

Billboard



#BXNCCVR ***** 3-DIGIT 908
#90807GEE374EM002# BLBD 694 A06 B0057
001 032500 2
MONTY GREENLY
3740 ELM AVE # A
LONG BEACH CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

AUGUST 7, 1999

ADVERTISEMENT

REMEDY
THE DEBUT ALBUM
STREET DATE
AUGUST 3
www.asia.com

BASEMENT JAXX
XL

Country's 'Scouting' System Shifts

As Regional 'Farm Teams' Shrink, N'ville Finds Acts Via Publishers, Managers

BY CHET FLIPPO

NASHVILLE—Seventy years ago, a country music artist might be discovered by a New York record executive roaming the Appalachian mountains. Fifty years ago, a label might make a find on one of the flourishing regional barn dances around the U.S.

Thirty years ago, the process revolved around artists performing at honky-tonks and even lower dives. Twenty years ago, the artists were found by A&R scouts in country music clubs. Ten years ago, many discoveries were made by labels' promotional field staffs as they blanketed the country, monitoring teen and even preteen talent shows.

Even so, in the past there was a tradition of strong, vibrant regional country music scenes in the U.S. that served, in essence, as farm teams for the major-league labels in Nashville: Hank Williams came up from KWKH's "Louisiana Hayride" show in Shreveport, La.; Dolly Parton from Knoxville, Tenn.; Ernie Ford from KXLA in Pasadena, Calif.; and Hawkshaw Hawkins from the WWVA "Jamboree" in Wheeling, W.Va.

Today, new acts are more likely to be brought to the labels by lawyers,

managers, or publishers; they're well-tailored, stage-mannered, and media-friendly, with complete song demos and plenty of yes-ma'ams and yes-sirs for their waiting public-to-

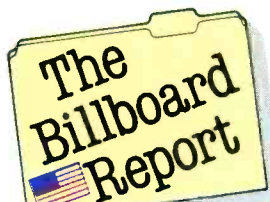
"Everything's the same, but it's completely changed," says Renee Bell, VP of A&R at RCA Label Group in Nashville. Bell, who discovered and signed the Mavericks while at MCA Nashville and has brought Sara Evans and the Warren Brothers to RCA, says the funnel that directs new talent to Nashville has changed drastically.

In country music's earliest days, aspiring country performers gravitated to the country music centers, which clustered around the big radio stations, beginning in the 1920s. Especially important were the big

(Continued on page 72)



MESSINA



DUBOIS

be. And they might be looking at close to a million dollars in debt over the course of initial artist development.

What happened? And what does the change mean for the country music industry?

Digital Rights For Sale

Exclusive: Allegro Puts 200,000 Tracks Up For Bid

BY DON JEFFREY

NEW YORK—A proposed sale of digital music rights for about 200,000 tracks could give a big boost to the nascent market for digitally downloaded music.

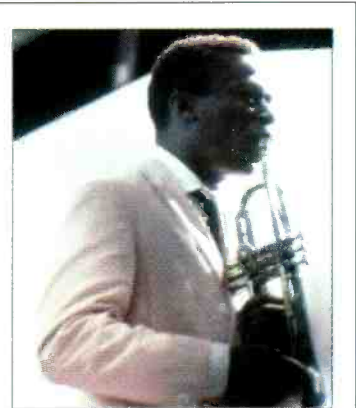
Allegro Corp., a Portland, Ore.-based independent distributor of about 200 labels covering a variety of genres, is packaging the digital rights from those labels into a new company that will be sold to the highest bidder.

Joe Micallef, chairman/CEO of Allegro, says that the new entity, Allegro Digital Distribution (or ADD.com), will become the largest

holder of rights for digital downloading of full albums and individual tracks and online custom compilations to emerge in the marketplace.

Micallef says, "In the past few months we've been approached by digital distribution companies to acquire us or pay us millions to facilitate picking up our digital distribution rights. We came to the conclusion that since we own digital distribution rights to the catalog, or they couldn't be given by the labels without our consent, the solution was to group all the rights into an entity and sell it and split the proceeds with

(Continued on page 81)



Miles Davis' True 'Blue'

BY BRADLEY BAMBARGER

NEW YORK—No album so signifies the idea of "jazz" for more people than "Kind Of Blue" by Miles Davis. Originally released by Columbia on Aug. 17, 1959, "Kind Of Blue" has become the jazz equivalent to Pink Floyd's evergreen "Dark Side Of The Moon." Consistently topping Billboard's Jazz Catalog chart, "Kind Of Blue" is the all-time most popular traditional jazz album at well more than 3 million

(Continued on page 74)

IN THIS ISSUE

Laface's Reid: 'Our Company Is Absolutely Not On The Market. We're Expanding.'

See Page 9

INTERNATIONAL NEWS



WEA U.K.'s Black Star Liner Among Mercury Nominees

See Page 54A

asia pacific
QUARTERLY
FOLLOWS PAGE 54

\$5.95 US \$6.95 CANADA
32 >
0 74808 02552 7

LIL ITALY
ON TOP OF THE WORLD
IN STORES AUGUST 3RD
EXECUTIVE PRODUCER: MASTER P
NO LIMIT RECORDS



BASEMENT JAXX

REMEDY

©1999 ASTRALWERKS

FEATURING THE SINGLES "RED ALERT" AND "RENDEZ-VOU"

"Remedy stands among the most inventive dance albums of the decade"
-SPIN (#45 in Spin's top 90 album's of the 90's)

"Jaxx's trademark is anything goes sensibility wide enough for everything from techno to reggae.
The result can be as lifting as ABBA and as seductive as Moroder." - LA Times

3 on the BILLBOARD CLUB CHART
Beginning to blow up at radio!!! WKTU-NYC ADD



Editor in Chief: **TIMOTHY WHITE**

EDITORIAL

Managing Editor: SUSAN NUNZIATA
Deputy Editor: Irv Lichtman
News Editor: Marilyn A. Gillen
Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director; Porter Hall, Special Issues Coordinator
Bureau Chiefs: Chet Flippo (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America), Melinda Newman (L.A.)
Art Director: Jeff Nisbet; **Assistant:** Raymond Carlson
Copy Chief: Bruce Janicke
Copy Editors: Lisa Gidley, Carl Rosen
Senior Editors: Ed Christman, Retail (N.Y.)
Senior Writers: Chris Morris (L.A.), Bradley Bamberger (N.Y.)
Talent Editor: Larry Flick (N.Y.)
R&B Music: Gail Mitchell, Editor (L.A.)
Country Music/Nashville: Deborah Evans Price, Associate Editor
Dance Music: Michael Paoletta, Editor (N.Y.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
Merchants & Marketing: Don Jeffrey, Editor (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Radio: Chuck Taylor, Editor (N.Y.)
Heatseekers Features Editor/Music Video: Carla Hay, Editor (N.Y.)
Editorial Assistant: Carrie Bell (L.A.)
Special Correspondent: Jim Bessman
Contributors: Catherine Applefeld Olson, Fred Bronson, Lisa Collins, Larry LeBlanc, Moira McCormick, David Nathan, Dylan Siegler, Phyllis Stark, Steve Traiman

INTERNATIONAL EDITOR IN CHIEF: ADAM WHITE

International Deputy Editor: Thom Duffy
International Music Editor: Dominic Pride
International Associate Editor: Tom Ferguson
International Associate Editor: Mark Solomons
German Bureau Chief: Wolfgang Spahr
Japan Bureau Chief: Steve McClure
Contributing Editor: Paul Sexton

CHARTS & RESEARCH

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

SALES

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

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

MARKETING & LICENSING

Associate Publisher: HOWARD APPELBAUM
Promotion Director: Peggy Altenpohl
Promotion Coordinator: Amy Heller
Senior Designer: Melissa Subatch
Assistant Marketing Manager: Corey Kronengold
Special Events Director: Michele Jacangelo Quigley
Special Events Coordinator: Phyllis Demo

Circulation Director: JEANNE JAMIN
Group Sales Manager: Katia Duchene
Circulation Promotion Manager: Lori Donohue
Circulation Assistant: Mike Fouratt

PRODUCTION

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

NEW MEDIA

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

ADMINISTRATION

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

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	Washington, D.C. 733 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 44-171-323-6686 fax: 44-171-323-2314/2316
---	---	---

Los Angeles
5055 Wilshire Blvd.
Los Angeles, CA 90036
323-525-2300
fax 323-525-2394/2395

Nashville
49 Music Square W.
Nashville, TN 37203
615-321-4290
fax 615-320-0454

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

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



Music Biz Stuck In Rear-View Mirror

The most popular justification in the entertainment business for the pandering drive currently crowding much of the music marketplace is that it's just a mirror, merely reflecting the culture. This, of course, is impossible. Even in the case of "Rembrandt By Himself," the National Gallery's show of the 17th-century Dutch master's 40 years of self-portraiture, what's on canvas is always an interpretation rather than a replication of reality.

In fact, mirrors are incapable of supplying Rembrandt or anybody else with an accurate reflection, since, by the simple physics that govern them, they darken and reverse what they display. The one exception is the non-reversing true mirror, first patented in 1887 and available today from the True Mirror Co. at 43 E. First St. in Manhattan. Should you care to visit the True Mirror showroom, you might be a tad startled by the inaccuracy of your own face-value idea of how the world sees you. But otherwise, even this mildly exotic device remains as mindless and no-deposit/no-return in nature as the rest of the globe's looking glasses.

So why would many supposedly creative people want to compare their lucrative artistry to a brainless apparatus incapable of lasting cultural contributions? Maybe it's because they hope such lame excuses will allow them to get rich while absolving them of any responsibility for their actions.

These questions come to mind in the wake of the provocative Plug.In conference July 19-20 in New York, in which the talent end of the music industry got an intriguing glimpse at how both the major-label and independent wings of the Internet's technology and business arena lately see themselves.

Top executives at traditional labels (who, in truth, get scant pity from the creative sphere for such costly headaches as piracy and parallel imports) asserted at Plug.In that the Web is a vital new digital avenue in which illegal copying issues aren't too daunting and that there is much promise of corporate growth for "content owners." As for indie-label entrepreneurs (who say they don't seek to be master-recordings-covetous content owners), they think the major labels' act-breaking status will soon be undermined as Internet-savvy indies assume natural roles as niche marketers, A&R experts, and venture capitalists. However, they add that the odds of new artists succeeding due exclusively to the Internet are inconclusive. The artists themselves (largely absent from Plug.In) now view themselves as the only suitable content owners and are wary of entangling alliances with either camp.

While the sky above should be the limit for marketing, access, consumption, and new business models, many would-be participants say time-honored abuses hidden in the mud below continue to exert undue influence. This columnist's trade-oriented post is the crossroads for a diverse constituency that would not be out of place in the chambers of a country alderman, urban pastor, or a general osteopath. And what's clear from concerns aired confidentially over the last six months by many artists, managers, and record execs is that the creative community is *not* in sync with the next millennium's online mentors. Since the artists—who don't feel what they create is done with mirrors—are the sole source of what everyone seeks to sell, their opinions serve as warnings:

- While convinced all video technologies will soon converge,

many artists feel the Web must foster its own programming, stars, and hits—or devolve into another co-opted consumer wasteland.

- Most composers observe that free, no-strings downloads of their music are idiotic, noting that artists have been fighting to secure ownership of their works for themselves and their heirs since the British Parliament passed the planet's first copyright laws in 1710. So why surrender anything in unrecoverable form for mere corporate promotional exposure? As one copyright-savvy musician told Billboard, "As an artist, I can die from exposure."

- The music industry in the late '90s is getting most of its profits from confected acts with minimal artistic control and little hope of longevity. The bulk of the latest hits are flighty nursery rhymes, or ugly novelty fodder, i.e., the musical equivalent of a selfish, sexually abusive shoving match at Woodstock '99. Meanwhile, worthy back catalog is poorly marketed to dwindling effect. Yet established acts are prevented by "research"-bullied labels from emphasizing their freshest and most innovative work, always being told that only their "familiar" music tests well at radio—where the familiar fare promptly bombs, since the public's been led to think these veteran acts aren't doing anything new.

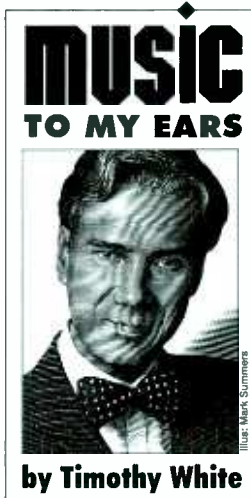
- Many artists fear the majors due to ill treatment they've suffered over the last decade, whether in the unfair "production deals" infesting top-level R&B and hip-hop, the wide practice of seeking a piece of a dropped act's next deal, or the still-entrenched reliance on independent promotion in all its guises, which mandates that acts pay the piper to get records "protected" spins—or forfeit airplay.

- Acts are also suspicious of combative indie start-up labels, since they're often piloted by former execs of majors who were of no help to them before. Why sign on as "trophy artists" to validate such firms, whose leaders' main goals seem to be to win grudge matches against old bosses instead of toiling to nourish new acts for posterity, as Atlantic, Elektra, A&M, Blue Note, Hi, or Island once did?

- Managers, artists, and young execs all confide that a criminal element is seeping back into the music business. Cited as evidence are unsolved murders of artists; the obscured, business-as-usual aftermaths of unadjudicated assaults on music executives; recent guilty pleas by Fonovisa execs to payola charges; and long-menacing promo firms (which sources say the Justice Department has begun probing) that try to force indie labels out of business either by extorting bogus "fees" to work singles or intimidating acts on the labels into not delivering their albums.

- Technology is crucial, but great music is the only essential. MP3, MP-CL10, or a 5,000-cut Empeg Car console can't turn thousands of lousy downloads into one indelible classic. To rectify rifts between art and commerce, the next century must see an artistic New Deal, with stronger musicians' unions, more control by creators over copyrights, and more recorded work worth defending.

By any interpretation, human dignity isn't skin deep, and it requires safekeeping. It won't ever be easy or just "the other guy's problem" to behave ethically in the music business. Copious wrongs don't make a right, but they can make a rank coward. Our industry must always be able to look itself in the mirror and say that good business and great music are about more than surface appearances or sure profits.



LETTERS

IS WEB SOUND TRANSMISSION DEGRADING?

As regards your recent guest commentary by John Preston, "Digital Distribution: A Global Solution?," Mr. Preston states that issues of quality in Internet sound file transmission "are now being adequately addressed." This, unfortunately, is NOT the case. When CDs or other digital sound files are downloaded to the Internet, they undergo a conversion process from digital to analog that degrades their sound quality. This converted information then travels down analog phone lines until it gets reconverted back to digital information by your computer modem, which, at \$100 or less, is not exactly a state-of-the-art high-fidelity audio device! So the end result is not comparable, fidelity-wise, with the original source material. This is crucial. Until the sound files can

equal or exceed the audio quality of CDs and now DVDs (since MiniDiscs don't sound as good either, why bother), Internet delivery is a dead issue.

Consider 5.1 surround-sound systems. If people can't set up their home systems properly for stereo, how can you possibly expect them to correctly balance a 5.1 system—sounds like a nightmare of phase cancellation problems and worse. Good luck to us all!

Richie Kessler
 Platinum Island Recording Studios Inc.
 New York

RETAILERS, E-COMMERCE, AND TAX ISSUES

Regarding your article "Retailers Debate Online Tax Issue" (Billboard, July 3): In most, if not all, states where sales taxes are collected, neither E-commerce nor catalog

sales are currently exempt from sales tax equivalents. States require that individuals and businesses pay a "use" tax on all items purchased tax-exempt out of state, but because responsibility for reporting and paying the use tax falls to individuals instead of retailers, collection of use tax is virtually zero. The argument that the U.S. would lose its competitive edge if sales taxes were collected on Internet sales holds no water. Sales to international markets through any retail channel haven't been subject to sales-tax collections. Studies have suggested that up to 30% of Internet sales occur because consumers recognize the discount inherent in the lack of a sales tax.

Carl Singmaster, president
 Manifest Discs and Tapes Inc.
 Columbia, S.C.

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

TOP ALBUMS

• THE BILLBOARD 200 ★ MILLENNIUM • BACKSTREET BOYS • JIVE	78
CLASSICAL ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	38
CLASSICAL CROSSOVER ★ STAR WARS EPISODE I: THE PHANTOM MENACE LONDON SYMPHONY ORCHESTRA [WILLIAMS] • SONY CLASSICAL	38
COUNTRY ★ COME ON OVER • SHANIA TWAIN • MERCURY	33
HEATSEEKERS ★ THE WHOLE SHEBANG • SHEDAISY • LYRIC STREET	18
INTERNET ★ SIGNIFICANT OTHER • LIMP BIZKIT • FLIP	62
JAZZ ★ COME BY ME • HARRY CONNICK, JR. • COLUMBIA	36
JAZZ / CONTEMPORARY ★ CLASSICS IN THE KEY OF G • KENNY G • ARISTA	36
NEW AGE ★ PAINT THE SKY WITH STARS - THE BEST OF ENYA ENYA • REPRISE	36
POP CATALOG ★ LEGEND BOB MARLEY AND THE WAILERS • TUFF GONG	61
R&B ★ CAN'T STAY AWAY • TOO SHORT • SHORT	23

HOT SINGLES

• THE HOT 100 ★ GENIE IN A BOTTLE • CHRISTINA AGUILERA • RCA	76
ADULT CONTEMPORARY ★ YOU'LL BE IN MY HEART • PHIL COLLINS • WALT DISNEY	68
ADULT TOP 40 ★ ALL STAR • SMASH MOUTH • INTERSCOPE	68
COUNTRY ★ AMAZED • LONESTAR • BNA	35
DANCE / CLUB PLAY ★ I WILL GO WITH YOU (CON TE PARTIRO) DONNA SUMMER • EPIC	31
DANCE / MAXI-SINGLES SALES ★ SEXUAL (LI DA DI) • AMBER • TOMMY BOY	31
HOT LATIN TRACKS ★ NO ME AMES JENNIFER LOPEZ WITH MARC ANTHONY • WORK	39
R&B ★ BILLS, BILLS, BILLS • DESTINY'S CHILD • COLUMBIA	25
RAP ★ WILD WILD WEST WILL SMITH FEAT. DRU HILL & KOOL MOE DEE • COLUMBIA	26
ROCK / MAINSTREAM ROCK TRACKS ★ SCAR TISSUE • RED HOT CHILI PEPPERS • WARNER BROS.	69
ROCK / MODERN ROCK TRACKS ★ SCAR TISSUE • RED HOT CHILI PEPPERS • WARNER BROS.	69
TOP 40 TRACKS ★ IF YOU HAD MY LOVE • JENNIFER LOPEZ • WORK	70

VIDEOS

• TOP VIDEO SALES ★ AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY NEW LINE HOME VIDEO	64
DVD SALES ★ 8MM • COLUMBIA TRISTAR HOME VIDEO	64
KID VIDEO ★ THE ADVENTURES OF ICHABOD AND MR. TOAD WALT DISNEY HOME VIDEO	66
RENTALS ★ ENEMY OF THE STATE • TOUCHSTONE HOME VIDEO	66

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ THE REAL DEAL: GREATEST HITS VOLUME 2 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE • LEGACY
CONTEMPORARY CHRISTIAN ★ WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS VARIOUS ARTISTS • MARANATHAI / INTEGRITY
GOSPEL ★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC
KID AUDIO ★ 2 B.A. MASTER—MUSIC FROM THE HIT TV SERIES • POKEMON • KOCH
THE BILLBOARD LATIN 50 ★ BAILAMOS • ENRIQUE IGLESIAS • FONOVISA
MUSIC VIDEO ★ HOMECOMING - LIVE IN ORLANDO BACKSTREET BOYS • JIVE / ZOMBA VIDEO
REGGAE ★ REGGAE GOLD 1999 • VARIOUS ARTISTS • VP
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR

TOP OF THE NEWS

8 Woodstock '99 will leave its mark with a commemorative video, a TV special, and more.

ARTISTS & MUSIC

9 Executive Turntable: BMG Entertainment names Andrew B. Lipsher VP of corporate development and Ira Sallen senior VP of human resources in New York.

12 Stereophonics, the U.K.'s biggest-selling rock band of the year so far, are poised for their upcoming U.S. release.

12 The Beat: "Long Train Runnin': The Doobie Brothers (1971-1999)" is a four-CD boxed set chronicling the band's often-redefined lineup and sound.

16 Continental Drift: David Brown applies lessons learned on the coffeehouse circuit to his new album, "Storm In A Teacup."

17 Boxscore: Phish grosses nearly \$4 million in Volney, N.Y.

18 Popular Uprisings: New and developing artists emerge at the Digital Club Festival and Woodstock '99.



ARTISTS & MUSIC

STEREOPHONICS: P. 9

19 Reviews & Previews: "Return Of The Grievous Angel—A Tribute To Gram Parsons" pays homage to the late forefather of the country/rock movement.

22 R&B: Brian McKnight follows up '97's smash "Anytime" with "Back At One."

26 Words & Deeds: Kool

REVIEWS & PREVIEWS



GRAM PARSONS: P. 19

Keith's "Black Elvis/Lost In Space" features the late Roger "Zapp" Troutman.

27 The Rhythm Section: Ginuwine's "So Anxious" rises in the top 10 of the R&B singles chart without a commercial single available.

30 Dance Trax: A bevy of new singles is set to heat up late-summer nights.

32 Country: Survey shows country music buyers have a hard time identifying many artists in the genre.

36 Jazz/Blue Notes: The music on Norman Brown's fourth album, "Celebration," reflects his jubilant personality.

38 Classical/Keeping Score: Celebrating maestro Herbert von Karajan on the 10th anniversary of his death.

39 Latin Notas: The radio program "Raras Tocatas Nuevas" offers Chileans live rock performances.

45 Songwriters & Publishers: Bronx Flash Music Inc. acquires rights to two U.S. catalogs previously owned by Germany's Rolf Budde Musikverlage.

47 Pro Audio: Solid State Logic reports strong sales for the Axiom-MT digital multitracking console.

INTERNATIONAL

50 Europe's independent music sector is boosted by edel's pur-

chase of a majority stake in Belgium's Play it Again Sam.

52 Hits of the World: Lou Bega's "Mambo No. 5" is No. 1 in Spain, Belgium, Switzerland, Austria, Germany, and the Netherlands.

53 Global Music Pulse: The second single from Toy Box could keep the Dutch group from slipping down the albums chart.

MERCHANTS & MARKETING

55 New music products are unveiled at the MacWorld show in New York.

56 Buying Trends: A Jupiter Communications report looks at visitors to Web music sites.

58 Retail Track: Atomic Pop's early Web exclusive on Public Enemy's "There's A Poison Goin' On" raises retail eyebrows.

62 Sites + Sounds: Soon-to-debut Checkout.com partners with Entertainment Boulevard.

63 Home Video: The U.K.'s Federation Against Copyright Theft helps vendors fight the recent increase in video piracy.

64 Shelf Talk: A forecast of the fourth quarter's sell-through market.

66 Child's Play: Australian children's act the Wiggles will launch a set of videos in the U.S.

PROGRAMMING

67 The country music industry is encouraged by a recent surge



CLASSICAL/KEEPING SCORE

HERBERT VON KARAJAN: P. 38

in album sales.

69 The Modern Age: Modern rock group Fear Factory finds success with its cover of "Cars."

70 AirWaves: LFO's single "Summer Girls" finds a place on the airwaves.

71 Music Video: A look at Web sites devoted to music videos and the video industry.

A BILLBOARD TRIBUTE

CHANNEL



FIFTH ANNIVERSARY

FOLLOWS P. 46

FEATURES

42 Classifieds

46 Update/Good Works: Tiger Jam II, a dinner featuring the Eagles' Glenn Frey and Joe Walsh, will benefit the Tiger Woods Foundation.

77 Hot 100 Singles Spotlight: Christina Aguilera and Destiny's Child hold on to the top of the charts.

80 Between the Bullets: Expect a large number of superstar releases in the last four months of this year.

81 This Week's Billboard Online

82 Market Watch

82 Chart Beat: Nine Inch Nails puncture the top 40 for the first time.

82 Homefront: Billboard Books introduces "This Business Of Music Marketing And Promotion."

GUEST COMMENTARY

MP3 Doesn't Spell The End Of Traditional Labels

BY DAVID J. MOSER

In a recent Commentary, musician Christine Lavin stated that "the music business as we know it is over." The assertion—shared by other artists and some executives within the music industry and the Internet community—is based on the premise that MP3 technology provides a way for artists to distribute their recordings directly to the public without the need for record labels or other "middlemen," such as distributors and retailers.

The view is prevalent, but it's flawed. First of all, the idea that a record label's sole function is to distribute records reflects a misunderstanding of the realities of the record industry. Although distributing records is one of the main functions of a major record

label, there are other, even more important, functions.

One is that labels select artists to sign and record, thereby screening out other artists. Although record labels may not

'Ultimately, artists need record labels just as much as record labels need artists'
David J. Moser is an entertainment attorney in Nashville and a professor in the recording industry department at Middle Tennessee State University.

always make the best choices, some screening mechanism is necessary for the simple reason that the consumer doesn't want to listen to every artist in existence.

In actuality, there are already far too many recordings released compared with the demand for them. This is illustrated by the fact that only about 10% of records released sell more than 1,000 copies.

Another crucial role that record labels serve is financing the recording process. The costs involved merely to produce an album in a professional-quality recording studio can easily exceed \$100,000. It is certainly possible to make a professional-quality recording for considerably less, especially with relatively inexpensive home recording equipment. Even so, the recording costs are just the tip of the iceberg as far as things record companies routinely spend money on.

In order to have a chance of selling
(Continued on page 36)

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



HEATHER CAMPBELL
IS INTERNING AT VH1.



DAMIAN MONTANO
IS INTERNING AT EMI MUSIC PUBLISHING.



JAMIE BROWDER
IS INTERNING AT ATLANTIC RECORDS.



CATHERINE GALLAGHER
IS INTERNING AT METROPOLITAN ENTERTAINMENT.

THE JONI ABBOTT MUSIC FOUNDATION

THIRD ANNUAL FUNDRAISER

SEPTEMBER 8, 1999 AT THE SUPPER CLUB, NEW YORK CITY

The event that makes all of this possible. Thanks again for your support of the Joni Abbott Music Foundation. Looking forward to seeing you this year!

The Joni Abbott Music Foundation gives qualified, motivated young people who are interested in the music industry a head start by offering the opportunity to work in an environment they otherwise wouldn't have access to. The Foundation provides financial support, finds mentors and arranges internships at leading record labels, promotion companies, radio stations and television networks. It's a chance for talented students from outside major metropolitan areas to learn and work in major media companies.

"It's one of a kind. There's nothing like it."

— Pamela Price, Program Coordinator, Career Services, College of Fine Arts, University of Texas, commenting on the Joni Abbott Music Foundation in the *Austin American-Statesman*

For more information on our Wednesday, September 8 event, please call (212) 846-2535.



MARKO CEKIC
IS INTERNING AT THE MAGIC SHOP.



JAMISON STEWART
IS INTERNING AT DELSNER/SLATER.



ROBIN GURKIN
IS INTERNING AT LAWYERS FOR THE ARTS AND MCA RECORDS.



KELLY POLK
IS INTERNING AT MTV.

THE JONI ABBOTT MUSIC FOUNDATION BOARD

RENEA ABBOTT
EXECUTIVE DIRECTOR

JOHN CANNELLI

TOM FRESTON
MTV NETWORKS

SHERI HOWELL
MTV: MUSIC TELEVISION

RICK KRIM
EMI MUSIC

JEFF POLLACK
POLLACK MEDIA GROUP

IRVING AZOFF
AZOFF ENTERTAINMENT CO./
REVOLUTION RECORDS

BARBARA CARLTON
PRESIDENT

DON HENLEY

TRACI JORDAN

LOUIS MESSINA
PACE CONCERT

JOHN SYKES
VH1: MUSIC FIRST

eden SARAH BRIGHTMAN



- Sarah's 31-date **ONE NIGHT IN EDEN** North American tour was seen by over **100,000 people** and received rave reviews:

"sumptuous...This is a show that could bring them back time and time again."

-The Denver Post

"Brightman shines... her glory days are just beginning."

-New York Post

"There are few classical recording artists who can conjure up **dramatic** effect on the stage as **brilliantly** as British chanteuse Sarah Brightman."

-Chicago Sun-Times

- And **ANGEL RECORDS** is proud to announce that the **ONE NIGHT IN EDEN** world tour will return to North America playing to even more adoring fans, with 29 dates in September and October.

- Her album **EDEN** has topped the Billboard Classical Crossover chart and gone **GOLD** in just 2 months!
- Her new **PBS special ONE NIGHT IN EDEN** special will air repeatedly throughout **August and December!**
- Her first single at Mainstream A/C, "**Deliver Me,**" charted at both R&R and Gavin and will be featured as the endtitle track for the new **Claire Danes film BROKEDOWN PALACE**. The second single, Sarah's revelatory rendering of "**Dust In The Wind**" goes to A/C radio in mid-August.
- The **HOME VIDEO** of Sarah's **ONE NIGHT IN EDEN** concert special will be released commercially on **OCTOBER 5TH** on both VHS and DVD!

GOLD is just the beginning

Post-Woodstock Activity On Track

BY LARRY FLICK

NEW YORK—When the estimated 225,000 attendees of Woodstock '99 retreated on July 26 from Rome, N.Y., it may have marked the close of the elaborate three-day music festival—but it was just the beginning of a flurry of post-event activity.

The coming weeks will see the release of a longform home video and a CD release of performance highlights from the festival, which commemorated the 30th anniversary of the landmark 1969 event. Also planned is a two-hour Fox-TV special, slated to air Tuesday (3).

Additionally, Woodstock '99 is providing a windfall of retail activity for a number of the participating acts.

The festival offered an eclectic lineup, including such platinum-level acts as Korn, Bush, Metallica, Alanis Morissette, Red Hot Chili Peppers, Jewel, Rage Against The Machine, Creed, Dave Matthews, Sheryl Crow, and the Offspring. A second stage of emerging artists featured such bands as Oleander, Guster, Our Lady

Peace, and Pushmonkey. The event further fed left-of-center tastes with two all-night raves, headlined by the Chemical Brothers and Fatboy Slim, which were held in large tents located a bit away from the main activity.

While retailers report a sales bump for a broad range of acts that appeared, most agree that Kid Rock, Korn, and Limp Bizkit will be among the key beneficiaries of the event,

thanks in large part to performances that drew widespread media attention.

"Kid Rock, in particular, is having a good week," says Ben Clark, manager of the Virgin Megastore in Los Angeles. "There was something about him and his performance that

kids seemed to really connect with."

Most major retailers engaged in pre-show promotions that mostly involved elaborate window displays, ticket giveaways, and discounts for CDs by participating acts. Most discounts were expected to run through the end of the week following the event.

'It's all about after-show marketing. We have a great event to build on'

- JOHN SCHER -

House Of Blues Buys Universal Concerts

This story was prepared by Ray Waddell, a reporter for Amusement Business.

NASHVILLE—House of Blues Entertainment has become the newest big-time player in the live-concert business with its \$190 million acquisition of Universal Concerts from Seagram's Universal Music Group.

The transaction is expected to be completed by the end of September, and Universal Concerts president Jay Marciano and his management team—including veteran VPs Alex Hodges, Larry Vallon, and Melissa Miller—will remain in place.

The acquisition—which includes some 20 Universal concert venues—creates a multifaceted new company that can book and program entertainment from the club level to arenas, amphitheaters, the Internet, and beyond, with strong cross-marketing elements planned (*Billboard Bulletin*, July 27).

"We're building something that hasn't been done before," says Greg Trojan, president/CEO of House of Blues (HOB). "We have large and small venues and media properties—particularly the Internet—centered around this brand."

"This is a significant deal for the House of Blues," says Lou Mann, president of House of Blues Media Properties. "No one else in this business can offer what we now can, combining the live performance at both the club and amphitheater level and capture that magic online utilizing our Internet presence, our television program, and our House of Blues

radio network. Most importantly, we are creating a new business model where the artist and label share in the revenue as a partner with the House of Blues."

The House of Blues will work with the Universal Music Group (UMG) to promote special concert series featuring UMG artists at HOB venues and on HOB Web sites, according to the company. Additionally, other acts featured at the company's venues will be able to tap into House of Blues' online and offline network of operations.

"With this acquisition, we are able to take artists from the cradle to the grave," says Mann.

Under terms of the agreement, GetMusic.com, Universal's online music joint venture with BMG, will become the exclusive E-commerce provider for HOB's online properties, and it will receive HOB's support for the launch of its Digital Media Distribution system.

SURPRISE: IT'S NOT SFX

The acquisition is almost as noteworthy for who didn't buy Universal Concerts as for who did. The transaction is one of the few major live-entertainment acquisitions in the past couple of years that doesn't have SFX Entertainment attached to it. Goldman Sachs brokered the deal, with HOB beating out top contenders SFX and SMG, a Philadelphia-based facility-management company.

It's expected that the Universal Concerts brand name will cease to exist and be incorporated into the HOB Entertainment umbrella. Chase Financial is reportedly one of

(Continued on page 80)

Although mainstream and modern rock radio stations offered a plethora of pre-show promotion, on-site reporting, and an increase in pre-show airplay for many of the event's participants, most stations have not permanently altered their playlists in the wake of Woodstock '99. Most programmers echo WXRK New York's Steve Kingston in noting that they "already play a lot of the acts pretty heavily, so nothing's really changed in format."

Westwood One provided a simulcast of Woodstock '99 to radio stations throughout the U.S. While ratings for the show are not yet available, it appears that the pay-per-view television simulcast of the festival was a success. Viewer's Choice, DirectTV, and TVN each offered the event at a rate of \$29.95 a day or \$59.95 for all three days. Final numbers were not available at press time, but the three carriers report a combined estimate of 500,000 buys of the event—which translates into an approximate 1.2 million viewers.

That degree of interest encourages John Scher, who organized Woodstock '99 with Ossie Kilkenney and Michael Lang of Metropolitan Entertainment. The team is collaborating with Epic Records for a longform home video and CD compilation of highlights from the event. Both are tentatively slated for release in late September/early October, carrying the Hybrid/Epic logos.

"We knew we'd never make a significant on-site profit," Scher says. "It's all about the after-show marketing. We believe that we have a great event to build upon."

At this point, it remains to be seen if the CD package will contain one or two discs. "Needless to say, we have a wealth of material to work with," says Scher, who adds that the home video's content will mirror the CD's. "Musically and visually, there were some amazing, dare I say historical performances during the event. In the end, that's what we believe people will remember."

In the meantime, Scher has been busy fielding a stream of sensational press surrounding a spate of fires that were set at the end of the event. "The media turned it in a circus," he says. "And the reporting has been less than accurate, which is even more infuriating."

The fires, fueled by the paper

(Continued on page 80)

Europe's Online Future

BMG's Stein Foresees Big E-Sales

Six Questions is an occasional Billboard feature that focuses on noteworthy industry people. This week's subject, Thomas Stein, was an early proponent of online sales and will deliver the opening keynote speech at PopKomm, Aug. 19-23 in Cologne.

What makes the online music market in continental Europe different from the U.S.?

Because the technical infrastructure in Europe isn't as well-developed as in the U.S. and telephone costs caused by Internet surfing are much higher in most European countries, online business and E-commerce markets in the U.S. are unfortunately about two years ahead of Europe. But the gap is getting smaller. With broadband, the convenience for consumers will increase dramatically, and so will E-commerce revenues.

Are European online buyers more or less conservative than their American counterparts?

Apart from their very strong focus on secure payment methods, I can't see any differences. European shoppers are not yet familiar with giving out their credit-card numbers on the Internet. But over the coming years this will surely change. In terms of repertoire split of European online orders, we have the same picture as in the U.S.: Two-thirds of the product is back catalog from the '60s, '70s, [and] '80s and a significant percentage of niche product, which is not so easily available offline.

Has the growth in online sales caused problems with sales crossing national boundaries within Europe?

No, not yet. But this is an important issue for all of us. We understand it as a challenge and our responsibility to our customers to guarantee an immedi-

ate overnight—or maximum two-day—delivery of all available product at any time. And on the other hand, we have to ensure that the companies located in countries without fulfillment centers are still able to generate revenue.

What will be the key area for growth in European online sales?

When you look at the Nordic countries with, relatively speaking, higher rates than the Central European countries, it is clear that they will realize high E-commerce revenues in the near future. But in total figures, the key markets for online music sales will be—as in the offline world—Germany, U.K., and France.

Does the European environment provide adequate protection for rights in the digital age?

It's disappointing to see that although we had a lot of talks with leading politicians, we are still without any results. For almost two years, the WIPO draft legislation has been under discussion by the European Parliament without being ratified. In the last 24 months, urgently needed improvements to copyright law have been left on hold. So, among other things, it is urgently necessary that the law on private copyright and the reassessment of traditional broadcasting rights, namely the right to withhold product from the market such as is enjoyed by the film industry, should be revised.

How can you assure writers and artists that the online plans of BMG and the other majors are in their best interests?

We are all in the same boat, and we feel that it is our responsibility to secure the interests of our partners. Piracy not only violates the industry; it also violates the artists, authors, and publishers.

DOMINIC PRIDE

SIX QUESTIONS



Thomas Stein is president of BMG Entertainment, GSA/Eastern Europe region, and president of trade group BPW.

Vid Suits Target Blockbuster, Studios

BY SETH GOLDSTEIN

NEW YORK—A new video retailer organization has arisen to sue Blockbuster and the Hollywood studios in separate actions for unfair business practices.

In separate antitrust class actions, filed July 21, the Fairness Alliance of Independent Retailers (FAIR) claims Blockbuster's revenue-sharing deals with major vendors are part of a conspiracy to monopolize the markets for video rentals and purchases.

The suit against Blockbuster, which has Five Palms Video as the only named plaintiff, was filed in Texas

District Court in San Antonio. The studio complaint, on behalf of Chayn Reaction Video, is before a U.S. District Court, also in San Antonio.

Defendants include Viacom, which owns Blockbuster and Paramount Pictures, and the home video arms of Paramount, Disney, Time Warner, Columbia, Universal, and 20th Century Fox.

While the legal venues are different, the language of both is almost identical. "They're essentially the same," says plaintiffs' attorney Oliver Heard of Heard, Linebarger, Graham, Goggan, Blair, Pena & Sampson

in San Antonio.

The genesis of the suits, and of FAIR, stretches back to the July 1998 Video Software Dealers Assn. (VSDA) Convention in Las Vegas, when Illinois retailer Bob Webb sought industry support in his fight to break the Blockbuster/studio connection. Webb's vehicle was the Independent Video Retailers Group (IVRG), which never did file a much-ballyhooed lawsuit but still exists as a marketing and management service for members.

Since then, Webb has been elected

(Continued on page 73)

EMI Buys Windswept Catalog

BY IRV LICHTMAN

NEW YORK—Although his company has paid a hefty \$200 million for some 40,000 songs in the Windswept Pacific catalog, EMI Music Publishing chairman/CEO Martin Bandier says he has acquired a lucrative "piece of rock'n'roll history."

"I don't think there's another catalog around with the depth and quality of music from the '50s and '60s," says Bandier. "That, to me, is being at the birth of rock'n'roll."

"We think these songs are currently the most popular and in-demand by advertisers and motion picture and TV producers," Bandier continues. "These songs appeal to anyone who wants to get to the affluent baby-boomer demographic."

The deal with Windswept owner Fujisankei Communications of Japan closed July 28 in New York after months in which EMI Music and Warner/Chappell Music were left to negotiate for the catalog after others had quit the field (*Billboard Bulletin*, July 22).

Many of the copyrights Bandier is referring to are part of the Big 7 Music catalog once owned by the late music mogul Morris Levy and acquired years ago by Windswept. While EMI Music has half ownership of the Jobete Music catalog, that vaulted catalog's gold mine of hits begins in the early '60s, not the '50s.

As he has on past occasions, Bandier says that additional monetary benefit will result from usage on the Internet, which he sees as equal in impact to the advent of television. "Couple that with the songs that we have from Windswept, and it is clear that we have got good value with an upside that's unlimited," he says.

EMI Music is not acquiring either the Windswept Pacific name or its 50 or so staffers in the U.S. and the U.K. Bandier, however, suggests that EMI Music may hire additional staffers to exploit and administrate the Windswept catalog.

At press time, Bandier would not confirm speculation that a deal is in the works for Fujipacific to manage EMI Music's catalog in Japan.

It is understood that Evan Medow, president of Windswept in Los An-

Major Publishing Deals

- 1984: PolyGram sells Chappell Music to investors, \$105 million.
- 1987: Investors sell Chappell Music to Warner Bros., \$250 million.
- 1990: EMI Music buys SBK publishing interests, including former CBS publishing catalog, \$296 million.
- 1997: EMI Music buys half of Jobete Music, \$132 million.
- 1999: EMI buys Windswept Pacific catalog, \$200 million.

geles, will continue to operate Windswept as an entity of Fujisankei.

Medow is expected to continue to guide an existing staff of new writers and songs; continue a joint venture with Hitco, L.A. Reid's publishing company; and presumably maintain some of the existing Windswept staff in the U.S. and U.K. He could not be reached for comment.

In addition, Bandier suggests that a continuing relationship with Windswept will have at least one already established element: EMI Music will

'These songs appeal to anyone who wants to get to the affluent baby-boomer demographic'

- MARTIN BANDIER -

be the subpublisher of Windswept in all key world markets with the exceptions of the U.S., Canada, the U.K., and Southeast Asia.

That '50s element of Windswept's catalog that has drawn such interest in the company starts with 1954's classic "Gee" and continues with "Speedo," "Thousand Miles Away," "Why Do Fools Fall In Love," "Party Doll," "Book Of Love," "Tears On My Pillow," "Tequila," "We Belong Together," "La Bamba," "Angel Baby," "I Like It Like That," "He's Gone," "Walk—Don't Run,"

"Daddy's Home," "Mama Said," "Hey, Let's Twist," and "The Letter," among many others.

Of more recent vintage are such classics as "Could It Be Magic," "Disco Lady," "Da Ya Think I'm Sexy?," "Celebration," "Crimson And Clover," and "Can't Take My Eyes Off You."

Additionally, EMI Music obtains rights to songs performed by Spice Girls.

Bandier regards the negotiations for the Windswept catalog as the most interesting he has ever engaged in.

