to Nordstrom's just because they

'Price is certainly one factor, but it's not the only factor, or necessarily the most important one'

- ANDREW NIBLEY -

like shopping there."

Similarly, Elisabeth Schick, the newly named president/CEO of DealPilot.com, says that a recent survey of customer habits done by her company underscores that comparison shoppers are looking at a number of elements in deciding where to spend their dollars.

"We don't have a final report yet, but so far it appears clear that the customers really prefer to go to a retailer they know—within bounds," Schick says. "That is, if the price is not too high, if the difference is not too extreme."

"Of course, we also see that for some customers, they always want to go with the cheapest—if they can save 10 cents, they will want to do that," Schick adds. "But for more, price is only one factor."

PRICES ALREADY LOW

Jim Litwak, executive VP at Trans World Entertainment Corp., argues that bots will have little impact on merchant pricing—because most online retailers already have dropped to a fairly similar price point.

"Pricing is low already," Litwak says. "On the hits, we all seem to be floating around the same price—\$11.99 to \$11.88. How is a [bot] going to help them navigate that?"

As to whether the online-only merchants will someday have to move the market in the other direction as they focus on building profitable business models, Litwak is not hopeful.

"At some point prices may come up, but there will always be that next guy that will sell records at prices as low as he can," he says.

Indeed, many analysts attribute most current price discounting not to bot transparency but to the proliferation of music retailers online and the competition among them for survival in an overcrowded market.

And offline, transparency of costs is the least of the retailer's problems, analysts add. "All these alternative ways to buy product is a bigger risk than the pricing aspect," says Gause Sutton, an analyst with Dain Rauscher Wessels Securities who follows Trans World Entertainment Corp.

Sutton says brick-and-mortar merchants aren't overly concerned by the

'Bots' Search For Good Buys

Shopping bots—short for "robot"—are also referred to as shopping agents and are used by consumers to search a large number of retail Web sites to find particular items in a variety of categories, from consumer electronics to toys to albums. Search results display the asking price for the item at different merchants, and some list shipping charges and taxes that would apply. Links to the retailers are supplied.

Among other options, a recent entrant onto the music side—DealPilot.com—allows customers to search for a whole list of items at once ("so you can see if it would make more sense to buy everything from one site," according to company co-founder Christoph Janz), while popular site MySimon includes retailer profiles and price histories on selected items and displays special offers.

Shopping bots can make money through transaction cuts—a percentage of sales generated through their site—or "click-through fees," whereby traffic generated is assessed. Others may sell ad space, and some work on special promotions with merchants through which they generate additional revenues.

A recent MySimon search for Christina Aguilera's self-titled album, currently No. 8 on The Billboard 200, returned matches at 23 retail sites. The lowest CD prices on offer were at Shopping.com (\$9.99 plus \$2.90 shipping) and Buy.com (\$9.95/\$2.95 shipping). In the middle of the pack were Amazon.com and Walmart.com (each at \$11.88) and Borders.com (\$11.89). At the top were Mass Music at \$16.97 (though a visit to the site revealed the album on sale for \$9.95), Blockbuster (\$14.97), and BestPrices.com (\$14.99).

MARILYN A. GILLEN

shopping bots at this point because the mall-based retailer is serving an impulse buyer. "It is not a price-shopping mentality, particularly with the new releases where they are competitively priced," he says.

Still, the ability for consumers to have a lot more information at their fingertips is going to change the buying pattern on how consumers search for goods, according to Jill Frankle, a retail research analyst with Gomez Advisors.

She says that the ultimate impact of the bots may be that they create greater splintering in the retail market, separating consumers into specific segments like bargain shopper, and brand/service shoppers and

impulse shoppers.

Dataquest's Mathieu sees a tough road ahead for some retailers, given ongoing price competition that bots will only further fuel. "It's very difficult for a retailer to compete in this space if all they are doing is selling these commodities," he says. "What you may see is more companies moving toward a content model, where they have something unique to offer."

Another possible tactic when faced with the price issues that bots raise is

'I don't think we have seen the true impact of how these shopping agents are going to affect the way people buy yet'

- JILL FRANKLE -

to co-opt the enemy—turn them to retail's advantage.

Executives at bot companies argue that they are, in fact, driving additional sales for merchants, and many express interest in partnering with them to help promote their unique attributes.

"We can help someone stand out from the pack," says MySimon's Goldman.

ACQUISITIONS

Another approach is acquisition.

The acquirers of shopping technology, like Amazon.com (which bought Jungle) and Inktomi (C2B), have been more interested in redirecting the services for market intelligence on consumer spending patterns and support of other strategic services, rather than for price comparisons.

Whether Bertelsmann—which has financial stakes in E-tailers barnesandnoble.com and GetMusic (the former is already hooked in to the search feature and the latter will be soon)—would consider "redirecting" its newest venture is something that intrigues analysts but is flatly dismissed by DealPilot executives.

Christoph Janz, who co-founded DealPilot (then named Acses) in 1997 and now takes on the title of COO, says the site will be "100% neutral." "There is definitely no pressure there," Janz says. "Bertelsmann is a very decentralized company with a lot of different businesses, and everyone is following its own goals."

Schick agrees. "We have had these discussions with Bertelsmann, and it has been made clear that we are neutral," she says. "And that makes sense for both businesses—if we are not, we will not be a service to our customers and will not be a very good business for [Bertelsmann]."

Still, the acquisition does open the door on thorny yet interesting possibilities for the parent company of BMG to step up its direct sales efforts for music and other proprietary products, analysts say.

The music, video, and book price-finder, under the control of a manu-

facturer like Bertelsmann, could double as a retail arm for the media conglomerate's products, including music, by at least matching the lowest price found on the search engine.

"It would be a very delicate balance, but it could potentially provide Bertelsmann with new direct-selling opportunities it might not have otherwise had," says Jupiter's Cassar.

That's a big if, however. While Bertelsmann perhaps stands to pick up points on the margin under such a scenario, using the service for an end run around traditional retailers could be more trouble than it is worth. To be sure, a host of internal politics and industry pressures would promise to make a foray into direct sales with DealPilot a challenging proposition.

DealPilot offers a service that compares an entire market basket, the listed price for a product plus shipping, handling, and sales tax, based on the customer's ZIP code. It also recommends whether the consumer is better off going to one or several merchants for the products requested. It is a feature unique to the company that analysts say is a compelling tool for consumers.

But if Bertelsmann is not planning to leverage direct sales from the DealPilot investment, it will be pressed to brand and produce a successful revenue formula for the service, analysts say.

"I don't think we have seen the true impact of how these shopping agents are going to affect the way people buy yet," says Gomez's Frankle. "It just hasn't happened yet. They haven't been effectively marketed to consumers, and [the ones that have been acquired] haven't been effectively integrated into the services out there."

Most of the other major shopping bots, like Jungle, C2B, and NetBot, were swallowed up by larger Internet services last year, in part because bots have not shown significant staying power on their own. Shopping bots make money through sales commissions, advertising, and service licensing, but all require heavy volume.

The newest players in the field, however, are optimistic there is a solid audience for their service—on both the consumer and retail sides.

"The first generation of bots were all about price and only about price, and that's why most of them are failing," says MySimon's Goldman. "Our goal was to show merchants what we can do to help them differentiate themselves in a crowded market and make the buying process a better one for consumers at the same time."

The newest agents coming online also promise to put bots more firmly in the consumer spotlight, believes Dataquest's Mathieu.

"A consumer isn't going to spend two hours on the Internet to save \$1 on a CD," he says. "But with better, faster shopping bots and things like the 'digital wallet' making it extremely easy to do a price comparison, it will make more sense for people to shop by price this way."

Assistance in preparing this story was provided by Ed Christman.

MARLEY TRIBUTE FEATURES 'DUETS'

(Continued from page 1)

Chant Down Babylon," due world-wide Oct. 26 on Island/Def Jam, not so much an end in itself as a means to draw that elusive audience closer, not only to Bob Marley and his message but to reggae's other "roots and culture" purveyors.

Produced by son Stephen Marley with brothers Julian and Damien, the project was several years in the making. It matches Marley's previously unreleased alternate vocals for 12 of his hits to new vocals by hip-hop stars, as well as Aerosmith's Joe Perry and Steven Tyler ("dueting" with Bob on "Roots Rock Reggae"). The instrumental tracks, concocted by Stephen, Julian, and Damien, were inspired by the style of each guest artist.

Purists may grumble that what ain't broke don't need fixing, but rebel music is rebel music, be it reggae, hip-hop, or rock, and these collaborations—many inspired—elucidate the natural links between any musicians bent on upsetting "Babylon shitstem."

"The meanings [of Bob's songs] are definitely more plain, more clear [in these versions, with other artists reinforcing Marley's lyrics]," says Stephen, who conceived the project. "They're not as veiled, like proverbs."

"[Wooring] urban American youth was one of our father's biggest wishes for his music," continues Stephen. "He succeeded in Europe and with the rock audience here. But I've been saying all along that they may know him, but they don't know the depth.

He's the greatest messenger and a big influence. Rappers have an even greater influence, so we need the message to get to them."

The alternate vocals "show the man," says Stephen, "his many moods, the way he thought, the way he felt. Reggae was his foundation, but his capacity was so wide. 'Jammin'' [featuring MC Lyte] is jazz."

In the selection of guest artists, "we listened to a lot of hip-hop, and when we were making the tracks, we tried to hear who we wanted on it," he continues. "Erykah [Badu] wanted to do 'No More Trouble,' and she really brought that spiritual side of that song, but we chose the other [tracks], like Lauryn [Hill] for 'Turn Your Lights Down Low.'"

Hill says, "People would always ask me, 'Who would you love to do a collaboration with?' And I would say, 'It's so hard for me to answer that question because the people I would really want to do a duet with are not with us right now. Of course, Bob would be No. 1 on that list.' And I can't say that anymore because we did a song together. It's definitely a blessing."

Many of the collaborations happened organically. "It's not really my record, so I have to just let it happen," says Stephen. "Busta [Rhymes] was at a [Lauryn Hill] concert, and he said he wanted to do 'Rastaman Chant.' He surprised me with the realm he got into. I didn't realize he was that deep. He told me that that was the first song he recorded and

'Everyone gave 100% and rose to the occasion'

—STEPHEN MARLEY—

took straight to his mom."

Like all the guest artists, Busta was keenly aware of the challenge.

Reaching down to his Jamaican roots, Busta spits a fierce patwah rap about Selassie I that will surprise other listeners.

"Everyone was making sure that it was the right joint, the right lyrics, the right everything," says Stephen. "I was talking about Guru, and two hours later, he walked in the room. We love Guru [featured on 'Johnny Was']; he's a spiritual soldier of hip-hop. It was the same with Erykah. We were at Hope Road [the location of Bob Marley's Tuff Gong studio, now run by his sons and renamed Marley Music] talking about her, and she just walked into the room and said, 'Hi, I'm Erykah.' I asked, 'Erykah who? Badu?' Then I told her, 'We were just meditating about you!'"

Other highlights include Cheeks of the Lost Boyz, with veteran soulster Betty Wright's graceful harmonies, on "Guiltiness"; Rakim's hard-line rap on "Concrete Jungle"; and a glittering bebop flow from Krazy Bone (with whom the Marley Brothers col-

laborated for "Revolution," from his "Thug Mentality" solo set) on "Rebel Music."

The Marley Brothers and the Ghetto Youth Crew (the Marleys' label and its roster) contribute the only all-Jamaican track, "Kinky Reggae," which, paradoxically, evokes the rousing vibe of a South Coast rap chorus. "We wanted it to sound like a bunch of soldiers singing," Stephen says.

"Everyone gave 100% and rose to the occasion," he says of the overall project.

Also stepping up to the plate is the label, which will target Marley's core base and hip-hop fans first before reaching out into the mainstream.

"It is an honor to be working with such a project as 'Chant Down Babylon,'" says Island/Def Jam product manager Ann Balliro. "The importance of Bob Marley as an individual and musician is still felt very strongly today. His influence is apparent throughout every track, not only in his own vocals but in the input of today's most prominent artists who have been inspired by Bob Marley for so long."

"All marketing and advertising efforts will begin with the core reggae and Bob Marley fan base," Balliro says, "as well as an urban street focus to target fans of the artists featured on the album."

"From there we will reach the mainstream retail locations, crossing over our marketing efforts with the radio success of [first single] 'Turn

Your Lights Down Low' at radio. We will also focus much of our marketing efforts around the TNT [TV] special in Jamaica, the 'Bob Marley: One Love Concert' that will be airing Dec. 19," she says.

The special's final artist lineup was not confirmed by press time, but targeted artists include Badu, Tracy Chapman, Jimmy Cliff, Sheryl Crow, Lauryn Hill, Queen Latifah, Rita Marley, Stephen Marley, Ziggy Marley, Sarah McLachlan, Busta Rhymes, Keith Richards, Carlos Santana, Seal, Steven Tyler, and Stevie Wonder.

Balliro says the label is "still in discussion" about a video for "Turn Your Lights Down Low."

On the radio front, "Kinky Reggae" went out to street promotion teams and specialty and college radio shows on Oct. 11 as commercial 7-inch and 12-inch singles. The B-side of the 12-inch features Bob Marley's original 12-inch version of "Jammin'," available for sale for the first time in more than 15 years.

"Turn Your Lights Down Low" went to rhythm, crossover, R&B, and college shows on Oct. 18. The track "will be worked in conjunction with Columbia Records," notes Balliro.