"One major impediment was a fear [among Windswept executives] that our parent [EMI Music] was going to be sold," he says.

"Eventually, we allayed their fears," he adds. "If there was any turning point in our success, it was that at the end of the day, we offered more money and had a stronger belief in the copyrights and their value."

At one point, however, there was an air of certainty that Warner/Chappell had finally gained the upper hand and was about to make the deal (*Billboard Bulletin*, June 8). Despite approval of the deal by the Time Warner board, negotiations fell through, apparently within days of a closing.

It is no secret that Bandier had sought, as part of a purchase of Windswept, to enter into a joint venture with Fujisankei Communications' powerhouse local publishing company in Japan, but he could not shake even a percentage away from its owners (*Billboard*, June 12).

Some observers note that Fujisankei was reluctant to part with its local publishing catalog because there is too much synergy between it and many other aspects of its parent's entertainment holdings in Japan.

Only days before the deal's closing, Bandier confesses, he still required a mental clincher to justify his company's acquisition of the Windswept catalog.

"I went up to visit my son in camp, a five-hour ride from New York," he says. "All I played was a compilation of Windswept songs. This convinced me that I had made a great deal."

Dance Albums Nabbed

RIAA Warns Of Future Raids

BY MICHAEL PAOLETTA

NEW YORK—Days after two Los Angeles specialty retailers were raided by the Recording Industry Assn. of America (RIAA) and law-enforcement officials for allegedly selling bootleg dance music titles, the music industry trade group warns that there may be more raids to come.

On July 21, the RIAA, along with the Los Angeles County Sheriff's Department and the West Hollywood Detective Division, seized alleged bootleg dance music compilations at Perfect Beat and Don't Panic, two specialty retailers in West Hollywood (*Billboard Bulletin*, July 23). This occurred just days after the dance music community stepped up its efforts to combat bootleg recordings with the formation of a coalition (*Billboard*, July 31).

According to Frank Creighton, senior VP and director of anti-piracy at the RIAA, law-enforce-

ment officials confiscated a CD-R tower (which makes multiple CD copies at once), approximately 800 recorded CDs and blank discs, approximately 200 pirate insert cards, and 600 jewel cases from Perfect Beat. At Don't Panic, Creighton says, more than 900 recorded CDs were confiscated. While no arrests were made, Creighton confirms that charges will be filed on both locations.

Jeff Tardiff, owner of Perfect Beat, says he used the CD-R tower solely to make copies of CDs for his customer-listening booths. Tardiff says that since he doesn't always receive ample promotional product from labels, he must make copies himself as a way to cut down on costs.

Tardiff says that the eight-member RIAA squad spent four hours in his store and confiscated approximately 1,000 CDs. Of those, he says that about 600 were
(Continued on page 74)

Expanding LaFace Label Adds 20 In Atlanta, L.A.

BY GAIL MITCHELL

LOS ANGELES—As part of a major expansion, Arista-distributed LaFace Records has added 10 people each to both its Atlanta headquarters and the West Coast branch. Among the appointments is former MCA Records executive Louil Silas Jr. as senior VP for the label's Los Angeles branch, which will now be called LaFace West.

The growth spurt comes in the wake of speculation surfacing earlier this summer (*Billboard Bulletin*, June 23) that co-founders and copresidents Antonio "L.A." Reid and Kenneth "Babyface" Edmonds were seeking to sell their 50% of the company for a reported \$125 million. The other 50% of LaFace is owned by Arista parent BMG Entertainment.

"Our company is absolutely not on the market," says an emphatic Reid. "We're expanding and have a 100% commitment to continue to develop artists and try to grow our staff. With our new appointments, I expect this company to operate far more efficiently, as well as more creatively."

"One of the reasons I'm here is to bring added visibility and viability to the LaFace West office," adds Silas. "We're actively looking for artists, and I'm going to be looking for [more] executives and support staff as soon as I get settled."

According to Reid, Silas is primarily responsible for building LaFace's West Coast operations. He'll also oversee the label's catalog and compilation business as well as
(Continued on page 27)

EXECUTIVE TURNTABLE

RECORD COMPANIES. BMG Entertainment names **Andrew B. Lipsher** VP of corporate development and **Ira Sallen** senior VP of human resources in New York. They were, respectively, executive VP and partner of Maroley Media Group and VP of human resources, worldwide music.

Craig Bamsey is promoted to senior VP of strategic planning and business development for Universal Music Group in New York. He was VP of business development.

Darrell Panethiere is appointed VP of business and legal affairs for Warner Music International in New York. He was legal adviser for the International Federation of the Phonographic Industry.

Harry Safter is promoted to senior director of sales for Sony



LIPSHER



SALLEN



BAMSEY



SAFTER



CARVELLO



AUH



EVANS



DABERKO

Wonder/SMV in New York. He was regional director, New York/mid-Atlantic branches.

Michelle Bayer is appointed to oversee creative business development for Tommy Boy Music. She was running the publishing department.

Joey Carvello is promoted to VP of top 40 promotion for Priority Records in New York. He was national top 40 promotion director/East

Coast.

Jennifer Auh is appointed manager of international sales and marketing for Rhino Records in Glendale, Calif. She was international coordinator.

Susan Evans is promoted to director of finance for Walt Disney Records in Burbank, Calif. She was manager of finance.

Alyse Daberko is named director of artist development for Blackbird

Records in New York. She was manager of artist development.

Guy Pinhas is appointed manager of the promotion office for Red Ant Entertainment in Los Angeles. He was promotion assistant.

RELATED FIELDS. **Jay Keay** is named managing director for Infinity Promotions Group in New York. He was director of business development for CBS radio stations in New

York.

Beth Katz is promoted to associate VP of entertainment for Rogers & Cowan Inc. in New York. She was director of entertainment.

Greg Peck is named head of urban promotion for Jeff McClusky & Associates in Chicago. He was a partner with Peck & Anderson, a promotion and marketing company.

Billboard

SPECIALS

ADVERTISING OPPORTUNITIES

**CLOSING
AUGUST 3**

- DVD
- Latin Music
6 Pack IV

CALL NOW!

CLASSICAL MUSIC

With the increasing frequency of cross-genre collaborations, classical music is as contemporary as ever. In addition to interviews with Michael Tilson Thomas, composers John Harbison, Wynton Marsalis and Muhal Richard Abrams, we report on the latest trends, new releases, composers and performers. Don't miss out on this classic special!

Contact:
Pat Rod Jennings 212.536.5136

**ISSUE DATE: SEPT 4
AD CLOSE: AUG 10**

TOWER JAPAN 20TH ANNIVERSARY

On Sept 4th we celebrate Tower Japan's phenomenal growth and success. Editorial outlines the company's history, its expansion in Asia and the impact Tower has had on Japan's record business.

Plus a Q&A with Tower's top executive in Asia, Keith Cahoon. Join Billboard in saluting this industry pioneer!

**ISSUE DATE: SEPT 4
AD CLOSE: AUG 10**

**Aki Kaneko
323.525.2299**

CAROLINE DISTRIBUTION

In celebration of the 16th Anniversary of Caroline Distribution, editorial reports on the company's history, from its origins to its present activities. Plus an exclusive interview with General Manager Rick Williams who discusses Caroline's growth, priorities and future plans, as well as the state of the business and indie distribution. Congratulate Caroline Distribution on its sweet sixteen.

**ISSUE DATE: SEPT 11
AD CLOSE: AUG 17**

**Adam Waldman
212.536.5172**

DANISH WAVE

In collaboration with the Danish IFPI, Billboard presents the first-ever spotlight on Denmark and its thriving music industry. Editorial explores the strengths of the Danish export industry and the upcoming challenges. Make your mark in this Danish special and promote your company to the most powerful people in music today.

**ISSUE DATE: SEPT 11
AD CLOSE: AUG 17**

**Ian Remmer
44.171.323.6686**

UPCOMING SPECIALS

SALE OF THE CENTURY - Issue Date: Sept 18 • Ad Close: Aug 24

SOLID STATE LOGIC - Issue Date: Sept 18 • Ad Close: Aug 24

AES - Issue Date: Sept 25 • Ad Close: Aug 30

COUNTRY MUSIC - Issue Date: Sept 25 • Ad Close: Aug 30

SELLING POWER OF SONG - Issue Date: Oct 2 • Ad Close: Aug 27

JUAN GABRIEL 30TH ANNIV. - Issue Date: Oct 2 • Ad Close: Sept 7

**New York
212.536.5004**

**Los Angeles
323.525.2307**

**Nashville
615.321.4287**

**London
44.171.323.6686**

Artists & Music

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

RCA Brings Brown To U.S.

Aims To Build On Swedish Singer's Euro Success

BY LARRY FLICK

NEW YORK—When RCA releases pop ingénue Jennifer Brown's U.S. debut, "Vera," on Sept. 28, it will come after enjoying a successful launch in the artist's native Sweden—as well as throughout much of Europe.

The project has been issued internationally via various BMG labels on staggered dates over the past five months, starting with Sweden in February, where it was recently certified gold for sales of 50,000 units. In fact, "Vera" has already spawned two international hit singles: the funk-infused "Tuesday Afternoon" and the percussive,



BROWN

uptempo "Alive."

The stateside campaign behind "Vera" began July 12, when the label shipped the midtempo shuffler "Two In The Morning" to top 40, AC, and triple-A radio stations.

"It's the cut that many of the other territories will go with, and it's an incredibly strong song for us to kick off the album with here," says Julie Bruzzone, VP of marketing and artist development at RCA (U.S.). "It's pop, but it's not sugar-sweet."

While radio is still warming up to the single, several programmers are stepping up to sing its praises.

(Continued on page 54A)

Sony Salutes The Isleys With New Boxed Set

BY CHRIS MORRIS

LOS ANGELES—A royal family of R&B will get suitably regal treatment when Sony Legacy's "Rhythm & Soul" series releases the three-CD boxed set "It's Your Thing: The Story Of The Isley Brothers" on Aug. 24.

The 50-track collection traces the career of the famed siblings—Ronald, Rudolph, Marvin, Ernie, and the late O'Kelly Isley, plus bandmate and brother-in-law Chris Jasper—from their first chart hit, the convulsive 1959 single "Shout," to their most recent success, the platinum 1996 album "Mission To Please."

The package surveys the Isleys' work on every label they've served with, including RCA, Wand, Tamla, Island, and the brothers' own T-Neck imprint. Most of the group's era-

(Continued on page 81)

Motor Music To Drop Live Rammstein Set Worldwide

BY WOLFGANG SPAHR

HAMBURG—Few German bands can count on a simultaneous album release in Europe, the U.S., Canada, South America, and Australia.

But anticipation for the upcoming double live set from German-language industrial rock act Rammstein, "Live Aus Berlin," is strong enough to justify the move, according to the band's label, Germany's Motor Music.

Rammstein's track record certainly suggests a market for the new set, which bows Aug. 30: The band has sold a total of 4 million

units of its two albums—"Herzeleid" (Suffering) and "Sehnsucht" (Longing)—with singles sales exceeding 1.5 million units, according to Motor Music. The act, from East Berlin, also holds the distinction of being the only German-speaking rock band to have cracked the U.S. market (Billboard, Aug. 1, 1998).



LORENZ OF RAMMSTEIN

Motor managing director Petra Husemann is projecting shipments of 800,000 units worldwide for the double-CD and 200,000 for the video (also titled "Live Aus Berlin").

(Continued on page 77)

Doolittle's Bottle Rockets Find Smaller Is Better For 'New Year'

BY CARLA HAY

NEW YORK—When it comes to being on a record label, Bottle Rockets singer/guitarist Brian Henneman says for his band, "smaller is better." The front man for the roots-rock band is speaking of the Bottle Rockets' deal with Austin, Texas-based Doolittle Records, which releases the band's album "Brand New Year" on Aug. 10.

The Bottle Rockets parted ways with TAG/Atlantic Records following the release of the band's 1996 album "24 Hours A Day." They then signed with Doolittle, which released the EP "Leftovers" in November 1998, with the set consisting of tracks that didn't

make it onto previous Bottle Rockets recordings.

Henneman says Doolittle is a refreshing change from the corporate maze that characterizes many major labels: "Doolittle has very few employees, so it's better that we know everyone there. To be honest, when they signed us they were more excited about us than we were. We had just been spooked by the whole Atlantic thing, where it took so long to get things done. Doolittle does things quickly, and I like that."

Jay Woods, Doolittle VP of sales and marketing, says that the label (which has a distribution deal with Mercury Records) will take a similar approach in marketing "Brand New Year" as it did with "Leftovers."

Woods notes that "Leftovers" was



BOTTLE ROCKETS

a "perfect setup piece for a full-on rock record. We're sticking with the basic plan, which is a lot of touring. This is a touring-based band, and the fans are extremely loyal. The Bottle Rockets' core fans are the kind of people who like to go to independent stores, so we're going to have emphasis with top indie retailers."

Frank Jenks, VP of purchasing and promotions for the Lansing, Mich.-based retail chain Michigan Where House Records, says of the Bottle Rockets, "They're a decent-sized band that does well with the college market. I wish the record was coming out in September, which would be better timing to reach the college crowd. Sales should do well the first couple of weeks after the release, then it'll drop off until they start touring."

The Bottle Rockets—who hail from Festus, Mo.—will tour behind the album, with the concert trek tentatively scheduled to begin in September. The band is booked by Jeffery Osborne of Osborne Talent & Touring.

The first single from the album is

"Nancy Sinatra," which is being serviced to triple-A and rock radio.

"We've played [tracks from] every Bottle Rockets album," says Laura Hopper, PD/music director of triple-A station KPIG Monterey, Calif. "They're one of our core bands."

The Bottle Rockets' song publishing is administered by Bug Music (BMI), and the band is managed by New York-based Hard Head Management.

Given his experience with both major and independent labels, Henneman has some parting words of advice to unsigned artists chasing a record deal: "Don't change what you're doing to follow trends. And don't think being on a major label will be the answer to your problems."



doolittle records

www.atlantic-records.com THE ATLANTIC GROUP
©1999 Atlantic Recording Corp. A Time Warner Company

"Intense, soul-searching...
the ardent performance rings true."
-Billboard

L.A. song

The first single from
the astonishing new album
SCREAMIN' FOR MY SUPPER

ON TOUR NOW WITH EDWIN MCCAIN

SINGLE PRODUCED BY
OLIVER LEIBER
FOR THE NOISE CLUB, INC.
MIXED BY CHRIS LORD-ALGE
MANAGEMENT: DAVID WOLFF

Stereophonics Stir Up Rock With 'Cocktails'

V2 Group Aims For Splash With U.S. Release Of Hit British Album

BY PAUL SEXTON

LONDON—With the Sept. 14 release of "Performance & Cocktails," Stereophonics—the U.K.'s biggest-selling rock band of 1999 so far—is tuning up for a concerted assault on the U.S. market.

The guitar-based trio from south Wales, which was the first signing to the V2 label, stands on the verge of a double-platinum certification in the



STEREOPHONICS

U.K. (600,000 units) for the project, which was released here in March. "Cocktails" has also been nominated for the prestigious 1999 Technics Mercury Music Prize.

By early July, Chart Information Network (CIN) data put the album as the U.K.'s sixth-biggest seller of the year to date, outsold only by pop or dance acts: the Corrs, Boyzone, Abba, Fatboy Slim, and Robbie Williams. Worldwide sales of "Cocktails" are now close to 1 million—with notable performances in Japan, France, Germany and Scandinavia—according to V2's London-based international product manager, Julia Connolly. The album is also certified gold in Hong Kong, with sales of 10,000.

Its predecessor, 1997's "Word Gets Around," lived up to its name, with U.K. sales now at 400,000 from a global total of 600,000. The initial success led to Stereophonics' 1998 Brit Award as best British newcomers and the establishment of a formidable live following. "Word" spent its 67th week on the CIN chart during the week of July 17, while its successor spent 16 weeks in the top 10.

The group also supported Aerosmith, Lenny Kravitz, and the Black Crowes at the Toxic Twin Towers Ball June 26 at London's Wembley Stadium and sold out all 50,000 tickets for their Saturday (31) headlining show at Morfa Stadium in Swansea in south Wales.

It's the latest reward for the group's unshakable live ethic. "We're the type of band that tours 11 months of the year; it's cheaper than therapy," says lead singer Kelly Jones.

But in the U.S., although the indefatigable threesome toured the first album, it has sold only 8,300 units, according to SoundScan. Jones admits he had hoped their positive attitude toward the North American market might have produced more tangible results by now.

"We toured there for five weeks, made our way from New York to L.A. on a bus," he says. "Some of the drives were about 24 hours. I must admit I thought the last record would fly on something like KROQ [Los Angeles]. But we'll put in the effort if [the record company] will."

"Cocktails" will be served in the U.S. via the lead track "Pick A Part That's New," which goes to mainstream and modern rock radio formats on Aug. 24.

Sharon Lord, V2's product manager in New York, is confident that American audiences will pick up on the band's unpretentious, energetic rock style.

"There's plenty for us to talk about," she says. "We've started with a lot of Internet [promotion], and we're also starting some grass-roots marketing, with flyers and CD samplers. We'll have them over before the release date to do at least one showcase in New York, possibly also L.A. Then, we'll have them back in October and November."

The label will also fly key media to Wales for the Swansea gig. "None of us were entirely thrilled with the start we made [last time in the U.S.], but that's behind us now," says V2's London-based CEO, Jeremy Pearce. "We're very aware that British success doesn't mean very much in America these days, but Stereophonics' music is more American [than other British acts]."

Stereophonics are managed by John Brand at Marsupial Management, published by V2 Music, and booked by Scott Thomas at ITB, with Marty Diamond of Little Big Man their North American booking agent.

Another reason for the band's elevation to the major U.K. league is a greatly increased level of domestic radio support, which has helped produce three consecutive top five U.K.

hits from "Cocktails" so far: "The Bartender & The Thief," "Just Looking," and "Pick A Part That's New." V2 will release "I Wouldn't Believe Your Radio" Aug. 23 as the fourth British single from the album.

Lenny Diana, music director at WXXD Pittsburgh, was aware of Stereophonics' previous release. Of the new one, he says, "Anything that has loud success in the U.K. we're interested in hearing. There hasn't been too much rock coming from there lately."



Word Up, Mel. Spice Girl Melanie G. (aka Scary Spice), right, is joined by actor Verne Troyer, who appears as the "Austin Powers" character Mini Me in the videoclip supporting her solo single, a cover of Cameo's "Word Up." The track is featured on the soundtrack to "Austin Powers: The Spy Who Shagged Me."

Doobies Get Their Due With 4-CD Warner Boxed Set; Mavericks On The Move

LISTEN TO THE MUSIC: Never the critics' darling but always a favorite of the masses, the Doobie Brothers get their musical due Sept. 14 with the release of "Long Train Runnin': The Doobie Brothers (1971-1999)."

The four-CD boxed set, on Warner Archives/Rhino Records, chronicles the band's often fluid lineup, including the switch from lead singer Tom Johnston to Michael McDonald and back again, and joyously defines the shift from swampy bar band to smooth, R&B-flavored pop group. One CD is devoted to previously unreleased material from the '70s.

For guitarist Patrick Simmons, the set is long overdue. "We had been trying to get some kind of anthology out for five years easy, maybe even longer, and we couldn't get anybody moving on it within the label, so we just said, 'Oh well,'" he says. "I think this came about more from folks who were fans of us. I think for any band, you have to have people who like you. It was just finding somebody who really liked the music, and that's what got it rolling."

Reading the warts-and-all liner notes, it seems as if the band was on the verge of breaking up a number of times before they actually disbanded in 1983 (only to regroup in 1988), but Simmons says the good has always far outweighed the bad for him. "Any time this band has faced a crossroads, I always tried to look on the positive side. It's always fun to me. I love music, and having the opportunity to play in this band was the greatest thing that ever happened to me."

For Simmons, who has been with the band through its many incarnations, no particular lineup was better than the others. "I pretty much loved all the different formations of the band," he says. "Every single one of them was great to me, and I wish everyone had stayed. We've got a great band now, and once in a while, Mike McDonald comes out and plays with us, and that's the dream team."

The band's current lineup, which includes Simmons, Johnston, Keith Knudsen, John McFee, and Michael Hossack, is currently on tour and is working on a new album for Pyramid Records. Set for release in spring 2000, the project will be the band's first studio album since 1991's "Brotherhood" on Capitol Records.

No single from the boxed set will be released, but, according to Simmons, radio play isn't what the band is all about. "We've gotten back to the live roots of this thing," he says. "I feel like people see we're people who've been through a lot and still play a lot. In

that respect, we're where we always wanted to be."

UPDATE: Look for Jay Krugman to join Capitol Records as senior VP of domestic and international marketing Monday (2). He was formerly with Arista Records. . . . As we broke here in the July 24 column, the Foo Fighters have inked a deal with RCA to distribute the group's Roswell Records imprint. Look for a new Foo album in November. . . . We know how to pronounce *this* name! Warner Bros. will release "The Vault. . . Old Friends 4 Sale," a collection of 10

original Prince songs, Aug. 24. The songs, recorded between 1985 and 1994, include "The Rest Of My Life," "It's About That Walk," and "My Little Pill." One track, "She Spoke 2 Me," featured on the album as an extended remix, originally appeared in a different version on the soundtrack to Spike Lee's 1996 film "Girl 6." The rest of the songs have not been released in any version.



by Melinda Newman

LET THAT PONY RUN: One of our absolute favorite bands, the Mavericks, has switched from MCA Nashville to Mercury Nashville. As many of you may recall, the Mavs turned to MCA's pop division to work a single, "Dance The Night Away," to pop radio last year after the band and manager felt that country radio wasn't being particularly supportive. Additionally, the band is considered a pop band in the rest of the world, especially in the U.K., where it's had great success (Billboard, Aug. 29, 1998).

Now, hoping to reignite fires at country and set new ones at pop, the band will release "Now And Then," a compilation featuring old and new material, on Nov. 9 through the new label. However, the Mavs' manager, Frank Callari, stresses that the group won't be limited to country stations. "The band's going to Mercury Nashville, but if we have a pop song or album, we'll be joining forces with the pop side of things. If it's a country song, it will get worked to country radio. It's kind of like the deal MCA Nashville has with Shania Twain. We feel very confident that Mercury Nashville is ready, willing, and able to handle the band at different formats."

Internationally, the band will also be handled by Mercury.

In addition to working on material for "Now And Then," the Mavericks' lead singer, Raul Malo, is set to produce new albums for both Chet Atkins (Sony Nashville) and K.T. Oslin. The band is currently on tour with Dwight Yoakam.

SHURE MICROPHONES



Jason Scheff of Chicago

ONE GREAT PERFORMER DESERVES ANOTHER.

SHURE

THE SOUND OF PROFESSIONALS...WORLDWIDE.®

Online Advertising



With over 100,000,000 annual page views,
we deliver your message to music fans around the world.

Content Licensing



Put the world's most trusted charts and
music information on your website.

Unique Solutions



Customize opportunities that fit your needs.

Billboard.com

Power for your business



For information: sam bell 212.536.1402 • sbell@billboard.com • www.billboard.com

Iggy Pop Opens A 'Window Into The Soul' On Virgin's Contemplative 'Avenue B'

BY ED CHRISTMAN

NEW YORK—When Iggy Pop performs live, he rocks like he's still 17 years old. But somewhere between his last album, "Naughty Little Doggie," and his latest one, "Avenue B," the godfather of punk turned 50, a change that apparently has provided him with plenty of food for thought, judging by the song sub-

jects on the record, scheduled for release Sept. 14 on Virgin.

The album begins with a somber spoken-word piece embellished by strings, setting the tone for the album, in which Pop wrestles with his mortality, relationships, and, apparently, himself. In all, the set has four spoken-word songs, five acoustic-based ballads, and four rock

tracks.

"Avenue B" is "definitely a different animal—but an interesting and intriguing animal," agrees Sig Sigworth, director of product management for Virgin Records America. "It's definitely a window into the soul, a heartfelt and personal statement."

Since the album has a much different feel than the body of work

previously produced by Pop, the artist is planning to do something he hasn't done before to heighten awareness for the new album.

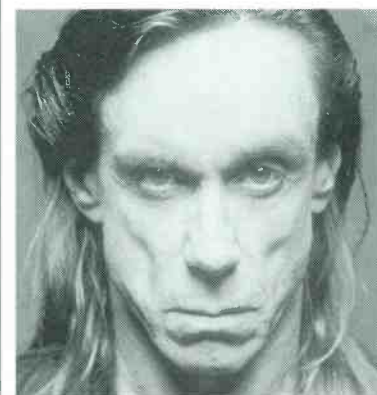
"We are in the midst of confirming a couple of showcases in a couple of markets in a setting he has never done before," says Sigworth. "It will be a stripped-down Iggy performance," maybe even acoustic. Pop is

still developing how he'll perform songs from the album.

"This album came about sitting around in a dark apartment with burning candles and listening to Frank Sinatra," recalls Pop. "Being an older guy, I found myself 50-plus and alone. I had a lot of choices, so I started figuring out how to make them. You can call it a midlife crisis and/or a second childhood."

The album was mostly written on acoustic guitar. Pop's songs are published by James Osterberg Music, which is administered by Bug Music in Hollywood.

While the writing of the album took a couple of years, recording and



IGGY POP

mixing the album was quickly done, says Pop, although he acknowledges he spent a considerable amount of time deciding what to record and what to keep on the record.

Produced by Don Was, the album was recorded by Iggy's touring band—Larry Mullens on drums, Hal Craigen on bass, Whitey Kirst and Pete Marshall on guitars, and Pop on guitar and keyboards. It was recorded in a rehearsal space in New York and mixed at a number of studios, including Daniel Lanois' studio in Venture, Calif., and Oceanway Studios and Capitol Studios, both in Hollywood. The Blue Note recording act Medeski, Martin & Wood plays on three tracks.

Pop notes that it was Don Was' idea to put Medeski, Martin & Wood on the album. "I resisted for a long time," Pop says, "but once I agreed and they came in, it was great." He says they mutually decided to do more than the initially agreed-upon one track.

Thanks to Pop's rich legacy, a key ingredient in launching the album is setting up press and lining up media events for the showcase dates, says Sigworth. After that, Virgin will go to radio sometime around release date with "Corruption," one of the rock songs on the album, focusing on the rock, alternative, and college formats. Virgin also plans to rely on the Internet as a marketing tool, but at press time, nothing definite had been set.

B.J. Lobermann, VP of sales at Virgin, says he'll be assembling a full retail program behind the album. "Much of the success we have had with Iggy Pop has been via the retail community," Lobermann

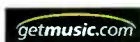
(Continued on page 16)

serious music.
serious players.

it takes great connections to be an internet music distributor. liquid audio has them.

amazon.com

muze



visit

www.liquidaudio.com

liquid audio
music to go

Megadeth's 'Risk' Set To Ride Metal's Revival

Veteran Rock Band Aims For Strong Radio Play With Capitol Album

BY BRYAN REESMAN

NEW YORK—While many of the metal acts that flourished during the '80s saw their fortunes diminish during the '90s, Megadeth has managed to maintain its audience. Now that the genre is back in mainstream vogue, the Capitol band is poised to ride the wave with its new set, "Risk," due Sept. 7.

The set follows 1998's "Cryptic Writings," which sold 850,000 units, according to SoundScan, and won widespread praise from rock radio programmers.

"Before the last record, we'd maybe had one track at rock radio, and it would be over. With this record, like the last one, I think we'll have four-plus again," says Rob Gordon, VP of marketing at Capitol.

The elements that made "Cryptic Writings" successful are also utilized on "Risk"—starting with recording with producer Dan Huff in Nashville. Groove elements also remain prominent on tracks like the propulsive, Middle Eastern-flavored "Insomnia," as well as on the ominous epic "Prince Of Darkness."

One notable change is the

replacement of drummer Nick Menza with ex-Suicidal Tendencies member Jimmy DeGrasso, with whom Megadeth front man Dave Mustaine collaborated on his unre-



MEGADETH

leased solo project several years back.

In outlining the marketing plan for "Risk," Gordon says there will be heavy promotional tie-ins with World Champion Wrestling (WCW), which will use material from the album during events.

Also, the first single, "Crush 'Em," will be featured in the upcoming film "Universal Soldier: The Return," starring Jean-Claude Van

Damme and WCW wrestler Bill Goldberg. The track went to radio July 5, garnering airplay on 130 stations, according to Broadcast Data Systems (BDS).

VH1 is reportedly adding the video to its "Rock Show" playlist, while Megadeth premiered the video on WCW's "Monday Night Nitro" to mark the return of Goldberg to the ring after an injury July 5 sidelined him for a few weeks. The wrestler is said to be considering the tune as his new entrance theme.

The video and behind-the-scenes footage became available July 8 on Guitar magazine's Web site (www.guitar.com). Mustaine is pleased with the video, which features guest appearances by Van Damme and Goldberg, as well as clips from "Universal Soldier." "Jean-Claude Van Damme and Bill Goldberg look bigger than life. They almost look as awesome as I do," he jokes. "The band looks great, the music is cool, and the footage is great."

Wrestling aside, Capitol is stirring up further pre-release publicity for "Risk." A two-minute promotional video is being played six to 10

(Continued on next page)

Logo Temporary Tattoos!



1000 Temporary Tattoos with Your Logo, **Just \$189.00!!!** USD
 or 2000 Tattoos, Just \$299.00!! USD **Full Color! 2" x 2"!**
100,000 1-1/2" x 1-1/2" tattoos for just \$1,890.00!! USD
NO SET UP CHARGE!!! Calico will not be undersold!!!
 Send your sized, color logo, TM, mascot, artwork or photo that you want reproduced.
 Artwork on disk for large orders.
 Add \$10 Continental USA shipping up to 2000 tattoos.
 Larger orders inquire. (Ca add 7.25% sales tax).
 Send orders along with a company P.O., Visa, M/C, Amex#, money order or check drawn on US bank to:
Calico: 3000 Alamo Drive, Suite 201, Vacaville, CA 95687 USA
 Tel: 707/448-7072 Fax: 707/446-8273 www.calicousa.com

IN STORES NOW

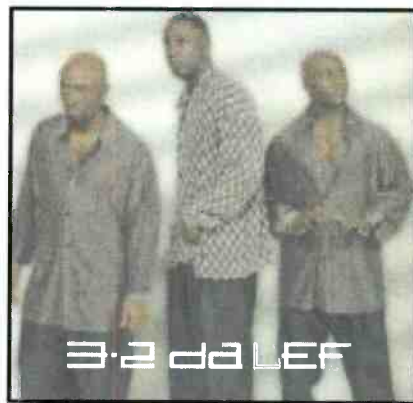
RAW DEAL RECORDS

presents the latest
 compilation from



Mr. Niles

Executive Producer **TC Payton**



coming | august **99**

"Love me or Hate me"

The debut album from
 recording artists

3-2 da LEF

coming | september **99**

The eagerly anticipated
 debut album from
 recording artist

september



P.O. Box 490748
 College Park, GA 30349
 1.888.729.7752
 www.rawdealrecords.com

Billboard

Talent Net

THE NEW MUSIC SHOWCASE
www.billboardtalentnet.com

The first professionally oriented virtual marketplace to promote unsigned and developing artists to the music industry and audiences worldwide.

WEEKLY GENRE BUZZ ON BTN HOME PAGE FEATURES OUTSTANDING NEW ARTISTS

Billboard Talent Net understands the value talent scouts place on finding talented artists in a specific genre. The Genre Buzz sections feature artists based on their musical merit and creative talent, as determined by our artist development department. Three genres and artists are highlighted each week, and genres routinely rotate to cover all of those available on BTN. For more information log on to www.billboardtalentnet.com.

Top 10 Favorite Artist Picks July 16, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Leonard Moss, Jr.	R 'n B, Pop	1
2	Lisa Christine	Pop, R 'n B	3
3	Dian Diaz	Pop, R 'n B	5
4	The Black Brothers	Pop, Rock	5
5	Soup	Rock, Acoustic	5
6	Pat McGee Band	Rock, Acoustic	17
7	Crown Jewels	Rock, Pop	5
8	Ruby Diver	Funk, Pop	4
9	Naked Blue	Pop, Rock	5
10	Honey And The Bees	Pop	9

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

Radio BTN Favorite Song Requests July 16, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Believe, Lauren Gibbs	Pop, Rock	2
2	I Don't Know Why, Lisa Christine	Pop, R 'n B	2
3	Love Of My Life, Leonard Moss, Jr.	R 'n B, Pop	1
4	Rise And Fall, The Black Brothers	Pop, Rock	4
5	Give Me The Reason, Aija	R 'n B, Hip-Hop	6
6	Big Payoff, Atello	Hard Rock, Rock	3
7	Papasan Chair, Soup	Rock, Acoustic	7
8	Take Me Away, Brilliant Trees	Pop	13
9	Yours Faithfully, Dian Diaz	Pop, R 'n B	8
10	I Don't Need You, Lauren Gibbs	Pop, Rock	1

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

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

WAYNE

Formed July 4, 1997, the band Wayne met while each playing in various projects around the Birmingham, Alabama area. Wayne's fantastic singer songwriter, Rodney Reaves, has mastered a unique ability to speak to his audience through his writing. His songs are sincere, genuine and relate to all walks of life. Prevalent throughout Wayne's music is Reaves' unusual sense of melody and his carefully-honed guitar skills. Reaction in Birmingham has been swift and severe, and the support is endless. From local musicians to club goers to radio program directors, Wayne is winning over fans and making them into true believers, and this is just the beginning.



Genre: Rock, Alternative From: Birmingham, AL Deals sought: Recording

For further artist details log on to www.billboardtalentnet.com/wayne

For details about these and other up and coming artists visit our website at www.billboardtalentnet.com

Phone: (212) 757-2031, Fax: (212) 757-2041, info@billboardtalentnet.com

The Billboard name is a trademark of BPI Communications, Inc. and is used under license by Talent Net Inc. Participation in Billboard Talent Net does not specify or imply an endorsement from Billboard.

Sponsored by
ASCAP
WHERE MUSIC BEGINS

Advertisement

Artists & Music

IGGY POP

(Continued from page 14)

says. "Retail really supports Iggy, and our marketing plan will reflect that."

Bob Douglas, director of music merchandising at Amazon.com, says he's eager to hear and sell the new albums. "Iggy constantly amazes me," Douglas says. "He has the potential to come back with a big record anytime. I would never write him off."

Pop will do extensive touring to promote the album, says his manager, Art Collins. Pop is touring Europe, and in early September he'll do European press and TV, followed by the showcases. In October and November, Pop will do a four-week tour in the U.S. and another European tour, although dates hadn't been set at press time. Marsha Vlasic of MVO in New York handles booking for the U.S., while John Giddings of the Solo Agency in London will take care of the European bookings, reports Collins.

In the new year, Pop—who recently moved to Miami from Avenue B in New York's East Village—will tour Latin America and South America, which will also be handled by Giddings. "We have a Spanish song on the record," notes Collins. "We are going to try to break into the Latin and South American markets. [Iggy] already has a following there." Before the tour there, he will appear at a festival Oct. 18 in Bogota, Colombia.

After that, Collins says, Pop will go to Japan.

MEGADETH

(Continued from previous page)

times a day during the Ozzfest tour.

The label also will be tying in to various WCW events, advertising with wrestling magazines, and placing TV ads on TBS, TNT, USA, ESPN, and MTV. Capitol also plans to offer discount coupons for the album at movies with similar audiences to "Universal Soldier," mostly notably the male audiences likely to see "American Pie" and "Detroit Rock City."

"The demo that goes to see those movies are going to want to buy Megadeth records," says Gordon. "The cross-market possibilities with wrestling, the movie, and Megadeth are great."

Gordon says that the second track from the album, "Insomnia," will be issued roughly two weeks after the album is released. He views that track potentially as "a huge alternative crossover record." He also sees the release of "Risk" as particularly well-timed, as many alternative stations are adding hard rock songs to their playlists. In fact, he notes that in an unusual move, KROQ Los Angeles recently added Metallica, Oleander, and Buckcherry.

As for the band, it recently did some promo radio dates in the U.S. It will join Iron Maiden on tour in Europe later this summer before returning to America to begin a stateside tour in October.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

SOUL IN A TEACUP: The coffeehouse circuit isn't what it used to be. It's become a playground for aspiring major-label acts. Developing acts seeking a forum need to do more than simply sit and strum; they need to find a comfortable ground between pop commercialism and the confessional poetry they often opt to weave. David Brown has clearly learned this lesson.

During the two-year gap between his self-made 1997 debut, "Splendid Wings," and his sterling new disc, "Storm In A Teacup," he's grown from being a respectable acoustic storyteller into a widely viable artist. For starters, his sweet tenor voice now has an earthy rasp that can only come with experience and increased confidence. He puts his voice to fine use on tunes like the single-worthy "House Of Fire," which has a chorus that lingers in the brain long after it's over. "House Of Fire" exemplifies a set that manages to frost thoughtful tales of inner turmoil and love gone wrong with infectious melodies and memorable choruses.

The New York-based Brown will be working the East Coast coffeehouse and acoustic-club circuit to promote "Storm In A Teacup," for which he's seeking nationwide distribution and/or a major label.

For more details, contact Brown at 212-595-4309.

DIVE IN: Scuba partners Robb Hart and Brad Worrell don't describe themselves as musicians or even an act. They prefer to be known as "sound designers." Yeah, that seems a tad pretentious at first. However, once you swim through their eponymous EP, you'll think differently.

The lads' largely instrumental material doesn't often follow traditional song structure, nor does it intentionally align with one particular genre.

Rather, each composition unfolds like the score to a movie waiting to be made.

That said, Scuba has the potential to connect with electronica fans, as well as aficionados of the early output of Philip Glass. Among the EP's more striking pieces is "Kodo Drums," on which fluttering flutes and dreamy synths are punctuated by rumbling African drums and tribal chants. It's easy to envision dub-minded DJs working their crowds into a frenzy with this jam—not to mention the deliciously ambient "Nyce," which features guest appearances by Nico Sykes and Phil Legg.

Just when it seems safe to place Scuba into a comfy electronica berth, Hart and Worrell pin-prick the listener with a few jarring jams: "Real Life," which dabbles in hip-hop culture thanks to a clever rhyme by Chosen Few, and "Innundated Man," a guitar-charged rave-up reminiscent of punk-era bands like the Descendents and the Buzzcocks. They're fun closers to a mind-trippin' collection that pop adventurers need to seek out.

For further info, contact Kelley Blevins, 212-633-6513.

BANG DA BEAT: As Kid Rock continues to grow in prominence, the streets are getting crowded with acts slinging a similar hip-hop/rock sound. Truth be told, most are pretty lame—with the exception of the brash, punk-ish trio Ghetto Lust.

The Anaheim, Calif.-based act rises above the competitive ranks with a ballsy six-song demo that combines credible turntable beats with metallic guitars and intense, guttural vocals. Several majors have already begun bidding on Ghetto Lust, while KCRW Los Angeles has aired a few of their tracks on its homegrown show. While the act courts label offers and continues searching for management, it's keeping busy playing the local club scene. We're fearlessly predicting that this act will be popping on a national level by the top of 2000.

For further information, contact Greg Dwinnell at 714-990-5652.

Bellamy Brothers And Charlie Daniels' Blue Hat Label Form Joint Venture

BY DEBORAH EVANS PRICE
NASHVILLE—Country veterans the Bellamy Brothers have entered into a joint venture with Blue Hat Records, the Nashville-based label owned by Charlie Daniels and manager/partner David Corlew.

Under the agreement, Blue Hat will market and distribute product released on the Bellamys' label, Bellamy Brothers Records, marking what may be the first time two artist-owned labels have joined forces in such a venture.

Howard and David Bellamy launched their own label in 1992, becoming one of the first in a succession of established country acts to start their own independent operation. They signed a U.S. distribution deal with Intersound Records (currently owned by Platinum Entertainment) and used several international distribution channels, thus far releasing seven albums on their Flori-

da-based label.

Their upcoming album, "Lonely Planet," is slated for an October release and will be the first project to go through Blue Hat.

Howard Bellamy says of the new arrangement, "We've been good friends of Charlie's and David Corlew's for years. When we started our record company, we played Japan with Charlie. Corlew and I sat beside each other there and back. We talked about the independent thing for that entire 20-hour trip. He was real curious. It was up and running real good for us at the time. So we gave them a lot of pointers."

Daniels and Corlew utilized the advice when they launched Blue Hat two years ago. The label, distributed by Minneapolis-based Navarre, has released three albums by Daniels and two Volunteer Jam compilation sets, and it is gearing up for the release of its first new act, Sisters Wade. (The

'They've had an independent label for a long time, and we'd been talking to them because they've had some success at it'

- CHARLIE DANIELS -

label recently signed Bonnie Bramlett.) "He [Howard Bellamy] was the first guy who started me thinking in this direction," Corlew says of launch-

ing Blue Hat. "It feels like this has come full circle. It's an exciting time."

Daniels is equally enthusiastic about the new venture. "They've had an independent label for a long time, and we'd been talking to them because they've had some success at it," says Daniels. "[This new association] should add some strength to both labels. I have a lot of admiration for the Bellamy Brothers."

Bellamy also sees the new association as a boost for both labels because of their individual strengths. "Blue Hat has a great staff. They've staffed their deal up," says Bellamy, "whereas what we have is a production company. They've got a promotion staff, publicity—the whole thing."

Blue Hat is preparing to release "Ex Files," the first single from

"Lonely Planet." Corlew says it will be the first single the label has taken directly to mainstream country reporting stations.

The Bellamys have already shot a video for the single in Bakersfield, Calif., which features appearances by country music legend Buck Owens and Brian Thompson, the "alien bounty hunter" from the "X-Files" TV show.


Corlew says tour opportunities are being looked at, and there's a strong probability that Daniels and the Bellamys will unite for fall tour dates.

Both Daniels and the Bellamy Brothers have been in the business for some 25 years. "We've both been out here for a long time," says Daniels. "We've both been doing what we're doing in a fairly decent sort of way."

amusement		business		BOXSCORE	
		TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHISH	Oswego County Airport Volney, N.Y.	July 17-18	\$3,839,730 \$85/\$75/\$40	101,172 two sellouts	Great Northeast Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND	World Music Theatre Tinley Park, Ill.	July 22-24	\$1,683,642 \$46/\$35/\$23.50	55,122 two sellouts	Tinley Park Jam Corp.
WANGO TANGO, RICKY MARTIN, BRITNEY SPEARS, WILL SMITH, 98°, BLONDIE, UB40, SHAGGY, NANCY SINATRA, ENRIQUE IGLESIAS, FABRICE MORVAN	Dodger Stadium Los Angeles	June 12	\$1,651,330 \$125/\$35	48,679 48,970	SFX Entertainment KHS-FM
DAVE MATTHEWS BAND	The Gorge George, Wash.	July 16-17	\$1,587,898 \$43.35/\$38.10	40,000 two sellouts	Universal Concerts
'N SYNC JORDAN KNIGHT SUGARHILL GANG	Blockbuster-Sony Music Entertainment Center Camden, N.J.	July 8-9	\$1,241,327 \$38/\$25	44,861 49,858 two shows	Electric Factory Concerts
LILITH FAIR '99: SARAH McLACHLAN, SHERYL CROW, THE PRETENDERS, LUSCIOUS JACKSON, MYA	Shoreline Amphitheatre Mountain View, Calif.	July 13-14	\$1,204,291 \$76/\$31.50	27,076 44,000 two shows	Bill Graham Presents
OZZFEST '99: BLACK SABBATH, ROB ZOMBIE, DEFTONES, SLAYER, PRIMUS, GOOSMACK, SYSTEM OF A DOWN	The Gorge George, Wash.	July 18	\$1,171,000 \$58.55	20,000 sellout	Universal Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND	Alpine Valley Music Theatre East Troy, Wis.	July 17	\$1,128,984 \$53.75/\$36.25/ \$26.25	35,135 sellout	Tinley Park Jam Corp.
CHER CYNDI LAUPER WILD ORCHID	Ice Palace Tampa, Fla.	June 25	\$1,019,950 \$75.25/\$50.25/ \$35.25	15,515 sellout	Cellar Door
'N SYNC JORDAN KNIGHT SUGARHILL GANG	PNC Bank Arts Center Holmdel, N.J.	July 17-18	\$1,011,078 \$40.25/\$25.25	34,064 34,152 two shows	PACE Concerts SFX Entertainment

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

The time has come for a better solution to DVD Packaging!



Standard DVDigipak, designed to exact VSDA specifications, but with more surface for graphic impact. In 4 and 6 panel configurations, DVDigipak offers an improved hub for maximum disk protection and ease of operation.

Slim DVDigipak trays offer the benefit of twice the trays and disks as standard DVD packaging in the same amount of space. Ideal for multiple disk releases. Two trays, One Package.

Mechanical DVDigipak uses clear trays that hang-on the package rather than glue, allowing for perfectly clear trays to reveal huge graphic panoramas. Top-spine graphics panel. Recyclable.

digipak
the choice

www.digipak.com
1.800.856.4244

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</small>	
			<small>SoundScan®</small>	
			<small>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small>	
			<small>AUGUST 7, 1999</small>	
			NO. 1	
1	2	11	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98)	THE WHOLE SHEBANG
2	3	14	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98)	FEBRUARY SON
3	4	4	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
4	9	7	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
5	8	4	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
6	5	6	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98)	THIS OR THAT
7	6	17	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
8	22	7	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
9	11	8	TAL BACHMAN COLUMBIA 67956/CRG (7.98 EQ/11.98)	TAL BACHMAN
10	10	8	MOBY V2 27049* (16.98 CD)	PLAY
11	12	18	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	TRAIN
12	15	16	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
13	14	10	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
14	16	15	STAIN D FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
15	7	2	MR. BUNGLER WARNER BROS. 47447 (10.98/16.98)	CALIFORNIA
16	20	16	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
17	25	5	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN
18	18	6	OUT OF EDEN GOTEE 2806 (10.98/15.98)	NO TURNING BACK
19	17	2	LIL' KEKE JAMDOWN 1011 (10.98/15.98)	IT WAS ALL A DREAM
20	24	44	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
21	31	7	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/CRG (10.98 EQ/16.98)	STREET CINEMA
22	28	16	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)	SACRED LOVE SONGS
23	37	5	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98)	BLACK BUTTERFLY
24	26	2	RAZE FOREFRONT 25210 (15.98 CD)	POWER
25	23	20	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD

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	19	10	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98)	TWENTY TWO: PA. WORLD WIDE
27	13	7	DELIRIOUS? FURIOUS? 51677/SPARROW (11.98/16.98)	MEZZAMORPHIS
28	27	46	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)	JUST WON'T BURN
29	21	2	CHANTAY SAVAGE RCA 67607 (10.98/16.98)	THIS TIME
30	34	6	GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE (10.98/15.98)	I CAN SEE CLEARLY NOW
31	43	4	DRAIN STH THE ENCLAVE/MERCURY 546262/IDJMG (10.98/16.98)	FREAKS OF NATURE
32	29	8	CHRISTIAN CASTRO ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
33	NEW		INCOGNITO TALKIN' LOUD/BLUE THUMB 546371/VG (10.98/16.98)	NO TIME LIKE THE FUTURE
34	45	3	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
35	35	14	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR
36	36	5	TWIZZID PSYCHOPATHIC/ISLAND 42099/IDJMG (10.98/16.98)	MOSTASTELESS
37	32	18	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
38	40	11	ALEJANDRO FERNANDEZ SONY DISCOS 83182 (9.98 EQ/14.98)	MI VERDAD
39	30	2	SIX FEET UNDER METAL BLADE 14243 (10.98/16.98)	MAXIMUM VIOLENCE
40	RE-ENTRY		VICKIE WINANS CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT II
41	RE-ENTRY		RICHARD SMALLWOOD WITH VISION VERITY 43119 (10.98/16.98)	HEALING—LIVE IN DETROIT
42	38	7	THE MOFFATTS CAPITOL 97939 (10.98/16.98)	CHAPTER I: A NEW BEGINNING
43	41	20	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
44	49	7	ORBITAL FRFR/LONDON 31065/SIRE (16.98 CD)	THE MIDDLE OF NOWHERE
45	44	28	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?
46	RE-ENTRY		JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
47	NEW		KENDALL PAYNE CAPITOL 59035 (10.98/16.98)	JORDAN'S SISTER
48	39	24	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUESTRO AMOR
49	33	10	BILLIE INNOCENT 47492/VIRGIN (11.98/16.98)	HONEY TO THE B
50	42	11	FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98)	WE ROCK HARD

POPULAR UPRISINGS

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

FESTIVAL MADNESS: Popular Uprisings was caught up in a flurry of activity the week of July 19, with two major music festivals—the Digital Club Festival and Woodstock '99—that fea-

ted performances from new and developing artists. First, the Digital Club Festival (formerly known as the Intel New York Music Festival)—which took place July 20-23 in New York—presented an outstanding array of artists who performed at different nightclubs throughout the city. The purpose of the festival is to spotlight emerging acts, while Webcasting their live performances.

We especially liked the opening-night party featuring dance artist **DJ Rap** and singer/songwriter **PJ Olsson**. Drum'n'bass artist DJ Rap performed selections from her Higher Ground/Columbia Records album, "Learning Curve," while Olsson performed selections from his self-titled album on RED Ink/Columbia.

Rock group **Thin Lizard Dawn**, which performed at Tramps, previewed selections from its forthcoming album, "Go," due Oct. 26 on RCA Records. Thin Lizard Dawn's dynamic set, with its retro-leaning music, was a crowd-pleaser, indicating that this could be a band to watch.

At Woodstock '99—held July 23-25 in Rome, N.Y.—several new and developing artists were given exposure



O'Farrill Jazz. Jazz musician Arturo O'Farrill made a name for himself as a musician in Carla Bley's band from 1979-1983. He's also worked with Wynton Marsalis and Dizzy Gillespie. O'Farrill's current album is "Blood Lines" (Milestone Records).

at the site, although their performances were not included in the televised pay-per-view event, which only featured the main and second stages. At the third, emerging-artists stage, we caught sets from **Bijou Phillips** (daughter of John Phillips from the Mamas & the Papas), **Vertical Horizon**, and **Indigenous**.

Phillips performed a set that was energetic enough, but it couldn't overshadow the relatively weak songwriting and her vocals, which were a little too shrill. Phillips' **Alanis Morissette**-inspired debut album, "I'd Rather Eat Glass," is on Almo Sounds.

We were more impressed with blues/rock band **Indigenous**, which performed a passionate set that included selections from the group's Pachyderm Records album "Things We Do."

The relatively unknown act that got one of the biggest breaks at Woodstock '99 was Boston rock trio **Guster**, whose performance on the second stage was given plenty of TV exposure. Although there was nothing

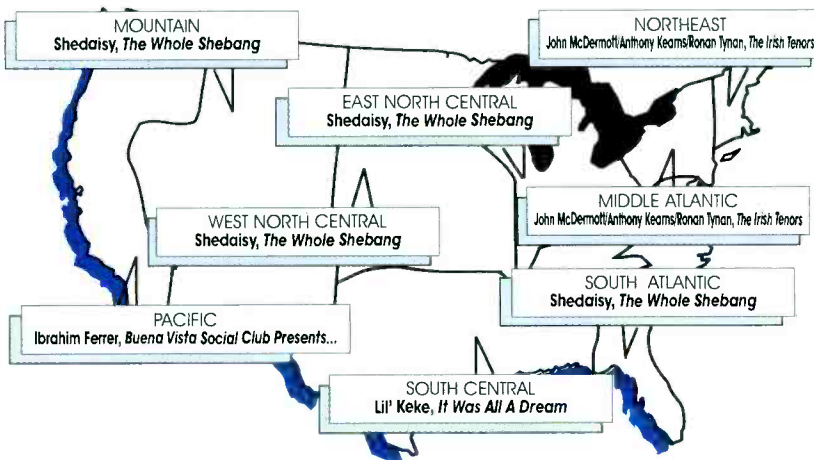
too remarkable in the acoustic-based set, except for the enthusiastic conga playing of band member **Brian Rosenworcel**, the valuable exposure might help create a buzz for Guster's album,



Tee Kee Rising. Tee Kee's debut album, "White Lion Presents Tee Kee & The White Lion Family" (Doc Hollywood/White Lion), features the hit singles "Freak With Me," "Insane," and "Everything I Want" (featuring Diamon). "Insane" reached No. 46 on the Hot Rap Singles chart in November 1998, while "Everything I Want" reached No. 43 on that chart in July. "Freak With Me" has become a top 25 hit on the same chart.

"Lost And Gone Forever," due Sept. 28 on Hybrid/Sire Records.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Ibrahim Ferrer, <i>Buena Vista Social Club Presents Ibrahim Ferrer</i>	1. Lil' Keke, <i>It Was All A Dream</i>
2. Sway & King Tech, <i>This Or That</i>	2. Shedaisy, <i>The Whole Shebang</i>
3. Tracie Spencer, <i>Tracie</i>	3. Oleander, <i>February Son</i>
4. Moby, <i>Play</i>	4. A.B. Quintanilla Y Los Kumbia Kings, <i>Amor Familia Respeto</i>
5. Oleander, <i>February Son</i>	5. Big Pokey, <i>Hardest Pit In The Litter</i>
6. Lo Fidelity Allstars, <i>How To Operate With A Blown Mind</i>	6. Lo Fidelity Allstars, <i>How To Operate With A Blown Mind</i>
7. Fuji, <i>Grattitude</i>	7. Slipknot, <i>Slipknot</i>
8. Shedaisy, <i>The Whole Shebang</i>	8. Beelow Ballin 4 Billions
9. The Whorlidas, <i>High Times</i>	9. Marvin Sease, <i>Hoochie Momma</i>
10. Shakira, <i>Donde Estan Los Ladrones?</i>	10. Train, <i>Train</i>

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

? & THE MYSTERIANS

More Action

PRODUCERS: Jon Weiss, David Mann, Luverne Thompson, ? & the Mysterians

Cavestomp 5002

Yes, it's a two-CD set from the enigmatic '60s act ? & the Mysterians, and yes, it contains some of the group's best-known material, including the signature hit "96 Tears." But no, this is not a reissue or retrospective. It's a double-length album of newly recorded tracks that finds the band in much the same form and spirit as it was in its heyday. The remakes are faithful to the originals, if somewhat higher fi. Highlights include a Spanish-language version of "96 Tears"; recreations of "Can't Get Enough Of You Baby" and "Girl (You Captivate Me)," both from the Mysterians' second LP, "Action"; a cover of Boston duo Suicide's "Cheree"; the tunes "Ain't It A Shame" and a cover of Solomon Burke's "That's How Strong My Love Is," which would have appeared on the act's third album had it not gotten stuck in legal limbo; a cover of the Jaynetts' '60s girl-group classic "Sally, Go 'Round The Roses," and newly discovered acetate pressings of the tunes "Are You For Real?" and "I'll Be Back," which were never released. This is garage rock at its finest, from a band that is undergoing a sort of underground resurgence thanks to a highly heralded appearance at the Cavestomp '97 festival and a spot on VH1's "Where Are They Now?" series. Contact: 212-505-3723 or 802-287-2000; E-mail: cavestomp@aol.com.

VARIOUS ARTISTS

International Pop Overthrow Vol. 2

COMPILATION PRODUCER: David Bash

Del-Fi 2116

They're not household names. Few of them have had what one would call a hit. And not all of them are the diamonds in the rough that their fans, their publicists, and some critics would have you believe they are. Nevertheless, the 42 acts that make up this two-CD compilation—the second installment in Del-Fi's so-called "IPO" series—are staunch members of the thriving contemporary power-pop scene, which shows its colors every summer during a weeklong festival in and around Los Angeles (Declarations Of Independents, July 24). The acts include Jason Falkner, the Grip Weeds, Single Bullet Theory, Double Naught Spies, Danny Wilde (of Rembrandts fame), Liquor Giants, Dan Markell, and the Barry Holdship Four. With a track apiece, these acts—many of which are unsigned or affiliated with small indies—get much-needed exposure. (The label reserves the first 1,000 copies of the comp for festival goers.) A vital series that furthers the cause of underdog acts. Distributed by Navarre.

BRENT BARRETT

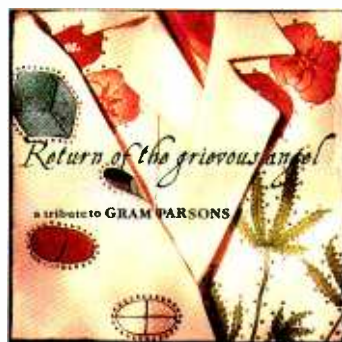
The Kander & Ebb Album

PRODUCER: Bruce Kimmel

Varese Sarabande 6044

Brent Barrett, a veteran of Broadway and London shows who is a lead in the current Broadway revival of "Chicago," is a wonderfully expressive and flexible, big-voiced vocal personality. Blessed with a program of songs by John Kander and Fred Ebb, whose "Chicago" songs he sings onstage (and in two selections here), Barrett has to run the intelligent gamut of the songwriters' own art. There are some really delightful rarities, including a touching ballad, "Sometimes A Day Goes

SPOTLIGHT



VARIOUS ARTISTS

Return Of The Grievous Angel—A Tribute To Gram Parsons

PRODUCERS: various

Almo Sounds 80024

This salute to the late Gram Parsons—a forefather of the country/rock movement later popularized by the Eagles and by legions of such '90s roots rockers as Lucinda Williams, Wilco, and Steve Earle—is what all tributes should be: heartfelt, inspired, respectful, and entertaining. Overseen by Emmylou Harris, Parsons' soul partner and musical cohort in his final years, the project features a wide array of musicians who owe a large debt to the former member of the Flying Burrito Brothers and the Byrds. These include Harris herself, who duets on three songs, and former bandmates Chris Hillman and David Crosby. Also, kindred spirits Williams, Wilco, Earle, Whiskeytown, the Mavericks, and Gillian Welch make appearances, as do the Rolling Creekdippers, an alt-country one-off group that features Victoria Williams, ex-Jayhawks co-leader Mark Olson, and Jim Lauderdale. But more remarkably, the album draws spirited performances from the Pretenders, the Cowboy Junkies, Beck, Sheryl Crow, and Elvis Costello, none of whom had a personal or obvious musical connection with Parsons. The material ranges from the Byrds' stunning "Sweetheart Of The Rodeo" album ("Hickory Wind," "100 Years From Now") to Parsons' Burritos' output and his solo work, including the album from which this tribute takes its title. Essential stuff.

By," from "Woman Of The Year," and a solid anthem of man's struggles to survive called "The Skin Of Our Teeth," based on the classic play by Thornton Wilder that is an upcoming Kander and Ebb project to be called "Over And Over." There's more to mention, including a lovely rendition of

SPOTLIGHT



RUBÉN BLADES

Tiempos

PRODUCER: Rubén Blades

Sony Discos 494410

There seems to be no better time than now for multitalented Panamanian singer/writer/political activist Rubén Blades to make an epochal album. After all, throughout Latin America, veteran artists are realizing career-defining works, from Caetano Veloso's musical autobiography "Livro" to the international coming out of Cuban old-timers courtesy of the "Buena Vista Social Club." The comparisons are not vain, since Blades carries himself as a pan-American artist whose lyrics and music are relevant to all cultures south of El Paso. The album—recorded in Costa Rica with a backing trio of violin, guitar, and percussion, plus guest musicians—features the epic, metaphysical ruminations of "Vida" set to a salsa groove; the bossa nova-inspired "Sicarios," which blossoms into a Caribbean chorus; "Viento Y Madera," a tune that combines the melodies and rhythm of tango with the breeziness of new age; the vaguely Andean folklore of "Puente Del Mundo"; the Afro-Cuban, tribal vibe of "20 De Diciembre," which commemorates the victims of the 1989 U.S. invasion of Panama; and the title track, with its echoes of the Ecclesiastes verses that inspired Pete Seeger's "Turn! Turn! Turn!" A challenge for radio programmers and retailers but a beautiful project that will benefit from strong critical reactions and from Blades' exposure on PBS' "Sessions At West 54th" and a U.S. tour.

a "A Quiet Thing" in which Barrett is accompanied by Kander, the orchestrations by Larry Moore, and their execution by musical director/arranger Christopher Denny. Barrett also has two duets, one with TV's Jane Krakowski of "Ally McBeal" and the other with "Chicago's" Ruthie Henshall.

VITAL REISSUES

LES DOUBLE SIX

PRODUCER: none listed

RCA Victor Jazz 74321 65659

French vocalese sextet Les Double Six was both a curiosity and a legitimate force in the early-'60s global jazz scene, voted best vocal group by Down Beat magazine's critics and readers. Inspired by the scat chops of American greats Sarah Vaughan and Ella Fitzgerald, as well as by the playful virtuosity of Lambert, Hendricks & Ross, the group featured the charming and rapid-fire vocals of Mimi Perrin, accompanied by other singers and instrumentalists from the Parisian jazz scene (including Eddy Louiss, featured in last issue's Spotlight reviews). Les Double Six so effectively wrote original French lyrics for American pop and jazz pieces

(Horace Silver's "Doodlin'," Charlie Parker's "Scrapple From The Apple," John Coltrane's "Naima," etc.) that a young Quincy Jones became enchanted with the group and arranged and produced some of its material. (A Jones-arranged rendition of "Walkin'," previously unreleased, appears for the first time here.) In fact, Jones introduced Perrin to Dizzy Gillespie and Lalo Schiffrin, who both ended up working with her. A 20-track compilation culled mostly from the act's out-of-print releases, this album reprises the band's best-known material, including the above tracks and such other fine moments as the impossibly rapid "Rat Race," the bluesy "Evening In Paris," and a jaunty romp through "A Night In Tunisia."

CLASSICAL

★ JOHN CAGE: SONATAS AND INTERLUDES FOR PREPARED PIANO

Boris Berman, piano

PRODUCERS: Norbert Kraft, Bonnie Silver

Naxos 8.559042

In the early 1940s, John Cage had one of his many brilliant, influential ideas: to amend a piano's innards with objects like screws and pieces of rubber. This "prepared piano" makes an otherworldly sound, percussive and muted by turns. Cage's most substantial work for the instrument, the 19 "Sonatas And Interludes," sounds more East than West, like a mini-Gamelan. Offered in Naxos' enterprising "American Classics" series, this budget-priced disc will surely entice more people than usual to audition this decidedly odd but often beguiling music.

HENRY COWELL: Piano Compositions

Chris Brown, Sarah Cahill, Sorrel Hays, Joseph Kubra

PRODUCERS: Sarah Cahill, Foster Reed

New Albion 103

A true American pioneer, Henry Cowell foresaw many of the century's avant-garde techniques as a composer, pianist, theoretician, and teacher, influencing a generation of musicians home and abroad. This set of Cowell's experimental piano compositions was culled from a Bay Area festival of his works and those of his protégés, co-curated by pianist Sarah Cahill. Often rhythmically contorted and grindingly dissonant, Cowell's piano pieces can also be disarmingly traditional, tapping Irish airs and jigs. They are performed persuasively here in every instance.

RAP

VARIOUS ARTISTS

Violator—The Album

PRODUCERS: various

Violator/Island Def Jam 314 558 941

Of course this set will rule the latter months of summer '99. Between its management and label sectors, Chris Lighty and Mona Scott's Violator outfit has a franchise on hip-hop's gifted and confidently experimental talents—the kind of groundbreakers everyone else tries to follow. Q-Tip celebrated his new solo status with "Vivrant Thing," a recent boomshot and the set's lead single. And it's all that good. This compilation of all originals—no tired fillers—features artists ranging from Missy Elliott, Busta Rhymes, Noreaga, Fat Joe, and Big Pun to Cam'Ron, Mobb Deep, the Firm's Cormega, the Beatnuts, and about-to-hurst big-time Mysonne. They're all working hard at their very considerable peaks.

COUNTRY

SHERRIE AUSTIN

Love In The Real World

PRODUCERS: Ed Seay, Will Rambeau

Arista Nashville 18881

With her second album, effervescent Australian singer Sherrie Austin shows a marked progression and maturity in her songs and her delivery. Austin co-wrote 11 of the 12 songs here (the exception is Billy Falcon's lovely "Wish") and overall is displaying a growing confidence with the form. At her best, with such songs as "Sarah" or "All The Love A Heart Can Hold," she seems to be reaching a sort of international country form and consensus that escapes national boundaries and genre restrictions. Where once country was strictly—and proudly—regional, it can be global, as Trisha Yearwood has demonstrated. And it can still sound good. Austin's themes are universal, and the melodies remain country-based while still being capable of export. Back to Falcon's

"Wish"—talk about your global music: It's a wistful yearning for world peace (with a personal sweetheart thrown in). A bit naive and mawkish? Sure. Effective? Yes.

LATIN

NATALIA OREIRO

PRODUCER: Pablo Durand

Ariola/BMG Latin 31262

Following in the footsteps of many of her thespian counterparts in Latin America, this alluring actress dove into a music career that resulted in impressive sales numbers in her native Argentina. Given a serious label push in the U.S., Natalia Oreiro sports a good shot of filling the stunning lack of female solo stars in the stateside Latino market. Her infectious, romantic pop debut features emotive (but not treacly) lyrics that are caressed throughout by gently pulsating cadences ranging from Afro-Cuban to samba/reggae accents. And though she possesses a somewhat nondescript midrange voice, Oreiro's sincere delivery and nuanced phrasing should sway PDs from pop and pop-friendly tropical stations toward adding any of the CD's ample supply of hit tracks, including the rousing samba/reggae cut "Sabrosito Y Dulzón," percussive pop ditty "De Tu Amor," the soothing love song "Me Muero De Amor," and the melancholy narrative "Vengo Del Mar."

GOSPEL

RUBY COLLINS

SunShine

PRODUCERS: Ruby Collins, Tom McConnell

Senga 91022 09944

As a New York police officer, Ruby Collins has garnered attention as "the singing cop," and while that moniker may trade on the novelty of her dual careers, the 25-year-old Collins' talent is 100% legit. Collins shows a perfect command of fervent traditional gospel ("Teach Me Father") and delivers several lovely, a cappella snippets of classic hymns, but her forte is a smooth, jazzy pop/gospel amalgam dazzlingly reminiscent of early Roberta Flack. The instrumentation and production hit a perfect balance between flashy chops and tasteful restraint, all of which give Collins the space she needs to soar. Behind Collins' NYPD blues lie a fresh, invigorating voice and sound worthy of national attention. Contact: 888-778-5595.

NEW AGE

★ ANGELS OF VENICE

PRODUCERS: Carol Tatum, Brian Keane

Windham Hill 01934-11440

On their major-label debut, the Angels of Venice extend their core chamber instrumental sound of harp, hammered dulcimer, flute, and cello to embrace a global dance that mixes Middle Eastern percussion and rhythms with medieval-like melodies. "Tears Of The World" is a haunting gothic hymn, while "Queen Of The Sun" manages to reference both Led Zeppelin ("Kashmir") and Loreena McKennitt, with some wild gypsy violin by Sid Page. Other guests include McKennitt sideman Brian Hughes on oud and violinist Hugh Marsh, Vas percussionist Greg Ellis, and Stellamara singer Sonja Drakulich. Vas singer Azam Ali brings her ecstatic voice to "A Chantar Mer," one of three tunes brought from the Angels' previous independent release, "Awake Inside A Dream." Three rock covers range from the overly sweet reading of the Rolling Stones' "As Tears Go By" to a slowly stoked version of the Beatles' "Within You Without You." Don't let the glamour cover shot deter you from a slice of heaven that's both ecstatic and serene.

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

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

► DELERIUM Silence (4:05)

PRODUCERS: not listed
WRITERS: B. Leeb, R. Fulber, S. McLachlan
PUBLISHERS: Nett Songs/Chrysalis Songs/Sony/ATV/Tyde Music, BMI; Esoteria Music/Nettoverboard, PROCAN Island 1031 (CD promo)

Delerium is the Canadian duo of Front Line Assembly members Bill Leeb and Rhys Fulber, who recorded the Juno-winning album "Karma" on Nettwerk in 1997. On it, they collaborated with a number of female vocalists, including Sarah McLachlan on this track. With her U.S. breakthrough in active gear now, "Silence" was selected for inclusion on the soundtrack to the upcoming film "Breakdown Palace," starring Claire Danes, due Aug. 13. The song, arranged in a fashion reminiscent of Enigma, features one of the most haunting vocals ever from the compelling McLachlan, amid a desolate piano, dots of acoustic guitar, and a subtle hip-hop rhythm track. Her pained vocal about opening up an affair of the heart is layered in delicious, rippling harmonies that at times add to the illusion of self-imposed distance supported by the instrumental elements at play here. All in all, this track will lead fans down a new and gratifying path, a far cry from the material on McLachlan's six-times-platinum "Surfacing." Rock radio, start your engines, with top 40 close on your heels. Enchanting, daring, and cool as can be.

CAEDMON'S CALL Thankful (4:17)

PRODUCER: Glenn Rosenstein
WRITER: D. Webb
PUBLISHERS: New Spring/Nippon Music, ASCAP Essential 240419 (CD promo)
Gone are the days when contemporary Christian music was instantly recognizable by its lackluster production, overwrought lyrics, and often-marginal vocals. Today, the community is turning on the masses with hip young bands whose messages are broad enough to sound less like preaching and more like a call to a positive, God-blessed line of thinking. Caedmon's Call is among those outfits defining this new generation, thanks to its crisp, jangly brand of friendly pop/rock and a touring schedule that this fall alone will take it from Florida to Georgia, Texas, Maryland, and California. Its latest sin-

gle, "Thankful," the follow-up to the mammoth Christian radio hit "There You Go," also the band's initial call to top 40, is a celebration of the internal gifts possible through a wealth of spirituality. Definitely worth an open-minded listen.

BILLIE Honey To The Bee (3:39)

PRODUCERS: Jim Marr, Wendy Page
WRITERS: W. Page, J. Marr
PUBLISHER: Chrysalis Songs, BMI
Virgin Records America 14343 (CD promo)
If only Billie's debut single, "She Wants You," had found greater success at radio, listeners would know what a dramatic step forward "Honey To The Bee" is in terms of vocal maturity. But while the teen's debut album tells the story of a vocalist that can hold her own with the likes of Britney Spears and 'N Sync, the downtempo melody and chorus of this track aren't nearly as catchy as those of "She Wants You." And while the adult-oriented lyric spins a tale of sexual longing—we're not talking about a first kiss—a series of allusions like "honey drip," "buzz me up to heaven," and "sugar lips" wears thin quickly. Without previous mettle on the U.S. charts, it's likely that Billie may have a tough garden to hoe with this one. Top 40 still seems open to youth acts—witness the success of LFO's "Summer Girls"—but it still takes a standout track to pull weight. This song was enormous in Billie's native U.K., but her story there was already well-established. Not the case here, where this plodding track may end up another casualty of the ongoing youth war.

R & B

► CHICO DeBARGE Give You What You Want (Fa Sure) (no timing listed)

PRODUCERS: Soulshock, Karlinn
WRITER: not listed
PUBLISHER: not listed
Motown (CD promo)
Chico DeBarge previews his forthcoming second album on Motown, "The Game," with a spicily love song that will ably leave temperatures rising, as has been the case with his last several singles of late. It's still hard to believe that this is the same artist who brought us "Think Of Me" all those years ago, but, sure enough, the boy is all grown up and expressing his current emotions mightily clearly. This track has a sexy backbeat that's hesitantly dropped but suggestive, along with a groovy guitar lick that will have listeners awaiting the next verse line. It's all about feeling alive here, with DeBarge delivering a sanguine vocal that serves as the ultimate call to share in the love. A midsection breakdown that accelerates the tempo can only be inter-

preted as her acceptance of his invitation. R&B radio has no reason to hesitate making this well-executed track part of its daily repertoire, given DeBarge's chic production and top-loaded vocal performance. Sounds like an ace in the hole. Look for his album Sept. 28, with props from Joe, Bobby Brown, Erick Sermon, and big brother El DeBarge.

COUNTRY

► BROOKS & DUNN Missing You (3:47)

PRODUCERS: Byron Gallimore, Kix Brooks, Ronnie Dunn
WRITERS: M. Leonard, C. Sanford, J. Waite
PUBLISHERS: Markneem Music/WB Music Corp., ASCAP; Paperwaite Music, BMI
Arista 3179 (CD promo)
The first single from Brooks & Dunn's upcoming Arista album, "Tight Rope," is a cover of John Waite's classic hit "Missing You," which topped The Billboard Hot 100 in 1984. The duo, of course, had previous success covering a pop song when it scored big with B.W. Stevenson's 1973 top 10 hit "My Maria," which seemed to lend itself so well to the whole Brooks & Dunn vibe that it felt like it was written just for them. On this outing, however, "Missing You" simply isn't as comfortable a fit. That's not to say this isn't a solid rendition. Ronnie Dunn's voice is such a distinctive vehicle that he'll make this song palatable to country fans who might not be familiar with the original. However, anyone who's heard Waite's version knows that his recording has a snarling defiance and emotional intensity that makes it nearly as fresh today as it was 15 years ago. It may be a challenge for programmers to shake that stunning audio memory and give this cover a fair shake as a country tune. But for those who listen with fresh ears, it's obviously a great song and another strong Brooks & Dunn performance. It'll be up to country radio programmers to decide if and how this fits the format.

► CLAY WALKER Live, Laugh, Love (3:44)

PRODUCERS: Doug Johnson, Clay Walker
WRITERS: G. Nicholson, A. Shamblin
PUBLISHERS: Gary Nicholson Music/Built on Rock Music/Song Matters/Famous Music, ASCAP
Giant 9895 (CD promo)
This is the second single and title cut of Walker's upcoming Giant album, and it's a sonic delight, swirling with Mexicali guitars, feisty fiddle, and toe-tapping percussion. The melody is perfect for summertime radio, and the lyric, penned by Gary Nicholson and Allen Shamblin, is a positive ode to the joys of living life to its fullest. It's one of those songs that just instantly makes you feel better after

you've heard it. It can almost mentally take you to a faraway beach and put a piña colada in your hand—it's that fresh and inviting. Walker's vocal performance is right on target, complementing the party atmosphere set up by the production. "Live, Laugh, Love" is a fun tune that should do nothing less than whet consumer appetites for the Aug. 24 album release.

★ MANDY BARNETT The Whispering Wind (Blows On By) (3:33)

PRODUCER: Owen Bradley
WRITERS: L.R. Brown, P. McLaughlin
PUBLISHERS: Twenty Second Century Music/Com Music, BMI
Sire 74678 (CD promo)
There's no escaping the fact that Mandy Barnett has one of the most stunning voices in any field of music. By now people are familiar with her entrée into the music industry via her portrayal of the late Patsy Cline in the stage production of "Always, Patsy Cline," as well as her subsequent attempts at country radio airplay that faltered during her stint on Asylum. Like Cline, Barnett possesses one of those lush, sultry voices that can wrap itself around any song and make it an event. On her Sire debut, her gorgeous vocals are surrounded by the incredible production of the late Owen Bradley (Cline's legendary producer). The combination of her voice and his production skills give this record a classic, timeless feel. It definitely sounds different from the typical tracks that country radio is being pelted with, but isn't it time to remember that different is good? It sure would be nice to see such talent finally rewarded with the widespread exposure it deserves. Barnett should already be a star. It's time for radio to let her shine.

DANCE

► REINA Anything For Love (4:14)

PRODUCERS: Hex Hector, Mac Quayle
WRITERS: L. Goldstein, T. Grant, J. Carrano
PUBLISHERS: Jessica Michael Music Inc./Always My Music/Wannabite Music/BMG Songs, ASCAP
REMIXERS: J. Carrano, Welcome
Groovilicious 088 (CD-5)
Since debuting last year with "Find Another Woman"—which peaked at No. 2 on the Hot Dance Music/Club Play chart the week of Dec. 19, 1998, stalling behind Cher's "Believe"—Reina has become quite the darling of clubland, performing at clubs throughout the country. Along the way, she also became a fixture at rhythm-oriented radio stations like WKTU New York. All said, the timing couldn't be better for the song's follow-up. Again joining up with producers Hex

Hector and Mac Quayle—the production team that has fueled many a Deborah Cox club anthem—Reina delivers a sweetly soulful and very commanding vocal performance atop trance-induced squiggly synth patterns. It would behoove everyone who embraced Cher's aforementioned indefatigable hit to seek out this gem. Contact 212-254-2400.

ROCK TRACKS

► LIT Zip-Lock (3:31)

PRODUCERS: Don Gilmore, Lit
WRITERS: J. Popoff, A. Jay Popoff
PUBLISHERS: EMI April Music/Jagermaestro Music, ASCAP
RCA 65740 (CD promo)
In a world where labels will do about anything to get their records noticed, the latest single from oh-so-hot rock outfit Lit includes no less than four different call-out hooks on the promo CD single. Tsk, so very insecure. No need to oversell this immediately gratifying record, guaranteed to ignite radio with the gusto of the latest track from hook-consistent Collective Soul. This time around, vocalist A.Jay Popoff offers a Tom Petty-esque melody with a chorus that delivers with the dependability of a guaranteed overnight-delivery package filled with aggressive but radio-friendly TNT. Set amid a bonfire of momentous guitars, this track is likely headed for the top of the rock charts, with the hooky potential to be remixed into the band's first reality-based bid at adult top 40. But first, mainstream rock has further reason to wrap its collective arms around a band that has what it takes to slap the chart bell again and again.

★ DOUBLEDRIIVE Tattooed Bruise (Here And There) (3:02)

PRODUCER: doubleDrive
WRITERS: D.R. Hamby, W.T. McLawhorn, J.K. Satter
PUBLISHER: not listed
MCA 4378 (CD promo)
Don't mess with Atlanta-based doubleDrive, which has already electrified audiences throughout the South with its brand of distorted hard-rock vocals and musical OD of carnal guitars and mean percussion. This first single from the upcoming album "1000 Yard Stare" will leave the new generation of heavy-metal fans breathless, fighting the urge to strum their own air guitars amid the backwash of spirit and the frantic, unencumbered liberation of singer Donnie Hubby's abrasive lyrical posturing and no-holds-barred Jane's Addiction-inspired articulation. Mainstream rock should eat this track alive, looking forward and loving life. Ouch, that feels good.

SOUL COUGHING St. Louise Is Listening (4:29)

PRODUCERS: Tchad Blake, Soul Coughing
WRITERS: Soul Coughing, M. Doughty
PUBLISHERS: Our Pal Dolores/WB Music Corp., ASCAP
Slash/Warner 9635 (CD promo)
Soul Coughing shows its sinister side here. A sparse, steady rhythm section and three-note guitar pattern provide the foundation, and the instrumental blanks are filled in with filtered organ riffs, reverby feedback, and propeller-like bits of white noise. The vocals are raspy and nasal, and the lyric, besides the vaguely humorous chorus ("You don't use words like that/St. Louise is listening") is obtuse. The band seems to be cultivating stasis as a musical tool, with the vocal melody remaining within the same few-note pattern as the backing track. But if this is an experiment in the use of repetition—and Soul Coughing is known for innovation—after 4½ minutes it's more grating than eye-opening.

FOR THE RECORD

The July 31 issue of Billboard had incorrect writing credits for one of Eric Clapton's songs. His "Change The World" was written by Tommy Sims, Gordon Kennedy, and Wayne Kirkpatrick. "Tears In Heaven" was penned by Clapton and Will Jennings.

NEW & NOTEWORTHY

ANGIE STONE No More Rain (In This Cloud) (4:18)

PRODUCER: Angie Stone
WRITERS: A. Stone, B. Williams, G. Chambers, J. Weatherly
PUBLISHERS: Songs of PolyGram/Lady Diamond, BMI; Copyright Control/October 12 Music/Hit Co South, ASCAP

Arista 3654 (CD promo)

With the proper doses of love from Arista Records and radio, former Vertical Hold vocalist Angie Stone will stand proud alongside Lauryn Hill as a songwriter, producer, and singer with all the props in place to become a grande dame of the R&B world in the next decade. Her debut solo track, "No More Rain (In This Cloud)," possesses the retro, '70s-vintage musical backdrop that much of the moment's revolutionary R&B-oriented movement is going for, along with a vocal that no one will question. Commanding and yet supple, Stone sounds like a long-lived vet in her approach to this track about cleansing one's soul as the rain of life is at last done, with thoughts of rebirth

close at heart. This incredibly effective track will certainly ignite, particularly in light of the artist's talk-back techniques throughout the song that will leave listeners convinced that Hill has created yet another R&B masterpiece. Ah, but soon enough, they'll know that there's a new voice in town. Stone is destined for abundant rewards; one listen, and the truth will ring clearly.

NADINE RENEE Next To Me (3:54)

PRODUCERS: Cutfather & Joe
WRITER: N. Renee Vargas
PUBLISHER: not listed
MCA 4326 (CD promo)

A love song doesn't always have to be sung with ultimate delicacy to make its message as poignant as a first touch. Nadine Renee's debut single, "Next To Me," possesses a vocal pluck along the lines of AC-cum-rock talent Lauren Christy that lets listeners know that despite the feelings of devotion expressed here, she only gives in because her feelings are based on truth. It's this

vocal sincerity that raises this track above the bar, making it a far cry from the same old tedious "yeah, yeah" song about the love of a singer's life. While the production here doesn't stray far from the expected midtempo, piano-plucking vibe that one might imagine from the song's title, it works comfortably within the boundaries of her delivery, which hints at great things to come. Overall, this is a pleasing track that stands above the myriad of new artists vying for a place in the esteemed top 40. Absolutely exceptional for ACs, hot ACs, and expressive top 40s. Give it a try, yes?

CHEVELLE Mia (2:19)

PRODUCER: Steve Albini
WRITERS: P. Loeffler, Chevelle
PUBLISHER: not listed
Squint (CD promo)

While the title of this debut track from burgeoning hard rock brotherly trio Chevelle—named for their love of hot rods—has a feminine quality to it, there's nothing but raw testos-

terone-fueled libido guiding this fiery number, which has been showcased on the Box and MTV. Indeed, the Claymation clip—with harsh, often-alarming, yet wholly alluring imagery—provides a fascinating visual framework for this frenzied rock track, but it also stands just fine on its own. Amid a raging screamfest of guitars and emancipated singing from guitarist/vocalist Pete Loeffler, "Mia" cries for help with the passion and angst that would make artists on the top 40 end of the spectrum wake up screaming for dear life, with kudos to producer Albini, who has worked with grade-A acts like Nirvana, Bush, and P.J. Harvey. Rock programmers that dare to slap this upon the wall will likely be repaid with a spiritual uplifting from astute listeners, who will recognize this hardcore track as an inspired outing. P.S. Turn on MTV's "120 Minutes" as soon as possible. The video simply cannot be missed. From the act's debut album, "Point #1."

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPELFELD OLSON

THE STORYTELLER

Columbia TriStar Home Video

45 minutes, \$12.95

The ancient tradition of storytelling is infused with magic and a spooky sensibility in this award-winning children's series that currently airs on HBO. Hosted by a goblin-esque John Hurt and his wise-cracking dog, the episodes combine live-action drama with appearances by all sorts of bizarre creatures from Jim Henson Entertainment to create a surreal fantasy world. Each tape contains two stories, both a retelling of a classic children's tale from around the globe. The first title to hit retail features an unusual take on "Cinderella" and "The Luck Child," based on an early Russian folk tale about a peasant infant who meets all manner of obstacles as he follows his destiny to become king.

CELEBRITY DEATH MATCH

MTV Home Video/SMV

50 minutes, price not available

Get ready for some more ringside yucks as seven new sets of Claymation celebrities test their mettle on the mat. True to its cheeky manifesto, this second "Death Match" video collection delves into some pretty slimy territory as it rips into current icons of popular culture. Among the meatiest matches are those between rocker brothers Liam and Noel Gallagher, who check any remaining British niceties at the door; reformed nice girl Cindy Crawford vs. Janeane Garofalo; and a hilarious square-off between indie scene makers Spike Lee and Quentin Tarantino. The latter match includes pokes not only at the directors themselves but also at the film industry as a whole. A sniveling slice of entertainment for jaded generation Xers.

SOUTH AFRICAN SAFARI

Far & Wild Productions

82 minutes, \$29.95

South Africa continues to beckon an array of visitors to its magnificent resorts, reserves, and parks. And contrary to its title, this travel tape is aimed at showing audiences that the country does indeed have something to offer just about everyone—not just those who want to rough it. From a tour around sparkling Johannesburg to treks out to the "Mountains Of The Dragon" to a visit to the Cape Winelands, the footage—narrated by two youngish happy campers—includes healthy doses of both the wildlife and the nightlife around this exotic region. Contact: 613-478-5070.