The single is already spurring retail interest.

"The Lauryn Hill track is amazing," says Best Buy senior buyer Kevin Engler. "Modern technology allows us to experience music in so many new ways that are exciting for customers, young and old."

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WEALTH OF MUSIC TO MARK COMPOSER'S CENTENARY

(Continued from page 1)

than ever—with festivals of his music produced the world over; new editions of his scores and studies of his life on the way, and several key new recordings in the shops.

Among the most active on behalf of Weill's centenary year is Viennese singer/conductor HK Gruber. To him, Weill is a unique 20th-century voice, a composer of high intellectual ambition who also "never lost sight of the



WEILL

listener," he says. "His music can be complex and very sensuous but still easy to understand, with these marvelous melodies. Weill's originality is ultimately the reason for his timeless appeal."

THRIVING IN WEIMAR

Born the son of a cantor March 2, 1900, in Dessau, Germany, Weill was already composing in his early teens, with his formative years culminating in lessons from the visionary pianist/composer Ferruccio Busoni. By age 25, Weill was counted as an up-and-comer with the likes of young turks Paul Hindemith and Ernst Krenek, having written well-received chamber works and a violin concerto.

Soon, Weill was immersed in the cultural hothouse that was Weimar Germany, specializing in modernist operas. In 1927, he embarked on a revolutionary collaboration with poet/playwright/polemicist Bertolt Brecht, as the pair began creating a gritty brand of music theater that subverted the status quo at every level—political and dramatic, aesthetic and emotional.

The pair's "Die Dreigroschenoper" (The Threepenny Opera, after John Gay's 18th-century comedy "The Beggar's Opera") was charged with socialist concerns and a piquant musical style that fused classical craft with popular rhythm and tune. The work went off like a bombshell at its 1928 Berlin premiere, which starred Weill's wife and muse, Lotte Lenya. "The Threepenny Opera" was soon playing in more than 100 theaters across Europe, making Weill a hot commodity.

A brash operatic satire of capitalism, "Aufstieg Und Fall Der Stadt Mahagonny" (Rise And Fall Of The City Of Mahagonny) was a critical success for Weill, Brecht, and Lenya at its 1930 premiere in Leipzig. But the Nazis were in ascendance, and the controversial "Mahagonny" and subsequent productions were dogged by brownshirt demonstrations.

After Weill fell out with Brecht (over what the composer saw as an

emphasis on agitprop over art), he turned to other librettists for his epic opera "Die Bürgschaft" (The Pledge) and the magical play-with-music "Der Silbersee" (The Silverlake), each allegorically but obviously critical of the Hitler regime. "The Silverlake" bowed in 1933 to Nazi remonstrance, and it was Weill's final Berlin work. Warned of an imminent visit from the Gestapo, the composer fled to Paris.

While in Paris, Weill reunited with Brecht for their final masterpiece, the "sung ballet" "Die Sieben Todsünden" (The Seven Deadly Sins), written for Lenya and the troupe of George Balanchine. He also wrote the beloved chansons "Je Ne T'Aime Pas" and "Complainte De La Seine" for Parisian cabaret star Lys Gauty.

After experiencing some disappointments in London, Brecht traveled to the U.S. with Lenya in 1935 for the premiere of Franz Werfel and Max Reinhardt's massive biblical pageant "Der Weg Der Verheissung" (The Eternal Road), which included an oratorio-like score by Weill.

Weill and Lenya settled in New York, and the composer began assimilating the Broadway style—eventually to remarkable effect. In league with wordsmiths like Ira Gershwin, and Langston Hughes, Weill created a string of Great White Way sensations—including "Lady In The Dark," "One Touch Of Venus," and "Street Scene" (see story, page 1).

Having penned such American standards as "September Song" and "Speak Low" in his all-too-brief Broadway career, Weill died April 3, 1950, following a heart attack. He had started work on a "Huckleberry Finn" opera with playwright Maxwell Anderson just before his death. But in the words of Anderson, Weill had created enough "beautiful things that he will be remembered and loved by many not yet born."

THE WEILL RENAISSANCE

With the Greenwich Village production of "The Threepenny Opera" starring Lenya a success in 1954, Columbia Records worked with the widow on an extensive series documenting her husband's work—including "The Threepenny Opera," "Rise And Fall Of The City Of Mahagonny," "The Seven Deadly Sins," and recitals of hit songs from Weill's Berlin and American years.

The Lenya Columbia discs have long been considered definitive, with "The Seven Deadly Sins" and the Berlin/American songs recently reissued to acclaim in Sony Classical's "Masterworks Heritage" series (priming the pump for the remastering of "Threepenny" and "Mahagonny" in similarly fine fashion).

Of course, a handful of Weill's songs have been perennials among jazz and pop artists, with "Mack The Knife" a hit for both Bobby Darin and Louis Armstrong and "Speak Low" interpreted by Billie Holiday and "September Song" by Frank Sinatra. That's not to mention instrumental versions of those tunes and more from the likes of Coleman Hawkins and Sonny Rollins.

Yet it took the 75th anniversary of Weill's birth to prime a wider renaissance. Among the commemorations were a birthday book of songs pub-

lished by Chappell and conductor David Atherton's three-LP set with the London Sinfonietta issued by Deutsche Grammophon. His collection included the "Mahagonny Songspiel" and "Little Threepenny Music," along with such rarely heard items as the Berlin Requiem, "Happy End," and "Death In A Forest." In September, the label reissued the Atherton performances as a two-CD



set (see discography, this page).

A major rise in Weill's posthumous standing came in 1979-80, when New York's Metropolitan Opera mounted "Rise And Fall Of The City Of Mahagonny." Lenya herself was overjoyed by Teresa Stratas' performance, dubbing the Canadian soprano "her ideal Jenny." Lenya bequeathed Stratas a set of unpublished Weill songs that she had saved. Stratas sang them in a historic Whitney Museum concert in 1980, leading to a wonderful Nonesuch album of the rarities (including "Youkali Tango" and "Je Ne T'Aime Pas") and an equally prized follow-up disc.

Meanwhile, in the shadow of the Berlin Wall, a new generation of Germans grew to appreciate the endur-

ing social and aesthetic truths in the Brecht/Weill hybrids of high art and street culture. "The Berlin of the '80s was still this scarred body of a city," recalls avant-cabaret diva Ute Lemper. "And Brecht/Weill was so intense and poignant, it was a perfect soundtrack to life there."

"Also, as we got closer to the end of the century, it seemed that people everywhere were open to rediscovering this really interesting European culture from before the war," Lemper adds.

Having studied Weill in Salzburg and then mounting hit cabaret shows of his music in Berlin, Lemper was soon seen as the contemporary incarnation of the singing actress à la Lenya (see Keeping Score, page 44). And in the late '80s, Decca embarked on the most significant series of Weill recordings since Lenya's, with producer Michael Haas building the discs around the talents of Lemper and conductor John Mauceri.

The Decca team yielded exciting, authentic versions of "The Threepenny Opera" and "The Seven Deadly Sins," as well as two wildly popular Lemper recital discs. Those albums, in addition to discs of rare material by such German indie labels as Largo and Capriccio, did much to open new ears to Weill.

With covers of "Alabama-Song" (from "Mahagonny"), the Doors and David Bowie had been among those rock artists to find Weill a kindred

spirit. In 1985, A&M issued "Lost In The Stars," an album produced by Hal Wilner that attested to Weill's continuing influence on rock and jazz artists—from Tom Waits and Sting to Carla Bley and Charlie Haden. A sequel followed with Wilner's soundtrack to the impressionistic film "September Songs: The Music Of Kurt Weill," by Larry Weinstein.

Issued on Sony Classical, the vibrant "September Songs" soundtrack featured Berlin- and American-era Weill classics in keenly sympathetic renditions: "Mack The Knife" by Nick Cave and "Ballad Of The Soldier's Wife" by PJ Harvey, "Lonely House" by Betty Carter and "Lost In The Stars" by Elvis Costello and the Brodsky Quartet (Billboard, Aug. 23, 1997).

Among other pop artists turning to Weill is rock survivor Marianne Faithfull, whose highly individual way with "Seven Deadly Sins" came out on RCA earlier this year. A younger generation is represented by Canadian vocalist Patricia O'Callaghan, who has put out two Weill-centered sets of cabaret songs via Marquis Classics (Music to My Ears, Billboard, April 17).

CENTENARY CELEBRATIONS

With the raft of recent recordings, plus key publications by such Weill scholars as David Drew and Kim Kowalke, the stage was set for the (Continued on next page)

A Kurt Weill Centenary Baedeker

BERLIN-ERA RECORDINGS

- "Aufstieg Und Fall Der Stadt Mahagonny" (Rise And Fall Of The City Of Mahagonny). Lotte Lenya, Heinz Sauerbaum/Wilhelm Brückner Rüggeberg (CBS/Sony, 1958/'83).
- "Berlin Im Licht" (Berlin Lit Up). Rosemary Hardy/Ensemble Modern, HK Gruber (Largo, 1992).
- Berlin Requiem, "Happy End," "Kleine Dreigroschenmusik," "Mahagonny Songspiel." Soloists/London Sinfonietta, David Atherton (Deutsche Grammophon, 1976/'99).
- "Die Dreigroschenoper" (The Threepenny Opera). René Kollo, Ute Lemper, Milva/RIAS Berlin Sinfonietta, John Mauceri (Decca, 1989).
- "Die Sieben Todsünden" (The Seven Deadly Sins), various songs. Anne Sofie von Otter/NDR-Sinfonie Orchester, John-Eliot Gardiner (Deutsche Grammophon, 1994).
- "Der Silbersee" (The Silverlake). Heinz Kruse, HK Gruber, Juanita Lascarro/London Sinfonietta, Markus Stenz (RCA Red Seal, 1999).
- "Lotte Lenya Sings Weill: Berlin Theater Songs And 'Seven Deadly Sins.'" Various accompanists. (Sony Masterworks Heritage, 1957/'98).
- String Quartet (with works by Schulhoff and Hindemith). Brandis Quartet (Nimbus, 1994).
- Symphony No. 2/Concerto for Violin & Winds. Frank Peter Zimmermann/Berlin Philharmonic, Mariss Jansons (EMI Classics, 1998).

BROADWAY-ERA RECORDINGS

- "Johnny Johnson." Elizabeth Anker, Anne Azéma/Otaré Pit Band, Joel Cohen (Erato, 1997).
- "Kurt Weill On Broadway." Thomas Hampson/London Sinfonietta, John McGlinn (Angel, 1996).
- "Lady In The Dark." Rise Stevens, Adolph Green/Lehman Engel (Sony Masterworks Heritage, 1963/'97).
- "Lost In The Stars." Arthur Woodley, Gregory Hopkins, Cynthia Clarey/



St. Luke's Orchestra, Julius Rudel (MusicMasters, 1992).

- "Lotte Lenya Sings Weill: American Theater Songs." Various accompanists. (Sony Masterworks Heritage, 1957/'99).
- "One Touch Of Venus: Original Cast." Mary Martin, Kenny Baker/Maurice Abravanel (MCA, 1943/'96).
- "Street Scene: Original Cast." Anne Jeffreys, Polyana Stoska, Brian Sullivan/Maurice Abravanel (CBS/Sony, 1954/'88).

MISCELLANEOUS RECITALS

- Dagmar Krause, "Supply & Demand: Brecht/Weill & Eisler." (Hannibal/

Blueprint, 1984/1999).

- "Lost In The Stars." Sting, Tom Waits, Carla Bley, Marianne Faithfull, Lou Reed, others (A&M, 1985).
- "September Songs: Music Of Kurt Weill." Nick Cave, PJ Harvey, Elvis Costello, Charlie Haden, Betty Carter, others (Sony Classical, 1997).
- "Teresa Stratas Sings Kurt Weill." Y Chamber Symphony, Gerard Schwarz (Nonesuch, 1986).
- "Teresa Stratas Sings The Unknown Kurt Weill." Richard Weitach, piano (Nonesuch, 1981).
- "Ute Lemper Sings Kurt Weill." RIAS Berlin Chamber Ensemble, John Mauceri (Decca, 1988).

VIDEOS

- "The Seven Deadly Sins." Teresa Stratas/Peter Sellars (Decca, 1995).
- "The Threepenny Opera." Lotte Lenya, Rudolph Forster/G.W. Pabst (Bel Canto Society, 1931/'99).
- "Ute Lemper Sings Kurt Weill." Live in Paris (Decca, 1994).

BOOKS

- "Kurt Weill: A Handbook," David Drew (University of California Press, 1987).
- "Kurt Weill: An Illustrated Life," Jürgen Schebera (Yale University Press, 1995).
- "Speak Low (When You Speak Love): The Letters Of Kurt Weill And Lotte Lenya," translated by Lys Symonette and Kim Kowalke (University of California Press, 1996).

BRADLEY BAMBARGER
and IRV LICHMAN

REMEMBERING A MASTER OF THE BROADWAY MUSICAL

(Continued from page 1)

And so did Weill, who would never again turn to the often stark realism of "Johnny Johnson," which ran for only 68 performances. The production had more than a passing musical resemblance, in song and orchestration, to his European theater works, notably "The Threepenny Opera."

The latter's 1933 Broadway debut—two years before Weill emigrated to the U.S.—with an English translation of the original 1927 production, ran a disastrous 12 performances.