SHILOH 2: SHILOH SEASON

Warner Home Video

92 minutes, \$24.95

The highly anticipated sequel to the movie about the little beagle with the big heart arrives on video after a limited theatrical run. Touting wholesome family values and a good deal of suspense, the story (based on the second of Phyllis Reynolds Naylor's "Shiloh" trilogy) again stars 12-year-old Marty and his canine buddy, whom he rescued from an abusive owner in the first installment. Its cast includes Michael Moriarty and Rod Steiger. This time the former owner, a wicked drunk superbly played by Scott Wilson, is out to steal Shiloh back but himself lands in a load of trouble when he drives his car off a bridge and must fight for his life. With the help of Shiloh, Marty learns that everyone deserves a second chance. Happy endings for all? You bet!

ADVENTURES WITH KANGA RODDY

KTEH/American Champion Entertainment

45 minutes, \$12.95

Helping a young boy cope with his parents' divorce is a commendable subject for a program aimed at children ages 3 to 8. And while episode "Daddy Doesn't Live Here Any More"—one of three "Kanga Roddy" tapes headed to retail in August—does deserve kudos for its story line, it contains such a potpourri of elements that even viewers with the longest of attention spans might have trouble following along. A group sing-along in the park, a story by bookseller Uncle Pat (played by none other than Pat Morita of "The Karate Kid"), and several other featurettes are strung together between visits to a magical land where 7-foot-tall, singing martial arts expert Kanga Roddy helps solve problems. Contact: 408-288-8199.

EXPEDITION: THE ULTIMATE SAFARI

Goldhil Home Media

50 minutes, \$19.95

A world of exotic animal and plant life awaits armchair adventurers in this

beautifully filmed romp through some 25 parks, reserves, and wildlife sanctuaries around the globe. Filmed as an actual safari in progress and backed by a grandiose instrumental score by composer Elia Cmiral, "Expedition" offers up panorama after panorama of creatures up and down the food chain doing the wild thing in their natural environment. From wolves to wildebeests, hippopotamuses to hyenas, the name of the game is survival, and each animal has its own distinct method of getting through each day. Although there's no substitution for the real thing, this tape is an excellent appetite-whetter for those who are thinking of journeying on a real safari. Contact: 800-250-8760.

ENTER*ACTIVE

BY CARRIE BELL

NEED FOR SPEED: HIGH STAKES

Electronic Arts

Windows 95 or 98

Race, don't walk, to see just how much Electronic Arts has improved its driv-

ing game with this third installment in the series "Need For Speed: Hot Pursuit." The winner of the 1999 Computer Gaming World Premier Award, this title lets you have your choice of 13 dream cars or five police cruisers (other racing games have more car options) and 18 courses to drive through. You can maneuver the course by yourself, against a friend on a split screen, or against multiple opponents on the Internet. The graphics depicting traffic, bad weather, risky road conditions, and car crashes are miles over the previous "Hot Pursuit" games. The career-play mode lets you customize your wheels and makes you repair damage to your vehicle. If you don't do these steps, the performance of the vehicle is affected. You can earn prize money to upgrade. The title also allows you to race to your own music and requires no 3D card.

ZINEZONE

www.zinezone.com

ZineZone wants to be "home to trailblazers everywhere," and this customizable, constantly updated Web guide based in Boston is off to a good

start. Zones include art, technology, food and drinks, entertainment, music, sports (extreme and otherwise), recreation, travel, news and politics, wealth and investing, and science. Within each zone, there are several mini-zines built around that category's newsmakers and trendsetters. Intense graphics chock-full of facts tell the story behind each trailblazer, using videoclips, audio files, links to the subject's favorite or official sites, online chats, photographs, and pictures of other personal mementos. There are also links to key interests the subjects mention in interviews, such as their favorite gear, travel spots, and things they can't live without. The site is very easy to navigate and seems endless, although many of the zines lack an original interview due to the recent launch of the company. However, it does give browsers a reason to come back and take another look. Recent interviewees include New Orleans singer Irma Thomas, novelist Amy Tan, mortuary artist Dwight Mitchell, martial artist Bow Sim Mark, maverick movie maker Roger Corman, and radical historian Howard Zinn. Members can also build their own zines, which are then accessible to all wandering the site.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

TOM WOLFE: A WRITER IN FULL

Voices From The Smithsonian, Vol. 2

The Publishing Mills

90 minutes (audio original), \$12.00

ISBN 1-57511-065-2

Fans of the celebrated author of "The Right Stuff," "Bonfire Of The Vanities," and "A Man In Full" will be fascinated by this in-depth interview/lecture, recorded before a live audience at the Smithsonian Institution. Wolfe, who came to prominence as a pioneer of "new journalism" with nonfiction books like "The Electric Kool-Aid Acid Test," talks about his writing style and the way he was influenced by columnists Jimmy Breslin and Gay Talese to adapt the forms and conventions of fiction writing to nonfiction, creating what he calls "nonfiction short stories." He dislikes being called a satirist, claiming that he's simply writing about life as he sees it and describing eclectic characters rather than deriding or disparaging others. He talks in depth about the process of writing each of his books and about his shift from nonfiction to fiction, a move he calls "terrifying."

ROBERT BROWNING: POEMS

Read by Douglas Hodge, David Horovitch, Derek Jacobi, Jeremy Northam, Diana Quick, Prunella Scales, and Sian Thomas

HighBridge

2.5 hours, \$16.95

ISBN 1-56511-317-9

This excellent overview of the career of Robert Browning would be most useful to students and others looking for an introduction to the poet's work. The anthology includes excerpts from more than a dozen poems, including a full reading of Browning's children's classic "The Pied Piper of Hamelin" and selections from his masterpiece "The Ring And The Book." The narrative text offers both the facts of Browning's career and insights into the poems themselves—pointing out, for example, that unlike many poets of his time, Browning did not view poetry as a window to his soul but instead created fictional characters as the protagonists of his poems. The narrators are uniformly excellent, acting out the dramatic personae Browning created for his poems and superbly conveying tone and shades of meaning. One major flaw, however, is the lack of a table of contents, making it impossible to locate any particular poem. It would also have been nice to know which narrator recited which poem.

ON THE TUBE

INTRODUCING DOROTHY DANDRIDGE

Starring Halle Berry, Klaus Maria Brandauer, Brent Spiner, Loretta Devine

Executive producers: Mocesuma Esparza, Robert Katz,

Joshua D. Maurer, Vincent Cirrincione, and Halle Berry

Written by Shonda Rhimes and Scott Abbott

Directed by Martha Coolidge

HBO, Aug. 21, 9 p.m. EST; Aug. 28, 11:30 p.m.

It's fitting that the title of a Dorothy Dandridge biopic includes the word "introducing," because with the exception of her Academy Award-nominated performance in "Carmen Jones," little is known about this '40s star, who became the first African-American actress nominated for a best actress Oscar.

Thanks to an excellent performance by Halle Berry and her persistence in getting Dandridge's story told, audiences can get to know her outside of the random film clips shown in Hollywood retrospectives.

Beautiful and talented, Berry easily slips into the glitz and glamour of 1940s Hollywood that was Dandridge's playground. Stunning, elegant costumes aid in the transformation, but it's Berry's warm smile and carefree nature that makes Dandridge shine.

The film chronicles Dandridge's early start as part of the Dandridge Sisters, who packed the Cotton Club and other venues across the country. At one performance at the legendary nightspot, she is swept off her feet by Harold Nicholas, half of the famous tap-dance duo the Nicholas Brothers.

On the road, teenagers Dorothy and her sister Vivian are looked after by their "auntie," whom the girls refer to as their mother's "special friend." Auntie, played by LaTanya

Richardson, is a mean, violent woman who despises men. Returning home from a date with Nicholas, Dorothy is attacked by Auntie, who sexually abuses her. The scene, barely 20 minutes into the film, is disturbing and a bit too graphic for the overall tone of the film.

The event scars Dandridge for life, and in spite of being a sexpot on film, she is terrified of sexual intimacy. Her fears break up her marriage to Nicholas, which is further complicated by the overwhelming responsibility of caring for her mentally disabled daughter.

At the urging of her showbiz mother Ruby (Loretta Devine), Dorothy places the child in an institution and resumes her signing and acting career. At a party where she's clowning around with Ava Gardner and Marilyn Monroe, she meets music manager Earl Mills (Brent Spiner), who takes control of her career.

Mills also gets an education in what it's like managing a "Negro" singer in white America. Dandridge is forced to enter



Halle Berry and Klaus Maria Brandauer star in "Introducing Dorothy Dandridge."

places by the back door, can't stay at most hotels, and isn't even allowed to use the bathroom in clubs that do book her. She takes it in stride but has enough will and determination to constantly challenge the system.

It's her strong will that gets her an audition with Otto Preminger for the title role in "Carmen Jones," the all-black adaptation of Bizet's opera "Carmen" with lyrics by Oscar Hammerstein II. When Preminger belittles her, she isn't afraid to speak her mind and stick up for herself.

Dandridge does take her guard down long enough to fall in love with the director, who she believes will marry her. But the pressures of segregation were too much for Preminger, and he abandons her.

As her stardom fades, Dandridge is forced to declare bankruptcy and hits the bottle and pills to deaden her pain. Mills re-enters her life and starts her on the road to recovery, but her comeback tragically ended with her mysterious death at age 42.

Spiner is charming and caring as Dandridge's protector, who in the end could do little to save her from the prejudices that hindered her career advancement.

Berry's performance is a loving tribute to Dandridge, and even though she doesn't do her own singing (that's provided by Wendi Williams, formerly of the R&B quartet For Real), she captures the spirit of this almost-forgotten star.

EILEEN FITZPATRICK

Brian McKnight's Back 'At One'

Motown's Follow-Up To '97's 'Anytime' Is Worldwide Priority

BY DAVID NATHAN

LOS ANGELES—When he started work on his fifth album, Motown artist Brian McKnight decided to eliminate all distractions and go into “hermitville.” He’s now re-emerging with “Back At One,” set for a Sept. 21 release on Motown.

Buoyed by the impact of his 1997 double-platinum album “Anytime,” McKnight viewed “Back At One” as an opportunity “to experiment. It’s a real motivator and challenge when everyone

is telling you how wonderful you are as you face the question, ‘How do I turn 2 million in sales into 5 million—and still keep my musical integrity?’”

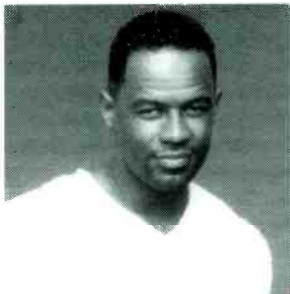
Now seen as an R&B and pop crossover staple, singer/songwriter/musician/producer McKnight considers his latest release “as close in ratio

to my first album in terms of me writing, producing, playing almost every instrument, and doing my own background vocals. The songs are very acoustically based: I used a guitar rather than keyboards to write because I wanted to keep it simple.

“I learned from the success of ‘Anytime’ the importance of being commercially viable,” he continues. “If you can have both hits and critical acclaim, you’re doing all right.”

“Back At One” features 12 tracks, with primary production by McKnight. Two tracks, “Played Yourself” and “Should I Stay,” were produced by Rodney Jerkins.

McKnight’s all-important follow-up to 1997’s “Anytime” is a worldwide priority, says Motown GM Manny Bella. “Brian is one of our



McKNIGHT

‘R&B Cowboy’ Richardson Fuses Country And Soul On Universal Set

LOS ANGELES—“Old school” is a term usually associated with R&B, not country. But then Calvin Richardson isn’t your usual R&B singer. Universal Records’ self-described “first R&B cowboy” invokes the names of “old-school” country singers Willie Nelson and Charley Pride when discussing the musical influences behind his debut album, “Country Boy” out Aug. 24.

The 26-year-old will be sharing his brand of country-infused soul as a featured performer on Seagram’s Gin Jam ‘99 tour, which kicks off Sept. 2 at Universal Studios’ CityWalk in Orlando, Fla. The 24-city sweep—which features MCA and Universal labelmates Chanté Moore and Jesse Powell—benefits the anti-hunger organization Share Our Strength.

Not bad for a self-described country boy and Monroe, N.C., native whose vocal artistry has elicited testimonials from singer Gerald Levert and actor Wesley Snipes—and whose talent as a member of his group Undercover caught the ear of Heavy D in 1994.

“We were working on our first album for Tommy Boy Records,” recalls Richardson. “And Heavy D was working on Monifah’s first album. We met in the studio, and he asked if I wanted to do a solo thing. But I was still into being with the group.”

When Undercover split up before the album’s release, Heavy D called

again, this time when he was assuming the management reins at Uptown Records. He signed Richardson in 1996.

“Country Boy” also reflects Richardson’s love of Al Green, Sam Cooke, Garth Brooks (“I have all his CDs”), and gospel. He sang backup with a gospel group known as Little Cedric & the Hailey Singers—which included Monroe neighbors K-Ci & JoJo. In fact, K-Ci joins his hometown friend on “I’ll Take Her,” which he co-wrote with Richardson.

Richardson wrote and produced half of “Country Boy,” with other songs written and produced by Gerald Isaac, Darren Lighty, Naughty By Nature’s KayGee, and labelmate Chico DeBarge.

The latter wrote and produced the first single, “True Love,” which will be released commercially Tuesday (27). Richardson does a faithful cover of Bobby Womack’s classic “Trust Me So Much,” while Monifah guests on “Close My Eyes.”

All the album’s songs revolve around the theme of love. “I just wanted to deal with love relationships. The good, the bad—it all goes together,” Richardson says.

Managed by Charlie Davis of Black Phoenix Entertainment and published by Warner/Chappell Music, Richardson also operates his own One Country Productions, through which he’s producing demos for two female vocalists.



RICHARDSON

GAIL MITCHELL

core artists. This new album brilliantly showcases the power of song, story, and voice.”

The title track is also the first single. According to Cheryl Robinson, Motown’s VP of marketing, it was serviced to pop, R&B, crossover, AC, and jazz/AC stations July 26.

Both radio and retail are eagerly awaiting the new release. Violet Brown, director of urban music and marketing for the Wherehouse Music chain, calls “Back At One” another *(Continued on next page)*



In The Presence Of Royalty. Aretha Franklin recently held court following a performance in New York. The Arista artist’s duet with MCA’s Mary J. Blige, “Don’t Waste Your Time,” is featured on the latter’s Aug. 17 release, “Mary.” Among the Queen of Soul’s loyal subjects are, from left, Radio One CEO Cathy Hughes, MCA Records president Jay Boberg, Arista Records president Clive Davis, Blige, Luther Vandross, Franklin, and “Don’t Waste Your Time” co-writer Denise Rich.

A Knight To Remember For Gladys; Epic, Sony Soundtrax Set Gets Hot ‘Streak’ Of Promos

A GOLDEN KNIGHT: Fifty years doing any one



KNIGHT

thing is definitely remarkable—especially when you’re talking about the fickle music industry. So heartfelt congratulations to Gladys Knight, who’s being honored Sept. 26 at Los Angeles’ Century Plaza Hotel. Coordinating the event is Knight’s sister in song Dionne Warwick, who notes, “What can you say . . . it’s more than a notion to be in this business. But to come

through it still going strong after 50 years? This is long overdue.”

Knight is being recognized under the auspices of a weekend event called “A Family Celebration: One Giant Leap For Humanity,” which is also honoring the cast of the ABC series “The Practice.” National honorary chairs are Vice President Al Gore and his wife, Tipper; confirmed guests include Luther Vandross, Patti LaBelle, Babyface, Chaka Khan, and Mary Wilson. Proceeds benefit breast and prostate cancer studies at the John Wayne Cancer Institute, the Child Welfare League of America, and We Care About Kids. A special grant will be presented to the American Diabetes Assn. in conjunction with the Elizabeth Knight Fund (named for Knight’s mother, who died in December ‘97 of the disease). For more info, contact Angelo Ellerbee at 212-757-2669.

OUT OF THE BLUE: “Girl’s Best Friend” by Jay-Z is the first of three consecutive promotional singles being released by Epic Records and Sony Music Soundtrax on behalf of its “Blue Streak” soundtrack. It bows Tuesday (3), followed by **Plush** featuring **Ja Rule** (“Damn [Should’ve Treated U Right]”) on Aug. 10 and **Tyrese** with **Heavy D** (“Criminal Mindz”) on Aug. 24. The album will be released Aug. 31; the action comedy, starring **Martin Lawrence**, opens Sept. 17.

According to Epic VP of urban marketing **Gary Beech**, “maximum impact” is the operative phrase driving the “Blue” campaign, aimed at urban and top 40/rhythm-crossover radio with a dream lineup that “caters to different audiences.” In addition to the aforementioned acts, the 14-track set features **Kelly Price**, **TQ & Krayzie Bone**, **Keith Sweat** with **Da Brat**, and **Dru Hill’s Nokio**. The behind-the-scenes

cast is just as impressive: The album boasts the production prowess of **Rodney Jerkins** and **Stevie J.**, among others.

The ubiquitous **Francis Lawrence** (**Brian McKnight**, **Maxwell**, **Seal**) directed the Jay-Z video; **Tina Landon** (**Jennifer Lopez**) choreographed. It premieres Aug. 9 and will be the focus of an MTV “making of” special. Right after that, videos for the other singles will bow as well on MTV, BET, and the Box.

A MAGIC WEEKEND: The Magic Johnson Foundation’s 14th annual “A Midsummer Night’s Magic,” which kicked off July 28, was chock full of musical entertainment. The fundraising weekend, which benefited the foundation’s Taylor Michaels College Scholarship program and the Tom Joyner Foundation, included a live taping of the **Joyner** radio show with **Earth, Wind & Fire**; a **Whitney Houston** benefit concert; and a Mardi Gras gala with performances by **Eric Benét**, **K-Ci & JoJo**, **Deborah Cox**, and **Alex Bugnon**. Sunday’s capper: the popular celebrity and all-star basketball games.

BIG CITY DEBUT: Industry vet **Vaughn Thomas** (CBS Records) is now executive VP of Big City Records, a new label created by Full Moon Releasing, whose chairman is **Charles Band**. The Hollywood-based label will initially issue music featured in films made by **Alchemy Entertainment**, a sister subsidiary that specializes in urban-oriented sci-fi/horror. First release: “Ragdoll: Music Inspired By The Motion Picture,” with performances by **Freda Payne** and **Booker T. Jones III**.

FYI: Former A&M act **Sounds Of Blackness** has signed with Minneapolis-based Zinc Records, headed by former **Prince & The New Power Generation** drummer **Bobby Z**; their “Reconciliation” album bows in the fall. Zinc is distributed through **KTD Distribution**. . . Like father, like son: Producer **Quincy Jones III** (**LL Cool J**, **Queen Latifah**) is an Emmy nominee for his main title theme on the animated sitcom “The PJs”; fellow nominee **Tina Landon** was cited for her work on **Janet Jackson’s** “Velvet Rope” tour special.

CLARIFICATION: **Ted Joseph** was incorrectly identified in the last issue (*Billboard*, July 31). He is a consultant with **Evander Holyfield’s** Real Deal Records.



by Gail Mitchell



Billboard TOP R&B ALBUMS

AUGUST 7, 1999

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	97	3	TOO SHORT SHORT 4164/JIVE (11.98/17.98) 2 weeks at No. 1	CAN'T STAY AWAY	1
Hot Shot Debut						
2	NEW ▶	1	1	EPMD DEF JAM 558928*/DJMG (10.98/16.98)	OUT OF BUSINESS	2
3	2	—	2	SOUNDTRACK JIVE 41686* (11.98/17.98)	THE WOOD	2
4	5	4	14	VARIOUS ARTISTS RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
5	4	2	5	K-CI & JOJO MCA 11937* (10.98/17.98)	IT'S REAL	2
6	10	11	19	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
7	9	9	38	JUVENILE CASH MONEY 53162*/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
8	6	3	5	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
9	8	5	9	JA RULE MURDER INC./DEF JAM 538920*/DJMG (10.98/16.98) HS	VENNI VETTI VECCI	1
10	16	13	18	LIL' TROY SHORT STOP/REPUBLIC 53278*/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	10
11	12	8	9	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
12	7	1	4	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	1
13	13	10	14	CASE DEF SOUL 538871*/DJMG (8.98/12.98)	PERSONAL CONVERSATION	5
14	3	96	3	LIL' CEASE UNDEAS/ATLANTIC 92783*/AG (10.98/16.98)	THE WONDERFUL WORLD OF CEASE A LEO	3
15	14	6	6	SOUNDTRACK 2 OVERBROOK 90344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
16	18	17	18	SILK ELEKTRA 62234*/EEG (10.98/16.98)	TONIGHT	8
17	15	7	5	GZA/GENIUS WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	1
18	17	12	9	SLICK RICK DEF JAM 558936*/DJMG (10.98/16.98)	THE ART OF STORYTELLING	1
19	21	22	14	B.G. CASH MONEY 53265*/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
20	11	—	2	GANG STARR NOO TRYBE 47279*/MIRGIN (19.98/22.98)	FULL CLIP: A DECADE OF GANG STARR	11
21	20	16	22	EMINEM 2 WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
Greatest Gainer						
22	30	26	13	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
23	24	18	8	JENNIFER LOPEZ 2 WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
24	19	14	6	702 MOTOWN 549526*/UNIVERSAL (10.98/16.98)	702	7
25	23	—	2	CHRIS ROCK DREAMWORKS 50055*/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	23
26	22	15	11	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
27	26	19	4	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	19
28	29	29	37	112 BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
29	25	24	22	TLC LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
30	41	40	36	WHITNEY HOUSTON 2 ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
31	31	25	17	NAS COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
32	38	37	6	SWAY & KING TECH INTERSCDPE 90292* (10.98/16.98) HS	THIS OR THAT	30
33	36	31	9	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	8
34	35	—	2	VARIOUS ARTISTS BLACK HAND 54329*/LIGHTYEAR (11.98/17.98)	BLACK GANGSTER — ORIGINAL SOUNDTRACK	34
35	33	21	7	MASE BAD BOY 73029*/ARISTA (11.98/17.98)	DOUBLE UP	2
36	42	34	7	MC EIHT HOOD BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	5
37	28	20	4	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	12
38	34	23	10	EIGHTBALL & M.J.G. SUAVE HOUSE 53251*/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
39	40	33	19	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
40	39	38	48	LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
41	27	30	9	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047*/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
42	37	36	44	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
43	49	45	39	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
44	43	28	9	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
45	48	48	37	R. KELLY 4 JIVE 41625* (19.98/24.98)	R.	1
46	44	35	5	VARIOUS ARTISTS MOTOWN 549520*/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	20
47	45	27	4	KENNY G ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	27
48	54	50	39	98 DEGREES MOTOWN 530956*/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	34
49	32	32	6	HEAVY D UPTOWN 53260*/UNIVERSAL (10.98/16.98)	HEAVY	10
50	NEW ▶	1	1	SOUNDTRACK OFF LINE/TVT SOUNDTRAX 8310*/TVT (10.98/17.98)	WHITEBOYS	50
51	51	47	32	DMX 2 RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
52	46	42	39	DRU HILL 2 DEF SOUL 524542*/DJMG (10.98/17.98)	ENTER THE DRU	2
53	47	43	22	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
54	50	39	8	BLAQUE TRACK MASTERS/COLUMBIA 68987*/CRG (10.98 EQ/16.98)	BLAQUE	23
55	55	41	13	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
56	62	52	59	BRANDY 4 ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
57	65	55	14	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DIRTY WERK	41
58	57	44	5	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	33
59	61	54	62	DMX 3 RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
60	53	49	21	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98) HS	TWENTY-TWO: PA. WORLD WIDE	28
61	60	53	43	TYRESE RCA 66901* (10.98/16.98) HS	TYRESE	6
62	58	51	44	JAY-Z 4 ROC-A-FELLA 558902*/DJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
63	67	56	30	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997*/MIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25
64	69	63	35	JESSE POWELL ● SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
65	64	57	16	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR	45
66	66	58	49	THE TEMPTATIONS ● MOTOWN 530937*/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
67	52	—	2	LIL' KEKE JAMDOWN 1011 (10.98/15.98) HS	IT WAS ALL A DREAM	52
68	59	46	5	VARIOUS ARTISTS WU-TANG/RAZOR SHARP 69610*/EPIC (11.98 EQ/17.98)	THE RZA HITS	30
69	71	61	5	GRENIQUE MOTOWN 53227*/UNIVERSAL (8.98/12.98) HS	BLACK BUTTERFLY	49
70	56	—	2	CHANTAY SAVAGE RCA 67607 (10.98/16.98) HS	THIS TIME	56
71	70	64	44	KIRK FRANKLIN ● GOSPO CENTRIC 90178*/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
72	74	62	35	2PAC 3 AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
Pacesetter						
73	88	59	10	REEL TIGHT G-FUNK 72966*/RESTLESS (10.98/16.98) HS	BACK TO THE REAL	32
74	63	60	10	VARIOUS ARTISTS RAWKUS 50069*/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	6
75	77	68	56	MAXWELL COLUMBIA 68968*/CRG (10.98 EQ/16.98)	EMBRYA	2
76	82	79	43	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
77	73	65	24	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	51
78	81	73	12	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/VG (16.98 CD)	THE SONG LIVES ON	53
79	80	75	25	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
80	79	71	32	BUSTA RHYMES ● E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	THE FINAL WORLD FRONT	2
81	75	77	54	MONICA 2 ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
82	NEW ▶	1	1	JT MONEY/POISON CLAN LIL' JOE 243* (10.98/17.98)	THE BEST OF JT MONEY & POISON CLAN	82
83	97	98	6	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	83
84	76	67	20	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
85	NEW ▶	1	1	FO SHO N-TERRORGATION 50538 (9.98/13.98)	SITUATIONS	85
86	78	69	50	KELLY PRICE 4 T-NECK/DEF SOUL 524516*/DJMG (10.98/16.98)	SOUL OF A WOMAN	2
87	87	83	43	OUTKAST 2 LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
88	RE-ENTRY	17	17	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
89	85	70	12	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGÉ KNIGHT REPRESENTS	3
90	90	84	10	BEELOW BALLIN/Private 1 417093*/DJMG (10.98/16.98) HS	BALLIN 4 BILLIONS	58
91	84	66	35	DJ QUIK ● PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
92	92	85	16	KRAYZIE BONE 4 MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	2
93	RE-ENTRY	50	50	TRIN-I-TEE 5:7 B-RITE 90094*/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
94	89	90	35	BIG TYMERS CASH MONEY 53170*/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
95	94	76	5	NATALIE COLE ELEKTRA 62401/EEG (11.98/17.98)	SNOWFALL ON THE SAHARA	64
96	93	72	36	SOUNDTRACK ● DEF JAM 558925*/DJMG (11.98 EQ/17.98)	BELLY	2
97	RE-ENTRY	2	2	HOT BOYS CASH MONEY 53165*/UNIVERSAL (10.98/16.98)	GET IT HOW U LIVE!!	97
98	100	91	33	MYSTIKAL 4 NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
99	68	78	6	OLU GEE STREET 32519/V2 (11.98/16.98) HS	SOUL CATCHER	68
100	86	74	4	PROFYLE MOTOWN 53240*/UNIVERSAL (10.98/16.98) HS	WHISPERS IN THE DARK	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.

BRIAN MCKNIGHT IS WORLDWIDE PRIORITY FOR MOTOWN

(Continued from preceding page)

"McKnight masterpiece. It holds up to everything he's ever put out. And because of its acoustic flavor, it will also appeal to the audience for urban alternative artists [like Maxwell and Erykah Badu]."

Jay Alan, assistant PD and music director at WGCI Chicago, considers the initial single "the biggest record I've heard this year. 'Anytime' was huge. And although Brian has had some big records in the past, I think this is the one to take him to the next level."

Motown's marketing plans kicked

in with a July 2 campaign that included tip sheet ads and press interviews. The videoclip for "Back At One," directed by Francis Lawrence (whose credits include videos for Aerosmith and Maxwell), will be serviced to BET, MTV, cable, and network outlets by Aug. 6, notes Robinson.

"We have a personalized pro-CD with special packaging that went to key press, retail, radio, and tastemakers July 26," she adds. "And a copy of the CD, video, and an [electronic press kit] are being sent to the

same list on Aug. 10."

The label also plans separate luncheons for retail, radio, and press in mid-August in Los Angeles and New York, complemented by possible album release parties in Chicago, Dallas, and Atlanta.

A major global campaign is being simultaneously developed as well for "Back At One"—something McKnight's manager, Herb Trawick of the Trawick Company, acknowledges has been absent on previous releases.

"We were disappointed in the

efforts for the last record. So this time there will be an aggressive focus on the international scene," Trawick says.

According to Motown's Bella, a simultaneous Canadian release has been set, with other territories pending. "We're contemplating having Brian record in Spanish and Portuguese, because we are committed to expanding his audience beyond the U.S."

For McKnight, his latest project reflects a desire "to go back to recording songs that set an intimate mood. I'm thinking of the time when a song

like 'Killing Me Softly With His Song' first came out, when there was nothing more beautiful than that."

McKnight is completing negotiations for his own imprint "within the Universal Music Group" and has a nonexclusive production deal with Elektra Entertainment. An ASCAP writer with Cancelled Lunch/Songs of PolyGram International Publishing, McKnight, who is represented by Cara Lewis at the William Morris Agency, is planning U.S. tour dates starting in the late fall.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week...

Table with 4 columns: This Week, Last Week, Weeks On, Title, Artist (Imprint/Promotion Label). Lists top R&B singles including 'No. 1', 'Fortunate', 'So Anxious', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with 4 columns: This Week, Last Week, Weeks On, Title, Artist (Imprint/Promotion Label). Lists recurrent singles with greatest airplay gains.

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

R&B SINGLES A-Z

Table listing R&B singles alphabetically by title, including artists and record labels.

Hot R&B Singles Sales

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



Table with 4 columns: This Week, Last Week, Weeks On, Title, Artist (Imprint/Promotion Label). Lists top R&B singles by sales, including 'No. 1', 'U-Way (How We Do It)', etc.

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

Additional text and notes at the bottom of the page, including a small table with 4 columns.

EXPANDING LAFACE LABEL ADDS 10 IN ATLANTA, L.A.

(Continued from page 9)

find new talent. Adds Reid, "He'll act very much like a president, but without the title."

Silas' relationship with Reid and Edmonds dates back to the '80s, when Silas hired the fledgling producing duo to work with such MCA acts as Bobby Brown, Pebbles, and Sheena Easton. Silas first joined MCA in 1983 as the West Coast regional black music promotion rep.

In 1992, the same year he was named executive VP of A&R and artist development at MCA, he launched MCA-distributed Silas Records. The now-shuttered imprint is currently on the charts with its final albums by Chanté Moore and Jesse Powell. Silas still owns the

rights to the label name.

During his MCA tenure, Silas also worked with New Edition, Guy, Stephanie Mills, Gladys Knight & the Pips, Jody Watley, and Patti LaBelle.

"Louil was there at the beginning of my music career," says Reid. "I've learned a lot from him, and I also figured everybody in the company could learn from him. So that had a lot to do with why I wanted to bring him on board. That, together with his experience, commitment, and passion for what we do."

Besides Silas, LaFace's additional staff appointments include:

- Winston Ball, director of finance, planning, and analysis, based in

Atlanta. Ball comes to the months-long vacant post from PepsiCo, where he was director of finance.

- Veteran music video producer Kim Christiansen, senior director of video production, based in L.A.

- Chanel Green, director of video promotions, based in Atlanta. She was previously with Loud Records in a similar post.

- Karen Kwak, VP of A&R administration, based in Atlanta. She held a similar role at Motown.

- Jason "J.C." Ricks, senior director of promotions and street marketing, based in Atlanta. He comes from Arista, where he worked in the same post.

- Matthew Shelton, director of publicity, based in Atlanta. He previously worked for the London-based independent firm LD Publicity. Among Shelton's international projects was LaFace's chart-topping trio TLC.

All will work with their Arista counterparts and report to Reid, who manages operations on a day-to-day basis and confers with partner Edmonds "as often as need be." While Edmonds retains his share of the company, he backed off on his day-to-day involvement a number of

'Our company is absolutely not on the market'

- L.A. REID -

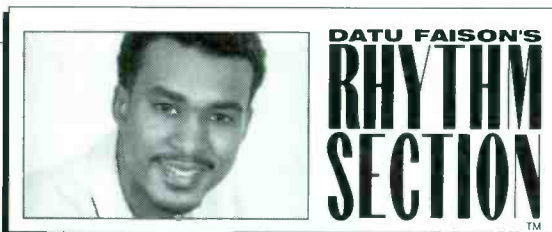
years ago.

Despite the expansion, Reid says, there are no plans to diversify into other arenas. "LaFace is a music company. We have no interest in being in film or television. Of course, we'll be proactive in terms of today's technology. But we won't move away from our core business: music."

Upcoming music projects include the "Platinum Collection," a LaFace 10th-anniversary retrospective. Reid describes the collection as a "series of hit compilation albums that go all the way back to when Louil, Babyface, and I worked together at MCA, and up to the present with TLC and 'No Scrubs.'"

LaFace is also anticipating the pre-Thanksgiving release of Toni Braxton's new album—her first since she resolved her lawsuit against the label—and has additional product coming through two joint ventures: New York-based Bystorm Entertainment (trio 1 Life 2 Live) and Atlanta-based Ghet-O-Vision Entertainment (duo act Youngbloodz). Besides TLC and Braxton, the LaFace roster includes Donell Jones and Usher, among others.

Regarding the possibility of a new Silas imprint through LaFace, Reid says, "I will say that all things are possible. If Louil finds an act that fits his style, then we'll certainly look at his vision. But at this point, he hasn't mentioned it."



THE BIGGER PICTURE: Ask someone which single has been Ginuwine's biggest, and one might be tempted to say, based on its Hot R&B Singles & Tracks history, "Pony" (550 Music/Epic), his first song that went all the way to No. 1 on that chart. Since then, he's had several in the top 10, but none that matched that first one.

However, the introduction of airplay-only singles, which chart alongside retail-available singles, brings about an interesting mix. In many cases, a song that is a big radio hit but has no retail single available in the market will have a lower chart position than a record that is a mediocre radio hit that is available in stores. That example is best illustrated by Ginuwine, whose "So Anxious" rises 9-7 and is the only song in the top 10 without a single commercially available. To take it one step further, its audience, which is still growing and hits the 40 million listener mark this issue, is higher than the audience "Pony" had in its biggest radio week. When "Pony" went to No. 1 in November 1996, it had an audience of 37 million and ranked No. 3 on Hot R&B Airplay. "So Anxious" now rises to that spot on Hot R&B Airplay.

The label has no plans to release the track commercially, so it will likely settle for a top five single. Ginuwine's "100% Ginuwine" set sees a 5% increase at R&B core stores and rises 10-6 on Top R&B Albums.

VETERANS' CLUB: Add EPMD to hip-hop's elite 10-year club, which is for rappers who have been in the game for more than a decade and are still a viable force. The act's sixth album, "Out Of Business" (Def Jam/IDJMG), marks the group's highest entry ever, earning the Hot Shot Debut on both Top R&B Albums (No. 2) and The Billboard 200 (No. 13). The start on the latter chart is also the duo's biggest SoundScan week, at 72,500 units, which narrowly outpaces the No. 14 bow of "Business Never Personal" in 1992. The new album was serviced as both a two-CD limited-edition greatest-hits offering and a single album of new material. The majority of the sales were from the single-CD set; therefore our charts will reflect that album's list price.

The first single, "Symphony 2000," makes the largest chart jump on Hot R&B Singles & Tracks, moving 100-69 on the strength of its 3.1 million-listener increase.

SOUTHERN STYLE: Lil' Troy is yet another Southern rapper who has broken into the mainstream. At one time, a good portion of the Southern rappers, although selling, were only getting regional radio support. Now, several of them have broken out with national radio hits. "Wanna Be A Baller" (Short Stop/Me & Mine/Universal) sports more than 10 million in audience at the R&B format and is getting support at crossover radio as well. The single moves 42-40 on Hot R&B Singles & Tracks without the help of a commercial single.

Originally breaking out of Troy's native Texas, the album "Sittin' Fat Down South" jumps 16-10 on Top R&B Albums; crossover radio support has an even greater impact on The Billboard 200, where it's the Greatest Gainer, moving 44-33 with a 6,000-unit increase. Other Southerners with noncommercial singles making statements on Hot R&B Singles & Tracks include Juvenile's "Back That Thang Up" (Cash Money/Universal), which rises 25-20; Tru's "Hoody Hoo" (No Limit/Priority), moving 36-32; and Mercedes's "It's Your Thing," at No. 36.

When the show hits the road, the music industry turns to the premier reference guide... The International Talent & Touring Directory.

Over 17,000 listings in the U.S. and 22 countries worldwide complete with key names, addresses, phone numbers, e-mail addresses, and web sites!

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

YES! Please send me Billboard's 1999 International Talent & Touring Directory. I am enclosing \$109 per copy plus \$6 shipping and handling (\$14 for international orders) NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC please add applicable sales tax.

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

Signature (required) _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____

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

For fastest service call 1-800-344-7119. Outside the U.S. call 732-363-4156. Or fax your order to 732-363-0338.

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

Advertise in the Directory — call Jeff Serrette at (212) 536-5174.

www.billboard.com

BDDT3169

Billboard's Sixth Dance Music Summit Shakes Atlanta



Taking a break between panels, standing from left, are Bryan Tollin, label manager of Velocity Recordings; Gary Hayslett, publisher/editor of DMA magazine; Ramon Wells; Tommy Boy recording artist Amber; journalist Andre Perry; and Victor Lee, head of Tommy Boy's Silver Label. Kneeling is Promo Only's Pete Werner, who is also a Billboard-reporting DJ in Orlando, Fla.



As part of the Artists in Action showcase, the summit also presented a British DJ invasion with Tim Punter (of U.K. duo Mucho Macho), Tom Stephan (aka Superchumbo), and June Joseph, who is pictured.



The hostess for Friday's artist showcase at the Backstreet club was Lisa Lisa, who also treated the punters to such classics as "Let The Beat Hit 'Em."



Immediately following opening night's Live and More artist showcase was Discotheque 1999, an all-night party that put the spotlight on international DJ "Little" Louie Vega, who manned the turntables.

Some 300 dance music enthusiasts—including remixers/DJs, label executives, radio programmers, artists, independent promoters/publishers, and Internet specialists—attended the sixth annual Billboard Dance Music Summit, which showcased more than three dozen recording artists and DJs from around the world. Held July 14-16 in Atlanta, the three-day event also offered daily panels dealing with such topics as bootlegging, the international landscape of dance music, and new technologies. (Photos: Shelia Turner/Atlanta)



Some shiny, happy Billboard-reporting club DJs take a break from schmoozing at the DJ meet-and-greet. Shown, standing from left, are Billboard's dance charts manager, Ricardo Companioni; Leni Kern (Baltimore); Phillip Dickerson (Philadelphia); Julian Marsh (New York); Richie Santana (New York); Mark Hultmark (Chicago); Markus Schulz (Phoenix); Patrick Finn (Columbus, Ohio); and Andy Kastanas (Charlotte, N.C.). Shown, kneeling from left, are Mike Denoe (Baltimore); Darin Rich (Greensboro, N.C.); Chad Novak (Detroit); Carey Matles (Miami); DJ Irene (Los Angeles); and DJ Biff (Atlanta).



According to many at the "Transistor Madness: Crossover Radio" panel, radio can no longer be depended upon to break dance music. Because of that, the dance community has been embracing a variety of other methods, including the Internet and cable networks. Shown, from left, are panelists Victor Latino, PD at WXXP New York; Barry Harris and Chris Cox of production outfit Thunderpuss 2000; Seth Neiman, manager of programming at Music Choice; Hosh Gureli, senior director of A&R at Arista; Jon McDaniel, PD/music director at KNHC Seattle; Barney Glover, international marketing director at Ministry of Sound U.K.; and Swedish Egil, music programmer/dance division at CD Radio.



The final panel of the summit, "Behind The Music: Artists Speak Out," brought together both old- and new-school dance artists. Standing, from left, are Soul Dhamma's Naturel; Love Inc.'s Chris Sheppard; Kimara Lovelace; Byron Stingily; Soul Dhamma's Blizz; Celeda; Duane Harden; and Judy Torres. Sitting, from left, are Love Inc.'s Simone Denny; Candi Staton; Lisa Lisa; and Mucho Macho's Tim Punter.



Nervous Records artist Kim English is all smiles after her spirited opening-night show at the Kaya club. Shown, from left, are Billboard's radio editor Chuck Taylor; Billboard's dance music editor Michael Paoletta; Kevin Williams, director of A&R at Nervous; English's manager, Vickie Markusic; English; Michael Weiss, president of Nervous; and Ricky Greenstein of Track Central Booking



Thursday night's host/performer, Wave Music's Kevin Aviance, right, pays his respects to legendary disco singer Candi Staton.



For many, RCA recording artist Kristine W.'s show-stopping performance, which combined artistry and hook-laden songs, defined the future of dance music.



Providing the supple grooves before, between, and after the opening night's performances was New York DJ/journalist Craig Rceberry.



Shown in the lobby of the summit's host hotel, the Sheraton Colony Square, from left, are Shannon Williams, mix-show consultant at WCXT Grand Rapids, Mich.; Gerardo Mejia, A&R at Interscope; Marc Nathan, senior director of A&R/research at Universal; and Juan Martinez, dance promotion at Interscope.



Pictured at the opening night Live and More artist showcase, which featured totally live performances by Nervous Records' Kim English and Anunnaki Entertainment's Gaelle, from left, are Billboard's Phyllis Demo, special events coordinator; Michele Jacangelo-Quigley, special events director; Melissa Subatch, senior designer; and Howard Appelbaum, associate publisher.



Warner Bros. artist Janice Robinson ably worked the crowd with the 5-year-old "Dreamer," as well as her new single, the rock-etched "Nothing I Would Change."



Anunnaki Entertainment's Gaelle, second from left, and her label family, from left: label president/founder Phil Tan; executive VP/public relations Michele Rhea Caplinger; and CEO Rob Martin.



The summit's keynote addresses were provided by, from left, Ridge Nye, president of Strategy Inc.; RCA recording artist Kristine W.; and Ministry of Sound U.K. managing director Matt Jagger.



Backing Gaelle, center, from left, are keyboardist Eric "Shaggy" Stamile; guitarist Tak Nakazawa; bassist Khari Simmons; and drummer Forrest Robinson.



For the panel "America: Wake Up!," an international roster of industry veterans discussed dance music's viability in America and Europe. Shown standing, from left, are Matt Jagger, managing director of Ministry of Sound U.K.; Paul Ellis, senior director of A&R at Sony Music Publishing; Maurice Bernstein, president/co-founder of Giant Step; Dave Jurman, senior director/dance music at Columbia Records; Bobby Shaw, owner of Shaw Promotions; and Twisted America's Rob DiStefano. Shown sitting, from left, are Lesley Bleakley, executive VP of Beggars Banquet; WXXP's Victor Latino; Bill Coleman, president of Peace Bisquit Productions; and No-Mad Industries singer/songwriter Joi Cardwell.



Speaking out on "The Future Of The Future: Where Do We Go From Here?" panel, from left, were panelists Chris Bergen, artist and public relations manager at Music.com; Tom Ryan, co-founder/chief music officer of CDuctive; remixer/producer Warren Rigg; songwriter/artist Helen Bruner; Elyn Harris, president of Buzz Publicity; Liquid Groove's Oliver Stumm; and Patrick Conseil, VP of creative services, international, at Warner/Chappell Music.



For the "Reality Of The State Of Dance Music" panel, the focus was kept on one of clubland's hottest topics: dub tracks vs. vocal songs. Standing, from left, are panelists Vince Degiorgio, director of international A&R/dance music at RCA; Tommy Boy Silver Label's Victor Lee; songwriter/producer Brinsley Evans; and Third Millennium Entertainment's Jimmy Folise. Seated, from left, are remixer/producer Maurice Joshua; remixer/producer Hex Hector; Frank Ceraolo, senior director of marketing and A&R at Epic; and Billboard-reporting DJ Phillip Dickerson of Philadelphia.



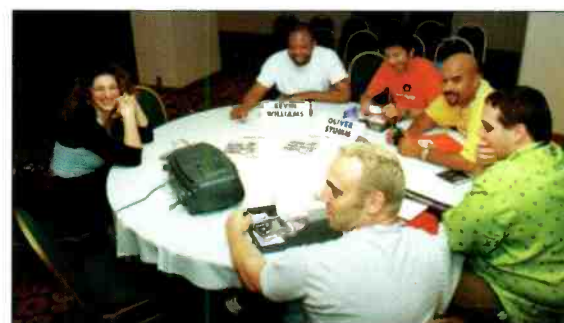
Billboard managing editor Susan Nunziata, left, takes a break from Friday's panels with, from left, Gladys Pizarro, VP of A&R at Strictly Rhythm; Columbia's Dave Jurman; and Steve "Silk" Hurley, president of Silk Entertainment.



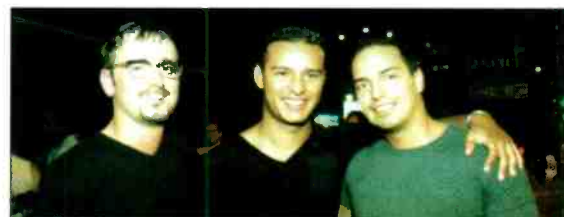
A heated discussion ensued at the "Ripped Off: The Reality Of Bootlegging." When the session ended 90 minutes later, a coalition to combat the problem of illegal dance music compilation CDs had been formed. Shown, from left, are panelists Michael McDavid, director of A&R at Groovilicious; Jimmy Folise, president of Third Millennium Entertainment; Frank Ceraolo, senior director of marketing and A&R at Epic; Rob DiStefano, co-owner/director of A&R at Twisted America; and Frank Creighton, senior VP and director of anti-piracy at the Recording Industry Assn. of America.



Nervous Records' Kim English, right, took clubland to church with her dazzling merging of dance, jazz, and gospel. With English, from left, are background singers Romeo Johnson, Trina Meade, and Kevin Bryant. Behind her, from left, are keyboardist Ed Stanford; guitarist/musical director Tommy Martin; bassist Cowboy; and drummer Darnell Simmons.



Newcomer singer/songwriter Sevana Stone, left, had her music evaluated at the always popular A&R Juries by, clockwise from left, Nervous' Kevin Williams; Oliver Stumm, president of Liquid Groove Records; Silk Entertainment's Steve "Silk" Hurley; and Thunderpuss 2000's Chris Cox and Barry Harris.



Atlanta DJ Biff Piner, New York DJ/remixer Richie Santana, and Denny Tsettos, director of promotion and A&R at Metropolitan Records, take a break from the opening-night party.

Reina, Ms. Rhodes, And Jazmina Deliver Hot Stuff For Summer Nights

SINGLES MAKIN' US HIGH: Ready for round No. 2? That's the question being posed by New York-based Groovilicious Music as it readies **Reina's** "Anything For Love" for release Tuesday (3). As the follow-up to the singer's "Find Another Woman," which peaked at No. 2 on the Hot Dance Music/Club Play chart the week of Dec. 19, 1998 (stalling behind Cher's "Believe"), "Anything For Love" goes the distance, flawlessly intertwining a sublime vocal performance and a hypnotic production, courtesy of **Hex Hector** and **Mac Quayle**.

Underground diva **Lydia Rhodes**—the voice behind such wicked jams as "Live It Cool (Just Do It)"



Her Loving Arms. Clubland chanteuse **Billie Ray Martin** has every reason to celebrate. Her new single, "Honey" on **React U.K.**, has entered several influential U.K. dance charts at a very respectable No. 1. Promotional copies of the disc have been the talk of club DJs since being issued the first week of July; the label confirms a commercial release date of Aug. 9. Penned by the singer and **Fred Jorio** and produced by ex-Soft Cell/the Grid member **Dave Ball** and **Ingo Vauk**, the track spotlights the remixing work of both **Chicane** and **Deep Dish**.

and "DJ Give Me That Funky Bass"—appears to be on the brink of something major with her latest single, the **Jahkey B.**-produced "Until The Moment."

Core fans of the artist will gravitate to the hard-hitting house grooves captured in B.'s original mix and the pumped-to-the-max Y2K mix by **Konrad Carelli** (aka **Manchild**). Progressive heads will find solace in the seductive and lush restructurings of **Chris Brann** (aka **Wamdue Project**) and **Jean F. Cochois** (aka **the Timewriter**). The single's currently available from **Liquid Groove Records**.

Speaking of seductive and lush, **Dance Tracks Records** is responsible for the promotional 12-inch that's been receiving ample play on **Radio 1** in the U.K., in clubs throughout Italy, and at **Body & Soul** in New York. Of course, we're referring to **Willy Washington Presents Jazmina's** "Rescue Me (Y Don't U)," which fondly recalls the vibe and sound of two pioneering, yet defunct, New Jersey institutions: **Club Zanzibar**



by Michael Paoletta

and **Movin' Records**.

A record that **Zanzibar** house DJ **Tony Humphries** routinely played was **Candido's** Afro-Cuban disco jam "Jingo." Over the years, numerous acts have covered the Salsoul classic—much to the chagrin of dance purists. Sometimes you needn't mess with perfection! Well, guess what? **Azuli Records U.K.** thinks otherwise and has re-released the original **Candido** track with new mixes supplied by **Mount Rushmore** and **Nico**. Trust us when we say a fierce track has been made fiercer. Test pressings were delivered the week of July 19.

In the mood for something a tad darker and a bit more haunting? In the mood for something to play alongside **Jaydee's** indefatigable "Plastic Dreams"? If so, look no further than **Michael T. Diamond's** "Hell's Bells," issued July 27 on **Twisted America**. Club jocks (like **Junior Vasquez** and **Danny Tenaglia**) and punters can't seem to get enough of this track, which slyly pays homage to **LL Cool J's** "Jingling Baby."

SUMMER MADNESS: With this issue, **Epic's Donna Summer** reaches the summit of the Hot Dance Music/Club Play chart with "I Will Go With You (Con Te Partiro)." It's been a hot second—five years, actually—since the legendary disco singer topped the chart with "Melody Of Love (Wanna Be Loved)." It's good to see her back on top. Of course, we wish we could also say that about the song's position on **The Billboard Hot 100**.

Billboard. HOT Dance Breakouts

AUGUST 7, 1999

CLUB PLAY

1. WALKING POCKET SIZE ATLANTIC
2. BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA
3. WER*SHIP DJ ESCAPE NERVOUS
4. RHYTHM IS MY BITCH KEVIN AVIANCE WAVE
5. FASHION PHUNKY DATA EDEL AMERICA

MAXI-SINGLES SALES

1. KICK YOUR LEGS HIGHER P.I.M.P. PROJECT TOMMY BOY SILVER
2. ALL STAR SMACK UNDER THE COVER
3. ADDICTED MIKE RIZZO MUNGO
4. DELIRIUM EUPHORIA SIX DEGREES
5. 9PM (TILL I COME) ATB RADIKAL

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

LIVE & MORE: To celebrate the Aug. 10 release of its multi-artist compilation "The Torchbearers" (**Dance Trax**, July 17), Los Angeles-based **Risk Records** is throwing a party Aug. 14 at the **Orcini** bar in Los Angeles. DJs for the evening include **Liquid Todd**, **Jason Bentley**, **Christian B.**, **Ray Velasquez**, **Robert Goodman**, **Markus Schulz**, **Tym Ryan**, **Brian Beck**, and **DJ Merritt** (from Dallas).

Since its June 1 release, we've had a difficult time tearing **Dido's** dynamic Arista debut, "No Angel," from our CD player. So imagine our happiness to learn that the British singer/songwriter will take her full show on the road for a national tour after performing at select **Lilith Fair** dates. Kicking off Aug. 20 in Vancouver, the solo tour will take **Dido** to Seattle (Aug. 21), Minneapolis (Aug. 27), Detroit (Aug. 29), Cincinnati (Aug. 30), Philadelphia (Sept. 7), New York (Sept. 8), and Toronto (Sept. 11), among other cities.

Speaking of things British, **Incognito** is gearing up for a North American tour. Dubbed the **No Time Like the Future** tour, it will support the essential album of the same name issued July 20 by **Blue Thumb/Verve**.

Confirmed cities (and dates) include **Baltimore** (Sept. 25); **Washington, D.C.** (Sept. 26); **New York** (Sept. 27-28); **Cleveland** (Sept. 29); **Atlanta** (Oct. 3); **New Orleans** (Oct. 6); **Denver** (Oct. 11); **Los Angeles** (Oct. 12); **Las Vegas** (Oct. 14); and



The Boy Is Fine. Influential DJ/producer **Armand Van Helden** has signed an international publishing agreement, excluding the U.S. and Canada, with **BMG Music Publishing**. A mainstream success in Europe, Van Helden's anthemic "You Don't Know Me" peaked at No. 1 in the U.K. last February. Its follow-up, "Flowerz," was a top 20 U.K. hit. Both tracks are culled from the artist's London/ffrr album "2 Future 4 U." Shown, from left, are **Aram Walstra**, creative manager at **BMG Music Publishing International**; **Roben Allong**, A&R director at **BMG Entertainment International**; **Van Helden**; **Toni-Ann Marinaccio**, director of acquisitions at **BMG Music Publishing International**; and **Andrew Jenkins**, VP/director of **BMG Music Publishing International**. (Photo: Gary Gershoff)

Seattle (Oct. 16). We can hardly wait to see and hear the **Jean-Paul "Bluey" Maunick**-fronted collective perform such gems as "Givin' It Up," "Nights Over Egypt," "Always There," and "Deep Water."

MOVIN' ON: Effective Aug. 13, **Rich Pangilinan** will be named VP of marketing and promotions for **takeoutmusic.com**, a New York-based Internet company that markets, promotes, and digitally distributes independent labels and

artists. Prior to joining **takeoutmusic.com**, **Pangilinan** held down the post of national mix-show/club-promotions manager at **Tommy Boy Silver Label/Tommy Boy Music**.

Says **Pangilinan**, "Although it brings me great sorrow to leave such a progressive company like **Tommy Boy**, I am excited about exploring the numerous opportunities the Internet and **takeoutmusic.com** have to offer to independent artists and labels."

U.K.'s Fresh Records Spins Out New Sounds

BY PAUL SEXTON

LONDON—**Fresh Records** is living up to its name. With a staff of 10 and an artist roster that's gaining recognition both home and away, the London-based inde-



LOVESTATION

pendent is creating club music that's pure, not from the can—the only added sweetener being the radio-friendly hooks that are giving **Fresh**, and its **Freskanova** subsidiary, a regular U.K. chart presence.

Fresh was minted in 1992 by managing directors **Dave Morgan** and **Vicki Aspinall** as a vehicle to

release their own records under the **Lovestation** moniker. Seven years later, **Lovestation** remains a mainstay of **Fresh**. Recently, the act scored a global hit with a cover of **Womack & Womack's** "Teardrops," which featured **Fayleine Brown** on vocals.

Released last summer, "Teardrops" peaked at No. 14 on **CIN's** national U.K. pop chart. In the U.S., the song peaked at No. 10 on **Billboard's Hot Dance Music/Club Play** chart the week of June 12.

Fresh will reissue the track Sept. 6, with new mixes by **Dave Lee** and **Fate**. "We sold close to 100,000 [units] in four weeks," says **Morgan**. "I think there's a lot more [potential sales] out there."

Fresh has built a credible and diverse lineup of acts by virtue of keen ears and a prudent business sense born outside the dance community. Both **Morgan** and **Aspinall** have guitar-based backgrounds: he in such formative groups as **Big Blue World**, she as a one-time member of the **Raincoats**.

Bolstered by the top five pop chart success of **Strike's** "U Sure Do" in 1995, **Fresh** added the **Freskanova** imprint in '97. **Notes Morgan**, "Freskanova came up [because] we needed a new imprint for a lot of breakbeat



FREESTYLERS

things that were happening."

Today, the imprint is enjoying critical and commercial success with its key act, the **Freestylers**. Waiting in the wings are acts like **Serious Danger**, **Soul Hooligan**, **Agent Sumo**, and **Beat Boy**.

Former **Strike** lead singer **Victoria Newton** is awaiting the release of her debut album on **Fresh**. Meanwhile, the label is scheduled to release her remake of **All About Eve's** 1988 top 10

(Continued on next page)

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	2	8	I WILL GO WITH YOU (CON TE PARTIRO) EPIC 79202 †	DONNA SUMMER
2	3	3	8	RED ALERT XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
3	1	1	6	BEAUTIFUL STRANGER MAVERICK PROMO/WARNER BROS. †	MADONNA
4	4	5	8	SOMEDAY NERVOUS 20361	CHARLOTTE
5	8	15	5	BE YOURSELF TWISTED 55548/MCA	CELEDA
6	7	16	6	BAILAMOS OVERBROOK 97104/INTERSCOPE †	ENRIQUE IGLESIAS
7	11	14	5	IF YOU HAD MY LOVE WORK 79164/EPIC †	JENNIFER LOPEZ
8	19	39	3	MY LOVE IS YOUR LOVE ARISTA PROMO †	WHITNEY HOUSTON
9	6	4	9	WHAT YOU NEED STRICTLY RHYTHM 12570 †	POWERHOUSE FEATURING DUANE HARDEN
10	5	10	10	GOOD TO BE ALIVE HIGHER GROUND 79183/COLUMBIA	DJ RAP
11	15	25	5	CANNED HEAT WORK 79162/EPIC †	JAMIROQUAI
12	20	26	5	FREAK IT NERVOUS 20371 †	STUDIO 45
13	22	28	4	NAKED WITHOUT YOU NEPTUNE PROMO/RIVER NORTH	TAYLOR DAYNE
14	24	30	4	A WOMAN'S GOT THE POWER UNIVERSAL 56313	JENNIFER HOLLIDAY
15	17	21	7	FACEPLANT ELEMENTREE/F-111 44667/REPRISE	VIDEODRONE
16	10	8	11	SING IT BACK ECHO/F-111 44687/WARNER BROS. †	MOLOKO
17	14	18	7	MOMENTS GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEATURING MYNDY K.
18	9	6	9	FEELING FOR YOU ASTRALWERKS 6263/CAROLINE	CASSIUS
19	12	9	9	HOLD ON SUBLIMINAL 013/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
20	13	7	10	COME LOGIC 65679	MARTHA WASH
21	25	31	4	VERY IMPORTANT PEOPLE 4AD PROMO/WARNER BROS.	GUSGUS
22	21	20	6	ANGRY INCH ATLANTIC 84513	HEDWIG & THE ANGRY INCH
23	16	11	11	FEEL GOOD RAW NERVE 1008	SUSSEX HOUSE
24	26	36	4	ALWAYS YOU EDEL AMERICA PROMO/HOLLYWOOD	JENNIFER PAIGE
25	23	12	10	9PM (TILL I COME) RADIKAL 99004	ATB
26	18	13	9	BOOM, BOOM, BOOM, BOOM!! GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
27	27	38	4	LOOK AT ME CAPITOL IMPORT †	GERI HALLIWELL
◀ POWER PICK ▶					
28	32	42	4	DISCO INFERNO JELLYBEAN 2554	CYNDI LAUPER
29	30	34	5	JUST BECAUSE PLAYLAND 53464/PRIORITY	SHANNA
30	36	47	3	LAST CHANCE FOR LOVE NO-MAD 1001	JOI CARDWELL
31	28	23	9	BRING MY FAMILY BACK CHEEKY PROMO/ARISTA	FAITHLESS
32	37	46	3	ON THE DANCE FLOOR VINYL SOUL 103/MUSIC PLANT	RICHARD ROGERS
33	43	—	2	FLOOR FILLER TUNE 4 PLAY 1025	DAVE AUDE
34	40	44	4	EQUITOREAL JIVE ELECTRO 42603/JIVE	DUBTRIBE SOUND SYSTEM
35	35	40	5	NO ANGEL WHIRLING 0015	SUNSCREAM
36	33	29	9	YOU'RE A SUPERSTAR LOGIC 67011 †	LOVE INC.
37	44	49	3	WE CAN GET THERE CURB 73082	MARY GRIFFIN
38	50	—	2	BODY ROCK V2 27595 †	MOBY
39	29	19	13	BIG LOVE SUBLIMINAL 18/STRICTLY RHYTHM †	PETE HELLER
40	48	—	2	ALL OR NOTHING WARNER BROS. IMPORT	CHER
41	46	—	2	LOVE IS THE ANSWER PRELUDE 0002	UNDERGROUND NETWORK FEAT. PIERRE SALANDY
42	41	41	6	SPELLBOUND SM:JE 9099	RAE & CHRISTIAN
◀ HOT SHOT DEBUT ▶					
43	NEW ▶	1	1	ANYTHING FOR LOVE GROOVILICIOUS 088/STRICTLY RHYTHM	REINA
44	NEW ▶	1	1	THANK YOU ATLANTIC 84516	TRUE SOLACE
45	NEW ▶	1	1	LOVE NEVER CHANGES CONTAGIOUS 1002	WENDY PHILLIPS
46	NEW ▶	1	1	DEEVA FEEVA PLAYLAND 53489/PRIORITY	GLASGOW FUNK TRACS
47	31	24	12	ONE MORE CHANCE H.O.L.A. 341084	ANGEL CLIVILLES
48	42	33	11	WE ARE IN THE DARK JELLYBEAN 2551	PLASMIC HONEY
49	49	—	3	COMMAND & OBEY EIGHTBALL 184	GROOVE THING FEAT. DEBBIE HARRY
50	34	17	13	UNTIL WE MEET AGAIN MOTOWN 156266/UNIVERSAL	DIANA ROSS

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

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	2	2	11	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381	AMBER
2	4	5	6	BILLS, BILLS, BILLS (T) (X) COLUMBIA 79176/CRG †	DESTINY'S CHILD
3	5	4	4	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
4	1	1	8	IF YOU HAD MY LOVE (T) (X) WORK 79164/EPIC †	JENNIFER LOPEZ
5	3	3	10	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
◀ GREATEST GAINER ▶					
6	30	—	2	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
7	6	6	34	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
8	7	7	37	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
9	8	8	25	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
10	9	9	12	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
11	10	11	13	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
12	13	14	53	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
13	12	12	22	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
14	14	13	23	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
15	11	10	14	LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG †	RICKY MARTIN
16	15	16	14	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
17	16	15	48	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
18	17	17	44	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
19	18	19	61	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
20	19	18	6	AM I SEXY...? (T) (X) ANTLER SUBWAY 1037/NEVER	LORDS OF ACID
21	21	23	31	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
22	22	24	27	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
23	23	21	21	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
24	26	28	8	HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN	THE CHEMICAL BROTHERS
25	25	22	25	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
26	29	—	2	BODY ROCK (T) (X) V2 27595 †	MOBY
27	42	—	2	WER*SHIP (T) (X) NERVOUS 20387	DJ ESCAPE
28	24	20	11	GEORGY PORGY (X) WARNER BROS. 44612 †	ERIC BENET FEATURING FAITH EVANS
29	27	25	17	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
30	31	27	8	CANNED HEAT (T) (X) WORK 79162/EPIC †	JAMIROQUAI
31	40	35	22	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
32	20	—	2	HELL'S BELLS (T) (X) TWISTED 55541/MCA	MICHAEL T. DIAMOND
33	46	40	61	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515 †	BACKSTREET BOYS
34	28	26	19	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
35	41	33	66	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
36	34	32	9	ROLLERCOASTER (T) (X) EPIC 79180 †	B*WITCHED
37	32	44	3	SMILE (T) (X) ELEKTRA 63749/EEG †	VITAMIN C FEATURING LADY SAW
38	39	43	4	BETTER DAYS (AND THE BOTTOM DROPS OUT) (T) (X) WARNER BROS. 44697 †	CITIZEN KING
39	33	36	15	WINDOWLICHER (X) WARP 35007/SIRE †	APHEX TWIN
40	37	31	35	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
◀ HOT SHOT DEBUT ▶					
41	NEW ▶	1	1	RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
42	50	47	51	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
43	44	37	29	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
44	47	42	56	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
45	45	34	27	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
46	35	29	25	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
47	RE-ENTRY	62	62	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
48	49	48	7	NO SCRUBS (T) (X) STREETBEAT 050	TOO LOVELY & CUTE
49	38	41	5	SOMEDAY (T) (X) NERVOUS 20361	CHARLOTTE
50	NEW ▶	1	1	DEEVA FEEVA (T) (X) PLAYLAND 53489/PRIORITY	GLASGOW FUNK TRACS

U.K.'S FRESH RECORDS SPINS OUT NEW SOUNDS

(Continued from preceding page)

U.K. hit "Martha's Harbour" in September.

"My connection with Fresh goes back to '94," says Newton. "They've persevered; they believe in their artists. And it's really nice to have a record company that's supportive in that way."

"Strike was like a very creative experiment," Newton adds. "But hopefully, the secret is, if you've got something more song-based, then you can begin to build some-

thing longer-lasting."

According to Morgan, Fresh's expansion, which includes a recording complex and a publishing division (Fresh Songs, administered by Chrysalis Music), has been arduous yet rewarding. And with the new millennium on the horizon, he and Aspinall aim to take Fresh to a new level.

"One of the strengths of [being] an indie is that it makes you focus," Morgan says. "You've got to

start with a great record. The thing that keeps me going is hearing what a band like the Stylers are doing. It's not about marketing bullshit. It's about what's going to turn on somebody in a club, get them into a record store, or [get them to] phone a radio station."

Such commitment to the Freestylers brought a top 30 pop hit last year with "B-Boy Stance." The group's debut album, "We Rock Hard," was released last August.

In the U.S., Mammoth released "We Rock Hard" on May 11. It has sold 34,000 units, according to SoundScan.

Fresh/Freskanova has several international distribution arrangements, including 3MV/Pinnacle in the U.K.; Jive in Germany and Benelux; PIAS in France, Scandinavia, and Spain; Mushroom in Australia; and Form in Southeast Asia.

In the U.S., Fresh has adopted

a one-by-one licensing policy, but Morgan believes that the time to upgrade is imminent.

"The idea with America," says Morgan, "was that when we had the things we wanted in Europe, then we'd look for partners in America, either one who had the right concept or put things in different homes. We're going to need a base there. It really comes down to what deal is best for us and the artists."

Buyers Survey: Music Style Irrelevant, Artist ID A Problem

BY CHET FLIPPO

NASHVILLE—The recent, ongoing, and often vituperative debate within the country music industry over country fans' reputed either/or choice of traditional country music vs. new country music is based on a myth, says a new and extensive survey of country music buyers.

In an exclusive interview with *Billboard*, Ken Sandridge, president/CEO of the Jackson, Miss.-based MCS Group: Marketing & Communications Strategies Inc.—the research company that conducted the lengthy Discovery survey, which has not yet been released—says, “Country music buyers told us that ‘we love the music your industry is putting out.’

“There is no great style debate with the purchaser,” he says. “They’re saying the product’s OK. They like country music, period, across the board. The product’s great. To twang or not to twang is not the issue.”

Adding that he was surprised the survey contradicted some country radio listener polls indicating that listeners support the country radio format’s emphasis on new country acts and its virtual exclusion of other country artists, Sandridge says, “Radio listeners are not automatically music buyers. That’s why we wanted to see what the actual country music purchaser says.”

One astonishing thing those buyers told his researchers, he says, is that the country artist recognition factor—a country fan being able to immediately name a country artist from a series of pictures—is very low overall.

“Branding is key,” he says, “and when you see even a group of loyal country music fans in a focus group being unable to name artists, whose songs they can easily identify, from their pictures, [that] suggests that you’re starting to get a reason for a recent sales slump in country music.”

MCS, which is in the process of opening a Nashville office to offer its findings to the country music industry, began the Discovery study two years ago, starting with about 150,000 RDD (random digit dial) calls in 20

key U.S. markets. From those calls, more than 16,000 were identified as buyers of all genres of music.

Through a winnowing process, 3,579 regular country music buyers were selected from the 16,000. Those were segmented into primary buyers (those who largely buy only country music) and occasional buyers (those who buy country as well as other genres of music). Both groups were further interviewed as to specific purchases, value perception of those purchases, motivation behind same, primary point-of-purchase, online listening and buying habits, country radio listening habits, type of country music preference, country concert attendance, mail-order music club membership, education level, and occupation.

In the next research phase, profiles were built of country music buyers by regions. Information was matched against SoundScan figures and against geo-demographic and lifestyle databases.

Finally, intensive focus groups were conducted, focusing on 12 topics, such as purchasing habits, perceived value of country purchases, country video viewing habits, CD listening habits, an artist’s image and its influence on purchasing, visual recognition of artists, and personal preferences in melody and lyrics.

“We can deliver ZIP-code-specific country buyer information, down to block-by-block data on buying patterns in key market cities,” says Sandridge.

To test artist recognition factors, says Chris Link, MCS VP of client services, publicity photographs of artists (provided by record labels or management or publicity firms) were shown to focus groups. The pictures were divided into three groups: traditional artists; recent hitmakers, including those with some pop crossover success; and newer country acts. As expected, Link says, a high percentage of traditional acts were identified. But fans had trouble with even those.

“Some people can’t tell the difference between Alabama and the Oak Ridge Boys,” says Link. “Even people who pride themselves on really

knowing country couldn’t identify everyone.”

The highest, near-universal recognition factor, says Link, goes to Garth Brooks. Following closely behind Brooks were Johnny Cash, Tammy Wynette, George Jones, and Dwight Yoakam. Following that group, she says, were Dixie Chicks, Marty Stuart, Vince Gill, George Strait, Trisha Yearwood, LeAnn Rimes, Reba McEntire, and Shania Twain, although Twain was sometimes mistaken for Sherrié Austin. McEntire came under fan criticism for her image changes.

Most newer artists, notes Link, were not identified at all, including such recent No. 1 artists as Kenny Chesney and Andy Griggs. Chad Brock was described as “Mark McGwire with a cowboy hat.” David

Kersh looked “like someone from Menudo.” South 65 “looked like ‘N Sync.” Not surprisingly, duos and trios had higher-than-average recognition.

Information such as this, says Sandridge, can help a label re-evaluate how to break an artist into the market and how to maintain his or her visibility. “For one example, three years ago, Deana Carter was the hottest artist in country. Now, she’s largely unknown or, in one case with a focus group, is known as ‘the barefoot girl,’” he says.

“That astounded me. Artists in country used to be readily identifiable. Willie, Waylon, Johnny Cash—they all had brand distinctions and familiar faces,” he says. “That’s something the fans want. A consistent brand image is something that country no longer has.”

There is, says Sandridge, an iden-

tifiable block of country radio listeners who do not become country music buyers. They say, he notes, “‘Why do I need to buy the record when I can hear it five or six times a day just by changing stations?’ These are savvy listeners in that they know when a station will air a new single, and that’s all that interests them. They never became country album buyers.”

One aspect of the survey that still intrigues him was a section where focus group members were asked to write down a message to a loved one that they were not able to articulate in person. “Many of those responses would make automatic country songs,” he says. “It demonstrates why these people love country music.”

Sandridge says the Discovery survey will be updated every six months.



SANDRIDGE

Dixie Chick Talks About Launching The ‘Fly’ Album; Mercury Lands Mavericks

ON THE RECORD: Martie Seidel of Dixie Chicks says picking their own songs for the group’s upcoming “Fly” album was sometimes a matter of diplomacy.

“We all wrote about 50 songs,” Seidel tells Nashville Scene, “and we picked only five of them for the album, so we’re definitely very objective about it. I’m just glad everybody got something on there, because it would be

Dixie Chicks

difficult if one had surfaced as a better writer than the others. My favorite song on the album is ‘Sin Wagon,’ which Natalie [Maines] and Emily [Robison] wrote. The label didn’t want it on there. It was almost like they said, ‘I know because I’m a suit I have to say I don’t like it, but deep down I really like it. As the record label, I need to say it’s probably not a politically correct song.’

“We had kicked that around as the album title,” Seidel says. “Me being the most conservative Chick, I was against it. I’m against all the Chicks’ kick-ass stuff, too. It has to do with having a 5-year-old living in my house. But I think that’s going too far as a title. We do want to exercise our freedom as far as expression, and I think that’s what helps people to relate to us.”

Seidel says there’s a memorable song on the album about murder, written by Dennis Linde. “We really took to that song right away,” she says. [Co-producer] Blake [Chancey] had played it for Natalie, and when we were looking for songs, she said, ‘You know there’s this really funny song about girls who plot to kill one of their husbands.’ *Sons Of The Desert* had already recorded it for their album, so we asked them if we could cut it, and they very graciously said yes.”

Seidel says the Jim Lauderdale/Buddy Miller song “Hole In My Head” “reminded us of a fast-car Dwight Yoakam song. Natalie comes from such a rock background that she gets frustrated sometimes because she can’t find country songs that really test her ability. That’s one song we can’t do live every night, because it just tears up her voice. Martina [McBride] seems to always find those great songs that test her voice.”

Seidel and Marcus Hummon wrote the current single, “Ready To Run” (*Billboard*, July 31). “He brought most of it, and I added the Chick-ness of it, the fiddle licks and the Irish style to it,” she says.

They also wrote “Cowboy Take Me Away.” “You know the old Calgon ‘take me away’ commercial? Well, Emily was dating Charlie [Robison], and he’s such a cowboy, the thing ‘cowboy take me away’ came to mind, and Marcus is such a writing genius,” Seidel says. “So we wrote it about Emily falling in love with a real cowboy. We wrote that in under an hour.”

“Natalie brought that Patty Griffin song, ‘Let Him Fly,’ when she was gonna get a divorce, and she said, ‘This is how I want my husband to let go of me; this is the song I want him to sing.’ The divorce thing started when we went into the studio to record ‘Fly,’ and it was very emotional for her to have to sing all of these songs that related to breaking up. Even ‘Cowboy Take Me Away’ was hard for her because it’s a happy love song and Emily was getting married while Natalie’s love was falling apart.”

“There were a lot of emotions flying around the studio. Us feeling for Natalie, us wanting to protect Emily from the pain Natalie’s going through. Emily was so excited planning her wedding that you don’t want everything to be down and sad. But ‘Fly’ was the perfect way to end the record.”

“We ended the last one with ‘Give It Up Or Let Me Go.’ We all had some wine to drink and recorded around some open microphones, and that was one way to end an album. This time we just wanted people to reflect and be calm.”

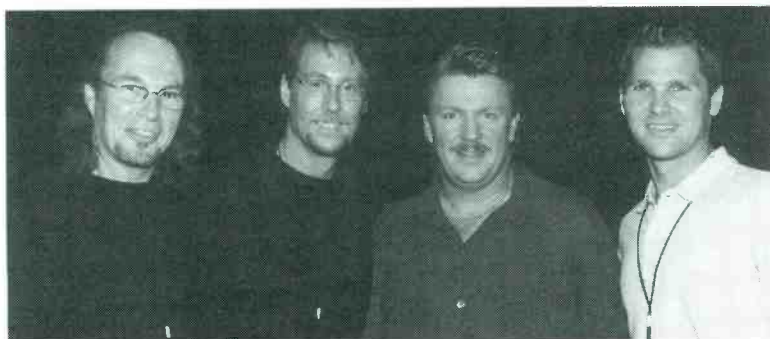
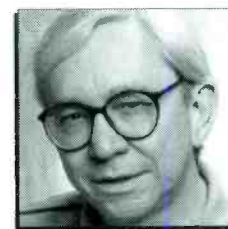
ON THE ROW: CMT International picks up 308,000 new subscribers for CMT Brasil, its Portuguese-language feed in Brazil, through an agreement with Net Brasil. CMT International now claims a worldwide subscriber total of 2.7 million.

PEOPLE: Mercury Nashville signs the Mavericks, who had been at MCA Nashville. “We’re tickled to death to have them,” says Mercury Nashville president Luke Lewis. “When the rosters were realigning after the Universal merger, we saw an opportunity for them here, and they seem to like what we’re doing here. We’ll work closely with Mercury in the U.K. with them.”

The group’s first release, says Lewis, will be a compilation album with soundtrack material and old and new songs, due this fall.



by Chet Flippo



A Night To Remember. Epic recording artist Joe Diffie paused to talk with CMT and Picture Vision staffers after performing live on CMT’s “All Access” concert series. The show will air through the end of August. Shown, from left, are Picture Vision’s Jon Small, CMT VP/GM Paul Hastaba, Diffie, and CMT programming director Chris Parr.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
◀ No. 1 ▶						
1	1	1	90	SHANIA TWAIN ◆ ¹²	MERCURY 536003 (10.98/17.98) 41 weeks at No. 1	COME ON OVER
2	2	2	78	DIXIE CHICKS ▲ ⁶	MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES
3	3	3	8	LONESTAR ●	BNA 67762/RLG (10.98/16.98)	LONELY GRILL
4	4	4	12	TIM MCGRAW ▲	CURB 77942 (10.98/17.98)	A PLACE IN THE SUN
5	5	5	71	JO DEE MESSINA ▲	CURB 77904 (10.98/16.98)	I'M ALRIGHT
6	6	6	66	FAITH HILL ▲ ³	WARNER BROS. 46790 (10.98/16.98)	FAITH
7	8	7	5	GEORGE JONES	ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH
8	7	9	11	SHEDAISY	LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG
9	10	10	21	KENNY CHESNEY ●	BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO
10	9	8	11	KENNY ROGERS	DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
11	11	11	4	LYLE LOVETT	CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS
12	12	12	36	GARTH BROOKS ◆ ¹²	CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE
13	13	13	21	GEORGE STRAIT ▲	MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME
14	14	15	100	MARTINA MCBRIDE ▲ ²	RCA 67516/RLG (10.98/16.98)	EVOLUTION
15	15	14	9	MARY CHAPIN CARPENTER	COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES
16	16	16	6	ALABAMA	RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY
17	17	17	10	DWIGHT YOAKAM	REPRISE 47389/WARNER BROS.	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S
18	18	19	18	LILA MCCANN	ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR
19	20	21	7	CHRIS LEDOUX	CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS
20	21	22	64	MARK WILLS ▲	MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE
21	19	18	62	SOUNDTRACK ▲ ²	CAPITOL 93402 (10.98/17.98)	HOPE FLOATS
22	23	23	47	ALAN JACKSON ▲	ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE
23	24	24	97	BROOKS & DUNN ▲ ²	ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION
24	25	25	10	CHELY WRIGHT	MCA NASHVILLE 70052 (10.98/16.98) HS	SINGLE WHITE FEMALE
25	22	20	12	STEVE WARINER	CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS
26	26	26	16	MONTGOMERY GENTRY	COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS
27	28	28	50	VINCE GILL ●	MCA NASHVILLE 70017 (10.98/16.98)	THE KEY
28	29	29	48	ALABAMA ▲ ²	RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS
29	27	27	18	PATTY LOVELESS	EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS
30	31	36	9	JOHN MICHAEL MONTGOMERY	ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU
31	34	33	16	JOHNNY CASH	COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS
32	30	31	54	TRISHA YEARWOOD ●	MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS
33	32	34	8	JOE DIFFIE	EPIC 69815 (10.98 EQ/16.98)	A NIGHT TO REMEMBER
34	33	30	100	TRISHA YEARWOOD ▲ ²	MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS
◀ GREATEST GAINER ▶						
35	42	45	18	JESSICA ANDREWS	DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD
36	37	39	50	WILLIE NELSON	LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS
37	36	35	52	DIAMOND RIO ●	ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
38	38	37	22	TRACY BYRD	MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS
39	39	38	50	THE WILKINSONS	GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE
40	35	32	15	ANDY GRIGGS	RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY
41	41	44	44	LEE ANN WOMACK	DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW
42	47	42	60	BROOKS & DUNN ▲	ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER
43	43	50	59	CLAY WALKER ●	GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS
44	46	51	93	JOHN MICHAEL MONTGOMERY ●	ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS
45	44	54	21	SAWYER BROWN	CURB 77902 (10.98/16.98)	DRIVE ME WILD
46	49	46	40	TOBY KEITH ●	MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE
47	51	43	26	ROY D. MERCER	VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5
48	55	55	57	JOHN DENVER	MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER
49	40	41	8	BRAD PAISLEY	ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES
50	48	40	39	SARA EVANS	RCA 67553/RLG (10.98/16.98) HS	NO PLACE THAT FAR
51	50	49	98	LEANN RIMES ▲ ⁴	CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
52	52	52	54	VARIOUS ARTISTS	ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY
53	45	47	24	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON	ASYLUM 62275/EEG (11.98/17.98)	TRIO II
54	54	48	15	SAMMY KERSHAW	MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT
55	60	58	87	GARTH BROOKS ▲ ⁶	CAPITOL 56599 (10.98/16.98)	SEVENS
56	59	62	13	CHAD BROCK	WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK
57	53	53	37	SOUNDTRACK ▲	550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM
58	57	56	41	BILL ENGVALL	WARNER BROS. 47090 (10.98/16.98)	DORKFISH
59	58	59	100	COLLIN RAYE ▲	EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS
◀ PACESETTER ▶						
60	64	—	2	DAVID BALL	WARNER BROS. 47270 (10.98/16.98)	PLAY
61	61	57	60	REBA MCENTIRE ▲	MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM
62	56	—	2	PAUL BRANDT	REPRISE 47319/WARNER BROS. (10.98/16.98)	THAT'S THE TRUTH
63	63	63	62	TERRI CLARK ●	MERCURY 558211 (10.98/16.98)	HOW I FEEL
64	70	66	66	ROY D. MERCER	VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4
65	65	71	91	ROY D. MERCER	VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3
66	69	75	64	LEANN RIMES ▲	CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD
67	73	61	66	GEORGE STRAIT ▲	MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME
68	74	64	66	STEVE WARINER ●	CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN
69	71	—	20	MERLE HAGGARD	LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS
70	62	69	23	GEORGE JONES	EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS
71	68	—	11	VARIOUS ARTISTS	MADACY 6808 (10.98/15.98)	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS
72	66	74	20	KELLY WILLIS	RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE
73	RE-ENTRY	22	MARK CHESNUTT	DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	
74	75	65	40	DEANA CARTER ●	CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT
75	RE-ENTRY	61	GARTH BROOKS	CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	

○ 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®**

AUGUST 7, 1999

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
1	1	TIM MCGRAW ▲ ³	CURB 77886 (10.98/16.98) 2 weeks at No. 1	EVERYWHERE 112
2	2	SHANIA TWAIN ◆ ¹¹	MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME 233
3	3	GARTH BROOKS ◆ ¹⁰	CAPITOL 29689 (10.98/15.98)	THE HITS 205
4	4	ALAN JACKSON ▲ ⁴	ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION 196
5	10	SHANIA TWAIN ▲	MERCURY 514422 (7.98/11.98)	SHANIA TWAIN 143
6	5	HANK WILLIAMS, JR. ▲ ⁴	CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1 268
7	7	CHARLIE DANIELS ▲	EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS 236
8	8	TIM MCGRAW ▲ ³	CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON 278
9	9	WILLIE NELSON ●	COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS 255
10	11	PATSY CLINE ▲ ⁸	MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS 644
11	12	JOHNNY CASH ●	COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS 112
12	6	THE JUDDS	CURB 11514/MCA NASHVILLE (6.98/11.98)	GREATEST HITS 6
13	15	GEORGE STRAIT ▲ ³	MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2 587

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
14	14	DEANA CARTER ▲ ⁴	CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS? 151
15	13	GEORGE JONES ▲	EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS 409
16	16	GEORGE STRAIT ▲ ³	MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK) 353
17	17	PATSY CLINE	MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES 32
18	21	ALISON KRAUSS ▲ ²	ROUNDER 610325/MERCURY (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION 153
19	20	HANK WILLIAMS	MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS 93
20	19	ROY ORBISON	COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS 83
21	23	VINCE GILL ▲ ⁴	MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU 258
22	18	TRAVIS TRITT ▲	WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING 194
23	24	KENNY ROGERS ▲ ⁴	CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS 203
24	22	VINCE GILL ▲ ²	MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS 174
25	25	ROY D. MERCER	VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1 114

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.

Doug Stone's Got 'Love' With Atlantic Debut

BY DEBORAH EVANS PRICE

NASHVILLE—Few artists have ever had a rougher comeback road than Doug Stone.

A staple on country radio earlier in the decade with hits such as "Too Busy Being In Love," and "I'd Be Better Off (In A Pine Box)," Stone underwent bypass surgery at age 35, a heart attack, stroke, and vocal problems before beginning a new career chapter on Atlantic. His label debut, "Make Up In Love," comes out Sept. 7.