As George Gershwin did not live to see the eventual triumph of his 1935 opera "Porgy And Bess," neither would Weill see an American stage version of "Threepenny Opera" surface again as a long-running triumph in 1954, four years after Weill's death. Its success, in a translation by



LENYA & WEILL

composer Marc Blitzstein, was to propel "Mack The Knife" to the charts, making it second only to "September Song" as Weill's most famous song.

Adapting quickly to the sounds of the American musical stage, Weill could, with a musical phrase here and there, suggest the feel of other musical cultures without surrendering his own musical identity, which had an emotional pull quite different than that of his fellow Broadway composers.

Weill's scores had this particular individuality because they were born of both his European and classical backgrounds and the fact that, unlike his American counterparts, he supplied his own orchestrations and vocal arrangements.

According to the late Stanley Green, chronicler of the American musical theater in his classic tome "The World Of Musical Comedy," "After he had come to America in 1935, Weill found that the Broadway theatre offered him a greater latitude than he had ever had before. There was no censorship, no storm troopers, nothing to stand in the way of reaching the wide public he so fervently desired. He reacted to this freedom by shedding some of the astringent pessimism inherent in his German works and by revealing a far greater lyricism than had been previously apparent."

There is no question, however, that Weill's European identity clearly ruled his musical and scoring ideas in "Johnny Johnson." Whatever its few Americanisms, theatergoers, who turned thumbs down on "Threepenny Opera" three years earlier, were still not quite prepared to accept this approach on Broadway. But as two studio recordings made since the Broadway run prove, the score was Berlin-esque Weill at his best.

With playwright Paul Green supplying the lyrics and libretto for "Johnny Johnson," Weill had his first

alliance with several atypical Broadway writers, collaborations that would continue with Maxwell Anderson, Ogden Nash, and Langston Hughes in the remaining 14 years of Weill's life. He did not neglect, however, the brilliance of such dyed-in-the-wool Broadway lyricists as Ira Gershwin and Alan Jay Lerner.

Starting with 1938's "Knickerbocker Holiday," a collaboration with Anderson, a successful playwright, Weill would stick close to the structural demands of the American musical theater, even when his projects offered him opportunities to expand his musical horizons, as with "Street Scene," a 1947 adaptation of Elmer Rice's '30s urban melodrama of the same name. Rice himself wrote the libretto, while poet Langston Hughes supplied the lyrics.

"Knickerbocker Holiday" is a light-hearted and satirical yet ultimately patriotic depiction of the life of Peter Stuyvesant, the Dutch governor of New York. Walter Huston, who played Stuyvesant, started "September Song" on its road to everlasting fame.

In 1941, Weill wrote the music (and, as usual, the orchestrations) for one of the musical theater's greatest triumphs, "Lady In The Dark," his first of three collaborations with lyricist Ira Gershwin.

With a book by Moss Hart, "Lady In The Dark" starred Gertrude Lawrence as a fashion magazine editor who confronts her inability to make decisions through psychoanalysis; the scenario enabled Weill to write an expansive score for dream sequences that nevertheless produced some of his most haunting melodies, such as "My Ship," the score's leitmotif; "This Is New"; "Girl Of The Moment"; and Lawrence's show-stopper, "The Saga Of Jenny."

The show also featured Danny Kaye in his first major stage appearance. "Lady In The Dark" ran a hearty 467 performances.

An even better run—567 performances—awaited Weill with 1943's "One Touch Of Venus," in which Mary Martin, in her first starring role on Broadway, played a department store statue come to life. Weill wrote the songs with Ogden Nash.

The hit of this show was the haunting "Speak Low," but Weill was also in top form with a waltz, "Foolish Heart"; "That's Him"; and "West Wind." A 1998 production, presented in concert form in the "Encores!" series in New York, was received with great enthusiasm, but no recording was made, and "One Touch Of Venus" awaits a recording of its full riches. A Decca (now Universal) cast album, good as it is, leaves many a musical moment out.

In 1945, Weill re-teamed with Ira Gershwin for "The Firebrand Of Florence," which featured Weill's wife, Lotte Lenya.

Although a failure with only 43 performances, there are musical delights aplenty in the Weill/Gershwin score, particularly.

The third Weill/Gershwin collaboration came in the form of a film, "Where Do We Go From Here?," released in 1945 by 20th Century Fox.

It should be noted at this point that Weill did not fare well in Hollywood, both in the meager use of his origi-



nal Broadway scores and in the fact that only one film musical—"Where Do We Go From Here?"—contains a complete Weill score.

Three of his Broadway shows on film—"Knickerbocker Holiday" (1944), "Lady In The Dark" (1944), and "One Touch Of Venus" (1948)—were dull reflections of their stage versions, made more so by the omission of most of Weill's music.

Though not a box-office success, Weill could be proud of his work for "Where Do We Go From Here?," a charming fantasy about a man (played by Fred MacMurray) who is classified 4-F.

With the help of a genie, he is

WEALTH OF MUSIC TO MARK COMPOSER'S CENTENARY

(Continued from preceding page)

composer's centenary next year. And the commemorations promise to fill in some of the gaps in the record.

The New York-based Kurt Weill Foundation has been tireless in its guardianship and promotion of Weill's legacy, working closely with the publishers of his scores and songs, in particular Schott International, Universal Edition, European American Music, and Warner Bros.

The Weill Foundation also has an elaborate Web site (www.kwf.org) and is co-curating major centenary exhibits of Weill/Lenya artifacts in Berlin and New York (see Keeping Score), as well as organizing new publications and helping to promote upcoming Weill festivals.

According to David Farneth, director of the foundation's Weill-Lenya Research Center, the centenary will prove especially fruitful in that concert presenters, record labels, and artists have shown a real interest in disseminating Weill's lesser-known works and connecting the dots of his varied output.

"Up to now, it has been hard for people to reconcile their different views of him as both a 'Brecht composer' and a Broadway composer," Farneth says. "Now the mystery of the 'real' Weill can be solved."

One of Weill's most undeservedly neglected works has been "The Silverlake," but it has been given a revelatory reading by the London Sinfonietta with Gruber and other soloists under Markus Stenz on a new set from RCA/BMG.

The first volume of the critical "Kurt Weill Edition" (from the Weill Foundation/European American Music) is devoted to "The Threepenny Opera," and the newly edited score receives its recorded bow on a RCA set just out, with Gruber directing Ensemble Modern and leads Max Raabe and Sona Mac-

transported back to major events in American history, where he plays important roles in helping to create the U.S.

The work is highlighted by a mini-operetta, "The Nina, The Pinta, And The Santa Maria."

In the remaining years of his life, Weill, who died in 1950 at the age of 50, returned to Broadway and produced the music and orchestrations for three productions.

The first, in 1947, was an adaptation of Elmer Rice's successful play "Street Scene," with Hughes serving as the lyricist. Weill regarded it as his first American opera, and the score, with a sprinkling of songs of a lighter bent, movingly advanced a story of aspiration and loneliness set against a backdrop of a New York tenement building during the Depression.

For many years, a truncated, though beautifully performed cast album released by Columbia Records was the only opportunity to hear the highlights of the score, but in recent years there have been fully realized studio re-creations from the London and TER labels and a German TV production (sung in English) that has

been playing in the U.S. on the Bravo cable channel.

In 1948, Weill teamed with Alan Jay Lerner to create "Love Life."

In 1948, Weill, in collaboration with Arnold Sundgaard, wrote a half-hour opera, "Down In The Valley," based on folk songs and designed to be performed by amateur groups, especially in schools.

Weill's last project brought him back into a collaboration with Maxwell Anderson. An adaptation of Alan Paton's "Cry The Beloved Country," "Lost In The Stars" (1949) raised the issue of apartheid in South Africa. The Weill/Anderson songs again showed how a master of theater song could suggest a foreign milieu without surrendering his own musical style. The title song is the show's best-known number, one that has been for years associated with Tony Bennett. The original production had a run of 273 performances.

In 1949, Weill was writing a musical version of "Huckleberry Finn" and completed five songs with Anderson that were included in a piano/vocal edition, "Kurt Weill In America," printed by Chappell Music in 1975.

Donald. Due later in 2000 on RCA is another Gruber/Ensemble Modern album; this one spotlights salon orchestra and jazz arrangements of Weill songs popular in '30 nightclubs.

Last spring, "Die Bürgschaft" was produced at the Spoleto Festival in South Carolina, and a recording of that performance under Julius Rudel is available to members of the Musical Heritage Society record club this month prior to its retail release by EMI next year. And following its 1989 recording of the English National Opera "Street Scene," the U.K. TER label will issue a new "One Touch Of Venus."

"Propheten"—the deeply moving, long-lost fourth act of "The Eternal Road"—was ecstatically received with its U.K. premiere at the 1998 BBC Proms Concerts. A similar reception greeted this summer's debut of the full, evening-length "Eternal Road" in Chemnitz, Germany. Next, the international production (two years in the making) will be one of the main attractions during a four-month-long, citywide Weill festival in New York. "The Eternal Road" will run from Feb. 28-March 5 at the Brooklyn Academy Of Music (before traveling to Israel, Poland, & Expo 2000 in Hannover, Germany).

The New York events also include the U.S. premiere of "Der Kuhhandel" in a new English translation and the world premiere of a new concert suite from "Street Scene." Lemper will sing with the New York Pops March 24, and the day after will see "Wall-To-Wall Weill," a 12-hour marathon at Symphony Space that will be broadcast live by WNYC New York.

San Francisco's American Conservatory Theatre just opened its season with a lauded production of "The Threepenny Opera" starring

Bebe Neuwirth. And a Staatsoper Stuttgart production of "Mahagonny" travels later next year to the Edinburgh Festival and to the New Israeli Opera in Tel Aviv, Israel.

In Germany, the composer's birth city of Dessau will host an expanded version of its annual Weill festival Feb. 18-March 5. Throughout March and April, Weill's symphonies and other concert works will be featured at the Konzerthaus-Berlin, including a performance by Gruber and Ensemble Modern. Also, Mauceri will lead an April concert performance of the early "Der Protagonist" at the Berlin Philharmonie.

No city will see more Weill next year than London, with a series of films, symposia, and rarity-rich concerts at the South Bank Centre throughout the 1999-2000 season. The highlights include a birthday concert on March 2 with Gruber and the London Sinfonietta. And later in the month, baritone Thomas Hampson will give the U.K. premiere of "Four Walt Whitman Songs."

London's Barbican Hall hosts a "Weill Weekend" Jan. 14-16, with the BBC Symphony and Lemper among the performers. There will also be screenings of Barrie Gavin's documentaries "Ballad Of An Unknown Composer: Weill's German Years" and "A Stranger Here Myself: Weill's American Years," as well as Weinstein's "September Songs" and G.W. Pabst's haunting 1931 film of "The Threepenny Opera" starring Lenya.

More Weill on film will be featured Feb. 11-March 19 at the Museum of Television & Radio in Los Angeles, including rare kinescopes, documentaries, and broadcasts of musicals from Europe and the U.S.

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 730 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)
			NO. 1	
1	1	9	MAMBO NO. 5 (A LITTLE BIT OF...)	LOU BEEG (RCA)
2	2	18	UNPRETTY	TLC (LAFACE/ARISTA)
3	4	13	SMOOTH	SANTANA FEAT. ROB THOMAS (ARISTA)
4	3	17	GENIE IN A BOTTLE	CHRISTINA AGUILERA (RCA)
5	5	17	SOMEDAY	SUGAR RAY (LAVA/ATLANTIC)
6	6	26	WHERE MY GIRLS AT?	702 (MOTOWN)
7	8	11	STEAL MY SUNSHINE	LEN (WORK/ERG)
8	9	8	HEARTBREAKER	MARIAH CAREY FEAT. JAY-Z (COLUMBIA)
9	13	9	BACK AT ONE	BRIAN MCKNIGHT (MOTOWN)
10	7	23	ALL STAR	SMASH MOUTH (INTERSCOPE)
11	10	12	I DO (CHERISH YOU)	98 DEGREES (UNIVERSAL)
12	14	16	BACK THAT THING UP	JAY-Z FEAT. MANNY FRESH & LIL' WAYNE (CASH MONEY/UNIVERSAL)
13	11	21	SCAR TISSUE	RED HOT CHILI PEPPERS (WARNER BROS.)
14	17	6	(YOU DRIVE ME) CRAZY	BRITNEY SPEARS (JIVE)
15	12	12	SHE'S ALL I EVER HAD	RICKY MARTIN (C2)
16	15	19	SHE'S SO HIGH	TAL BACHMAN (COLUMBIA)
17	20	10	VIVRANT THING	Q-TIP (VIOLATOR/DEF JAM/IDJMG)
18	18	16	BLACK BALLOON	GOO GOO DOLLS (WARNER BROS.)
19	21	9	I LOVE YOU	MARTINA MCBRIDE (RCA (NASHVILLE)/COLUMBIA)
20	16	27	I WANT IT THAT WAY	BACKSTREET BOYS (JIVE)
21	22	11	SOMETHING LIKE THAT	TIM MCGRAW (CURB)
22	23	15	SO ANXIOUS	GINUWINE (550 MUSIC/ERG)
23	28	6	GOTTA MAN	EVE (RUFF RYDERS/INTERSCOPE)
24	25	19	MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN (MERCURY (NASHVILLE))
25	19	16	BAILAMOS	ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)
26	50	2	WAITING FOR TONIGHT	JENNIFER LOPEZ (WORK/ERG)
27	24	6	LARGER THAN LIFE	BACKSTREET BOYS (JIVE)
28	27	5	BUG A BOO	DESTINY'S CHILD (COLUMBIA)
29	32	7	THERE SHE GOES	SIXPENCE NONE THE RICHER (SQUINT/ELEKTRA/VEG)
30	31	6	BLING BLING	B.G. (CASH MONEY/UNIVERSAL)
31	33	7	I NEED TO KNOW	MARC ANTHONY (COLUMBIA)
32	35	5	SATISFY YOU	PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
33	29	14	READY TO RUN	DIXIE CHICKS (MONUMENT)
34	42	12	SPEND MY LIFE WITH YOU	ERIC BENET FEAT. TAMIA (WARNER BROS.)
35	40	7	I'M ALREADY TAKEN	STEVE WARINER (CAPITOL (NASHVILLE))
36	38	8	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON (ARISTA)
37	37	7	WE CAN'T BE FRIENDS	DEBORAH COX WITH R.L. (ARISTA)

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

HOT 100 RECURRENT AIRPLAY

1	—	1	AMAZED	LONESTAR (BNA)
2	—	1	LESSON IN LEAVIN'	JO DEE MESSINA (CURB)
3	1	5	KISS ME	SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)
4	—	1	LAST KISS	PEARL JAM (EPIC)
5	4	12	SLIDE	GOO GOO DOLLS (WARNER BROS.)
6	2	3	I WILL REMEMBER YOU (LIVE)	SARAH MCLACHLAN (ARISTA)
7	3	2	TELL ME IT'S REAL	K-CI & JOJO (MCA)
8	10	5	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)
9	7	8	NO SCRUBS	TLC (LAFACE/ARISTA)
10	6	2	BETTER DAYS (AND THE BOTTOM DROPS OUT)	CITIZEN KING (WARNER BROS.)
11	8	15	FLY AWAY	LENNY KRAVITZ (VIRGIN)
12	9	7	MY OWN WORST ENEMY	LIT (RCA)
13	12	11	EVERY MORNING	SUGAR RAY (LAVA/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	39	8	WHAT DO YOU SAY TO THAT	GEORGE STRAIT (MCA NASHVILLE)
39	36	17	OUT OF MY HEAD	FUTBALL (HOLLYWOOD)
40	30	19	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)
41	34	24	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/ERG)
42	26	8	MUSIC OF MY HEART	'N SYNC & GLORIA ESTEFAN (MIRAMAX/EPIC)
43	48	7	HIGHER	CRED (WIND-UP)
44	62	3	U KNOW WHAT'S UP	DONELL JONES (LAFACE/ARISTA)
45	52	4	HOME TO YOU	JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))
46	51	4	LOVELY AND GONE	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
47	54	7	SHE'S IN LOVE	MARK WILLIS (MERCURY (NASHVILLE))
48	47	14	AMERICAN WOMAN	LENNY KRAVITZ (MAYERICK/VIRGIN)
49	44	9	GIRLS' BEST FRIEND	JAY-Z (EPIC)
50	45	17	WHAT YA WANT	EVE & NOKIO (RUFF RYDERS/INTERSCOPE)
51	59	4	GET GONE	IDEAL (NOONTIME/VIRGIN)
52	53	15	WHAT'S MY AGE AGAIN?	BLINK 182 (MCA)
53	58	3	MEET VIRGINIA	TRAIN (AWARE/COLUMBIA)
54	63	2	WHEN I SAID I DO	CLINT BLACK (RCA (NASHVILLE))
55	61	4	I'LL GO CRAZY	ANDY GRIGGS (RCA (NASHVILLE))
56	49	16	YOU HAD ME FROM HELLO	KENNY CHESNEY (BNA)
57	60	4	ANGELS WOULD FALL	MELISSA ETHERIDGE (ISLAND/IDJMG)
58	56	20	HEY LEONARDO (SHE LIKES ME FOR ME)	BLESSID UNION OF SOULS (PUSH-A)
59	70	2	LEARN TO FLY	FOO FIGHTERS (ROSWEIL/RCA)
60	66	4	THE CHEMICALS BETWEEN US	BUSH (TRAUMA)
61	—	1	COME ON OVER	SHANIA TWAIN (MERCURY (NASHVILLE))
62	—	1	BRING IT ALL TO ME	BLAUQUE FEAT. 'N SYNC (TRACK MASTERS/COLUMBIA)
63	68	2	MISSING YOU	BROOKS & DUNN (ARISTA NASHVILLE)
64	55	16	LITTLE MAN	ALAN JACKSON (ARISTA NASHVILLE)
65	71	2	THE DOLPHIN'S CRY	LIVE (RADIOACTIVE/MCA)
66	73	11	WANNA BE A BALLER	LIL' TROY (SHORT STOP/REPUBLIC/UNIVERSAL)
67	64	18	I COULD NOT ASK FOR MORE	EDWIN MCCAIN (LAVA/ATLANTIC)
68	72	3	B-PLEASE	SNOOP DOGG FEAT. AZIBI & NATE DOGG (NO LIMIT/PRIORITY)
69	—	1	I KNEW I LOVED YOU	SAVAGE GARDEN (COLUMBIA)
70	—	1	HE DIDN'T HAVE TO BE	BRAD PAISLEY (ARISTA NASHVILLE)
71	—	1	ALL THINGS CONSIDERED	YANKEE GREY (MONUMENT)
72	74	16	YOU'LL BE IN MY HEART	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)
73	—	1	GOT YOUR MONEY	OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/VEG)
74	—	15	NEVER GONNA LET YOU GO	FAITH EVANS (BAD BOY/ARISTA)
75	75	5	BEAUTY	DRU HILL (DEF SOUL/IDJMG)

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

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

66	15	MINUTES	(Pink Jeans, SESAC/Zomba, ASCAP/Hito South, ASCAP/A Salt On The Charts, ASCAP/Tabulous, ASCAP/Universal, SESAC/Songs Of Universal, SESAC/MTI, SESAC) HL/WBM
93	ALL N MY GRILL	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM	
19	ALL STAR	(Squish Muth, BMI/Warner-Tamerlane, BMI) WBM	
95	ALL THAT I CAN SAY	(Sony/ATV Tunes, ASCAP/Oberverse Creation, ASCAP) HL	
72	ALL THINGS CONSIDERED	(Warner-Tamerlane, BMI/Smith Haven, BMI) WBM	
54	AMERICAN WOMAN	(Shillelagh, SOCAN/Shillelagh, BMI/Bug, BMI) HL	
51	ANGELS WOULD FALL	(MLE, ASCAP/Almo, ASCAP/EMI Virgin, ASCAP/Line One, ASCAP) HL/WBM	
18	BACK AT ONE	(Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM	
22	BACK THAT THING UP	(Money Mack, BMI)	
21	BAILAMOS	(Rive Droite, ASCAP) WBM	
87	BEAUTY	(North Avenue, ASCAP/Mauiti L.A., ASCAP/Philp Weatherspoon, ASCAP) WBM	
52	BIG DEAL	(Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM	
44	BILLS, BILLS, BILLS	(Shak'em Down, BMI/Hito, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP) HL	
20	BLACK BALLOON	(Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL	
41	BLING BLING	(Money Mack, BMI)	
81	B-PLEASE	(WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Hard Working Black Folks, ASCAP) WBM	
73	BRING IT ALL TO ME	(B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Con Tiffani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) WBM	
39	BUG A BOO	(Shak'em Down, BMI/Hito, BMI/Windswept Pacific, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP) HL/WBM	
49	CANDY	(Fictions, ASCAP/BMG, ASCAP/Dream Image IDG, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Reptilian, BMI) HL/WBM	
70	THE CHEMICALS BETWEEN US	(Mad Dog Winston, BMI/Ensign, BMI) CLM/WBM	
74	COME ON OVER	(Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	
78	THE DOLPHIN'S CRY	(Loco De Amor, BMI/Audible Sun, BMI)	
12	GENIE IN A BOTTLE	(Stephen A. Kipper, ASCAP/EMI April, ASCAP/Appletree, BMI/Griff Griffin, ASCAP/WB, ASCAP) HL/WBM	
25	GET GONE	(Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP) WBM	
92	GET IT ON TONITE	(Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Toback, ASCAP/Levars Cnbb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP) HL/WBM	
62	GIRLS' BEST FRIEND	(Karima, BMI/Warner-Tamerlane, BMI/Li Lu Lu, BMI/EMI Blackwood, BMI/Colpix, BMI/Sony/ATV Songs, BMI/Swizz Beatz, ASCAP/Dead Game, ASCAP) HL/WBM	
94	GIVE YOU WHAT YOU WANT (FA SURE)	(Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Ecstasy, ASCAP/Chrysalis, ASCAP/Joseph's Dream, ASCAP/Caravans Of Kedar, SESAC/Monetam, BMI) HL	
36	GOTTA MAN	(Blondie Rockwell, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Warner-Tamerlane, BMI/Karima, BMI) WBM	
85	GOY YOUR MONEY	(The Waters Of Nazerath, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Old Dirty, BMI) HL	
96	THE GREATEST ROMANCE EVER SOLD	(Emancipated, ASCAP)	
2	HEARTBREAKER	(Sony/ATV Songs, BMI/Rye, BMI/EMI Blackwood, BMI/Li Lu Lu, BMI/Ai Gallico, BMI/WB, ASCAP/When Words Collide, ASCAP/See No Evil, ASCAP) HL/WBM	
83	HE DIDN'T HAVE TO BE	(EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL	
17	HEY LEONARDO (SHE LIKES ME FOR ME)	(EMI April, ASCAP/Toha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL	
56	HIGHER	(Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)	
14	HOME TO YOU	(Arios Smith, SESAC/Good Of Delta Boy, SESAC/Mamalama, ASCAP)	
76	I COULD NOT ASK FOR MORE	(Realsongs, ASCAP) WBM	
17	I DO (CHERISH YOU)	(Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, BMI) WBM	
14	IF I COULD TURN BACK THE HANDS OF TIME	(Zomba, BMI/R.Kelly, BMI) WBM	
46	IF YOU HAD MY LOVE	(EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI) HL	
71	I KNEW I LOVED YOU	(Rough Cut, ASCAP/WB, ASCAP) WBM	
65	I'LL GO CRAZY	(Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL	
90	I'LL STILL LOVE YOU MORE	(Realsongs, ASCAP) WBM	
29	I LOVE YOU	(Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL	
47	I'M ALREADY TAKEN	(Fleetside, BMI/EMI, BMI/Steve Wariner, BMI) WBM	
9	I NEED TO KNOW	(Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control) HL	
82	IT'S ALL ABOUT YOU (NOT ABOUT ME)	(Jungle Fever, BMI/EMI Solvang, BMI/Designa, BMI/Almo, ASCAP/Lightyrl, ASCAP) HL/WBM	
40	I WANNA LOVE YOU FOREVER	(EMI April, ASCAP/27th And May, ASCAP/S.M.Y., ASCAP) HL	
28	I WANT IT ALL	(Warren G, ASCAP/WB, ASCAP/Real N' Ruff, ASCAP/Jobete, ASCAP) HL/WBM	
30	I WANT IT THAT WAY	(Zomba, ASCAP/Grantsville, ASCAP) WBM	
91	JAMBOREE	(Naughty, ASCAP/WB, ASCAP/Celebia, BMI) WBM	
84	JIGGA MY N****	(Li Lu Lu, BMI/Swizz Beatz, ASCAP/Dead Game, ASCAP/EMI Blackwood, BMI) HL	
34	LARGER THAN LIFE	(Zomba, ASCAP/Grantsville, ASCAP/B-Rok, ASCAP) WBM	
69	LEARN TO FLY	(M.J. Twelve, BMI/Flying Earform, BMI/Living Under A Rock, BMI/EMI Virgin, BMI) HL	
86	LIGHTNING DOES THE WORK	(McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL	
79	LITTLE MAN	(WB, ASCAP/Yee Haw, ASCAP) WBM	
55	LONELY AND GONE	(House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM	
43	LOST IN YOU	(Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/BMG, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) HL/WBM	
5	MAMBO NO. 5 (A LITTLE BIT OF...)	(Peer International/Copyright Control) HL	
33	MAN! I FEEL LIKE A WOMAN!	(Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	
88	MEETING IN MY BEDROOM	(2000 Watts, ASCAP/Mutha Chapter, ASCAP/WB, ASCAP) WBM	
59	MEET VIRGINIA	(Lo Gienie, BMI/Leaning Tower, BMI/Timon, BMI/Jaywood, BMI/Wunderwood, BMI) HL	
75	MISSING YOU	(Markmeem, ASCAP/Paperwaite, BMI/Trio, BMI/Alley, BMI) HL/WBM	
3	MUSIC OF MY HEART	(Realsongs, ASCAP) WBM	
7	MY LOVE IS YOUR LOVE	(Sony/ATV Tunes, ASCAP/Huss-Zwingle, ASCAP/tebass, BMI/EMI Blackwood, BMI) HL	
53	NEVER GONNA LET YOU GO	(Demis, ASCAP/EZ, ASCAP/EMI April, ASCAP/EAF, BMI/Sony/ATV Songs, BMI) HL	
50	OUT OF MY HEAD	(Bible Black, ASCAP/EMI April, ASCAP) HL	
42	READY TO RUN	(Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL	
6	SATISFY YOU	(Justin Combs, ASCAP/EMI April, ASCAP/BMG, BMI/EMI U Catalog, BMI) HL/WBM	
98	SCAR TISSUE	(Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL	
61	SUMMER GIRLS	(Dow Tone, ASCAP/BKY, ASCAP/Trans Continental, ASCAP)	
38	THERE SHE GOES	(Go! Discs, BMI)	