"If you've never been down in the valley of the shadow of death, you'd never know what the mountain looked liked," says Stone, who is now spokesman for the American Heart Assn. "If you were on the mountain all the time, you'd never see the valley. We've seen both of them real good. Life is like a pea in a whistle—up and down, up and down. I'm hop-



STONE

ing this time we can get up and go."

Country radio seems to be welcoming back the weathered crooner. The first single, the title track, is at No. 25 on the Hot Country Singles & Tracks chart this issue. "What really feels good is everybody saying, 'Man we're glad you're back, and it's good to hear you back on radio,'" he says.

Greg Mozingo, PD at WGKX Memphis, thinks that with the right material, Stone should be able to repeat his previous successful streak. "The songs that he's given us over the last 10 years have been straightforward, good country songs," says Mozingo. "I think of him, too, as a master of ballads. He just always is able to deliver great ballads to country radio. When it gets down to it, it's all about the song, and he's certainly been able to find them."

Says Atlantic VP/GM Bryan Switzer, "It comes down to a great song, which he's fortunate to have, and they are open to playing a familiar voice like his. As an industry, we need new talent, but radio also needs familiar voices."

Switzer says the songs and performance create an album people are going to want to hear. "There is some terrific material, and he's singing his tail off. There's not just one hit on the album, there's many. We're very pleased to have Doug on the label. He's a joy to work with."

After what Stone describes as an "amicable" parting with Epic, he felt good about making Atlantic his next label home. "I had been over there numerous times with my old manager," he says of former manager John Dorris. (He's now with Dixie Carter of Trifecta Entertainment.) "John Michael Montgomery was under the same management I was, and I thought they had done very well with him. So I went to them first."

Stone credits his co-producer Wally Wilson and the Atlantic staff for helping him find songs for his new album. "We got together and started talking about what we wanted to do," he says of Wilson, "and both of us had the same idea—to make simple country music, instead of trying to make it real complicated. I wanted it so any band could

pick up the record and go, 'I can play that lead.' And the record label looked at it the same way I did."

One cut Stone is particularly pleased with is the cover of "Take A Letter Maria." "I always wanted to do that since my first album," he says. "I sang it to them [Atlantic staff] in the office one day, and they said, 'Yeah, let's do that.' I think it's going to be the next single. It's got a great beat and feels good."

Stone is similarly pleased with the album's other cuts. "One Saturday" is a cool summer song. It's a real visual song," Stone says. "There's one called 'Surprise' that is more or less like life. You think you're doing OK, and then something will hit you, and you'll go, 'Oh wow, I'm in love.'"

Stone cut the vocals for the album at home. "It was pretty cool," he says. "Sitting in your drawers singing and there's nobody there to bother you. You get to do it exactly like you want to do it. It was fun."

Stone feels the album features some of his best vocals ever. He's also quick to silence rumors that his throat suffered permanent damage. "There's never been anything wrong with my vocal cords," he says. "The problem was in my nose, on my soft palette. They removed a polyp, and then someone told me about [vocal coach] Renee Grant Williams. She showed me what to do. And that day was when I started recuperating from not being able to sing."

Booked by Buddy Lee Attractions, Stone is on tour and visiting radio stations. He will also be working on behalf of the American Heart Assn., marking the first time in several years the organization has teamed with a celebrity spokesman. He'll record national PSAs for the association.

To make consumers aware there is a new Doug Stone album, the label is mounting a strong national campaign, Atlantic VP sales and marketing Bob Heatherly says. In addition to re-establishing Stone at radio with visits, the label is involving retail by participating in key programs such as Kmart's Showboard and Anderson Merchandisers' Country Picks. Other marketing elements are in the planning stages.



Indie Film Fete. ASCAP held a reception for the recent Nashville Independent Film Festival. Shown, from left, are ASCAP's Pam Allen, Nashville Independent Film Festival executive director Michael Catalano, ASCAP VP Connie Bradley, and ASCAP's Kevin Coogan.



California Dreaming. DreamWorks Nashville artist Jessica Andrews journeyed to California's Santa Monica Pier recently to shoot her first video. Pictured, from left, are PictureVision's Chandra LaPlume, director Trey Fanjoy, producer Mark Kalbfeld, Andrews, DreamWorks Nashville's John Rose and Scott Borchetta, and RPM Management's John Hurt and Scott Siman.



Angelle at CMT. DreamWorks Records Nashville recording artist Lisa Angelle, fourth from left, recently visited CMT to preview songs from her forthcoming album, "Twisted." Shown, from left, are CMT staffers Randy Wilkes, Nancy Stewart, Laura Ediger, Laurissa Juzwiak, Tracy Todd, and Chris Parr.



Their Golden Ring. Pam Tillis recently joined BNA recording artist Jason Sellers for a duet of the old George Jones/Tammy Wynette classic "Golden Ring." The song is the first single from Sellers' upcoming album, "A Matter Of Time." A video of the song is also being prepared. Shown, from left, are Sellers, Tillis, and producer Walt Aldridge (at rear).

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 58 **ALBUQUERQUE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Windswept Pacific, BMI/Bamey Building, BMI) CLM/WBM
 - 42 **ALL THINGS CONSIDERED** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
 - 23 **ALMOST HOME** (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) CLM/WBM
 - 1 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville, DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
 - 49 **ARE YOUR EYES STILL BLUE** (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC) HL/WBM
 - 31 **CHOICES** (Music Corporation Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL
 - 14 **CRAZY LITTLE THING CALLED LOVE** (Queen, BMI/Beechwood, BMI) HL
 - 66 **CRUSH** (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL
 - 59 **FOOL, I'M A WOMAN** (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillion, BMI) HL/WBM
 - 69 **FOR CRYING OUT LOUD** (Milan, ASCAP/Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) HL
 - 74 **FORGET ABOUT IT** (Sixteen Stars, BMI) HL
 - 73 **FROM YOUR KNEES** (EMI April, ASCAP/Sound Island, ASCAP) HL
 - 44 **THE GIRLS OF SUMMER** (Ocean Bound, BMI/Ensign,

- BMI/Mike Curb, BMI/That's A Smash, BMI) HL/WBM
- 3 **GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU** (Music Corporation Of America, BMI/Bayjun Beat, BMI) HL
- 30 **THE GREATEST** (New Dan, ASCAP/New Hayes, ASCAP) WBM
- 56 **HELLO LOVE** (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
- 75 **HERE I GO AGAIN** (Wait No More, BMI/Mighty Nice, BMI/Blue Water, BMI) HL
- 33 **HER** (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 37 **HOME TO YOU** (Arlos Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP) HL
- 21 **NOW FOREVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
- 64 **I KNOW HOW THE RIVER FEELS** (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL
- 34 **I'LL GO CRAZY** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 17 **I'LL STILL LOVE YOU MORE** (Realsongs, ASCAP) WBM
- 38 **I LOVE YOU** (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) HL
- 29 **I'M ALREADY TAKEN** (Fleetside, BMI/EMI, BMI/Steve Warner, BMI) WBM
- 50 **I'M IN LOVE WITH HER** (Wacissa River, BMI/MRBI, BMI/Built On Rock, ASCAP/EMI, ASCAP) WBM
- 67 **I WANT TO WITH YOU** (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Rancho Belta, BMI) WBM

- 2 **LESSON IN LEAVIN'** (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
- 68 **LET 'ER RIP** (Universal-Songs Of PolyGram International, BMI/Squirelly Shirley, BMI/Suite Two O Five, BMI/Reyn-song, BMI/Lawyer's Wife, BMI) HL
- 32 **LIGHTNING DOES THE WORK** (McSpadden, BMI/Bluesabilly, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
- 4 **LITTLE GOOD-BYES** (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL
- 10 **LITTLE MAN** (WB, ASCAP/Yes Haw, ASCAP) WBM
- 70 **LIVE, LAUGH, LOVE** (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/EMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
- 28 **LOVELY AND GONE** (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
- 62 **LOST IN YOU** (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/BMG, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM
- 53 **LOVE IS FOR GIVING** (EMI April, ASCAP/Jkids, ASCAP/Into Wishin', ASCAP) HL
- 71 **LOVE TRIP** (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
- 25 **MAKE UP IN LOVE** (Universal, ASCAP/D-Tex, BMI) HL
- 55 **A MATTER OF TIME** (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 54 **MISSING YOU** (Markmeem, ASCAP/Sony/ATV Cross Keys, ASCAP/Paperwaite, BMI/Trio, BMI/Alley, BMI) WBM
- 72 **MY HEART IS STILL BEATING** (Sony/ATV Tree, BMI)

- 27 **MY KIND OF WOMAN/MY KIND OF MAN** (Vinnie Mae, BMI) WBM
- 35 **NEVER BEEN KISSED** (Gronsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Ci-rystalis, ASCAP/Audacity, ASCAP) H/WBM
- 6 **A NIGHT TO REMEMBER** (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N' Riley, ASCAP/Song O' Peer, ASCAP/Grammy, ASCAP) HL/WBM
- 19 **(NOW YOU SEE ME) POW YOU DON'T** (Famous, ASCAP/Almo, ASCAP/Twir Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL/WBM
- 46 **ORDINARY LOVE** (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 13 **PLEASE REMEMBER ME** (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
- 15 **READY TO RUN** (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Big, BMI) HL
- 60 **RUB IT IN** (Ahab, BMI)
- 9 **THE SECRET OF LIFE** (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
- 26 **SHE'S IN LOVE** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/T Dreams Had Wings, ASCAP) HL
- 39 **SHE WANTS TO ROCK** (Sony/ATV Tree, BMI) HL
- 57 **SHE WON'T BE LONELY** (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) HL
- 7 **SINGLE WHITE FEMALE** (Blakemoore Avenue, BMI/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
- 24 **SOMETHING LIKE THAT** (The Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP)
- 51 **START OVER GEORGIA** (Bistar, BMI)
- 61 **SUNDOWN** (Moose, SOCAP) WBM
- 47 **SURE FEELS REAL GOOD** (Warner-Tamerlane, BMI/Fixed Points, BMI/High Fallin' ASCAP) WBM

- 63 **THAT'S THE TRUTH** (Polylog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM
- 18 **THIS HEARTACHE NEVER SLEEPS** (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL
- 45 **THIS TIME** (Universal-PolyGram International, ASCAP/Sundancekid, ASCAP/Mail Train, ASCAP/Fun Atit, ASCAP/Owsley, ASCAP/Kevin Morris, ASCAP) HL
- 20 **TONIGHT THE HEARTACHE'S ON ME** (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
- 43 **TROUBLE IS A WOMAN** (Warner-Tamerlane, BMI/Big Giant, BMI/Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Cross Keys, ASCAP/Kurt Williams, ASCAP) HL/WBM
- 41 **WHAT DO YOU SAY TO THAT** (Laudersong, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroljac, BJI/EMI, BMI) HL
- 11 **WHATEVER YOU SAY** (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
- 65 **WHEN MY DREAMS COME TRUE** (WB, ASCAP/Big Tractor, ASCAP/Pop-A-Wheelie, ASCAP/Lill-willy, ASCAP) WBM
- 12 **WHO NEEDS PICTURES** (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
- 5 **WRITE THIS DOWN** (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM
- 52 **THE YODELIN' BLUES** (Acuff-Rose, BMI) HL/WBM
- 36 **YOU GO FIRST (DO YOU WANNA KISS)** (Chater, BMI/Paddy's Head, SOCAN)
- 8 **YOU HAD ME FROM HELLO** (Acuff-Rose, BMI) HL/WBM
- 40 **YOU'RE LUCKY I LOVE YOU** (Rio Bravo, BMI/Major Bob, ASCAP) WBM
- 48 **YOU'RE STILL BEAUTIFUL TO ME** (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) -HL/WBM
- 16 **YOU'VE GOT A WAY** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
- 22 **YOU WON'T EVER BE LONELY** (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL



Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' marker for 'AMAZED' by Lonestar.

Continuation of the chart table, including 'HOT SHOT DEBUT' section for 'MISSING YOU' by Brooks & Dunn.

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.

Billboard® Top Country Singles Sales

AUGUST 7, 1999

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



Top Country Singles Sales chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST. Includes 'No. 1' marker for 'PLEASE REMEMBER ME/FOR A LITTLE WHILE' by Tim McGraw.

Continuation of the Top Country Singles Sales chart table.

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.

Norman Brown Is Full Of 'Celebration'

BROWN'S CELEBRATION: Norman Brown's music is an uncanny reflection of his personality. In conversation, Brown's silky-smooth voice is apt to rise suddenly, punctuated by exuberant exclamations of unmitigated joy. On disc and in concert, Brown's jubilant vocals seat along with sinewy guitar lines, juxtaposing bursts of unbridled rapture against smooth, funky rhythms.



by Steve Graybow

"I am kind of bubbly and up," says Brown, who sees his aptly titled fourth album, "Celebration," (Warner Bros.), released Aug. 10. "That's something I like to come across in my music. I like to make people happy when I play. Then again, I also have somewhat of a laid-back side, and I like my music to be a balance of the two."

Growing up in Kansas City, Mo., Brown was bitten by the guitar bug when he first heard Jimi Hendrix. "My dad loved listening to me play, but I was really into the Hendrix thing, and my dad was coming from a jazz background," says Brown. "My dad wanted to turn me on to what he called 'real guitar playing,' so he played me some Wes Montgomery. From then on, I was a stu-

dent of the Wes Montgomery school of playing. I wanted that tone, and I wanted to create that octave sound he had, that thumb thing."

While developing his skills on the six-string, Brown began singing along with his guitar lines. "I had a real passion to scat along with my playing from listening to George Benson," says Brown, who found that his own voice "had a really pleasing tone. When I sang along with my guitar, I saw that audiences

(Continued on next page)

GUEST COMMENTARY

(Continued from page 4)

records, people have to be made aware of their existence. This happens primarily in three ways: radio airplay, videos, and live performances.

Getting radio airplay is extremely difficult, and without the promotional effort and budget of a major record label, virtually impossible.

The cost of making a relatively simple music video can easily run from \$50,000 to \$100,000, and obtaining video airplay has become very competitive. Radio and video programmers are already inundated with record-label promoters hounding them to play their new singles, and the last thing in the world that they want is to be approached by every artist who decides to release his or her own record.

Finally, although artists have at least some degree of control in touring, it would take a lot of time to

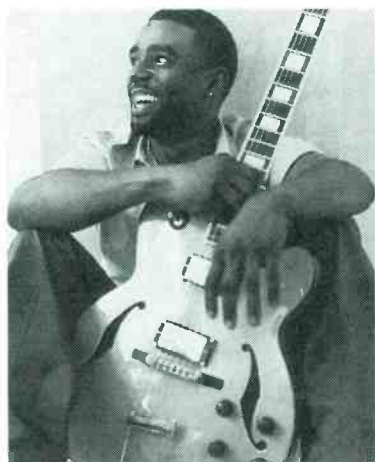
The idea that a label's sole function is to distribute records reflects a misunderstanding of the realities of the industry

reach a mass audience solely by playing the bar-and-club circuit.

Many artists with record deals rely on their record labels to subsidize their touring by providing tour support advances to cover touring expenses. A record label's publicity efforts also help promote the artist's tour, hopefully enabling the artist to draw enough of an audience to make the tour profitable and sell more records.

No technology, including MP3, is inherently bad. On the contrary, the Internet and digital technologies such as MP3 offer many new opportunities for the record industry that should be taken advantage of to the benefit of all.

Ultimately, artists need record labels just as much as record labels need artists. It's only through mutual cooperation that the record industry will have a chance to prosper through the use of technology.



BROWN

Top New Age Albums				
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	89	NO. 1 PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 46835/WARNER BROS.	ENYA
2	1	26	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
3	3	15	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
4	4	20	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY	MANNHEIM STEAMROLLER
5	5	25	ONE WORLD GTSP 559673	JOHN TESH
6	6	10	INNAMORARAE/SUMMER FLAMENCO EPIC 69673	OTTMAR LIEBERT
7	7	14	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
8	8	78	GRAND PASSION GTSP 539804	JOHN TESH
9	9	90	TRIBUTE ▲ VIRGIN 44981	YANNI
10	11	100	DEVOTION: THE BEST OF YANNI ● PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
11	10	8	SUN DANCE: SUMMER SOLSTICE VOL. 3 WINDHAM HILL 11437	VARIOUS ARTISTS
12	12	39	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
13	16	70	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
14	14	7	ISLA DEL SOL BAJA 534/TSR	ARMIK
15	13	11	OUT OF HAND NARADA 47220/VIRGIN	BILLY MCLAUGHLIN
16	15	4	CITIZEN OF THE WORLD WINDHAM HILL 11398	DAVID ARKENSTONE
17	18	18	ADIEMUS III-DANCES OF TIME OMTOWN/HIGHER OCTAVE 46674/VIRGIN	KARL JENKINS
18	17	42	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
19	RE-ENTRY		LAND OF FOREVER REAL MUSIC 8801	2002
20	19	26	ANDALUSIAN NIGHTS HIGHER OCTAVE 46930/VIRGIN	GOVI
21	RE-ENTRY		INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
22	20	2	THE WORLD OF NARADA NARADA 47108/VIRGIN	VARIOUS ARTISTS
23	25	8	AN EVENING WITH DAVID LANZ NARADA 47024/VIRGIN	DAVID LANZ
24	RE-ENTRY		NORTHERN SEASCAPE ANGEL 56774	JIM WILSON
25	22	61	PERFECT TIME WORD 69143/EPIC	MAIRE BRENNAN

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

Top Jazz Albums					
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	TITLE
1	1	8	NO. 1 HARRY CONNICK, JR. COLUMBIA 69618/CRG	HARRY CONNICK, JR.	8 weeks at No. 1 COME BY ME
2	2	7	DIANA KRALL VERVE 304/VG	DIANA KRALL	WHEN I LOOK IN YOUR EYES
3	NEW		THE PHIL COLLINS BIG BAND ATLANTIC 83198	THE PHIL COLLINS BIG BAND	A HOT NIGHT IN PARIS
4	3	5	VARIOUS ARTISTS NARM 50003	VARIOUS ARTISTS	JAZZ - DISCOVER AN AMERICAN ORIGINAL
5	5	100	DIANA KRALL IMPULSE! 233/GRP	DIANA KRALL	LOVE SCENES
6	6	10	VARIOUS ARTISTS 32 JAZZ 32130	VARIOUS ARTISTS	JAZZ FOR A LAZY DAY
7	4	18	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL	CASSANDRA WILSON	TRAVELING MILES
8	7	2	LISA STANSFIELD RCA VICTOR 63541	LISA STANSFIELD	SWING — ORIGINAL MOTION PICTURE SOUNDTRACK
9	9	25	VARIOUS ARTISTS 32 JAZZ 32106	VARIOUS ARTISTS	JAZZ FOR WHEN YOU'RE ALONE
10	8	13	JIM HALL & PAT METHENY TELARC 83442	JIM HALL & PAT METHENY	JIM HALL & PAT METHENY
11	19	12	REGINA CARTER VERVE 547177/VG	REGINA CARTER	RHYTHMS OF THE HEART
12	10	58	VARIOUS ARTISTS 32 JAZZ 32061	VARIOUS ARTISTS	JAZZ FOR A RAINY AFTERNOON
13	11	47	VARIOUS ARTISTS 32 JAZZ 32097	VARIOUS ARTISTS	JAZZ FOR THE QUIET TIMES
14	12	2	WYNTON MARSALIS SONY CLASSICAL 69860/COLUMBIA	WYNTON MARSALIS	BIG TRAIN
15	15	25	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	MILES DAVIS	LOVE SONGS
16	22	2	VARIOUS ARTISTS CONCORD JAZZ 5204/CONCORD	VARIOUS ARTISTS	JAZZ MOODS - JAZZ AND THE SUNDAY TIMES
17	17	38	VARIOUS ARTISTS 32 JAZZ 32101	VARIOUS ARTISTS	JAZZ FOR THE OPEN ROAD
18	13	12	DIANNE REEVES BLUE NOTE 33060/CAPITOL	DIANNE REEVES	BRIDGES
19	16	6	VARIOUS ARTISTS CONCORD JAZZ 5200/CONCORD	VARIOUS ARTISTS	JAZZ MOODS - BRAZILIAN ROMANCE
20	14	10	WYNTON MARSALIS COLUMBIA 67403/CRG	WYNTON MARSALIS	MARSALIS PLAYS MONK - STANDARD TIME VOLUME IV
21	RE-ENTRY		CHUCK MANGIONE CHESKY 184	CHUCK MANGIONE	THE FEELING'S BACK
22	20	5	VARIOUS ARTISTS CONCORD JAZZ 4201/CONCORD	VARIOUS ARTISTS	JAZZ MOODS - DINNER BY CANDLELIGHT
23	RE-ENTRY		JANIS SIEGEL MONARCH 1021	JANIS SIEGEL	THE TENDER TRAP
24	18	57	DIANA KRALL IMPULSE! 9825/GRP	DIANA KRALL	STEPPIN' OUT - THE EARLY RECORDINGS
25	21	3	CLARENCE "GATEMOUTH" BROWN BLUE THUMB 547536/VG	CLARENCE "GATEMOUTH" BROWN	AMERICAN MUSIC TEXAS STYLE

TOP CONTEMPORARY JAZZ ALBUMS					
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	TITLE
1	1	4	NO. 1 KENNY G ARISTA 19085	KENNY G	4 weeks at No. 1 CLASSICS IN THE KEY OF G
2	2	22	BONEY JAMES WARNER BROS. 47283	BONEY JAMES	BODY LANGUAGE
3	3	14	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/VG	JOE SAMPLE FEATURING LALAH HATHAWAY	THE SONG LIVES ON
4	4	88	KENNY G ▲ ARISTA 18991	KENNY G	KENNY G GREATEST HITS
5	NEW		INCOGNITO TALKIN' LOUD/BLUE THUMB 546371/VG	INCOGNITO	NO TIME LIKE THE FUTURE
6	5	8	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	PAUL HARDCASTLE	THE JAZZMASTERS III
7	6	10	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 11438/WINDHAM HILL JAZZ	THE RIPPINGTONS FEATURING RUSS FREEMAN	TOPAZ
8	7	2	RICHARD ELLIOT BLUE NOTE 57481/CAPITOL	RICHARD ELLIOT	CHILL FACTOR
9	8	8	SPYRO GYRA WINDHAM HILL JAZZ 11439/WINDHAM HILL	SPYRO GYRA	GOT THE MAGIC
10	13	4	CRAIG CHAQUICO HIGHER OCTAVE 47498/VIRGIN	CRAIG CHAQUICO	FOUR CORNERS
11	10	4	DOWN TO THE BONE INTERNAL BASS 2002	DOWN TO THE BONE	THE URBAN GROOVES - ALBUM II
12	9	39	KIRK WHALUM WARNER BROS. 47124	KIRK WHALUM	FOR YOU
13	12	8	MICHAEL FRANKS WINDHAM HILL JAZZ 11443/WINDHAM HILL	MICHAEL FRANKS	BAREFOOT ON THE BEACH
14	11	5	BELA FLECK WARNER BROS. 47332	BELA FLECK	THE BLUEGRASS SESSIONS - TALES FROM THE ACOUSTIC PLANET VOL. 2
15	15	8	DAVID BENOIT GRP 9942/VG	DAVID BENOIT	PROFESSIONAL DREAMER
16	14	15	ROGER SMITH MIRAMAR 23141	ROGER SMITH	BOTH SIDES
17	18	25	QUINCY JONES QWEST 46490/WARNER BROS.	QUINCY JONES	FROM Q WITH LOVE
18	16	18	DAVID SANBORN ELEKTRA 62346/EEG	DAVID SANBORN	INSIDE
19	19	18	THE BRAXTON BROTHERS WINDHAM HILL JAZZ 11405/WINDHAM HILL	THE BRAXTON BROTHERS	NOW & FOREVER
20	NEW		JAZZ IS DEAD ZEBRA 44019	JAZZ IS DEAD	LAUGHING WATER
21	17	43	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VG	WILL DOWNING & GERALD ALBRIGHT	PLEASURES OF THE NIGHT
22	20	5	VICTOR WOOTEN COMPASS 4274	VICTOR WOOTEN	YIN-YANG
23	NEW		CHUCK LOEB SHANACHIE 5057	CHUCK LOEB	LISTEN
24	22	14	TOM SCOTT & THE L.A. EXPRESS WINDHAM HILL JAZZ 11379/WINDHAM HILL	TOM SCOTT & THE L.A. EXPRESS	SMOKIN' SECTION
25	21	13	GATO BARBIERI COLUMBIA 69690/CRG	GATO BARBIERI	CHE CORAZON

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

JAZZ BLUE NOTE

(Continued from preceding page)

picked up on it, and it became like another instrument for me to express myself with."

Brown released three albums on the now-defunct Mojazz label—"Just Between Us" (1992), "After The Storm" (1994), and "Better Days Ahead" (1996)—prior to signing with Warner Bros.

'When I sang along with my guitar, I saw that audiences picked up on it, and it became like another instrument for me to express myself with'

—NORMAN BROWN—

Although Brown composes much of his own material, "Celebration" contains a number of popular songs that the guitarist hopes will draw people into his music. "I think familiar material helps people to understand where you are coming from," he says, referring to his ultra-smooth rendition of the 1974 Styli-



First Timers. Sony 550 Music/Legacy recording act Vertú rests after its first performance before a live audience in Los Angeles. The show was in support of the act's self-titled album. Shown in front, from left, are Vertú members Karen Briggs, Richie Kotzen, Rachel Z, and Lenny White. Shown in back, from left, are Mark Feldman, senior director of marketing for Legacy Recordings; Vertú member Stanley Clarke; and Michael Caplan, senior VP of A&R for 550 Music.

tics gem "You Make Me Feel Brand New," produced by rap/R&B producer Oji Pierce, and his cover of the recent SWV R&B hit "Rain." "The key is to do something fresh with the material, to put your own personality on it."

Brown hopes one day to put his inimitably upbeat stamp on a traditional organ trio record.

"Growing up in Kansas City, it was always a tossup between playing

traditional or contemporary jazz," he says, noting that years of playing both styles gave him "a solid base, a level of musicianship" that he would not have if he had "stuck to just contemporary or pop music. I feel good in saying that, because of my background, my range is not limited. I like challenges, and I would welcome the challenge of composing for a traditional organ trio, of stretching out in that direction."

Billboard® DIRECTORIES

The Definitive Source for Industry Information

INTERNATIONAL BUYER'S GUIDE: Jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry worldwide. A powerful tool. \$139

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists U.S. and International, talent, booking agencies, facilities, services and products. \$109

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and chainstore operations across the USA. \$175

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 4000 professional services and suppliers. \$75

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 100 markets. \$95

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$85

To order: call 800-344-7119 (International 732-363-4156), fax 732-363-0338, or mail this ad and payment to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add \$6 per directory for shipping (\$14 for international orders). Add sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

Billboard Directories are also available online.

For rates call Andrea Irish at 212-536-5223. For information on getting a directory on diskette or mailing labels call Mike Fouratt at 212-536-5017

www.billboard.com

BDZZ3028



celebrates *Herbie!*

Herbie Hancock*:

- J&R Music World Artist of the month for August
- Host for the new BET on Jazz tech show
- Premiere taping live at J&R Music World in NYC

August 24th & 25th 1999

J&R Music World Jazz Festival in NYC August 26-28 1999

For more info call: (212) 238-9000

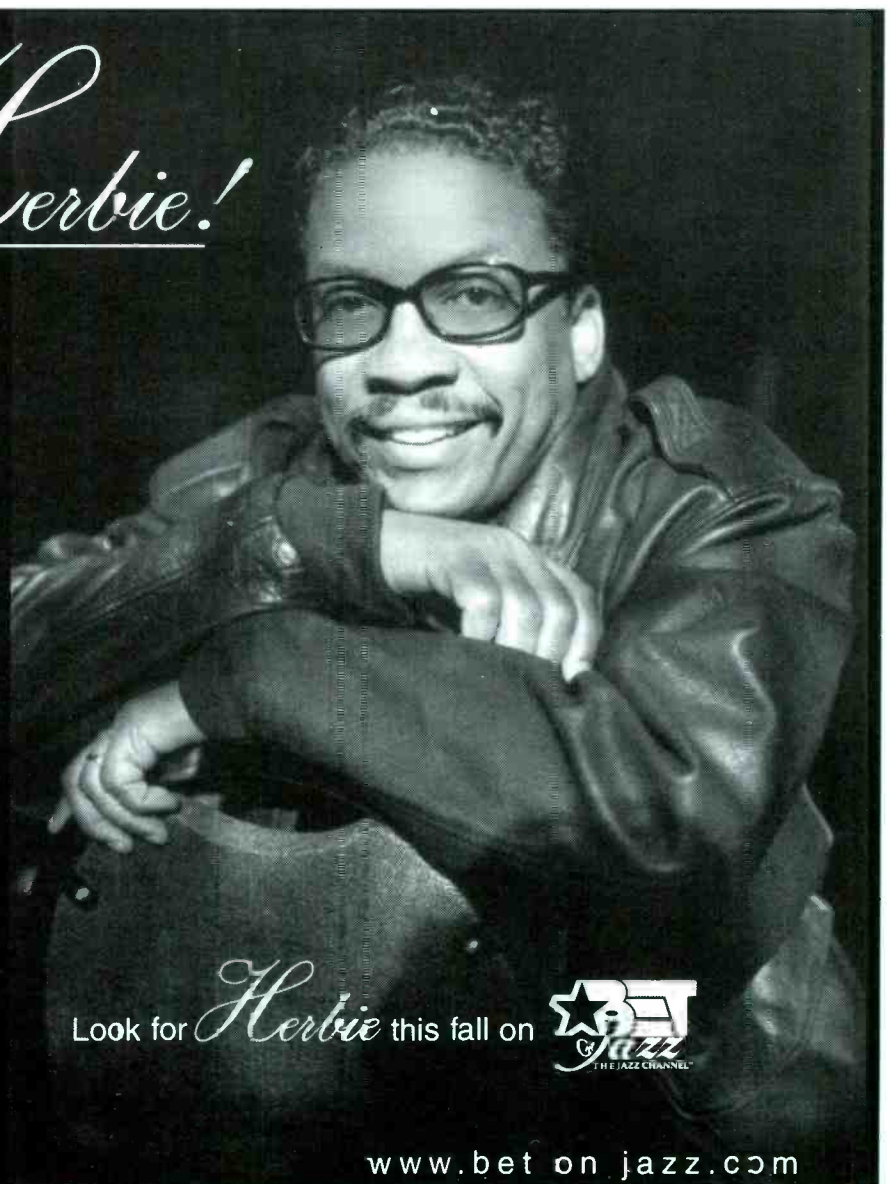
- 26th - The Herbie Hancock Quartet with Transparent Music Recording Artists: Mark Whitfield, JK, Robyn Springer and Peter Delano
- 27th - Wynton Marsalis, Eric Reed
- 28th - Kenny Garrett, Mike Stern, Jeff Go ub

Here's a sample of where BET on Jazz can be seen:

- Detroit, MI - Comcas
- Chicago, IL - Wedgewood Communications
- Clearwater, FL - GTE Media

To request BET on Jazz call toll free 877-SEE-JAZZ (877-733-5299)

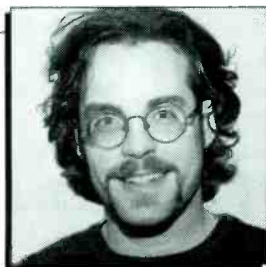
*Representation: David Passick Entertainment



Look for *Herbie* this fall on 

www.bet on jazz.com

Classical KEEPING SCORE



by Bradley Bambarger

SUPERCONDUCTOR: So, this violinist dies and goes on to his great reward. At the Pearly Gates, Saint Peter honors the musician's diligent dues-paying with membership in the Heaven Philharmonic. Palpably excited, the violinist thanks Saint Peter profusely as he is shown his way to the back of the second violins, who are on a break while the conductor works intently with the winds. The late violinist sees that the score at hand is **Brahms' Fourth Symphony**, his favorite. He turns to his stand partner and says, "I just want to tell you how great this is, Brahms' Fourth with the Heaven Philharmonic—what a wonderful start to eternity. But I have a question. Who's the conductor? He seems so confident, so in command." The stand partner replies, "You don't know? That's God. He thinks he's **Herbert von Karajan**."

As of July 16, it has been a decade since the death at age 81 of Karajan—once the world's most powerful musician, as "conductor for life" of the **Berlin Philharmonic**, founder of the Salzburg Easter Festival, and one of the most prolific and exacting recording artists ever. Not only was Karajan a supremely gifted and hard-working conductor; he looked the part of the glamorous, omnipotent maestro like few others: his lush silver hair swept back, his eyes closed beatifically, his gestures spare but expressive as he channeled the muse. Although he made many classic recordings for EMI and Decca, Karajan's aura (and the glorious sound of his Berlin Philharmonic) became a matchless brand through a long partnership with Deutsche Grammophon.

There will likely never be a figure to rival Karajan—and for some, this is a good thing. Of course, he had a notorious dark side, both real and imagined. By most reports, he was ruthlessly ambitious as a young man and became an imperious technocrat with his unprecedented success. He has also garnered a reputation as the instigator of a market-glutting, jet-setting style of music-making that helped sour the classical record business. But nothing tarnishes his legacy as much as his membership in the Nazi Party.

Yet according to **Richard Osborne's** meticulously researched, lucidly written biography, "Herbert Von Karajan: A Life In Music," the issue of the man's party membership is widely misunderstood. Osborne concludes that Karajan joined the party in 1935 because that is what he supposed it took to secure attractive work—his political views (or lack thereof) never entered into it. Eventually, he was on the outs with the Nazis, both because he married a one-quarter Jewish woman and because **Hitler** didn't like his conducting of **Wagner**.

"Certainly, Karajan was a flawed man," Osborne says, "but I believe you should judge someone by the strongest link in his chain. Above all, he was an enormously talented artist who lived through some very interesting and some horrible times. And he helped define his times, in many ways. I think **Otto Schenk** gets it right in the book when he says, 'Karajan was not only a musician, he was a whole period.'"

One of the key aspects of Karajan's art isn't often discussed, Osborne adds. "He was a born teacher. His rehearsals went beyond the technical aspects of a work to its aesthetic, emotional qualities. There are very few orchestral trainers of that depth left, really. He was passionate about music and about passing on some of his considerable wisdom, particularly in later years."

"A Life In Music" traces Karajan from his Austrian childhood and early fame as "Das Wunder Karajan" (the famous review headline for his Berlin debut in Wagner's "Tristan Und Isolde") to the lean years of the war and

his fortuitous postwar partnership with legendary EMI producer **Walter Legge**. Unlike some biographers of musical figures, Osborne deals enthusiastically and expertly with actual music-making, both live and on record. He details Karajan's fruitful (and sometimes fateful) work with the **Vienna Philharmonic**, London's **Philharmonia**, Milan's **La Scala**, the **Vienna State Opera**, and the **Berlin Philharmonic**, as well as singers like **Maria Callas** and **Elisabeth Schwarzkopf** and protégés **Anne-Sophie Mutter** and **Sabine Meyer**.

Most fascinating for many will be Osborne's even-handed untangling of the old rows with **Wilhelm Furtwängler**, Legge, the **Vienna State Opera**, and the **Berlin Philharmonic** (over Meyer), along with his examination of Karajan's de-Nazification hearings. And in delving into Karajan's persona, Osborne comes as close as anyone to offering a humanizing portrait of a figure long ubiquitous but strangely elusive. In one of the many glowing assessments of the book, no less than **Yehudi Menuhin** summed up, "Osborne's 'Karajan' is a monumental work of scholarship, of integrity, of sympathy born of respect and humanity. It reveals itself quietly and objectively, leaving the reader to judge a man whose personality was inseparable from the history of the age."

First published last year by **Chatto & Windus** in the U.K. (and due there this fall in paperback), Osborne's book has been long in coming to the U.S.—perhaps indicating some of the ingrained prejudice against Karajan in certain quarters. Luckily, the book will be issued in the U.S. early next year by **Northeastern University Press**. "Karajan" is also being translated into German and Japanese.

To mark the 10th anniversary of Karajan's death, **Gramophone** and **Classic CD** have devoted their August covers to him; it is the first time **Gramophone** has put a past artist on its cover in 10 years (since **Horowitz**), and a **Classic CD** critic's poll lists Karajan as "the century's greatest conductor." Such coverage will no doubt spur renewed interest in his vast recorded legacy.

Inserted in the new **Gramophone** is a special **Deutsche Grammophon** Karajan brochure featuring frank reminiscences from such colleagues as former **Berlin** flutist **James Galway**, along with a list of highlights

from the label's Karajan catalog. And the highlights are legion: the **Honegger** symphonies disc in the "Originals" series; the first **Mahler** Nine and "Kindertotenlieder" (with **Christa Ludwig**) in a two-fer; **Schoenberg's** "Transfigured Night"; **Strauss's** "Four Last Songs" (with **Gundula Janowitz**); and a take on **Wagner's** "Parsifal" that belies the rap that Karajan's latter-day aesthetic was too considered. Compare his "Parsifal" to **Daniel Barenboim's** admirable **Teldec** recording, and the Karajan comes off as infinitely more visceral and affecting, both as a performance and as a recording.

Of course, Karajan's canon is not all DG. On Sept. 14 in the U.S., EMI reissues 10 Karajan-led operas in its "Great Recordings Of The Century" series, with each featuring new, typically perceptive essays from Osborne. Most attractive are two freshly remastered sets: a profoundly poetic reading of **Debussy's** "Pelléas Et Mélisande" from 1979 (with **Frederica von Stade**) and a radiant **Wagner** "Die Meistersinger" from 1971. Last year, EMI reissued more classic Karajan at midprice, including a **Berlin** two-CD set with **Hindemith's** "Mathis Der Mahler" Symphony and a monumental **Bruckner** Eight; two discs of ageless **Sibelius** with the **Philharmonia**; and a **Vienna** album featuring the affecting first recording of **Strauss's** "Metamorphosen" from 1947.

Sept. 14 also brings several live Karajan showcases in a wave of **RCA** archival releases from the **Vienna State Opera**, including **Verdi's** "Il Trovatore" with **Plácido Domingo**. Already out via these restored **Austrian Radio** tapes is Karajan's dark vision of **Puccini's** "La Bohème" from 1963. On Aug. 10 and Sept. 14, **Decca** presents the first of its wonderful **Decca Legends** reissues, including Karajan's vigorous take on **Tchaikovsky's** three great ballet suites. And **Sony Classical** continues its Karajan **DVD** Video series with a September batch that includes the **Beethoven** Violin Concerto with **Mutter**.



KARAJAN

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	68	ANDREA BOCELLI ● PHILIPS 46203 (10.98/17.98)	NO. 1 ARIA — THE OPERA ALBUM 60 weeks at No. 1
2	2	16	VARIOUS ARTISTS EMI/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
3	3	88	ANDREA BOCELLI ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
4	4	49	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
5	5	24	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
6	6	80	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
7	7	25	ANDRE RIEU PHILIPS 4557914 (10.98/17.98)	ROMANTIC MOMENTS
8	8	30	DON CAMPBELL CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
9	10	53	DON CAMPBELL SPRING HILL 6501 (10.98/15.98)	THE MOZART EFFECT: STRENGTHEN THE MIND
10	9	37	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
11	13	78	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
12	11	37	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
13	12	15	SOUNDTRACK SONY CLASSICAL 60394 (10.98 EQ/16.98)	HILARY AND JACKIE
14	NEW		GIDON KREMER TELDEC 22661 (16.97 CD)	ASTOR PIAZZOLLA: TANGO BALLETT
15	RE-ENTRY		VANESSA-MAE ANGEL 8082 (9.98/16.98)	THE ORIGINAL FOUR SEASONS

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	12	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (10.98 EQ/16.98)	NO. 1 STAR WARS EPISODE I: THE PHANTOM MENACE 12 weeks at No. 1
2	2	19	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL
3	3	7	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (10.98/16.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	14	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
5	5	96	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98)	TIME TO SAY GOODBYE
6	6	30	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
7	7	4	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63516 (10.98/16.98)	A SPLASH OF POPS
8	8	10	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
9	9	48	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
10	10	14	SOUNDTRACK DECCA 466098 (10.98 EQ/16.98)	A MIDSUMMER NIGHT'S DREAM
11	11	92	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
12	12	18	VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE
13	13	53	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
14	15	50	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98)	GOES CLASSIC
15	14	18	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER

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

TOP CLASSICAL MIDLINE

- VARIOUS BUILD YOUR BABY'S BRAIN 2
SONY CLASSICAL
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS BUILD YOUR BABY'S BRAIN
THROUGH MUSIC SONY CLASSICAL
- (new) VARIOUS
- VARIOUS SOUSA FAVORITES ST. CLAIR
- VARIOUS MOZART FOR MOTHERS-TO-BE
PHILIPS
- VARIOUS SIMPLY THE BEST NIGHT AT THE
OPERA ERATO
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS MOZART FOR MEDITATION PHILIPS
- VARIOUS BABY NEEDS MOZART DELOS
- VARIOUS MOZART FOR YOUR MORNING
WORKOUT PHILIPS
- VARIOUS ROMANTIC NIGHTS RCA VICTOR
- VARIOUS THERE IS LOVE TELARC
- VARIOUS ONLY CLASSICAL CD YOU NEED
RCA VICTOR
- CARRERAS-DOMINGO-PAVAROTTI TENORS
ON TOUR SONY CLASSICAL

TOP CLASSICAL BUDGET

- VARIOUS CLASSICAL MIX POINT CLASSICS
- VARIOUS CLASSICAL GREATNESS IN THE
MAKING NARM
- VARIOUS MOZART CLASSICS DIRECT SOURCE
SPECIAL PRODUCTS
- JOHN BAYLESS BEATLES GREATEST HITS
INTERSOUND
- VARIOUS BEETHOVEN CLASSICS DIRECT
SOURCE SPECIAL PRODUCTS
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS BACH: OCEAN SOUNDS-RELAX-
ATION DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS PIANO MUSICAL MASTERPIECES
DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS TCHAIKOVSKY CLASSICS DIRECT
SOURCE SPECIAL PRODUCTS
- VARIOUS PACHELBEL: OCEAN SOUNDS-
RELAXATION DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS LISTEN, LEARN & GROW NAXOS
- VARIOUS MUSIC FROM THE AGES DIRECT
SOURCE SPECIAL PRODUCTS
- VARIOUS BEETHOVEN: OCEAN SOUNDS-
RELAXATION DIRECT SOURCE SPECIAL PRODUCTS
- VARIOUS PIANO SERENADE DIRECT SOURCE
SPECIAL PRODUCTS
- VARIOUS MOZART: OCEAN SOUNDS-RELAX-
ATION DIRECT SOURCE SPECIAL PRODUCTS

Hot Latin Tracks™

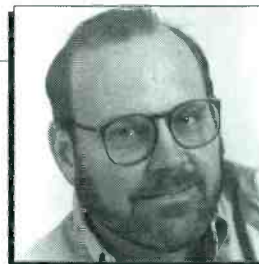


THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
▶ No. 1 ◀					
1	1	1	13	JENNIFER LOPEZ WITH MARC ANTHONY	NO ME AMES
2	3	3	14	ALEJANDRO FERNANDEZ	LOCO
3	4	4	11	CHRISTIAN CASTRO	MI VIDA SIN TU AMOR
4	2	2	8	ENRIQUE IGLESIAS	BAILAMOS
5	5	5	8	MANA	SE ME OLVIDO OTRA VEZ
6	6	8	5	RICKY MARTIN	BELLA
7	12	13	10	MARCO ANTONIO SOLIS	EL PEOR DE MIS FRASCOS
8	7	9	8	LOS TIGRES DEL NORTE	LAGRIMAS
9	11	18	5	GILBERTO SANTA ROSA	DEJATE QUERER
10	13	14	10	LOS TUCANES DE TIJUANA	ME HACES MUCHA FALTA
11	8	10	9	EDNITA NAZARIO	TU SABES BIEN
12	10	12	29	CONJUNTO PRIMAVERA	NECESITO DECIRTE
13	17	16	9	MILLIE	DE HOY EN ADELANTE
14	14	7	17	RICKY MARTIN	LIVIN' LA VIDA LOCA
15	16	11	25	PEPE AGUILAR	ME ESTOY ACOSTUMBRANDO A TI
▶ GREATEST GAINER ◀					
16	37	—	5	AMANDA MIGUEL	5 DIAS
17	22	—	3	JERRY RIVERA	SI TU ME FALTAS
18	15	17	23	NOELIA	TU
19	19	19	28	MARCO ANTONIO SOLIS	SI TE PUDIERA MENTIR
20	9	6	15	JUAN LUIS GUERRA 440	EL NIAGARA EN BICICLETA
21	36	27	9	LOS TEMERARIOS	ESTABA SOLO
22	20	21	15	ELVIS CRESPO	PINTAME
23	18	15	16	VICENTE FERNANDEZ	SUBLIME MUJER
24	35	—	9	MDO	DAME UN POCO MAS
25	NEW ▶	1		RENE & RENNY	DESHOJO LA MARGARITA
26	21	24	13	LUIS FONSI	SI TU QUISIERAS
27	30	31	3	TONNY TUN TUN	CUANDO LA BRISA LLEGA
28	NEW ▶	1		FRANCO DE VITA	TRAIGO UNA PENA
29	RE-ENTRY	2		GRUPO INNOVACION	SED DE CARINO
30	28	35	4	BANDA ARKANGEL R-15	AMOR DEL BUENO
31	23	29	9	OLGA TANON	HIELO Y FUEGO
32	31	40	3	BANDA MAGUEY	MIL GRACIAS
33	32	28	23	TIRANOS DEL NORTE	ENTREGA TOTAL
34	29	33	9	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	EL DISGUSTO
35	NEW ▶	1		PHIL COLLINS	EN MI CORAZON
36	27	34	3	PESADO	NO ME DIGAS QUE YA TE VAS
37	RE-ENTRY	2		JENNIFER LOPEZ	IF YOU HAD MY LOVE
38	40	32	7	NOELIA	TOCO LA LUZ
39	33	—	2	PEPE AGUILAR	LLAMARADA
40	24	39	5	MANNY MANUEL	EN LAS NUBES

POP	TROPICAL/SALSA	REGIONAL MEXICAN
22 STATIONS	16 STATIONS	65 STATIONS
1 RICKY MARTIN C2/SONY DISCOS BELLA	1 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS NO ME AMES	1 LOS TIGRES DEL NORTE FONOVISA LAGRIMAS
2 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS NO ME AMES	2 GILBERTO SANTA ROSA SONY DISCOS DEJATE QUERER	2 LOS TUCANES DE TIJUANA EMI LATIN ME HACES...
3 ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO BAILAMOS	3 JERRY RIVERA SONY DISCOS SI TU ME FALTAS	3 CONJUNTO PRIMAVERA FONOVISA NECESITO...
4 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN...	4 JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA...	4 MARCO ANTONIO SOLIS FONOVISA EL PEOR...
5 EDNITA NAZARIO EMI LATIN TU SABES BIEN	5 TONNY TUN TUN CAIMAN CUANDO LA BRISA LLEGA	5 LOS TEMERARIOS FONOVISA ESTABA SOLO
6 ALEJANDRO FERNANDEZ SONY DISCOS LOCO	6 ELVIS CRESPO SONY DISCOS PINTAME	6 ALEJANDRO FERNANDEZ SONY DISCOS LOCO
7 MANA WEA LATINA SE ME OLVIDO OTRA VEZ	7 MANA WEA LATINA SE ME OLVIDO OTRA VEZ	7 VICENTE FERNANDEZ SONY DISCOS SUBLIME MUJER
8 AMANDA MIGUEL KAREN/CAIMAN 5 DIAS	8 ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO BAILAMOS	8 GRUPO INNOVACION GARMEX SED DE CARINO
9 MILLIE EMI LATIN DE HOY EN ADELANTE	9 EDNITA NAZARIO EMI LATIN TU SABES BIEN	9 BANDA ARKANGEL R-15 LUNA/SONY DISCOS AMOR DEL BUENO
10 RICKY MARTIN C2/SONY DISCOS LIVIN' LA VIDA LOCA	10 RICKY MARTIN C2/SONY DISCOS BELLA	10 BANDA MAGUEY RCA/BMG LATIN MIL GRACIAS
11 RENE & RENNY ARIOLA/BMG LATIN DESHOJO LA...	11 FRANCO DE VITA SONY DISCOS TRAIGO UNA PENA	11 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN EL DISGUSTO
12 GILBERTO SANTA ROSA SONY DISCOS DEJATE QUERER	12 JENNIFER LOPEZ WORK/SONY DISCOS IF YOU HAD MY LOVE	12 PESADO WEAMEX/WEA LATINA NO ME DIGAS QUE YA TE...
13 NOELIA FONOVISA TU	13 MANNY MANUEL MERENGAZOR/WM EN LAS NUBES	13 JUAN AGUILAR ARIOLA/BMG LATIN INFIDELIDAD
14 LUIS FONSI UNIVERSAL LATINO SI TU QUISIERAS	14 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN...	14 LIMITE RODVEN/UNIVERSAL LATINO PASION
15 FRANCO DE VITA SONY DISCOS TRAIGO UNA PENA	15 LIMITE 21 EMI LATIN ESTAS ENAMORADA	15 TIRANOS DEL NORTE SONY DISCOS ENTREGA TOTAL

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 songs with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

Latin Notas



by John Lannert

ROCK ROLLS IN CHILE: Spanish-language rock is steadily gaining ground throughout Latin America, even in pop-directed countries such as Chile, where a new live rock program, "Raras Tocatas Nuevas," has been offering rock *en español* fans a musical taste from home-grown acts.

Broadcast on Sundays on the Santiago radio station Rock & Pop, the live program features a smorgasbord of rock, reggae, and hip-hop acts performing their hits, along with lesser-known material.

The first act invited to the show on July 4 was EMI rockers Lucybell, which invited singer **Carolina Carmona** and **Silvio Paredes**, a member of electronic group **Los Mismos**.

"Raras Tocatas Nuevas" is scheduled to air until September. Among the bigger names slated to appear are pop singer **Nicole** (Aug. 8), reggae act **Gondwana** (Aug. 22), Latin American roots rocker **Joe Vasconcellos** (Sept. 5), and funk/rock crew **Los Tetras** (Sept. 26).

GETTING CAUGHT UP: Epitaph's bilingual, hard-core act **Union 13** has been added to the Watcha tour's 1999 bill for upcoming shows in Phoenix (Aug. 12); San Diego (Aug. 13); San José, Calif. (Aug. 14); and Los

Angeles (Aug. 15). The East Los Angeles group also is a featured act on the Punk O'Rama tour, which is produced by Epitaph.

EMI Latin's **Mariachi Sol De México** is booked to pay homage to Mexico's estimable songwriters **Tomás Méndez**, **José Alfredo Jiménez**, and **Agustín Lara** during its Aug. 21 show at the Universal Amphitheatre in Universal City, Calif. The performance is part of the third annual Viva Mariachi '99, starring Fonovisa thrush **Lucero** and all-female mariachi ensemble **Mariachi Reyna De Los Angeles**. Mariachi Sol De México leader **José Hernández**, along with the sons of the aforementioned trio of composer greats, is trying to create the first Mariachi Museum in Los Angeles. Stay tuned for details.

The **Chris Perez Band** has been added as the sole opener for the second leg of **Maná's** current U.S. tour. Perez and crew, who record for Hollywood Latin, are scheduled to kick off an 11-date run with Maná Sept. 2 at Chicago's Rosemont Pavilion. Discussions are now under way for the Perez Band to appear as an opening act for Maná's Mexico shows.

Talented lyricist **Claudia Brant** has signed a record production deal with peermusic, her publishing company. A former recording artist with Warner Argentina, Brant is now looking for a producer.

MTV Networks Latin America promotes **Sofia Kaplun-Ioannou** to VP/general counsel, law and business affairs. She previously was the company's senior counsel.

Sony Discos is slated to release in the fourth quarter an **Eddie Santiago** set containing the duet remakes of such Santiago hits as "Lluvia" and "Tú Me Quemás" with an assortment of Sony's big-name signees.

(Continued on next page)



Gilberto Santa Rosa
EXPRESION

GILBERTO SANTA ROSA

TRK 83016



REYES RECORDS INC. Member of **AFIM**

CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS

140 NW, 22 Avenue, Miami, Florida 33125 * Tel.: (305) 541-6686 / Fax: (305) 642-2785

E-MAIL reyesrecords@reyesrecords.com WEB-SITE reyesrecords.com

TODO EN MUSICA * EVERYTHING YOU NEED IN MUSIC

MAJOR CREDIT CARDS ACCEPTED

NOTAS

(Continued from preceding page)

The 17th annual San Francisco Jazz Festival, scheduled to run Oct. 20 to Nov. 6, once again will feature a host of top-grade Latin American and Spanish acts. Scheduled to perform at the festival are **Gato Barbieri** (Oct. 22); **Tito Puente**, **Eddie Palmieri**, and **Israel "Cachao" López** (Oct. 23); **Virgínia Rodrigues** (Oct. 30); **Paco de Lucía** (Nov. 5); and **Ibrahim Ferrer** and **Rubén González** (Nov. 6).

Finally, condolences to the family and friends of **Nelson Benedico**, VP of marketing and public relations at MTV Latin America, who died July 19 from complications from AIDS. He was 34.

MEXICO NOTAS: **El Círculo's** "Sube Que Baja" (Sony Mexico) was selected as the theme song at this year's Copa Confederaciones, FIFA's last major soccer tournament this year, which is slated to conclude on Wednesday (4).

Universal's reunited vocal trio **Flans** is booked to kick off its *Gira Flans 99* on July 30 at Auditorio Fundidora in Monterrey. Universal is set to issue Flans' label bow in late 1999.

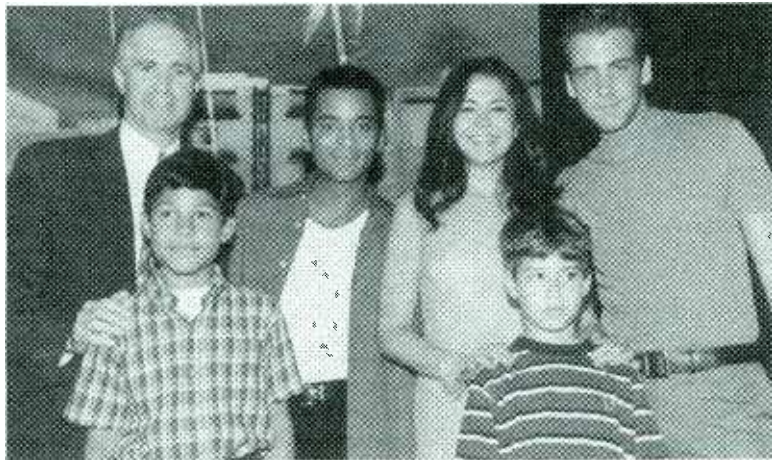
Fey is set to bring her *El Color De Los Sueños 1999-2000* tour to Mexico City's 10,000-seat Auditorio Nacional Oct. 8. The Mexico City shows by Sony Mexico's fetching songstress are part of her 80-date trek that will take her to 22 countries.

Universal has just dropped "Adición," the sophomore disc by technopop act **Moenia**. Produced by **Ren Swan** (**George Michael**, **Seal**), the disc features new vocalist **Alfonso Pichardo**, who replaced **Juan Carlos Lozano**.

Sony Mexico had dropped "Te Acuerdas . . . Grandes Éxitos," a package of 16 hits by renowned vocalist **Estela Nuñez**, which she rerecorded in fine fashion in a variety of styles ranging from ballads to *banda*.

IN SEARCH OF ROLANDITO: **Elvis Crespo**, **Michael Stuart**, and **Robert Avellanet** have recorded a series of messages urging the kidnapper of 4-year-old **Rolando Salas**, known by the diminutive **Rolandito**, to return the youngster to his family before the start of the school year in August.

Rolandito was kidnapped while playing with friends on the afternoon of July 7 in the town of Toa Alta, Puerto Rico. The prime suspect in



Hope & Harmony. The University of Miami's Diabetes Research Institute (DRI) and the Reed Midem Organisation recently announced that they are teaming to host an annual fund-raising event called the Hope & Harmony Award Dinner. The dinner will honor an accomplished member of the music industry, as well as feature performances and a celebrity auction. The inaugural dinner will take place June 11, 2000. In addition, the Diabetes Research Institute Foundation, a not-for-profit corporation that solely supports the DRI, has established its Entertainment Industry Council (EIC) to serve as honorary host committee. Shown in the front row, from left, are Ramone Batista and Christian Piedra, each of whom has diabetes. Pictured in the back row, from left, are Sandy Fox, chairman of the EIC executive committee, and EIC members Jon Secada, María Conchita Alonso, and Carlos Ponce.

the case is the mother's ex-boyfriend, **Roberto Gotay Valcárcel**, a heavy-machinery operator, who left his home 10 minutes before **Rolandito's** disappearance, according to officials.

Gotay Valcárcel was arrested on related domestic violence charges and imprisoned. He allegedly told the boy's mother he was going to get her where it hurts the most, alluding to her son. But the arrest has failed thus far to produce new leads concerning the boy's whereabouts.

Police and FBI agents continue to comb the area for signs of **Rolandito**. This is one of two missing-persons cases that has the island on edge.

YANQUIS GO HOME: "Que Se Vaya La Marina," the song calling for the ouster of the U.S. Navy from Puerto Rico's island municipality of Vieques, was issued commercially June 30. Some 5,000 discs were pressed, to be sold at \$8 to \$10 at Casa de los Tapes outlets. The song was recorded by 17-year-old neophyte vocalist **Dayivet Alemán**.

Among the artists at the press conference announcing the set's release was singer/soap star **Oswaldo Ríos**, who said that not only should the Navy leave but it should also clean up the mess left behind. The Navy used uranium-laced projectiles as well as napalm and other highly toxic com-

pounds during military exercises, which have been carried out on a continual basis since 1941, much to the dismay of the island's 9,000 residents.

COLOMBIA NOTAS: **FM Records** has just release "Sé Morir," **Andrés Cepeda's** first new solo album. Cepeda had been lead singer of a pop group called **Poligamia**, which released four records with Sony Colombia between 1991 and 1997. In addition, Cepeda had been star of "Mi Generación," a Colombian TV series that was similar to "The Partridge Family" but probably based on the **Who's** classic song "My Generation." After the band split up in 1997, **Juan Gabriel Turbay**, **Poligamia's** keyboard player, signed with Universal Music, which released his label debut.

La Etnia, far and away one of the best hip-hop groups in Colombia, has dropped "Criminología," the third record from its own label, 5-27. The big sonic difference between "Criminología" and the group's previous pair of albums, "El Ataque Del Metano" (1995) and "Malicia Indígena" (1997), is provided by **Tom Baker** and **Jason Roberts**, who mastered the set at Oasis Mastering in L.A. Roberts, who has produced and worked with such groups as **Plastilina Mosh**, **Control Machete**, **Resortes**, and **Cypress Hill**, among others, had met **La Etnia** several times in Colombia before they finally worked together.

"Puro Bla Bla Bla" is the first hit single from **K-YO's** first disc. While the *soca-calypto-zouk-ragga* band from the San Andrés Islands in Colombia has been around for nine years, opening for **Inner Circle** and **Pato Banton**, it was not until July that the act finally issued its first album on the independent label **Tambora**, which is distributed by **Fonocaribe**.

Japan's upstart rock group **Musashi**, which combines *Taiko*

drumming with electric guitars and keyboards, is booked to perform Aug. 12 in Cali and Aug. 14 in Bogotá, as part of a celebration of the 70th anniversary of the Japanese emigration to Colombia. The two concerts are scheduled to open **Musashi's** Latin American tour.

CHART NOTES, RADIO: As **Jennifer Lopez** and **Marc Anthony** lost copious audience impressions with their anthemic duet "No Me Ames" (Sony Discos) last issue, it appeared that **Alejandro Fernández's** hit "Loco" (Sony Discos) was poised to assume the throne of **Hot Latin Tracks**. Instead, "No Me Ames" remains at the apogee of the chart by picking up 350,000 audience impressions to earn 17.8 million in overall impressions.

By contrast, "Loco" lost 2.7 million audience impressions to come in at 14.7 million. But "Loco" rose 3-2.

For the seventh consecutive week, "No Me Ames" rules the tropical/salsa genre chart with 10.5 million audience impressions, up 200,000 from last issue.

With its audience count unchanged at 10.6 million for the second week in a row, **Los Tigres Del Norte's** "Lágrimas" (Fonovisa) just holds on to No. 1 on the regional Mexican genre chart for the third straight week by nipping **Los Tucanes De Tijuana's** "Me Haces Mucha Falta" (EMI Latin) by 400,000 audience impressions.

Ascending to the pinnacle of the pop genre chart this issue is **Ricky Martin's** aptly titled "Bella" (Sony Discos), which gained 200,000 audience impressions this issue to snare a total 10.8 million.

CHART NOTES, RETAIL: A 5% sales increase to 20,500 units puts **Enrique Iglesias's** "Bailamos" (Fonovisa) at the apex of **The Billboard Latin 50** for the third week running.

"Bailamos," which rises 77-71 on **The Billboard 200**, stays atop the pop genre chart for the third successive week.

At No. 2 once again on **The Billboard Latin 50**, which is unpublished this issue, is "Buena Vista Social Club" (World Circuit/Nonesuch/AG). Sales of the resilient title clicked up 3% to 15,500 units—a tally that places the album at No. 1 on the tropical/salsa genre chart for the third week in a row.

Incidentally, "Buena Vista Social Club" reached the apogee of **Billboard's Heatseekers** albums chart last issue, only the second Spanish-language album to do so.

Alas, "Buena Vista Social Club" has become a victim of its own success by moving up 102-97 on **The Billboard 200**, thus disqualifying the album from the **Heatseekers** chart because it entered the top half of **The Billboard 200**.

Another "Buena Vista Social Club" alumnus riding the coattails of the disc is **Eliades Ochoa**, who enters **The Billboard Latin 50** at No. 38 with "Sublime Ilusion" (**Higher Octave/**

Virgin). The title is **Higher Octave's** first to appear on the chart.

Despite dipping 5% in sales to 8,500 pieces, **Los Tigres Del Norte's** "Herencia De Familia" (Fonovisa) remains comfortably in first place on the regional Mexican genre chart for the fifth straight week.

SALES STATFILE: **The Billboard Latin 50:** this issue: 178,500 units; last issue: 185,500 units; similar issue last year: 101,000 units.

Pop genre chart: this issue: 72,500 units; last issue: 74,500 units; similar issue last year: 40,500 units.

Tropical/salsa genre chart: this issue: 60,500 units; last issue: 64,000 units; similar issue last year: 29,500 units.

Regional Mexican genre chart: this issue: 38,500 units; last issue: 42,000 units; similar issue last year: 26,000 units.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City; **Sergio Fortuño** in Santiago, Chile; **Karl Ross** in San Juan, Puerto Rico; and **Karl Troller** in Bogotá, Colombia.

LATIN TRACKS A-Z

- | | TITLE (Publisher - Licensing Org.) Sheet Music Dist. |
|----|--|
| 16 | 5 DIAS (Wiz, BMI) |
| 30 | AMOR DEL BUENO (Not Listed) |
| 4 | BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP) |
| 6 | BELLA (She's All I Ever Had) (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI) |
| 27 | CUANDO LA BRISA LLEGA (Caiman, ASCAP) |
| 24 | DAME UN POCO MAS (Ventura, ASCAP) |
| 13 | DE HOY EN ADELANTE (Rubet, ASCAP/Universal, ASCAP) |
| 9 | DEJATE QUERER (PSO, ASCAP) |
| 25 | DESHOJO LA MARGARITA (H.R.M., BMI) |
| 34 | EL DISGUSTO (Reyna Cornelio, ASCAP/Intersong, ASCAP) |
| 20 | EL NIAGARA EN BICICLETA (Redomi, BMI) |
| 7 | EL PEOR DE MIS FRACASOS (Crisma, SESAC) |
| 40 | EN LAS NUBES (Caribbean Waves, ASCAP) |
| 35 | EN MI CORAZON (You'll Be In My Heart) (Edgar Rice Burroughs, ASCAP/Walt Disney, ASCAP) |
| 33 | ENTREGA TOTAL (EMI Blackwood, BMI) |
| 21 | ESTABA SOLO (ADG, SESAC) |
| 1 | HIELO Y FUEGO (F.I.P.P., BMI) |
| 37 | IF YOU HAD MY LOVE (EMI Blackwood, BMI/Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI) |
| 8 | LAGRIMAS (TN Ediciones, BMI/Fonometric, ASCAP) |
| 14 | LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP) |
| 39 | LLAMARADA (BMG, ASCAP) |
| 2 | LOCO (Not Listed) |
| 15 | ME ESTOY ACOSTUMBRANDO A TI (Rightsong, BMI/ASCAP) |
| 10 | ME HACES MUCHA FALTA (Flamingo, BMI) |
| 32 | MIL GRACIAS (Not Listed) |
| 3 | MI VIDA SIN TU AMOR (F.I.P.P., BMI) |
| 12 | NECESITO DECIRTE (Seg Son, BMI) |
| 1 | NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI) |
| 36 | NO ME DIGAS QUE YA TE VAS (Ser-Ca, BMI) |
| 22 | PINTAME (Sony/ATV Latin, BMI/Elvis, BMI) |
| 29 | SED DE CARINO (Not Listed) |
| 5 | SE ME OLVIDO OTRA VEZ (BMG, ASCAP) |
| 19 | SI TE PUDIERA MENTIR (Crisma, SESAC) |
| 17 | SI TU ME FALTAS (Gemini Star, ASCAP/Peermusic, ASCAP) |
| 26 | SI TU QUISIERAS (Warner/Chappell, ASCAP) |
| 23 | SUBLIME MUJER (Peermusic, BMI/Promociones Musicales HR, S.A., BMI) |
| 38 | TOCO LA LUZ (Lucas, BMI) |
| 28 | TRAIGO UNA PENA (Warner/Chappell) |
| 18 | TU (World Deep Music, BMI) |
| 11 | TU SABES BIEN (Don Cat, ASCAP) |

GRAN SELECCION DE MUSICA LATINA
KUBANEY.COM

MANHATTAN LATIN MUSIC CENTER
471 WEST 42ND ST. ON 5th FLOOR, NY 10036
TEL: 212-563-3500 FAX: 212-563-2047

Billboard spotlights
JUAN GABRIEL

30th
Anniversary



Issue Date:
October 2

Ad Close:
September 7

Be part
of this
epic issue!

Contact:

Daisy Ducret 323.782.6250 • Marcia Olival 305.864.7578 • Gene Smith 212.536.5001
dducret@billboard.com athomas805@aol.com gsmith@billboard.com

New York
212.536.5004

Los Angeles
323.525.2307

Nashville
615.321.4287

London
44.171.323.6686

**Get more reach. More impact.
More results.**

Now, you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product and service in the industry's leading news magazine.

All Major Credit Cards Accepted

Billboard Classified

RATES & INFORMATION

- SERVICE & RESOURCES: \$160 per inch/per week, 4 weeks minimum
- MUSIC INDUSTRY HELP WANTED: \$160 per inch/per week
- RADIO HELP WANTED: \$95 per inch/per week
- BOX REPLY SERVICE: \$30

Classified ads are commissionable when an agency represents an outside client.

Call Billboard Classified Today!

Tracy Walker 1-800-390-1489

twalker@billboard.com

FAX ALL ADS TO: 212-536-8864

DEADLINE: FRIDAY AT 3:30PM EASTERN

DUPLICATION/REPLICATION

CD Replication

- Retail-Ready Packages with Graphics
- Bulk Replication (only 100 Min. Order!)

**Vinyl Records
Cassette Duplication
CD Glass Mastering**

Why deal with brokers when you can work directly with our factory?
Best Service... Best Price... Period.

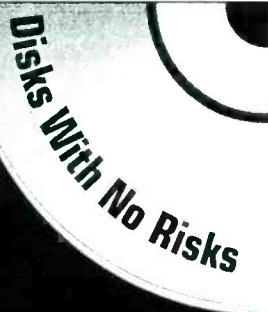
EUROPADISK, LTD.

Free Catalog or quote:

(800) 455-8555

<http://www.europadisk.com>

Major credit cards accepted.



DUPLICATION/REPLICATION

**TALK WITH A
HUMAN BEING
ABOUT
CD REPLICATION**

[:OASIS:]
CD & CASSETTE
DUPLICATION

(888) 296-2747 • info@oasisCD.com

www.oasisCD.com

- ISO-9002-Certified Replication
- Free Radio Promotion & Distribution

DUPLICATION/REPLICATION



We Anticipate Your Every Need

CD REPLICATION

Cassette Duplication
Graphic Design & Printing
Digital Editing & Mastering

1-800-527-9225

(716) 691-7631 • Fax (716) 691-7732

THIRD WAVE MEDIA

WORLD CLASS QUALITY **COMPACT DISC** & **DVD** REPLICATION

OVER \$500 OF EXTRAS
Free with every retail
ready package

- free Web page w/sound
- free Barcode
- free 3rd color on CD
- free clear tray
- free Design kit

Call today for a FREE catalog
(800) WAVE CD-1
www.thirdwavemedia.com

**1000
COMPACT
DISCS
.98 EACH**

**1000
CASSETTES
• DIGITAL BIN •
.64 EACH**

ALSHIRE
CUSTOM SERVICE

Call Now!

(800) 423-2936

FAX (818) 569-3718

sales@alshire.com

1015 W. Isabel St.
Burbank, CA 91506

COMPACT DISCS • 75¢ EACH

**IT'S A BETTER DEAL!
"ADD IT UP"**

1,000 CDs 750.00
1,000 Jewel/Wrap 300.00
1,000 2-Pg Book/Tray 240.00
\$1,290.00

From your CD-Ready Master &
Print-Ready Film

Complete CD & Cassette Packages!

CALL FOR QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE/DISC

1-800-874-4174

1110-48th Avenue North • Nashville, TN 37209

MaxDisk

Call for free catalogue/custom quote!
1-800-681-0708
<http://www.maxdisk.com>

CD & CASSETTE MANUFACTURING

Serving the country with
over 25 years of experience.
The Southwest's premiere
full-service manufacturing facility!

PRINTING • GRAPHIC DESIGN • BLANK CASSETTES
DIGITAL MASTERING & EDITING • ONE-OFF CD-RS
RETAIL READY PACKAGES! CALL FOR FREE CATALOG!

CRYSTAL CLEAR SOUND
1-800-880-0073
mc/visa accepted www.crystalclearsound.com

CDs
Quality Copies As
Fast As 24 Hours

- * CD Replication
- * CDR One-Offs
- * Mastering
- * Packaging & Printing

**PRINCETON
DISC** 800-426-0247
www.princetondisc.com

MIDWEST
TAPE & DISC
MANUFACTURING • GRAPHIC DESIGN • PRINTING
HIGHEST QUALITY
COMPLETE DESIGNED PACKAGES
LOWEST PRICES
CD BOOKLET & J-CARD PRINTING
Call for a custom quote.
1-800-989-4487
WWW.MIDWESTDISC.COM

Call Toll Free
877-DISC-USA
Feel the POWER of Excellence
DIGITAL FORCE
TOTAL CD,
CD-ROM, DVD, &
CASSETTE PRODUCTION
(212) 252-9300 in NYC
www.digitalforce.com
149 MADISON AVENUE NY, NY 10016

CD Replication

1000 CD's \$1170.00

**MIRROR IMAGE
REPLICATION SERVICES
WIBBOB IMAGE**
Division of UAV Corp.

- 1-3 color print
- traycard
- 4 color insert
- jewel case
- shrinkwrap

Video Duplication and Digital Audio Cassettes also available
DESIGN • FILM • Customer Supplies
PRINTING & FUFILLMENT CDR Master/Film

**Bulk CD's \$0.65 • CDR Copies \$2.25
and up • Blank CDR .88**

BB52

www.uavco.com **1-800-486-6782** call today Fax: **1-800-486-6782**

For Classified Advertising Rates

Call TRACY WALKER - 212-536-5058
or 1-800-390-1489

1,000 bulk CDs: \$670 2-colors on disc	1,000 retail-ready CDs: \$1,400 package includes ALL FILMS, 4-panel 4/1 booklet, standard jewels & more
IMPLOSION PUBLISHING INC. 1-888-323-5431 Call for price list & free samples!	We also print postcards, posters, 7 inch covers and lots more -- all at low prices! Graphic design available!

FAX BILLBOARD AT 212-536-8864

BEST QUALITY-LOWEST PRICES!
Warner Media - CDs: \$.54 ea.
Creative Sound
(800) 323-PACK
<http://csoundcorp.com>

46 PRODUCTIONS
25 CDRs - \$100/50 CDRs - \$175
100 CDRs - \$250/200 CDRs - \$425
\$5.00 OFF WITH THIS AD
From CD or CDR master. Includes CDR jewel box
w/ text printing on CD label. Add \$19 for other digital
master. \$33 for analog master. Orders must be prepaid.
Shipping not included.
Tel: (800) 850-5423 Email: info@46p.com
Visit our Web Page at <http://www.46p.com>

TURN IT UP!
WE BUY CDs!
OPEN or SEALED • ANY QUANTITY • ANY GENRE
TOLL-FREE: (877) TURNITUP
e-mail: info@turnitup.com

REACH YOUR MUSIC COMMUNITY BILLBOARD MAGAZINE

WANTED TO BUY

WE BUY CDS
\$\$\$ HIGHEST PRICES PAID \$\$\$
 LARGE COLLECTIONS / INVENTORIES WELCOME
 OPEN / SEALED / PROMOS OK - ALL GENRES!
 * STRICTLY CONFIDENTIAL *
AMOeba MUSIC
 (415) 831-1200 TONY OR (510) 549-1125 STEVE OR MARC
GET THE MOST \$ FOR YOUR CDS ANYWHERE

WANTED TO BUY

"WE ARE CASH BUYERS OF
 UNWANTED LP's, CASSETTES OR CD's.
 "No quantity is too large
 or small. We pay the freight. Call:
(609) 890-6000

Going Out of Business?
 Dropping Your Used Product?
 Selling your Collection?

**CASH for CDs-DVDs-Videos
 Laserdiscs-Software-Audio Books**

Scott Henderson, 520-881-1744, x110
 e-mail: scotth@bookmans.com

TOP \$ PAID

For: Cd's, Lp's, Cassettes,
 Video, DVD.
 Call (201) 567-4614
 Fax 201-567-4288
 Nights 973-942-5216

WE PAY THE MOST!
For used CDs & DVDs

We Buy All Quantities - Large or Small
SecondSpin.com
800-962-6445
Buster@SecondSpin.com

VINYL PRESSING

D.J. VINYL PROMO

100 12" VINYL \$749.00

(in WHITE JACKET w/ HOLE) \$1.20 each for additional LP's

1000 7" VINYL 45's (WITH WHITE SLEEVE) \$719.00 REORDER - \$379.00

500 7" VINYL 45's (WITH WHITE SLEEVE) \$599.00 REORDER - \$269.00

1000 12" VINYL (in WHITE JACKET w/ HOLE) \$1,699.00 REORDER - \$1,149.00

500 12" VINYL (in WHITE JACKET w/ HOLE) \$1,199.00 REORDER \$649.00

**ALL PACKAGES INCLUDE: MASTERING / FULL PROCESSING / TESTS /
 2-COLOR LABELS / SHRINKWRAP (12" only) / QUICK TURN AROUND**

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING — ASK FOR OUR FREE BROCHURE!

Rainbo Records and Cassettes
 1738 Berkeley St. • Santa Monica, CA 90404 • (310) 829-3476 •
 Fax: (310) 828-8765 • www.rainborecords.com • info@rainborecords.com

PUBLICATIONS

In the Studio?
**FREE Guide to
 Master Tape Preparation
 Saves You Time and Money!**
1-800-468-9353
 www.discmakers.com/bb
 info@discmakers.com
DISC MAKERS

PUBLICITY PHOTOS

PUBLICITY PRINTS
 LITHOGRAPHED ON HEAVY SATIN GLOSS PAPER

**B&W
 8x10's
 500 - \$80
 1000 - \$108
 B&W
 POSTCARDS
 500 - \$65.00**

Other sizes & color available
 Prices include Typesetting &
 Freight in Continental U.S.

**ABC
 PICTURES**
 1867 E. Florida St., Suite BB
 Springfield, MO 65803
 Toll Free 1-888-526-5336
 www.abcpictures.com

MASTERING

DRT Mastering
the Analog Specialist
**Fat, Slammin'
 Radio-ready sound**
For You.
 800-884-2576
 www.drtmastering.com

**COMPUTER/
 SOFTWARE**

The Computer and POS Solution
 for the Music & Video Industry

**young
 SYSTEMS**

(888)658-7100
 •Chains •Independents •One-Stops

www.youngsystems.com

RecordTrak
*Inventory Management
 For Record Stores*

800-942-3008

Fax 203-269-3930
 Voice 203-265-3440

Musicware™ Complete POS/Inventory
 Control for ALL your record
 and video store needs!
 w/ Spanish availability built-in!

888-222-4767 (toll free)
 Fax (919) 828-4485
 e-mail: SALES@IDCSOFT.COM
 WWW.IDCSOFT.COM

**PROFESSIONAL
 SERVICES**

**ENTERTAINMENT
 ATTORNEY**

Prof & member of NARAS - available
 for consultation on recording contracts
 & any related music industry matter.
 CALL: 516-424-6702 or
 EMAIL: JGIOR20444@aol.com

Are You Ready
 to Create a
RUCKUS?

Unique Advertising Design & Marketing
 Specializing in Music/Entertainment
203-531-5388

REAL ESTATE

**House w/ Recording Studio
 For Sale**

SUNSET PARK, SANTA MONICA. 3 BR, 1 BA
 house w/ recording studio/full basement
 PLUS 2 - 1 BR, 1 BA apts w/garages. Annual in-
 come \$18,300 approx 3,500 sq ft bks to
 beach. Price: \$585,000.
 CALL: 310-820-4597 or 310-887-9481

**STORE
 SUPPLIES**

DIVIDER CARDS

BUY DIRECT FROM MANUFACTURER
 ALL SIZES AVAILABLE
 A-1 BEST PRODUCTS
1(800) 359-5038

STORE SUPPLIES

REPAIR CDS AND DVDS IN MINUTES!



- Resurfaces & Polishes 2 Discs At Once
- Quick & Inexpensive- 20¢-30¢ Per Disc
- Works On All CD And DVD Formats
- Engineering Simplicity
- Double-Headed For Greater Efficiency
- Purchase & Repair Scratched Discs For Big Rental & Sales Profits

Only
\$999.00



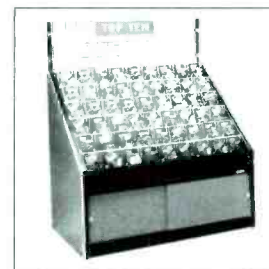
Makes You Money • Saves You Money

For a Free Catalog Call 1-800-999-0786

SPECIALTY STORE SERVICES

FIXTURES

FACTORY DIRECT



- Storage Cabinets
- Video & Jewelbox
- Video Display Racks
- Security Systems
- Custom Counters
- Category Signs
- DVD & Laser Displays



JD Store Equipment
 1977-1999

2 Year "Unconditional Guarantee"
on all JD Products and Services.

JEWELBOX BROWSER

In stock now, with optional
 grid build-up and signage.

- CD-Rom
- Music

- Free In-Store planning
- Se Habla Español
- Ships from Baltimore or Los Angeles

For a Free Color Catalog Call (800) 433-3543

Fax: (310) 937-2070 • E-mail: JDStore@ix.netcom.com • Web - http://www.jdstore.com

MUSIC MERCHANDISE

THE D.J. AND MUSIC SOURCE SINCE 1975 WWW.rockandsoul.com

ROCK AND SOUL

462 7th Ave., New York, N.Y. 10018 (212) 695-3953/ Fax (212) 564-5353

MUSIC DEPT.: D.J.'s HEAVEN - THE LARGEST SELECTION OF 12" VINYL LP's,
 CD's and CASSETTES • DISCOUNT PRICES!
 PRO D.J. DEPT.: MIXERS • AMPS • SAMPLERS • TURNTABLES • CARTRIDGES
 EQ's • DRUM MACHINES • SPEAKERS • CASES • MULTI-TRACKS

BUY DIRECT AND SAVE!

While other people are raising their prices, we
 are slashing ours. Major label CD's, cassettes
 and LP's as low as 50¢. Your choice from the
 most extensive listings available. For free
 catalog call (609) 890-6000.

Fax (609) 890-0247 or write
Scorpio Music, Inc.
 P.O. Box A Trenton, N.J. 08691-0020

VIDEOS & BOOKS

MUSIC RELATED BOOKS. CLASSIC & UNUSUAL
 VIDEOS YOU WON'T FIND ANYWHERE ELSE!
CALL FOR A FREE GIANT CATALOG.

Wholesale only. Contact Chaz. **GOTHAM**
GOTHAM DISTRIBUTION CORP.
 1-800-4-GOTHAM • FAX: (610) 649-0315
 2324 Haverford Road • Ardmore, PA 19003

DISPLAY UNITS

400 CD BOOKLETS in 2 SQ. FT.!
actual CD's kept in jewel boxes behind the counter.



Full line of counter, wall and floor displays

Browser®

DISPLAY SYSTEMS
 CHICAGO ONE STOP, INC.
 401 West Superior • Chicago, IL 60610
 Phone: 312-822/0822 • Tollfree: 800-322/4410

Write
 or call for
**FREE
 sample!**



USE BILLBOARD MAGAZINE TO GET NATIONAL EXPOSURE

RECORDING STUDIO

FOR SALE OR LEASE 22 YRS OF AUDIO EXCELLENCE

Hollywood MUSIC/FOLEY/ADR stages, formerly OSU Recording Studios, TAJ Soundworks and most recently leased exclusively for the past six years by Disney.
CALL 916-791-0220

HELP WANTED



BUSINESS AFFAIRS ADMINISTRATION & LICENSING

Business Affairs department of Tommy Boy Music & Penalty Records seeks to fill key positions in handling administration & licensing. Responsibilities include researching samples, facilitating & tracking sample clearances; maintaining master & publishing royalty splits & rate charts; liaison w/ A&R, production & legal departments w/ regard to clearances, credits, etc.; handle compilation licensing (in/out) including research, contracts, payments; producing & distributing specific licensing reports; maintain databases on artist usage on soundtracks & compilations. Must have excellent correspondence & organizational skills, proficiency in Excel, Microsoft Word, Word Perfect & Soft Solutions. Three years minimum exp in record company.

FAX resume w/ cover letter to Arthur Simon, Tommy Boy Music, 212-388-8413 or email: arthur.simon@tommyboy.com

NEWS EDITOR

CMJ New Music Report, a Great Neck, L.I. based music industry trade publication is seeking a News Editor to manage all aspects of the News Dept. We are looking for: BA degree, w/ a min of 1-2 yrs' of news writing exp. The new section focuses on stories related to the business side of the music industry, w/ respect to the relationship of music & the Internet. Applicants will be familiar w/ 10Qs & S1s, SDMI & MP3, & the major players in the music industry. Candidate must be a self-starter w/ strong organizational & computing skills, will be able to work well under pressure w/ tight, weekly deadlines. Please send resume, incl a detailed description of your news writing background, your salary req to: alexe@cmj.com. or FAX: 516-446-7159. No phone calls.

ACCOUNTING MANAGER

Jive Records/Zomba Recording Corp seeks experienced financial professional to join our team. Individual will be responsible for monthly closings, overseeing day to day A/P, A/R, and G/L as well as staff supervision. Must have proven related experience preferably within the music/entertainment industry. Prior supervisory experience and computer proficiency necessary. Finance/Accounting college degree required.

Send resume w/ salary req to:
ZRC, Attn: Human Resources
137-139 West 25th Street
NYC, NY 10001 or
FAX: 212-727-0543.

RETAIL PROFESSIONAL

NYC based record label seeks aggressive retail professional. Experience a must. Please FAX resume & cover letter to:
212-575-4799

HELP WANTED

ASSISTANT CURATOR

The Rock and Roll Hall of Fame and Museum, Cleveland, Ohio, is accepting resumes for the position of Assistant Curator. Under the direction of the Chief Curator, candidate will focus on the acquisition of artifacts, both for the permanent collection & for special exhibits.

Bachelor degree in popular culture or related field preferred. Requirements include: excellent communication, organization, & administrative skills; Extensive knowledge of rock and roll and popular music; Experience & contacts in the music industry; Ability to deal directly with performers, managers, agents, etc., within the music industry. Position is based in Cleveland & will require moderate travel. Salary commensurate with experience.