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)
			NO. 1	
1	2	2	MUSIC OF MY HEART	'N SYNC & GLORIA ESTEFAN (MIRAMAX/EPIC)
2	1	4	HEARTBREAKER	MARIAH CAREY FEAT. JAY-Z (COLUMBIA)
3	—	1	SATISFY YOU	PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
4	3	10	SMOOTH	SANTANA FEAT. ROB THOMAS (ARISTA)
5	7	4	WE CAN'T BE FRIENDS	DEBORAH COX WITH R.L. (ARISTA)
6	4	3	IF I COULD TURN BACK THE HANDS OF TIME	R. KELLY (JIVE)
7	5	6	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON (ARISTA)
8	6	4	I NEED TO KNOW	MARC ANTHONY (COLUMBIA)
9	9	6	I WANT IT ALL	WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
10	8	7	LOST IN YOU	GARTH BROOKS AS CHRIS GAINES (CAPITOL)
11	16	3	STAY THE NIGHT	IMX (MCA)
12	14	13	GET GONE	IDEAL (NOONTIME/VIRGIN)
13	19	2	I WANNA LOVE YOU FOREVER	JESSICA SIMPSON (COLUMBIA)
14	13	4	SCAR TISSUE	RED HOT CHILI PEPPERS (WARNER BROS.)
15	18	8	CANDY	MANDY MOORE (550 MUSIC/ERG)
16	10	15	SUMMER GIRLS	LFO (LOGIC/ARISTA)
17	12	8	UNPRETTY	TLC (LAFACE/ARISTA)
18	11	6	SHE'S ALL I EVER HAD	RICKY MARTIN (C2)
19	20	3	U KNOW WHAT'S UP	DONELL JONES (LAFACE/ARISTA)
20	28	2	BIG DEAL	LEANN RIMES (CURB)
21	15	9	BAILAMOS	ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)
22	17	17	SPEND MY LIFE WITH YOU	ERIC BENET FEAT. TAMIA (WARNER BROS.)
23	—	1	THE GREATEST ROMANCE EVER SOLD	♠ (ING/ARISTA)
24	29	5	15 MINUTES	MARC NELSON (COLUMBIA)
25	23	8	JIGGA MY N****	JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
26</				

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UJA-FEDERATION OF NEW YORK

THE NEW YORK MUSIC FOR YOUTH FOUNDATION, INC.

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

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



OCTOBER 23, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	CREED WIND-UP 13053* (11.98/17.98)	No. 1 HUMAN CLAY	1
2	4	3	17	SANTANA ▲ ARISTA 19080 (11.98/17.98)	SUPERNATURAL	2
3	5	2	21	BACKSTREET BOYS ▲ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
4	NEW	—	1	LIVE RADIOACTIVE 111966/MCA (11.98/17.98)	Hot Shot Debut THE DISTANCE TO HERE	4
5	2	—	2	GARTH BROOKS CAPITOL 20051 (10.98/17.98)	IN...THE LIFE OF CHRIS GAINES	2
6	3	—	2	METHOD MAN/REDMAN DEF JAM 546609*/DJMG (11.98/18.98)	BLACKOUT!	3
7	7	10	39	BRITNEY SPEARS ▲ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
8	6	4	7	CHRISTINA AGUILERA ▲ RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1
9	13	13	7	LOU BEGA ● RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	9
10	10	9	41	KID ROCK ▲ LAVA/ATLANTIC 83119*/AG (10.98/17.98) HS	DEVIL WITHOUT A CAUSE	5
11	11	11	16	LIMP BIZKIT ▲ FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
12	NEW	—	1	MELISSA ETHERIDGE ISLAND 546518*/DJMG (11.98/17.98)	BREAKDOWN	12
13	12	5	4	EVE RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
14	9	8	6	DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
15	14	7	3	BRIAN MCKNIGHT MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	7
16	18	14	49	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	9
17	15	—	2	STING A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
18	8	—	2	MARC ANTHONY COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
19	NEW	—	1	INSPECTAH DECK LOUD 1865* (10.98/16.98)	UNCONTROLLED SUBSTANCE	19
20	22	24	19	BLINK 182 ▲ MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
21	17	6	3	BARBRA STREISAND COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
22	21	19	101	SHANIA TWAIN ◆ ¹³ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
23	20	17	22	RICKY MARTIN ▲ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
24	19	15	7	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
25	16	1	3	NINE INCH NAILS NOTHING 490473*/INTERSCOPE (19.98/24.98)	THE FRAGILE	1
26	23	20	18	SMASH MOUTH ▲ INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
27	NEW	—	1	PAUL MCCARTNEY MPL 22351/CAPITOL (10.98/17.98)	RUN DEVIL RUN	27
28	37	33	18	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
29	26	27	26	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	20
30	33	40	11	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
31	24	23	8	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
32	25	21	11	VARIOUS ARTISTS ▲ UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
33	39	37	12	POWERMAN 5000 ● DREAMWORKS 450107/INTERSCOPE (8.98/12.98)	TONIGHT THE STARS REVOLT!	29
34	30	35	50	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
35	38	38	19	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
36	40	36	17	SARAH MCLACHLAN ▲ ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
37	29	28	23	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
38	31	25	4	MARTINA MCBRIDE RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
39	35	29	89	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
40	28	16	3	ADAM SANDLER WARNER BROS. 47429 (11.98/17.98)	STAN AND JUDY'S KID	16
41	42	41	33	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
42	43	42	11	HOT BOYS ● CASH MONEY 153264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	5
43	36	30	11	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
44	48	—	2	SOUNDTRACK JIVE 41692 (11.98/17.98)	DRIVE ME CRAZY	44
45	27	12	3	TORI AMOS ATLANTIC 83230/AG (19.98/24.98)	TO VENUS AND BACK	12
46	47	32	4	OL' DIRTY BASTARD ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
47	NEW	—	1	DAVID BOWIE VIRGIN 48157 (12.98/17.98)	HOURS...	47
48	59	56	25	B.G. ● CASH MONEY 153265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
49	52	47	113	BACKSTREET BOYS ◆ ¹¹ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
50	34	—	2	INDIGO GIRLS EPIC 69914 (11.98 EQ/17.98)	COME ON NOW SOCIAL	34
51	50	45	8	MOBB DEEP ● LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	3
52	NEW	—	1	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	52

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
53	84	76	17	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	Greatest Gainer (SPEECHLESS)	31
54	51	46	81	'N SYNC ▲ RCA 67613 (11.98/17.98)	'N SYNC	2
55	41	18	3	CHRIS CORNELL A&M 490412/INTERSCOPE (11.98/17.98)	EUPHORIA MORNING	18
56	46	34	6	SOUNDTRACK ● EPIC 63615* (11.98 EQ/17.98)	BLUE STREAK — THE ALBUM	31
57	53	44	55	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
58	55	43	7	LFO ● ARISTA 14605 (10.98/16.98)	LFO	21
59	45	26	4	THE BEATLES APPLE 21481/CAPITOL (11.98/17.98)	YELLOW SUBMARINE SONGTRACK	15
60	56	51	40	GODSMACK ▲ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
61	32	—	2	LOST BOYZ UNIVERSAL 153268 (10.98/16.98)	LB IV LIFE	32
62	58	50	74	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)	5	28
63	NEW	—	1	VARIOUS ARTISTS RAP-A-LOT 50119/PRIORITY (19.98/24.98)	J PRINCE PRESENTS R.N.D.S.	63
64	NEW	—	1	SOUNDTRACK HOO-BANGIN' 50016*/PRIORITY (11.98/17.98)	THICKER THAN WATER	64
65	62	60	22	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
66	57	48	19	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
67	60	49	39	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/17.98)	14:59	17
68	49	31	3	BROOKS & DUNN ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	31
69	61	52	15	VARIOUS ARTISTS ● RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
70	66	63	106	CREED ▲ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
71	68	53	33	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
72	63	140	30	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
73	64	59	30	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
74	44	—	2	MAC NO LIMIT 50109*/PRIORITY (10.98/16.98)	WORLD WAR III	44
75	75	70	47	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
76	86	—	2	GEORGE WINSTON WINDHAM HILL 11465 (10.98/16.98)	PLAINS	76
77	70	55	9	VARIOUS ARTISTS ● VIOLATOR/DEF JAM 558941*/DJMG (10.98/16.98)	VIOLATOR THE ALBUM	8
78	71	58	48	CHER ▲ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
79	72	62	24	VARIOUS ARTISTS ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
80	54	22	3	TERROR SQUAD MYSTIC/ATLANTIC 83232*/AG (10.98/16.98)	THE ALBUM	22
81	79	—	2	CLINT BLACK RCA (NASHVILLE) 67823/RLG (10.98/16.98)	D'LECTRIFIED	79
82	78	103	11	STAINED FLIP/ELEKTRA 62356/EEG (7.98/11.98) HS	DYSFUNCTION	78
83	80	78	29	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
84	76	68	16	K-CI & JOJO ▲ MCA 111937* (10.98/17.98)	IT'S REAL	8
85	65	—	2	EVERYTHING BUT THE GIRL ATLANTIC 83214*/AG (10.98/16.98)	TEMPERAMENTAL	65
86	74	64	7	FILTER REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
87	88	82	47	THE OFFSPRING ▲ COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
88	83	65	17	LEN ● WORK 69528/EPIC (11.98 EQ/16.98) HS	YOU CAN'T STOP THE BUM RUSH	46
89	122	88	17	VARIOUS ARTISTS ● INTEGRITY/WORD 69974/EPIC (11.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
90	137	98	4	AUDIO ADRENALINE FOREFRONT 25225 (11.98/15.98)	UNDERDOG	76
91	73	54	7	NOREAGA PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLUNT — DA HUSTLER	9
92	77	66	60	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
93	81	83	15	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
94	111	110	13	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS	Heatseeker Impact TRAIN	94
95	67	—	2	LONG BEACH DUB ALLSTARS DREAMWORKS 450213/INTERSCOPE (10.98/16.98)	RIGHT BACK	67
96	93	73	21	SOUNDTRACK ▲ WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
97	87	79	7	VARIOUS ARTISTS TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5	51
98	85	57	4	LUIS MIGUEL WEA LATINA 29288 (10.98/16.98)	AMARTE ES UN PLACER	36
99	89	61	3	KANE & ABEL EASTWEST 62450/EEG (10.98/16.98)	RISE TO POWER	61
100	82	39	3	TYPE O NEGATIVE ROADRUNNER 8660 (10.98/16.98)	WORLD COMING DOWN	39
101	90	69	15	WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
102	91	86	6	DAYS OF THE NEW OUTPOST 030037/INTERSCOPE (11.98/17.98)	DAYS OF THE NEW	40
103	103	123	28	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
104	92	71	7	SEVENDUST TVT 5820 (10.98/16.98)	HOME	19
105	101	77	33	LIT ● RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31

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

Billboard 200 continued

OCTOBER 23, 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
106	95	74	17	VARIOUS ARTISTS ● EPIC 63653 (11.98 EQ/17.98)	NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES	18
107	116	101	32	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
108	107	90	19	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMG (11.98/17.98) HS	VENNI VETTI VECCI	3
109	98	75	16	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
110	113	92	4	PROJECT PAT HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN	52
111	110	114	48	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
← PACESETTER →						
112	182	144	3	TWILA PARIS SPARROW 51690 (11.98/15.98)	TRUE NORTH	112
113	94	81	82	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
114	97	—	2	PAULA COLE BAND IMAGO 47490/WARNER BROS. (11.98/17.98)	AMEN.	97
115	106	99	27	BUCKCHERRY ● DREAMWORKS 450044/INTERSCOPE (10.98/16.98) HS	BUCKCHERRY	74
116	143	125	12	VARIOUS ARTISTS ● WORD 69975/EPIC (19.98 EQ/19.98)	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	84
117	120	97	54	JAY-Z ▲ ROC-A-FELLA 558902*/DJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
118	102	84	77	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	7
119	118	117	15	SOUNDTRACK KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES	90
120	114	106	23	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
121	109	93	59	LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
122	100	—	2	ZZ TOP RCA 67850 (10.98/16.98)	XXX	100
123	126	113	43	FATBOY SLIM ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
124	104	72	4	SOUNDTRACK MCA 112068 (12.98/18.98)	FOR LOVE OF THE GAME	72
125	115	108	11	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	43
126	108	85	8	VARIOUS ARTISTS UTV 564891/DJMG (10.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM	53
127	119	102	17	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER	59
128	69	—	2	OUR LADY PEACE COLUMBIA 63707/CRG (10.98 EQ/16.98)	HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH	69
129	96	—	2	VICTOR MANUELLE SONY DISCOS 83310 (9.98 EQ/15.98)	INCONFUNDIBLE	96
130	124	100	28	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
131	127	—	2	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS	SKIN DEEP	127
132	105	87	5	COAL CHAMBER ROADRUNNER 8659 (10.98/16.98)	CHAMBER MUSIC	22
133	131	115	38	DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
134	163	132	7	THIRD DAY ESSENTIAL/SILVERTONE 10528/JIVE (10.98/16.98)	TIME	63
135	112	105	24	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
136	140	131	76	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
137	117	95	21	SOUNDTRACK ● ISLAND 546196/DJMG (12.98/18.98)	NOTTING HILL	19
138	NEW ►	1	MISFITS ROADRUNNER 8658 (10.98/16.98) HS	FAMOUS MONSTERS	138	
139	135	118	17	702 ● MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34
140	121	91	6	MEGADETH CAPITOL 99134 (10.98/16.98)	RISK	16
141	132	104	3	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	104
142	136	124	48	R. KELLY ▲ JIVE 61625* (19.98/24.98)	R.	2
143	145	135	73	DMX ▲ RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
144	123	67	3	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 48151* (11.98/16.98)	BURN TO SHINE	67
145	138	121	19	ENRIQUE IGLESIAS ● FONOVISA 0517 (10.98/16.98)	BAILAMOS	65
146	150	141	59	ROB ZOMBIE ▲ GEFEN 425212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
147	130	111	32	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
148	128	151	7	STATIC-X WARNER BROS. 47271 (7.98/11.98) HS	WISCONSIN DEATH TRIP	128
149	139	94	6	THE BEATNUTS VIOLATOR 1722*/LOUD (10.98/16.98)	A MUSICAL MASSACRE	35
150	146	127	22	SHEDAISY LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	77

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 111 2Pac 166 702 139 98 Degrees 34	Garth Brooks 5, 171 Buckcherry 115 Mariah Carey 186 Steven Curtis Chapman 53 Cher 78 Kenny Chesney 107 Charlotte Church 72 Coal Chamber 132 Paula Cole Band 114 Collective Soul 192 Phil Collins 168 Chris Cornell 55 Deborah Cox 197 Creed 1, 70 Sheryl Crow 199 Days Of The New 102 dc Talk 187 Destiny's Child 30 Dixie Chicks 14, 39 DMX 143, 159 Dru Hill 182 Missy "Misdemeanor" Elliott 109 Eminem 71 Melissa Etheridge 12 EVE 13 Everlast 200	Everything But The Girl 85 Filter 86 Kenny G 93 Ginuwine 73 Godsmack 60 Goo Goo Dolls 57 Macy Gray 154 Ben Harper And The Innocent Criminals 144 Faith Hill 118 Lauryn Hill 121 Hot Boys 42 Whitney Houston 75 Ideal 141 Enrique Iglesias 145 Indigo Girls 50 Inspectah Deck 19 Jay-Z 117 Jewel 157 Jimmie's Chicken Shack 181 George Jones 158 Juvenile 16 Kane & Abel 99 K-Ci & JoJo 84	R. Kelly 142 Kid Rock 10 Korn 92 Lenny Kravitz 62 Len 88 LFO 58 Lil' Troy 29 Limp Bizkit 11 Lit 105 Lonestar 66 Long Beach Dub Allstars 95 Jennifer Lopez 35 Lost Boyz 61 Mac 74 Magic 163 Victor Manuelle 129 Ricky Martin 23 Dave Matthews Band 136 Dave Matthews/Tim Reynolds 133 Martina McBride 38 Edwin McCain 127 Paul McCartney 27 Tim McGraw 37 Brian McKnight 15 Sarah McLachlan 36
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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
151	141	—	2	ANGIE STONE ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	141
152	125	169	4	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) HS	SYSTEM OF A DOWN	125
153	154	134	32	SIXPENCE NONE THE RICHER ● SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	89
154	152	164	11	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	97
155	159	146	15	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) HS	SLIPKNOT	112
156	129	89	4	QUEENSRYCHE ATLANTIC 83225/AG (10.98/16.98)	Q2K	46
157	142	148	47	JEWEL ▲ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
158	133	122	16	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	53
159	158	149	42	DMX ▲ RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
160	157	138	27	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	86
161	181	—	2	TONY BENNETT RPM/COLUMBIA 63668/CRG (11.98 EQ/17.98)	BENNETT SINGS ELLINGTON HOT & COOL	161
162	148	128	19	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
163	164	133	6	MAGIC NO LIMIT 50110*/PRIORITY (11.98/17.98)	THUGGIN'	53
164	147	126	7	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	73
165	151	116	19	SOUNDTRACK ▲ MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
166	177	153	46	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
167	166	112	3	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	112
168	171	158	53	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
169	155	119	13	TOO SHORT ● SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	5
170	134	—	2	SMOKEY ROBINSON MOTOWN 153741/UNIVERSAL (10.98/16.98)	INTIMATE	134
171	165	152	47	GARTH BROOKS ● CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
172	175	178	19	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	79
173	NEW ►	1	VARIOUS ARTISTS DAMIAN 12227 (10.98/16.98)	YM HOT TRACKS VOL. 1	173	
174	174	183	4	IYANLA VANZANT HARMONY 1799 (11.98/17.98) HS	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY	128
175	144	120	17	SOUNDTRACK ▲ OVERBROOK 490344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
176	NEW ►	1	SONICFLOOD GOTEE 2802 (15.98 CD) HS	SONICFLOOD	176	
177	198	190	3	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	177
178	RE-ENTRY	12	AVALON SPARROW 51687 (10.98/15.98)	IN A DIFFERENT LIGHT	81	
179	149	80	4	SOUNDTRACK MIRAMAX 67861/EPIC (11.98 EQ/17.98)	MUSIC OF THE HEART	51
180	99	—	2	YES BEYOND 78046 (10.98/16.98)	THE LADDER	99
181	189	157	6	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/DJMG (11.98/16.98) HS	BRING YOUR OWN STEREO	153
182	184	174	50	DRU HILL ▲ DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
183	161	142	15	ALICE IN CHAINS ● COLUMBIA 63649/CRG (11.98 EQ/17.98)	NOTHING SAFE	20
184	173	156	9	VARIOUS ARTISTS UTV 564809/UNIVERSAL (10.98/17.98)	PURE 80'S	113
185	185	188	70	BRANDY ▲ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
186	195	189	47	MARIAH CAREY ▲ COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	4
187	RE-ENTRY	37	DC TALK ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4	
188	156	129	4	MEAT LOAF BEYOND 78065 (10.98/16.98)	VH1 STORYTELLERS	129
189	NEW ►	1	VARIOUS ARTISTS FULLY LOADED 48291/VIRGIN (11.98/17.98)	THE BEST OF RAP CITY	189	
190	176	147	17	MOBY v2 27049* (16.98 CD) HS	PLAY	125
191	153	107	8	SOUNDTRACK COLUMBIA 69934*/CRG (11.98 EQ/17.98)	IN TOO DEEP	28
192	178	163	35	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
193	180	139	30	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
194	162	130	3	RANDY TRAVIS DREAMWORKS (NASHVILLE) 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	130
195	170	145	7	CLAY WALKER GIANT (NASHVILLE) 24717/WARNER BROS. (NASHVILLE) (10.98/16.98)	LIVE, LAUGH, LOVE	55
196	172	150	55	MARK WILLS ▲ MERCURY (NASHVILLE) 536317 (10.98/16.98) HS	WISH YOU WERE HERE	74
197	RE-ENTRY	46	DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS	ONE WISH	72	
198	167	143	41	ORGY ▲ ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
199	RE-ENTRY	53	SHERYL CROW ▲ A&M 490404/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5	
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High-Rated ARIAs Show Off New Talent

BY CHRISTIE ELIEZER

SYDNEY—A ratings coup for the 13th Australian Record Industry Assn. (ARIA) Awards, held here Oct. 11, has attracted more corporate interest in the industry's ability to reach youth audiences.

Provisional overnight ratings from national terrestrial channel Ten Network—which aired the awards show in a free-to-air three-hour prime time delayed telecast—indicated the telecast of the show matched or exceeded that of last year's event. The show, held before an audience of 3,500, was also screened on pay-TV station Channel V's Australian beam on Oct. 13 and simulcast on ARIA's Web site (www.aria.com.au).

Last year's telecast reached an audience of 1.8 million and 70% of the under-25 group, says the channel. This exposure has proven to be a marketing bonanza that ARIA is exploiting. Two products were launched around the awards. Telecommunications company Telstra, the key sponsor, launched U, its new brand mobile phone.

Lisa Johnston, spokeswoman for U, tells Billboard, "The ARIA awards tap into a high viewership and specifically into the 18- to 25 demographic we're aiming at. We will eventually use other media to market, but it made sense to start with the awards."

Beverage company Santori launched a new citrus cider drink around the show.

This corporate interest, says ARIA CEO Emmanuel Candi, will be tapped for future projects concerning ARIA's Web site and collaborations with radio to showcase new unsigned talent.

The move from the Capitol Theatre to the larger Entertainment Centre, allowing more than 1,000 fans to join the audience, gave the night a vibrancy.

Crowning moments of the show

were stunning performances from the Living End (EMI), Powderfinger (Universal), Bachelor Girl (BMG/Arista), You Am I (BMG), Taxiride (Warner), Mark Lizotte (Festival), Human Nature (Sony), Spiderbait (Universal), Killing Heidi (Roadshow/Warner), and a team-up of new dance acts Joanne BZ and ilanda (Apo/Shock) and Frenzal Rhomb (Shock).

Regurgitator (Warner) closed the show with a host of bodybuilders to showcase the new single "I Want To Be A Nudist."

Surprise wins and the strong showing of new acts—many still on debut releases—confirmed the continued buoyancy and diversity of the domestic market. Unlike past years, when a single act dominated the proceedings—in 1997, Savage Garden collected 10 trophies, last year Natalie Imbruglia took six—the wins were spread out.

Says Candi, "For the first time since the early '90s, we're actually seeing a generation gap again in rock. The new bands that are [favored by] 10- to 25-year-olds are not necessarily [favored by] the over-30s. What we do know is that record companies are still interested in signing new acts, and the bidding war that surrounded these acts show there is talent at work there."

Just three years ago, silverchair (Murmur/Sony), Regurgitator, and Spiderbait were among the new vanguard of rock. This year silverchair received eight nominations but walked away with only Channel V's Australian artist of the year award. Spiderbait (with five nominations) and Regurgitator (four) went home empty-handed.

The major win was by Powderfinger, a multi-platinum act that had not won an ARIA before. It took album and rock album of the year for "Internationalist" and record of the

year for its single "The Day You Come." The cover art of "Internationalist" also got a gong.

The Living End (EMI), which is signed stateside to Reprise and toured the U.S. a number of times in the past year (including on the Warped tour) won best group and best new artist—album.

Both wins are expected to pay more dividends overseas than in the domestic market. Powderfinger singer Bernard Fanning says, "A win like this might let more record companies take notice of us." "Internationalist" is planned for release through Polydor companies in some European territories early next year.

Cathy Oates, national marketing manager at EMI, tells Billboard that the Living End's win would push domestic sales of its self-titled album to 300,000 units and that it would have international implications for Warner Music's Reprise, its U.S. licensee. "Reprise has been working the album hard, but a win like this certainly gives the album more profile."

Dance music had a greater presence. Dance producer Josh Abrahams (Shock), whose "Addicted To Bass" went top 10 here, saw his gongs in the independent and dance artist sections for his "Sweet Distorted Holiday" album as "a great win for Australian dance music."

Most encouraging for labels was the number of new acts who made their presence felt. For the first time in ARIA history, the best new artist—single was a tie: Alex Lloyd's "Lucky Star" (EMI) and Taxiride's "Get Set" (Warner).

Said Natalie Imbruglia (RCA/BMG), now based in London, "I've been away for just a year, and I can't believe all this great new talent that's emerged. I hadn't heard of any of them before." Imbruglia was referring to teenaged chart acts who performed, including Joanne BZ (whose "Jackie" was the biggest-selling Australian single), Vanessa Amorosi (Transistor/BMG), and Killing Heidi, the act fronted by 16-year-old Ella Hooper.

On the other end of the scale was 61-year-old aboriginal crooner Jimmy Little (Festival), whose remarkable comeback with a collection of reinterpretations of Australian rock classics, "The Messenger," won him the adult contemporary release category. Little was also inducted into the Hall Of Fame alongside singer/songwriter Richard Clapton (Warner), while veteran producers Bill Armstrong and Ron Tudor were recipients of special achievement awards.

Imbruglia herself won best female artist and was presented with an outstanding achievement award for global sales of more than 5 million for her "Left Of The Middle" album. Savage Garden (Roadshow/Columbia) won best pop release for "Animal Song." The biggest-selling Australian album was "Highlight From The Main Event" (BMG) by John Farnham, Olivia Newton-John, and Anthony Warlow.

Other key winners included Tim Rogers (BMG, male artist), Bachelor Girl (producer of the year), and Custard (BMG, best video for "Girls Like That Don't Go For Boys Like Us").

BETWEEN THE BULLETS™



by Geoff Mayfield

ROCK LIVES: I remember getting aggravated back around April or so when I read a lengthy USA Today article in which some critics and other music industry observers were proclaiming the latest "rock is dead" salvo, an obituary that is as irrelevant and premature in 1999 as it was during any other time it was written in the last 40 years. Don't look now, but both of this issue's top two albums—Creed's "Human Clay" and Santana's "Supernatural"—come from rock acts.

Drill a little deeper on The Billboard 200 and you'll notice that five of the first 11 titles are rock albums. Aside from Creed and Santana, Live bows at No. 4 with 138,000 units; Kid Rock, at No. 10, has been in the top 10 for 12 straight weeks; and Limp Bizkit has sold 3.4 million copies of "Significant Other" in 15 chart weeks. The latter album has also never ranked lower than No. 11, its current rank.

The current topper, Creed, is rock's answer to comedy's Rodney Dangerfield, the band that gets no respect despite its triple-platinum debut album. Maybe now that its new album has sold more than half a million units in just two weeks (with 190,000 copies moved in the second week) and chalked up two frames at No. 1, Creed will earn at least some measure of recognition.

Meanwhile, veteran Carlos Santana continues to stack up as the comeback player of the year. A 5,000-unit bump moves his band to No. 2 (164,000 pieces), its highest position since "Santana III" rose to No. 1 in 1971. "Supernatural" has surpassed 1.7 million units in its 17 chart weeks, while lead single "Smooth" has risen to the top of The Billboard Hot 100. For fans and industryites whose ages, like mine, are two-digit numbers that begin with a "4," Santana's resurgence is the feel-good story of the year.

Those two albums appear to be in a tug of war for next issue's No. 1. Creed had a 40% erosion from its first-week numbers, a typical second-week dip for a big rock record. Meanwhile, Santana has gained in 10 of the last 11 weeks—fed by big radio activity (3-2 on Top 40 Tracks and 4-3 on Hot 100 Airplay) and video play (No. 16 on MTV and No. 3 on VH1)—and might just overtake the declining Creed.

NOW AND THEN: Paul McCartney's return to rock roots, "Run Devil Run," opens with 49,000 units (No. 27), less than his last two studio albums did in their first stanzas but a bigger start than that of 1993's concert record "Paul Is Live" (No. 72, 18,000 units). A similarly spirited retro rock McCartney set, the limited-edition "Choba B CCCP—The Russian Album," began at No. 109 with 8,000 copies . . . You can't blame radio for the slower start by Live's "The Distance To Here." Lead-off song "The Dolphin's Cry" has risen to No. 2 on Mainstream Rock Tracks and No. 3 on Modern Rock Tracks, its highest ranks on those charts since 1997, when the "Secret Samadhi" set opened at No. 1 on The Billboard 200 with 227,000 copies, 64% more than the new album's opening tally.

LOSSES AND GAINES: One of the most-talked-about and most-publicized albums of recent weeks, "Garth Brooks In . . . The Life Of Chris Gaines," has a 50% decline in week two (No. 5, 133,000 units). While some rumors insinuated the pop album had shipped 4-5 million units, an informed source says pre-orders were to the tune of 3.1 million. The retail exposure, then, is still high—and larger than we're accustomed to seeing on a Garth Brooks project—but not as great as some pundits had speculated.

E-mails received at Billboard from time to time prove that the Beatles' fans are sensitive to what they perceive as an apparent effort by Brooks to overtake the all-time shipment plateau established in the U.S. by the Fab Four's body of albums. I can't say for sure whether that really is a goal of Brooks; I'm certainly not privy to his thinking. But going by the marketing campaigns orchestrated for "Gaines" and his last two albums, I can only imagine what he has up his sleeve for his next Christmas album, due Nov. 23. Perhaps a minimum advertised price of \$5 or \$6? And if you're one of the first 2,000 people to buy it at Wal-Mart, one of Brooks' high school classmates will visit your home and help you trim your Christmas tree while you give it a spin?

Brooks' first Christmas collection, "Beyond The Season," has sold 2.6 million copies since its 1992 release, 1.6 million of those during the 24 weeks that it spent on The Billboard 200 . . . In the same week that Method Man and Redman's "Blackout!" opened at No. 3 with 254,000 units, Island/Def Jam Music Group elected to delay the release of each rapper's upcoming solo album, both of which had originally been inked for December. No dates have been firmed up for either, but neither is expected until sometime in 2000. Last year's Method Man album rolled out with much fatter 411,000 units, but the apparent drop-off from then to now has not been cited as a factor in the rescheduling. Rather, the label says it plans to use the additional time to better set up the solo albums, using "Blackout!" now No. 6 (128,500 units), as a launch pad for both. Redman's 1998 album opened last December at No. 11 with 183,000 units.

AMSTERDAM DANCE EVENT

(Continued from page 8)

EMI Records U.K. dance imprint Positiva and now head of his own London-based label Incentive, was less concerned about imports, saying that in the U.K. they can help to build a record.

"If it's truly a smash hit, imports don't seem to harm chart position," he said, pointing out that several subsequent top five hits in the country had initially charted as a result of import sales.

Dance music's ready adoption of new media and the challenges presented were the subject of much debate at the dance event. There was agreement that the Internet was much more of an opportunity than a threat for the independent dance industry, but that even the sector's relatively willing embrace of the technology might not prepare it for the radical changes ahead.

"In the near future, the whole of radio as we know it is going to disappear. In two years' time you will have just one screen in your home on which you can do everything. You won't even need tapes anymore; streaming will be the thing," said Lars Behrenroth, head of music of

German/U.S. company Cyber Radio, which broadcasts Internet-only live radio and TV.

Behrenroth, speaking on a panel entitled "Internet Radio Vs. Traditional Radio" and moderated by Billboard's Netherlands correspondent Robbert Tilli, said that his company had so far dared not offer downloadable audio-on-demand because of rights concerns.

The rights issue was also taken up by Erwin Blom, head of Internet for Dutch public broadcaster VPRO. "We may broadcast a live gig on traditional radio, but when the same content is on the Internet it becomes a problem."

The use of MP3 downloads could give small companies a chance to grow, argued Bart Vingerhoets, owner of Dutch alternative dance label DJ Therapy Records, in a territory focus meeting about the Benelux regions. "We need to sell outside Holland to survive," he explained. "We see MP3 as a good marketing tool for our Web site."

The Amsterdam Dance Event is organized by Conamus, a foundation funded by Dutch rights body BUMA to promote the country's music.

HISTORIC INDIE DISTRIBUTOR M.S. FACES ITS FUTURE

(Continued from page 1)

tributor from Puzzlesoft Corp., which purchased the company in July.

Dalesandro and Salstone informed home office staffers that the reacquisition was complete at a meeting the afternoon of Oct. 14, according to a source.

Puzzlesoft acknowledged the sale in an Oct. 14 statement, in which president/CEO Colin Nix said, "After performing our due diligence, which included a 90-day post-closing audit, we found that this business unit's performance would not be able to meet our original return-on-investment expectations, so we exercised our option to sell back the company to the owners."

Puzzlesoft says both companies are returning each other's stocks in a "walk away" deal that "essentially rescinds Puzzlesoft's original purchase" of M.S.

Dalesandro and Salstone are acquiring a company that is very different from the one that existed before Aug. 31, when the executives' abrupt exit from the firm's offices (Billboard, Sept. 11) set off a crisis of confidence among M.S.' labels that violently destabilized the distributor's operations.

Two of M.S.' former labels have since filed suit against the company, alleging breach of contract. Most of the company's imprints—many of which say they have not been paid by the firm, which has also held their inventory—have taken their lines to other distributors. And sources say many of its audio salespeople are poised to desert the firm.

The vicissitudes of the M.S. saga have riveted indie-music observers

in recent weeks—and not simply because the company holds the fate of dozens of independent labels in its grasp. The 53-year-old operation is a historic entity: It is the oldest record distributor in the country and was one of the first regional indie distributors established in the post-World War II era.

Founded in Chicago in 1946 by John Salstone's father, Milton S. Salstone, M.S. flourished by selling the cream of the independent R&B and jazz labels of the day, including Modern, Aladdin, Specialty, and Savoy. In 1949, M.S. became the exclusive distributor of the fledgling Chicago-based Mercury Records.

That relationship soured, and Salstone left the music business in 1952, but he re-established his company a year later at the urging of Norman Granz, whose imprint Jazz at the Philharmonic—later Verve—became one of M.S.' key labels.

As indie labels burgeoned in the '50s, M.S.' business multiplied; by the mid-'60s the company was a regional power serving Illinois, Indiana, Wisconsin, and Michigan, and its distributed labels included Warner Bros., Reprise, Kapp, and A&O.

Except for a period from 1968, when Milt Salstone sold M.S. to Transamerica Corp., to 1974, when he bought the company back, the firm has been in family hands. John Salstone—who worked at M.S. from the age of 15, during summer vacations through high school and college—joined M.S. as executive VP in 1975, after working for Warner Bros. Records for five years in a variety of capacities, including assistant to then president Joe Smith.

The younger Salstone and Dalesandro—who came to M.S. as controller in the late '60s and became president with the repurchase of the firm in '74—have run the company since Milt Salstone's death in 1982.

On their watch, M.S. moved into video distribution and established itself as a national distributor in the early '90s, as increasingly consolidated retail accounts moved away from regional buying.

Among existing indie companies that sprouted during the era of regional distribution, only 39-year-old Select-O-Hits, which continues to be run by members of the Phillips family in Memphis, rivals M.S. in terms of longevity.

The current tumult at M.S. is dwarfed by the troubles faced in 1997 by Alliance Entertainment, which folded its Independent National Distributors Inc. (INDI)—an amalgam of three former regional distributors—after filing for Chapter 11 bankruptcy protection. But the independent side of the business has not witnessed a major crisis at a free-standing distributor like M.S. since 1992, when Lanham, Md.-based Schwartz Bros. Inc.—which, like M.S., was founded in 1946—closed its doors in bankruptcy.

M.S. was one of the firms that sought to buy Schwartz Bros.' audio assets. The company's inventory was ultimately sold to INDI.

LOOKING FOR A WAY OUT

M.S. has been groping for a solution to its own difficulties since Dalesandro and Salstone unexpectedly

The 53-year-old M.S. is the oldest record distributor in the country and one of the first regional indies established in the post-WWII era

resurfaced at the company's offices on Sept. 27 (Billboard, Oct. 9). Though several sources reported that the two executives were escorted from M.S.' offices on Aug. 31, with their personal belongings in their hands, a spokeswoman for Puzzlesoft said that the pair had returned from "an extended vacation."

Sources report that, on their return, Dalesandro and Salstone were immediately engaged in meetings with Puzzlesoft financial adviser Colin Huron.

Though Puzzlesoft's spokeswoman declined to say for whom Huron was working, several sources said he was a "turnaround guy" employed on behalf of Congress Financial Corp., Puzzlesoft's lender. The New York-based financial institution has also supplied credit facilities to a number of music-industry firms, including Alliance Entertainment, Valley Media, and Trans World Entertainment Corp.

In early September—as M.S.' key labels deserted the company in the wake of Dalesandro and Salstone's apparent dismissal—Puzzlesoft president CEO Colin Nix told Billboard, "Our plans are not to exit the music business" (Declarations of Independents, Billboard, Sept. 25). However, by early October the company was actively shopping M.S.' music assets to competing distributors.

A document presented to prospective purchasers, obtained by Billboard, included a roster of M.S.' music sales staff and the current balance-sheet status of the company's nearly 150 distributed labels. The firm claimed an accounts receivable balance of \$6.5 million, total accounts payable of nearly \$4.6 million, and inventory of almost \$1.5 million.

However, by Oct. 8 Puzzlesoft had apparently found another solution: On that day, several sources say, Nix and CFO William Chardavoyne began informing M.S.' dissident labels that Dalesandro and Salstone were buying the distributor back (BillboardBulletin, Oct. 12).

In attempting to right their listing company, Dalesandro and Salstone will face daunting challenges, not the least of which are some newly filed legal actions.

On Oct. 8 Focus Distribution Group lodged a breach-of-contract suit against M.S. in California Superior Court in L.A. (BillboardBulletin, Oct. 12). Focus—an L.A.-based company headed by Dennis White, ex-president of EMI former distribution company Cema—handles some 20 M.S.-distributed

labels, including Orpheus Records, which released "Life After 30," a new album by veteran R&B singer Freddie Jackson, in September.

The action seeks at least \$1.7 million in damages and an order compelling the return of Focus' inventory.

According to the suit, Focus had a distribution agreement with M.S. that was signed in 1997 and amended in May of this year. The action claims that M.S. defaulted on a regular payment of \$26,500 that was due by Sept. 15 and a \$100,000 advance, due Sept. 13, that was predicated on "extraordinary demand for a new artist's CD and single." It also alleges that M.S. has "sold or otherwise wrongfully converted [Focus' inventory] to their own use."

Cleveland International Records filed suit against M.S. and Puzzlesoft in U.S. District Court in Cleveland on Oct. 13 (BillboardBulletin, Oct. 14). The breach-of-contract action claims that M.S. has not paid nearly \$89,000, for which the label has invoiced the distributor, and has refused to return inventory to Cleveland International. In addition to payment and return of its product, the label seeks a reconciliation of its account with the distributor.

At press time, it was believed that a suit by a third former M.S. label, New Orleans-based Mardi Gras Records, would be lodged in a Chicago court by Oct. 15.

A Puzzlesoft spokeswoman said the company had no knowledge of the suits.

LABEL AND STAFF WOES

While some labels with a long history at M.S., like Chicago-based Delmark Records, have stood by the distributor, it has lost the majority of its most prominent labels.

On Oct. 10, former M.S.-distributed label Pachyderm Records announced a new exclusive North American distribution agreement with Port Washington, N.Y.-based Koch International.

Cannon Falls, Minn.-based Pachyderm, which was exclusively handled by M.S., was responsible for the distributor's biggest non-catalog title of the year: blues/rock band Indigenus' album "Things We Do," which has sold more than 94,200 units to date, according to SoundScan (see story, page 11).

Sources say that on Sept. 15, after Pachyderm informed M.S. that it was terminating its agreement, the distributor turned away a truck sent by the label to collect its inventory from the Hanover Park warehouse.

Other ex-M.S. labels that have secured new distribution include Cleveland International, now

exclusively with Select-O-Hits; Chicago Records, which is selling its product through Bayside Entertainment Distribution and Select-O-Hits; and Alligator, which has given the territory formerly covered by M.S. to Woodland, Calif.-based Distribution North America (DNA).

Also, ex-M.S. label Blind Pig has granted certain accounts to Select-O-Hits and DNA, and Fantasy has assigned its Midwestern representation to DNA and its Eastern territory to a new company, Wildcat Distributing.

Wildcat, established in September by M.S.' East Coast sales director Harvey Rosen and fulfilled by Bayside, stands to gain more than M.S.' former labels. Several sources report that much of M.S.' audio sales staff will go to work for Wildcat in the immediate future. Rosen could not be reached for comment.

M.S.' video side was left in disarray after the Sept. 30 resignations of video sales director Craig Keith and 10 sales staffers. A published report says it is believed that many of the departed employees have since been hired by St. Louis video wholesaler Sight and Sound Distributing.

Informed of Dalesandro and Salstone's intentions to buy back M.S., a couple of veteran observers reply in the same way, with a question that encapsulates the biggest problem looming before the troubled company's once-and-future owners: "What's left?"

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Idlewild

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(Food/Odeon)

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WeatherBureau Takes To The Web Via Billboard Online

The WeatherBureau has gone digital. The third edition of Billboard's industry forecast for developing artists and the new music climate will appear exclusively beginning this week as a special section of Billboard Online.

"The WeatherBureau identifies the most-promising and worthy new artists around the globe," notes Ken Schlager, editorial director of Billboard Online. "By moving it into the Internet environment, we will bring this information directly to the consumer. This presents a huge benefit to fans, artists, and labels alike."

The new digital version of the WeatherBureau opens with a cover story on Tal Bachman, whose self-titled debut set on Columbia is currently climbing Billboard's Heatseekers Album chart. Billboard's West Coast bureau chief Melinda Newman talks with Bach-

man about his status as a rising star and his concerns for the continuing integrity of his music.

Also featured in WeatherBureau is Vertical Horizon, the hot RCA act that Billboard editor in chief Timothy White describes as "one of the best new groups the 1990s has produced." White takes an in-depth look at this new act in his column, Eye Of The Storm.

WeatherBureau also features news in Current Conditions; artist profiles in Temperatures Rising; album reviews with audio samples from Amplified.com; previews of new releases; and more.

Although the WeatherBureau was originally conceived as a quarterly, its new online incarnation will allow frequent updates. Check back each week for more news, features, and reviews with the freshest audio clips.



BACHMAN

'Austin City Limits' Saluted

Billboard Books presents its latest publication, "Austin City Limits," the longest-running music showcase in television history. This authorized tribute to the PBS program's upcoming 25th anniversary, commemorates a quarter century of the finest in country, blues, folk, jazz, Tejano, bluegrass, rock, and pop. "Austin City Limits" truly

reflects the spirit of the show's stellar cast of performers over the years.

The book includes 300 action photographs that document the timeless performances and behind-the-scenes images of over 500 artists, with anecdotes, personal memories, and impressions providing a delightfully informative text.



PERSONNEL DIRECTIONS

Scott Partridge has been appointed data entry coordinator for the talent & touring division of BPI Communications.

For the past four years, Partridge has supervised the BPI Nashville mailroom, which he transformed into a state of the art operation. Partridge will work closely with Bob Allen who is primarily responsible for the Amusement Business, Billboard,

and Billboard Online BOXSCORE charts and column along with tour itinerary data entry. Partridge will report to Karen Oertley, publisher and editor-in-chief of AB.

Partridge is a musician and has toured with many of Nashville's top artists. He won the BPI Communications Inc. President's Award this year for his excellent work in Nashville.



PARTRIDGE

Billboard Music Awards

MGM Grand Hotel • Las Vegas • December 8, 1999

For more information, contact Sylvia Sirin at 212-536-5100

Billboard Music Video Conference & Awards

Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999

Billboard & BET On Jazz—Jazz Conference & Awards

J.W. Marriott Hotel • Washington, D.C. • June 7-9, 2000

Billboard Dance Music Summit

Waldorf Astoria • New York • July 12-14, 2000

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30 Yrs. On, Santana Scores Biggest Hit

THIRTY YEARS AGO THIS WEEK, Santana made its first appearance on The Billboard Hot 100, with a single titled "Jingo." It wasn't an auspicious debut, as the single only spent eight weeks on the chart and peaked at No. 56. But if you had told Carlos Santana back then that he would have the biggest hit of his career 30 years later to the week, do you think he would have believed you? Probably not—and yet "Smooth" (Arista) glides to the top of the chart just in time to mark that 30th anniversary.

It's the second case this year of an artist who debuted in the '60s having the biggest hit of a long career in the '90s. Cher, who first appeared on the Hot 100 the week of July 3, 1965, with her cover of Bob Dylan's "All I Really Want To Do," achieved the best-selling single of her 34 years on the charts with "Believe," which topped the Hot 100 for four weeks in the spring. Now Santana achieves a similar feat, as "Smooth" is the outfit's first-ever No. 1. The only two Santana singles to reach the top 10 prior to "Smooth" were "Evil Ways" (No. 9 in 1970) and "Black Magic Woman" (No. 4 in 1971).

"Smooth," which also marks the first No. 1 hit for Rob Thomas of matchbox 20, is the first No. 1 by a male group in 1999 and the first since "One Week" by Barenaked Ladies was No. 1 one year and one week ago. "Smooth" is the fourth No. 1 by a male act this year, following hits by Ricky Martin, Will Smith, and Enrique Iglesias. And Santana's coup further cements 1999's reputation as the year of the Latin artist. Just going by country of origin,

"Smooth" is the sixth single by a Latin artist to top the chart this year, out of the 14 singles that have advanced to No. 1. More impressively, Latin artists have been No. 1 for 20 weeks out of 41.

The success of "Smooth" helps Santana's "Supernatural" album reach a new peak on The Billboard 200, as the set marches 4-2. If the album doesn't reach pole position soon, look for it to do so in the wake of the honors it is bound to receive at the American Music Awards and the Grammys in early 2000.

SHE'S A LITTLE BIT COUNTRY: Barbra Streisand on the country chart? It's not the first time. The diva's team-up with Vince Gill on "If You Ever

Leave Me" (Columbia) enters Hot Country Singles & Tracks at No. 67. It's Streisand's first appearance on this chart since 1978-79, when she had an eight-week run with "You Don't Bring Me Flowers," her duet with Neil Diamond. That collaboration peaked at No. 70, so this new effort marks Streisand's highest-charting country song. Both times she was partnered with men who charted pop before they appeared on the country chart. Gill sang lead for Pure Prairie League from 1979-83; the group went top 10 on the Hot 100 in 1980 with "Let Me Love You Tonight."

COME ON OVER AND OVER: How many songs from one album can Shania Twain fit on the Hot 100? Eight so far, with the debut of the title track from "Come On Over" (Mercury) on this issue's Hot 100.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	569,715,000	578,167,000 (UP 1.5%)
ALBUMS	480,215,000	511,667,000 (UP 6.6%)
SINGLES	89,500,000	66,500,000 (DN 25.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	385,205,000	433,088,000 (UP 12.4%)
CASSETTE	93,793,000	77,418,000 (DN 17.5%)
OTHER	1,217,000	1,161,000 (DN 4.6%)

OVERALL UNIT SALES THIS WEEK

13,830,000

LAST WEEK

14,645,000

CHANGE

DOWN 5.6%

THIS WEEK 1998

13,557,000

CHANGE

UP 2%

ALBUM SALES THIS WEEK

12,259,000

LAST WEEK

13,057,000

CHANGE

DOWN 6.1%

THIS WEEK 1998

11,938,000

CHANGE

UP 2.7%

SINGLES SALES THIS WEEK

1,571,000

LAST WEEK

1,588,000

CHANGE

DOWN 1.1%

THIS WEEK 1998

1,619,000

CHANGE

DOWN 3%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION

	1998	1999		1998	1999
NORTHEAST	4,856,000	3,790,000 (DN 22%)	SOUTH ATLANTIC	18,819,000	13,682,000 (DN 27.3%)
MIDDLE ATLANTIC	14,414,000	11,060,000 (DN 23.3%)	SOUTH CENTRAL	15,280,000	11,253,000 (DN 26.4%)
E. NORTH CENTRAL	15,318,000	11,107,000 (DN 27.5%)	MOUNTAIN	3,669,000	2,863,000 (DN 22%)
W. NORTH CENTRAL	4,734,000	3,849,000 (DN 18.7%)	PACIFIC	12,411,000	8,895,000 (DN 28.3%)

ROUNDED FIGURES

FOR WEEK ENDING 10/10/99

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



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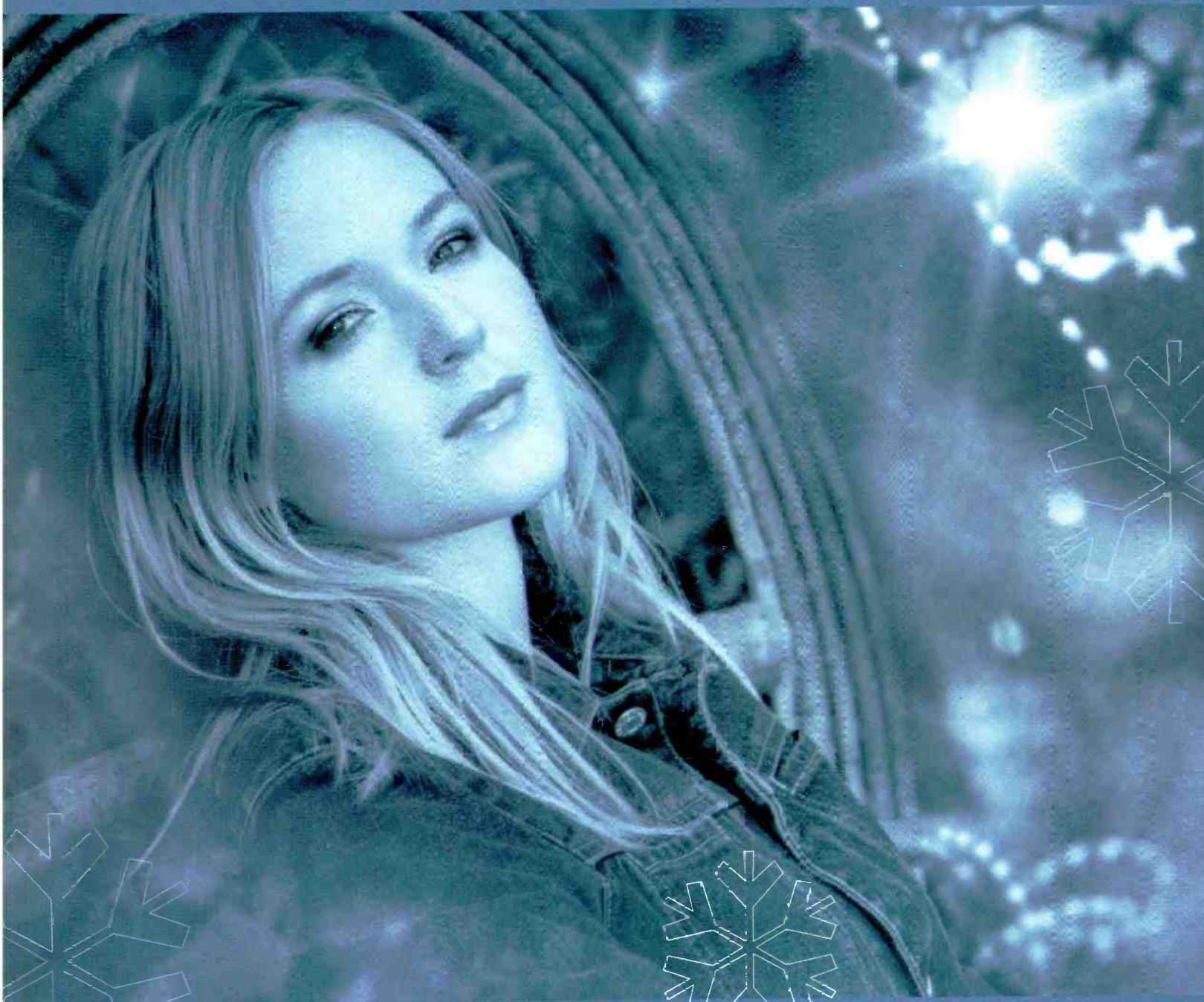
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JEWEL

Joy: A Holiday Collection

An album of classic favorites including "O Holy Night," "Winter Wonderland," and "Ave Maria," plus a special Christmas version of her smash hit, "Hands."



Jewel's Upcoming Television Appearances Include:

10/21 - The Tonight Show with Jay Leno
10/25 - The Late Late Show with Craig Kilborn
11/05 - MTV's Total Request Live
11/10 - Live with Regis & Kathie Lee
11/25 - The Late Show with David Letterman
11/26 - The Today Show outdoor concert series

12/15 - The Rosie O'Donnell Show
Nov/Dec - Special 1-hour Christmas
"Sessions at West 54th"
airing on PBS nationwide
Dec - Fox Family Channel Christmas Special
Dec - VH1 holiday appearance

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