For consideration, send resume & cover letter to:
Human Resources Department
Assistant Curator Position
Rock and Roll Hall of Fame & Museum
1 Key Plaza, Cleveland, Ohio 44114.
Review of materials will continue until a candidate is selected.
No telephone calls please.
The Rock and Roll Hall of Fame & Museum is an equal opportunity employer.

SENIOR ACCOUNTANT

Palm Pictures, a music & film company seeks a Sr. Accountant with 4 years experience. Music industry experience a plus. Responsibilities include G/L entry & analysis, reconciliation of cash receipts, reports, budget preparation & analysis. Must be detailed oriented & proficient in Excel & MS office environment. Great benefits. Accounting degree required.

Send resume & salary requirements to:
D. Rivera, Palm Pictures
4 Columbus Circle, 5th Floor
NY, NY 10019; or
FAX: 212-506-5839.
No phone calls. EOE/MF.

SEEKING RETAIL SALES PROMOTION SPECIALIST

To join independent NYC record label focusing on roots rock with several developed artists and several emerging artists. Duties include all aspects of calling and marketing to retail stores in support of aggressive release schedule. Candidates should have 3+ years of experience, and be results oriented.

FAX resume and salary history to:
212-752-4330

ASSISTANT COPYRIGHT ADMINISTRATION

Business Affairs Department of large "independent" record label seeks a professional to join our team. Responsibilities include copyright & publishing administration, asst in compilation licensing, maintain dept databases. Ideal candidate will be highly organized, proficient in MS Word & Excel, industry experience a plus.

FAX resume, cover letter & salary history to: 212-677-2515



MUSIC PUBLISHING COPYRIGHT/ROYALTY ADMINISTRATION

Responsibilities include copyright administration, mechanical licensing, royalty administration, international sub-publishing, sampling, liaison with legal and finance departments. Experience required. Must have excellent correspondence and organizational skills and excellent quantitative and computer skills. Knowledge of Word and Excel a must. Knowledge of Right Track, Mas90, Platinum and Accessa plus.

FAX resume w/ cover letter to
Arthur Simon, Tommy Boy Music at:
212-388-8413 or email:
Arthur.Simon@TommyBoy.com

SEEKING DIRECTOR OF PRODUCTION

To join independent NYC record company with two record labels: one an archival rock label, the other focusing on new acts. Duties include all aspects of production, including overseeing graphic design, as well as general office management. Candidates should have 3+ years of experience, a college degree, good communication skills and be results oriented. We pay for success.

FAX resume and salary history to:
212-260-8622 or
email: jdindas@phoenix-media.com

POSITIONS AVAILABLE

Independent record label seeks professional help for various positions. ALL resumes welcome.
FAX resumes to: 707-527-8643

PRODUCTION COORDINATOR

For large independent label with major distribution system. Must be well versed in all aspects of CD, cassette & vinyl manufacturing, packaging & printing. Computer literate (Word, Excel, Lotus Notes, etc). Minimum 1 year experience required.

FAX resume to: 212-337-5374

SALESPERSON NEEDED

Est independent label in Los Angeles seeks experienced salesperson. Part or full-time. Domestic & Foreign sales.

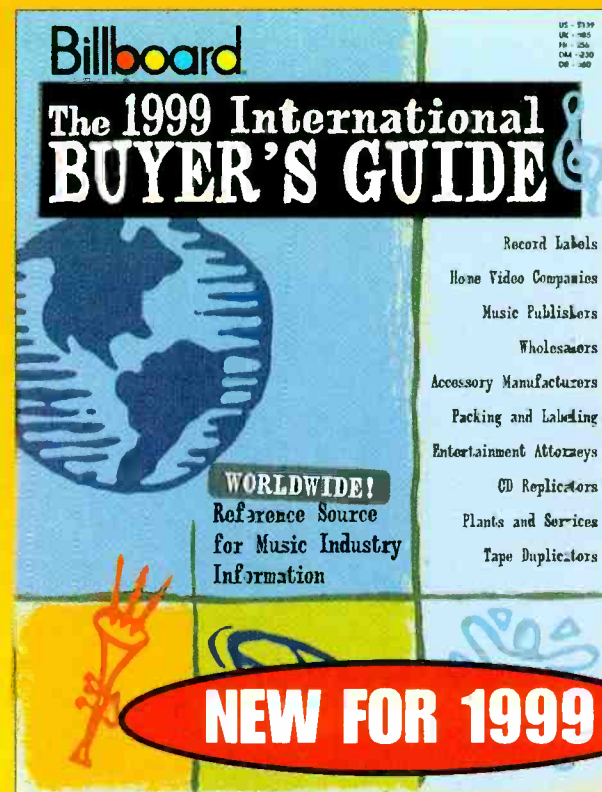
SEND resume to: David, P.O. Box 39439, Los Angeles, CA 90039.

SALES MANAGER INDEPENDENT LABEL

Prior indie experience required.
Salary + commission.
FAX VP: 212-941-9238

Billboard's 1999 International Buyer's Guide

If you want to reach the world of music and video, you need the International Buyers Guide.



Over 16,000 current and updated listings worldwide - complete with key contacts, phone & fax numbers, addresses, e-mail addresses and website listings.

- Record labels • Music distribution companies
- Wholesalers & Distributors • Video companies
- Music publishers • CD, CD-ROM & Video disc manufacturers • Equipment manufacturers
- Accessory companies • PR companies
- International listings • Associations and professional organizations • Performing and mechanical rights organizations
- Music libraries • Entertainment attorneys
- Importers/Exporters • Replicators • Duplicators
- And much more!

To order send payment for \$139 plus \$6 S&H (\$14 for international orders) with this ad to: **Billboard Directories**, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

**FOR FASTEST SERVICE
CALL (800) 344-7119.**

Outside the U.S. (732)363-4156.
Or fax your order to (732) 363-0338.

Now available on diskette and mailing labels.
For rates call Mike Fouratt at (212) 536-5017.
To advertise call Jeff Serrette at (212) 536-5174

www.billboard.com

BDBG3169

Looking for the perfect job?
BILLBOARD CLASSIFIED

Songwriters & Publishers

ARTISTS & MUSIC



Toni Rewards. Artist/writer Toni Estes has signed a worldwide publishing arrangement with Universal Music Publishing Group. She has co-written three songs with producer Rodney Jerkins for Whitney Houston's current album, "My Love Is Your Love," including its hit single, "It's Not Right But It's Okay." She's also seeking to make a label deal as an artist. Shown standing, from left, are Billy Estes, the artist's manager; Betsy Anthony-Brodey, VP of talent acquisition at Universal Music Publishing; lawyer John Frankheimer; and David Renzer, worldwide president of Universal Music Publishing Group. Shown seated, from left, are lawyer David Byrnes; Estes; and Donna Caseine, director of creative services at Universal Music Publishing Group.



Ode To Bree. Singer/songwriter Bree Sharp, shown seated, has signed a worldwide publishing agreement with Famous Music. Her current single on Trauma Records is "David Duchovny," an ode to the star of the TV show "The X-Files." Her album "A Cheap And Evil Girl" was released July 27. Shown standing, from left, in Famous Music's New York offices are Stephen Finfer, Famous' senior creative director; Bret Disend, president of Ozone Entertainment and Sharp's manager; Irwin Robinson, chairman/CEO of Famous; and Ira Jaffe, president of Famous.



In The Pink. EMI Music Publishing has made a global copublishing deal with LaFace Records act Pink, an R&B diva who has written with Shakespeare and the Specialists for her upcoming album. Shown, from left, are Evan Lamberg, executive VP of creative, North America, at EMI Music; Brian Jackson, VP of creative/A&R, East Coast; Pink; and Clark Miller, senior VP for legal and business affairs.



Our Guy. Producer/songwriter Guy Roche has signed a worldwide subpublishing agreement with Warner/Chappell Music, excluding Canada. He wrote and produced the current Brandy single, "Almost Doesn't Count," and Dru Hill's new single, "Beauty." He's also written songs recorded by many others. Shown, from left, are Steven Rosen, Roche's manager and president of Manuiti L.A.; Audrey Sporleder, senior director of contract administration at Warner/Chappell; Barbara Quinn, VP of international; Roche; Les Bider, Warner/Chappell chairman/CEO; and Rick Shoemaker, Warner/Chappell president.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
GENIE IN A BOTTLE	Steve Kipner, David Frank, Pam Sheyne • Stephen A. Kipner/ASCAP, EMI April/ASCAP, Appletree/BMI, Griff Griff/ASCAP	
HOT COUNTRY SINGLES & TRACKS		
AMAZED	Marv Green, Almee Mayo, Chris Lindsey • Warner-Tamerlane/BMI, Golden Wheat/BMI, Careers-BMG/BMI, Silverkiss/BMI, Songs Of Nashville Dreamworks/BMI Cherry River/BMI	
HOT R&B SINGLES		
BILLS, BILLS, BILLS	Kandi Burgess, Beyonce Knowles, Kelendria Rowland, Le Toya Luckett, Kevin Briggs • Shak'em Down/BMI, Hitco/BMI, Kandacy/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Beyonce/ASCAP, Le Toya/ASCAP, Kelendria/ASCAP	
HOT RAP SINGLES		
WILD WILD WEST	Will Smith, Stevie Wonder, Rob Fusari, Mohandus DeWese • Treyball/ASCAP, Black Bull/ASCAP, Jobete/ASCAP, June-Bug Alley/ASCAP, WB/ASCAP, EMI April/ASCAP, Zomba/BMI	
HOT LATIN TRACKS		
NO ME AMES	Giancarlo Bigazzi, Alejandro Cival Baldi, Marco Falagiani • BMG Songs/ASCAP, Warner-Tamerlane/BMI	

Rolf Budde Rights Switch To Bronx Flash; Weill's 'September' Returns

PUB SWITCHES ADMINISTRATION: The U.S. and Canadian administration rights to two U.S. catalogs owned by Germany's Rolf Budde Musikverlage have switched to Sherman Oaks, Calif.-based Bronx Flash Music Inc., according to Bronx Flash owner Ken Weiss. Weiss says his company will handle some 2,500 songs controlled by Budde Music (ASCAP) and Budde Songs (BMI), including such past hits as "Always On My Mind," "Those Lazy, Hazy, Crazy Days Of Summer," "The Letter," and "Pata Pata."

The Budde material was previously administered by Windswept Pacific Music, which has been sold to EMI Music Publishing. Bronx Flash is the publisher of material by Stephen Stills, Chris Hillman, and Rick Roberts, among others, and it has a copublishing arrangement with Warner/Chappell Music on songs written by Frank Wildhorn, the pop composer who became the music writer for such theater shows as "Jekyll And Hyde," "The Scarlet Pimpernel," and "The Civil War."

ETERNAL WEILL: A memorable release from the '50s that has been made more memorable in rerelease is the George Avakian-produced Masterwork Heritage offering of "September Song," a collection of American musical-theater songs featuring melodies by Kurt Weill and incredibly beautiful vocals from his wife, Lotte Lenya.

With an enveloping stereo sound heard for the first time, the album includes a number that didn't make the final cut back in 1958 when the album was released. It is a tender rendering of the biblical "Song Of Ruth," which Weill and Franz Werfel wrote for "The Eternal Road," a work written in Europe about the Jewish people that

eventually had a well-received but short run on Broadway in 1937.

The work has just been revived in Germany, the country from which Weill fled in the early '30s. He ended up in the U.S., where he contributed mightily to American musical theater. In the Lenya recording, she sings a translation of the original German lyric by Ludwig Lewisohn.

In the CD era, however, the release has more than the original "September Song." There are performances by Lenya from the original Broadway cast album of "Cabaret," with a score by John Kander and Fred Ebb that is brilliantly Weill-ish yet stands on its own. Other extras

include European songs by Weill and performances of "Mack The Knife" from "Threepenny Opera," performed by Louis Arm-

strong and Turk Murphy. This is a grand opening shot as the centennial of Weill's birth in 2000 nears.

A 'LUCKY' TIME: DRG Records plans to release this fall a studio album, "Lucky In The Rain," which uses the work of Jimmy McHugh. A production of the show played at the Goodspeed Opera House in East Haddam, Conn. Orchestra arrangements are by Wally Harper and Peter Matz. The album features Barbara Cook, Eartha Kitt, Sam Harris, Patti LuPone, and Tommy Tune.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Garage Inc."
2. "The Prince Of Egypt," vocal selections.
3. Lenny Kravitz, "5."
4. Dave Matthews Band, "Before These Crowded Streets."
5. Natalie Merchant, "Ophelia."

Words & Music



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"SPIRIT IN THE SKY"

Written by Norman Greenbaum
Published by Great Honesty Music (BMI)

When Jamie Slocum went in to record his Freedom Records debut, he was looking to record a blend of his own originals with some songs he knew his audience would appreciate. One tune that kept surfacing as a potential cover was "Spirit In The Sky." The song was originally recorded by Norman Greenbaum, a Massachusetts native who moved to the West Coast and formed a psychedelic jug band called Dr. West's Medicine Show & Junk Band. Recording solo, Greenbaum released

"Spirit In The Sky" in 1970. The song peaked at No. 3 on Billboard's Hot 100 and became a rousing anthem that still gets enthusiastic response.

"'Spirit In The Sky' is a song that lots of youth groups were playing across the country. High school youth ministers have worked it up in their sets," says Jamie Slocum. "I've always loved that song and thought it was a great Christian song."

"We had some time left while in the studio, and I said, 'Let's just do this!' because it had been working live. Now that I've done it, I've had such a great response from it. On tour, it's one of those songs that

everybody keeps saying, 'Wow, it's so great that you did that.'

"I wrote nine of the songs, but it makes the whole album sound better anytime you do outside songs," Slocum continues. "I think it adds to what you're doing. Some people disagree with that, but I think it makes the whole album stronger, especially with a song like 'Spirit In The Sky.' The song is 30 years old, and it's been done a couple of times, but the last time was in the '80s."

"It's just a great anthem. [It says,] 'When we die and they lay me to rest, gonna go to the place that is the best!' It's fun, and with the '70s retro thing back in style, I thought it would be neat to do it."



CALENDAR

JULY

July 24, **Summer NAMM 1999 VH1 Save The Music Concert**, Tennessee Performing Arts Center, Nashville. 714-522-9011.

July 26, **MusiCares Night At The Net**, opening-night benefit at the Mercedes-Benz Cup Tennis Tournament, LA Tennis Center at UCLA, Los Angeles. 310-392-3777.

July 27, **ASCAP Presents Quiet On The Set**, Largo, Los Angeles. 323-882-1414.

July 27, **Legal Issues And The International Artist Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

July 27, **Music Video Production Assn. Directors Cuts '99 Festival**, Writer's Guild Theater, Los Angeles. 323-660-9311.

July 28, **Music Publishing Workshop**, sponsored by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

July 28, **Trademark And Copyright Issues Workshop**, California Lawyers for the Arts Office, San Francisco. 415-775-7200.

July 30-Aug. 1, **1999 North American Taiko Conference**, Japanese American Cultural and Community Center, Los Angeles. 213-628-2725.

July 31-Aug. 1, **1999 PBS/TCA Summer Press Tour**, Ritz-Carlton Huntington Hotel, Pasadena, Calif. 703-739-5074.

AUGUST

Aug. 1-3, **Herring On Hollywood Conference**, Century Plaza Hotel, Los Angeles. 888-286-2167. hoh99.redherring.com.

Aug. 6-7, **Fourth National Entertainment Industry Conference On The Technology, Art & Business Of Music**, produced by IMMEDIA!, ABC Radio Centre, Sydney. 61-2-9557-7766, www.immedia.com.au/tab.

Aug. 7, **Tiger Jam II**, to benefit the Tiger Woods Foundation, Rio Hotel & Casino, Las Vegas. 310-274-7800.

Aug. 9, **Ninth Annual T.J. Martell Team Cup Challenge Golf Tournament**, Ridgewood Country Club, Paramus, N.J. 212-980-6600.

Aug. 10, **Negotiations & Conflict Resolutions Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

Aug. 13-15, **Rhino RetroFest**, sponsored by Rhino Records, Santa Monica Civic Auditorium, Santa Monica, Calif. 310-474-4778.

Aug. 18, **The Source Hip-Hop Music Awards**, Pantages Theatre, Los Angeles. 310-248-6140.

Aug. 19-22, **Popkomm**, Cologne, Germany. 49-

221-91655-0. www.popkomm@musikomm.de.

Aug. 24, **Demo Tapes To Recording Contracts Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

Aug. 25, **Music Publishing Workshop**, California Lawyers for the Arts Office, San Francisco. 415-775-7200.

Aug. 25-29, **Seventh Annual Cutting Edge Music Business Conference And Roots Music Gathering**, Contemporary Arts Center, New Orleans. 504-945-1800.

Aug. 29, **Watts Renaissance**, a fund-raiser to launch the Wattstar Theatre and Educational Complex, Paramount Pictures Lot, Los Angeles. 323-566-7934.

Aug. 31-Sept. 3, **1999 National Assn. Of Broadcasters**, Orange County Convention Center, Orlando, Fla. 202-775-3511.

SEPTEMBER

Sept. 2-5, **Audio Engineering Society International Conference**, Villa Castelletti, Signa, Italy. 49-9131-776-303.

Sept. 9, **1999 MTV Video Music Awards**, Metropolitan Opera House, New York. 212-258-8000.

Sept. 9-13, **Mixshow Power Summit '99**, South Beach, Fla. 212-340-4738.

Sept. 10-11, **50th Anniversary Michigan Assn. Of Broadcasters Annual Conference**, Grand Hotel, Mackinac Island, Mich. 800-968-7622. www.michmab.com.

Sept. 14, **Negotiating With Live Performance Presenters Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

Sept. 15, **Starting And Operating An Independent Record Label Workshop**, California Lawyers for the Arts Office, San Francisco. 415-775-7200.

Sept. 15-17, **National Assn. of Recording Merchandisers Fall Conference 1999**, Coronado Island Marriott Resort, Coronado, Calif. 609-596-2221. www.narm.com.

Sept. 16-17, **EntertainNet Marketing Convention**, Empire Hotel, New York. 888-670-8200. www.iir-ny.com.

Sept. 18, **Miracles Benefit**, for Childrens Hospital Los Angeles and the Retinoblastoma International, Beverly Hilton Hotel, Beverly Hills, Calif. 310-550-7776.

Sept. 22, **Managers Vs. Agents Vs. Attorneys Workshop**, sponsored by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Sept. 23, **Songwriter Showcase**, presented by the Songwriters' Hall Of Fame and the National Acad-

emy of Popular Music, Life Nightclub, New York. 212-957-9230.

Sept. 24-26, **Focus On Video '99**, International Centre, Toronto. 416-531-2121. promex@sympatico.ca.

Sept. 24-27, **Audio Engineering Society Convention**, Jacob Javits Center, New York. 212-661-8528.

Sept. 25, **15th Annual Technical Excellence & Creativity Awards**, presented by the Mix Foundation for Excellence In Audio, Marriott Marquis, New York. 925-939-6139.

Sept. 25, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504, www.outersound.com/revenge.

Sept. 25, **1999 Music Business Seminar**, sponsored by the California Lawyers for the Arts, Yoshi's Jazz Club, Oakland, Calif. 510-444-6351.

Sept. 25, **Society Of Professional Audio Recording Services (SPARS) 20th Anniversary Gala**, Statue of Liberty, New York. 800-771-7727. spars@spars.com.

Sept. 25-26, **10th Anniversary HAL Pre-Millennium Reunion And Awards**, honoring Universal Records' Jean Riggins, Universal Sheraton Hotel, Universal City, Calif. 310-274-1609.

Sept. 30-Oct. 10, **Mammoth Music Mart For Lou Gehrig's Disease**, Old Orchard Center, Skokie, Ill. 312-751-5520.

OCTOBER

Oct. 2, **1999 Music Business Seminar**, sponsored by the California Lawyers for the Arts, UCLA, Los Angeles. 510-444-6351.

Oct. 4-5, **Trend Tracking: Identifying & Leveraging Emerging Consumer Trends Conference**, Empire Hotel, New York. 212-661-3500, ext. 3111.

Oct. 6, **City Of Hope Presents The Spirit Of Life Award**, Warner Bros. Studios, Burbank, Calif.

Oct. 7-9, **Amsterdam Dance Event '99**, Felix Meritis, Amsterdam. 31-35-621-87-48.

Oct. 7-9, **Billboard/Airplay Monitor Radio Seminar & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

Oct. 15-17, **MusicBiz 2005 Conference**, San Francisco. 800-539-9032. www.mb-5.com.

Oct. 18-19, **Talking To Teens '99: Tapping Into The Teen Culture Conference**, Hilton Hotel & Towers, New York. 800-345-8016, ext. 3160.

Oct. 27-30, **19th Annual Black Entertainment & Sports Lawyers Assn. Conference**, Marriott Casa Magna Resort, Puerto Vallarta, Mexico. 323-938-2364.

Oct. 28, **NATPE ETC: New Media Road Tour**, American Film Institute, Los Angeles. 323-965-1990.

NOVEMBER

Nov. 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.

Nov. 10-12, **Billboard Music Video Conference & Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

Nov. 10-12, **REPLitech Asia**, Convention and Exhibition Centre, Hong Kong. 914-328-9157.

Nov. 13, **How To Get A Record Deal Seminar**, New Yorker Hotel, New York. 212-688-3504, www.outersound.com/revenge.

Nov. 19, **Third Annual Wooten Center Golf Classic**, California Country Club, Whittier, Calif. 323-756-7203.

DECEMBER

Dec. 3, **VH1/Vogue Fashion Awards**, the Armory, New York. 212-258-7800.

Dec. 10, **Food Industries Circle For The City Of Hope Harvest Ball And Silent Auction**, Century Plaza Hotel, Los Angeles. 213-626-4611.

Dec. 31, **Latin Gala 2000**, benefiting Project Angel Food and the Hollywood Westside Cultural Commission, Hollywood Palladium, Los Angeles. 323-634-7811.



One More Time. Britney Spears receives a five-times-platinum award from Jive Records for her "... Baby One More Time" album after her July 7 performance at the Hammerstein Ballroom in New York. Shown, from left, are Tom Carrabba, GM/VP of Jive; Spears; Larry Rudolph, Spears' lawyer/manager; and Barry Weiss, president of Jive.

LIFELINES

BIRTHS

Girl, Lindsay Marie, to Donna and Lindon Sears, July 16 in Atlanta. Father is a sales representative for the Music Network, a Norcross, Ga., one-stop.

MARRIAGES

Ivy Alexenburg to Adam Lasky, July 3 in Los Angeles. Bride is director of talent for the Disney Channel. Father of the bride is Ron Alexenburg, senior VP of Philadelphia International Records.

DEATHS

Nelson Benedico, 34, of complications from AIDS, July 19 in Miami. As VP of marketing and communications for MTV Latin America, Benedico oversaw the strategic marketing and media relations for the Spanish-language station. He was also involved in many community-service programs in the Miami area. He is survived by his life partner, Danilo Jimenez; his father, Nelson Benedico Sr.; his mother, Zoila de Zayas; and his brother, Nick Benedico.

Jazz Trumpeter Harry 'Sweets' Edison, 83, Dies

BY BILL HOLLAND

WASHINGTON, D.C.—Harry "Sweets" Edison, the jazz trumpeter crowned with his nickname because of his caressing tone, melodic phrasing, and spare, middle-register approach, died July 27 after a 14-year bout with cancer. He was 83.

Edison, a Columbus, Ohio, native, came to prominence in 1937 with the Lucky Millander Band in New York. Before the year was out, he had been recruited to join Count Basie's Orchestra, where he went on to become a leading soloist as well as an occasional arranger and composer.

In 1950, he left Basie to form his own small group. He moved to Los Angeles, where he became an in-demand studio musician, and as an accompanist par excellence, he was sought after by such stars as Frank Sinatra and Ella Fitzgerald.

Edison's muted obbligato solos are featured on several of Sinatra's classic "swingin'" albums with arranger Nelson Riddle, available on Capitol.

He also played with a who's-who list of big band and orchestra lead-

ers on record and movie-score dates, among them Henry Mancini, Benny Carter, Quincy Jones, and Buddy Rich.

Although he cut several albums as a leader in the '50s and '60s on Pacific Jazz, Roulette, Verve, and Pablo, he was best-known as a stellar sideman, notably on albums by Johnny Hodges, Oscar Peterson, and Lester Young, all on Verve and still in print.

He was also heavily featured on the 1960 Columbia album "The Hottest New Group In Jazz" by the jazz vocalese group Lambert, Hendricks & Ross. That album, still in print, spawned several jukebox hits, including a version of Bobby Timmons' soul/jazz classic "Moanin,'" which showcased Edison.

In the '70s, Edison cut several albums as leader and co-leader with the tenor sax giant Eddie "Lockjaw" Davis, also on Pablo and in print.

Edison left Los Angeles and returned to Columbus last year because of his health but continued to perform until last month.

GOOD WORKS

TIGER TUNES: Tiger Jam II, a dinner benefiting the Tiger Woods Foundation, will be held Aug. 7 at the Rio Hotel and Casino in Las Vegas. Entertainers will include the Eagles' Joe Walsh and Glenn Frey. Last year's Los Angeles Jam raised more than \$500,000 and featured performances by Hootie & the Blowfish, Babyface, and the Eagles. Contact: Brooke Primero at 310-274-7800.

HOOTIE HIT THE BOOKS: Hootie & the Blowfish read excerpts from Steven Kellogg's "Best Friends" July 23 as part of "Reading With Rachel," a monthly statewide literacy campaign sponsored by South Carolina first lady Rachel Hodges. Each child who participates in the program receives free books and reading tips. Contact: Patti Conte at

212-707-2033.

FIRE-STARTERS: The Spitfire Tour, a free-speech forum founded by Rage Against The Machine's Zack de la Rocha that combines actors, musicians, and activists, will tour college campuses from September through November. Already signed up to participate on this year's tour are Nirvana's Krist Novoselic, Spearhead's Michael Franti, Jello Biafra, Exene Cervenka, Indigo Girl Amy Ray, Woody Harrelson, Public Enemy's Chuck D, Bill Maher, and Everclear's Art Alexakis. It is generally free for students and discusses a wide range of topics, from censorship and environmentalism to medical marijuana and gay/lesbian rights. Contact: Sarah Haynes at 415-289-1510, ext. 303.

A BILLBOARD TRIBUTE



HONG KONG—Five years have passed since Channel V was born, after one of the shortest gestation periods for any TV channel, let alone one that sought to blaze a trail as an Asian-focused youth-and-music service.

With a half decade behind it, Channel V now is embarking on its most ambitious restructuring program yet; the changes will bring its regional services more autonomy, underpinned by a central support structure. In June, Channel V announced it would split into three distinct operations—Greater China, India and International—with a fourth division, Channel V Networks, providing logistical, sales, scheduling, marketing and other support (Channel V Australia operates independently).

Prior to restructuring, the company already had undergone several major changes. These included the appointment of Steve Smith as managing director at its Hong Kong headquarters, the appointment of new executives in key positions, and a shareholding change that will bring the infusion of \$35 million over the next three years. With Channel V International, the company has created the first Asian music service that is almost completely Western in its content. Instead of focusing on Southeast Asia, as it previously did, Channel V International will seek its audience in a region stretching from the Middle East to Japan, complementing Channel V's locally oriented services.

A measure of Channel V's newfound confidence came in February, when it co-organized the Channel V Chinese Music Awards with Shanghai TV in the Chinese port city. It was the first time a mainland TV station had co-hosted a pop-music event with a foreign company. Notably, Channel V's main rival, MTV Asia, at the request of its broadcast partners at China Central TV, indefinitely postponed its China Music Honors, after originally scheduling it for Beijing just days before Channel V's event [due to the political fall-out over NATO's bombing of China's embassy in Belgrade]. The situation was only the latest incident in a long-standing rivalry between the two music-TV operations, rooted in the very birth of Channel V.



By Owen Hughes

MTV had been one of the five core channels of Star TV when the pan-Asian platform came on air in late 1991. But disagreements over the direction of the channel between MTV and Rupert Murdoch's News

Corp.—after it bought Star TV in June 1993—prompted a split between the parties when their original contract lapsed.

News Corp claimed at the time that MTV had not been "Asian enough"—a claim hotly disputed by Viacom, MTV's parent company. Nevertheless, little more than a month passed before the newly christened Channel V was launched by Star TV in the time slots previously occupied by MTV, with a pledge that it would appeal more to individual Asian markets.

MTV Asia returned to the region with its own distribution network in mid-1995, after 12 months absence. By the end of that year, meanwhile, Channel V consisted of a service aimed at India and Southeast Asia in Hindi and English, and another for greater China in Mandarin, as well as an international feed, Channel V Asia. There was a joint-venture service, Channel V Thailand, and shows like "Sigaw! Manila" aimed at individual markets, in this case the Philippines.

Despite the expansion, there was a feeling that the management team that had been with Channel V from the beginning had fulfilled their role getting the service up and running. But new blood was needed.

And cash too. EMI Music, BMG, Sony Pictures Entertainment and the Warner Music Group took a 50% stake in Channel V in January 1995. But the effects of the Asian recession on music sales left the record companies wondering if they could support the same level of investment.

Last autumn, negotiations concluded that saw Star TV increase its stake in Channel V to 62%, taking equity shares from record companies Warner Bros. and BMG, leaving them with 4% ownership each. Existing shareholders EMI and Sony were each left with a 15% stake.

The newly revamped shareholders have pledged to provide new investment between now and 2002. The extra funding will give all three Channel V feeds a 15% programming-budget increase, following a two-year freeze.

Continued on page CV-2



Steve SMITH

THE BILLBOARD INTERVIEW

BY OWEN HUGHES

HONG KONG—Today, the waters of Hong Kong's Victoria Harbor are slate-gray/blue in color, a reflection of the dark clouds overhead spawned by an early-summer tropical storm. Directly opposite Steve Smith's office are the drab and featureless apartment blocks of North Point on Hong Kong Island. To see the skyline of the central business district—that to many is the image of rampant capitalism—you have to swivel your neck to the right and press your face against the glass of the eighth-floor office.

Trim in chinos and white button-down shirt, Smith is concentrating less on the view and more on marshaling his thoughts as managing director of Channel V Networks. There's also a question of having to battle through Hong Kong's rush-hour traffic to make his evening flight to Korea.

The trip from Channel V's Hong Kong offices in Kowloon to the airport is a numbingly familiar journey for Smith as he masterminds the biggest revamp in the five-year history of the music-television operation. From India and across to Taiwan, northward to China and as far south as Indonesia—these are the markets he has repeatedly visited to oversee Channel V's crucial shift in focus from a single music service to highly-specialized channels aimed at specific niche audiences.

As Channel V marks its fifth anniversary, its shareholding structure has radically changed, the channels have been organized into three distinct regional markets, and the management roster has been redefined to bring in a host of new executives with unprecedented autonomy to run their operations.

In a conversation with Billboard, Smith reflects on the ground-breaking changes at Channel V.

Channel V announced in June that it was restructuring pan-Asian operations into four divisions—India, Greater China and International, and a central support operation known as Networks. Why did you decide this overhaul was needed?

Essentially, we launched as one service that evolved into two with the Indian and Chinese. Then it evolved into five, with a Thai and an Australian and an International Channel. Those are all similarly formatted channels. Music-based, VJ, video-clip formatted show-based programming. We went into markets with a pretty low price to cable operators, and our goal was getting more distribution and revenue coming from advertising sales.

That business model worked in some ways and didn't work in others. It worked in that we very quickly established the brand, and we became very well known in the territories we're in.

It didn't work in the way that we haven't yet made money. We haven't yet found the formula for profits, and we're five years down the track, so it's been time for us to do a lot of serious soul-searching. And we've been really doing that since I arrived nine months ago.

So now we've come up with four key priorities, as a business. The first is to relaunch our India channel as a real youth channel for the market—keeping music as our primary content base but expanding into more lifestyle-orientated subject matter.

That service will very quickly roll out new shows about careers and cars and computers and the Internet and dating and politics, education and environment. That service

looks very different, and there are several new shows.

So that's one very clear goal, to really drive Channel V India to the next level. Keep it away from being a head-on competitor to MTV. The goal is really to drive revenue. That's how, ultimately, we're going to make this business work. Increase our revenue by two or three times. For us, it's not about cutting costs. We've kept our costs pretty much under control. So that's really the first strategic priority for us: India.



What is your aim with China?

We've looked at our Northern beam service as a Greater China product—Taiwan, Hong Kong and China. And [in terms of] the marketing focus, a lot of our time and energy has been spent on Taiwan, because it's a \$1 billion ad spend market, and we've been working very hard to get our share.

But, ultimately, the reason we are here is not for Taiwan. It's no secret that News Corp bought Star TV because Star TV is positioning itself to enter the China market. And Rupert [Murdoch] has a vested interest in China. He has spent a lot of time, effort and money developing that market. So now it's an opportunity for Channel V to push ourselves further into that market.

It's an interesting time for us to focus on China, because the American companies have had a very tough time there of late, and we're not an American company,

and we have taken some good steps to temporarily removing Western videos from our service, although they're back on now.

But we did, when things were really heated, take off the Western product. Which I think was a very wise step. So the perception of Channel V in China is that we're a foreign program provider, but at least we're from Hong Kong. Which is less bad than being anything else for China.

We want to shift our marketing focus and concentrate more on doing more on-ground events, doing more syndication, doing more work. From a programming standpoint, it's a very open question, as to what we do programming-wise to further penetrate the Chinese market.

What's the rationale behind creating an international channel that plays predominantly Western music?

International music is defined as music that crosses borders. So primarily North American and U.K. and European and Australian. But, increasingly, Asian audiences are starting to look beyond their borders. So you're starting to get more Japanese music being promoted and being more popular in Taiwan. You've got someone like Faye Wong and Coco Lee being heard in Japan. Korean music is starting to get popular in Japan and Taiwan. So there will be opportunities for Asian audiences as well, on Channel V International. But primarily it's going to be Western music—English-language Western music, developed as a complementary music service to the local channels.

What other priorities do you have?

We want to develop new business; we are looking for brand extensions, looking for new markets, finding new revenue streams again, as the name of the game is revenue. Developing new revenue is a key part of the decision to be a youth channel. We see it as a very critical develop-

Continued on page CV-8

FIVE GREAT YEARS

Continued from page CV-1

Smith admits that boardroom "disharmony" has held back Channel V in the past but says he now has full support of the channel's shareholders. Perhaps more importantly, for a service often perceived to be outside the Star TV stable, despite sharing premises with the platform, both News Corp. and its chairman, Rupert Murdoch, have voiced their support for Channel V.

Another idea behind recent changes was to give Channel V staff more of a feeling they were part of the Star TV package of services. Although they had always worked under the same roof as the other channels on the platform, there was a feeling they were slightly semi-detached before News Corp's increased ownership stake.

Smith also says that, when he joined Channel V, there was a perception that the service had been allowed to drift for the previous two years while MTV Asia consolidated its position in markets like India and Taiwan. One of Smith's first significant hirings was that of Ruuben van den Huevel as business-development director. He subsequently was named director of talent and artist relations.

With experience at CBS, Sony, PolyGram and Phonogram in Australia, ESPN Star Sports and Coca-Cola's marketing operation Europe, Van den Huevel's move into the talent and artist-relations position should allow him to bridge the gap between the music and TV industries.



From left: Indian Punjabi-pop king Daler Mehndi, Emil Chau with VJ Angela Chau in Taiwan

Andrew Burroughs is another new appointment, although his role as network-operations manager marks the second time he has worked for Star TV. A former colleague of Steve Smith's when they both worked at the MGM Gold movie channel, Burroughs will be involved in the launch of new live programming and other projects.

The Channel V executive lineup now also includes Simon Dewhurst, general manager of Channel V Music Networks; Jasper Donat, sales director of Channel V Music Networks; Annie Ng, GM, Channel V Greater China; Kulpong Bunnag, GM, Channel V Thailand; Barry Chapman, GM, Channel V Australia; and Mahesh Murthy, who is acting GM of Channel V India.

In India, Channel V is still looking for a new general manager now that Jules Fuller has finished his contract. "Jules has done an excellent job of setting up operations in India, but the market has now matured," says Smith. "We have been planning this change for a long while, and we believe that the time is right to get strong local management to oversee our additional investments in programming and marketing."

One sign of Channel V's newfound confidence, perhaps, was a declaration of audience figures earlier this year, which prompted a PR spat with MTV Asia. In March, Channel V issued country-by-country viewing figures for the first time. The headline figure was 40 million viewers that Channel V says were watching the different feeds on a 24-hour basis. In addition, syndicated distribution—for example, two-hour program blocks aired at a set time—stood at 126.58 million. Allowing for crossover markets where both sorts of distribution occur, Smith tallied up the Channel V's regional viewing audience at 145.86 million.

The Channel V figures "affirm its position as Asia's No. 1 and most-watched music channel," declared Star TV. Smith insists that the 24-hour total is the most crucial because "it builds the business," adding that 98% of Channel V's revenue comes from markets taking the round-the-clock feed.

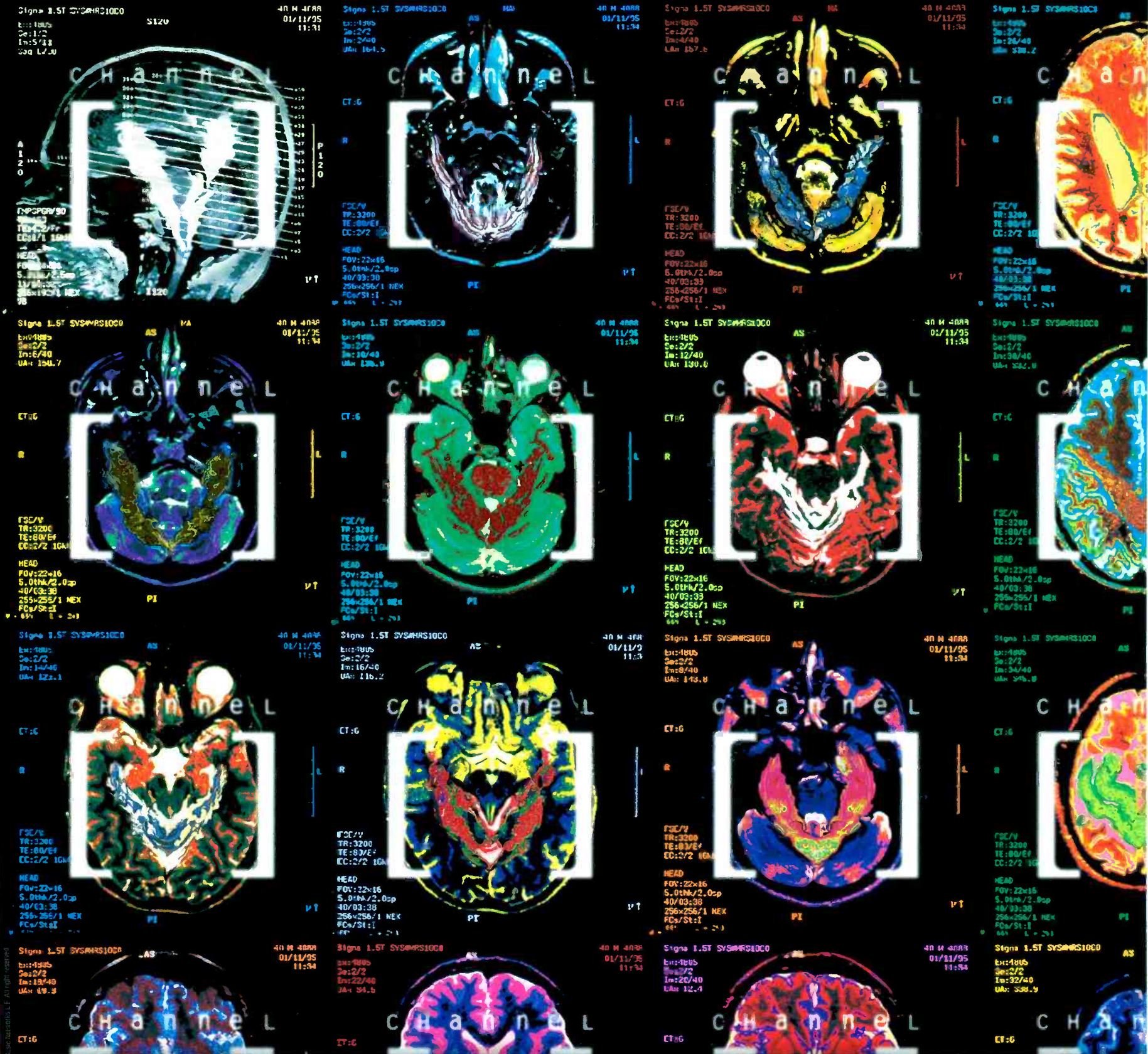
In turn, MTV Asia president Frank Brown criticized Channel V's figures as "broad-brush distribution claims, rather than real, measured, viewership ratings." In comparison, the Channel V figures gave MTV Asia nearly 20 million viewers for its 24-hour service, with syndication accounting for another 85 million. That is a total of 101.205 million, allowing for duplication in some markets. Brown says the key value of his channel's syndication was that it allowed MTV Asia full rights to sell advertising, which he said was "almost twice Channel V's advertising opportunity, even according to their claims."

One informed observer outside the fray is Stuart Rubin, who recently left his post as VP for A&R and marketing

Continued on page CV-4

THINK [V]

99 Channel[V] <<00-1580>>



[V] TM & © 1998 Channel V Associates, Inc. All rights reserved.

Scan the minds of Asian youth and you'll see what they see... Channel [V]. Asia's coolest and most loved music channel.



For music and artist relations inquiries, call Ruuben Van Den Heuvel at Tel: 852-2621-7128 Fax: 852-2621-7184 e-mail: ruuben@startv.com

V IN CHINA: Targeting Mainland Viewers With A Highly Varied Music Menu

HONG KONG—China remains the key market for Channel V, where 21 million homes access the service on a 24-hour basis and 100 million more receive syndicated Channel V programming daily on terrestrial and cable-TV systems.

A subtle change earlier this year in the name of the channel—from Channel V Chinese to Channel V Greater China—speaks volumes in a region where the small details are studied as evidence that much larger shifts are happening. Using the name China instead of Chinese is a clear indication that the focus of the channel is changing from being a pan-Chinese music service accessible to all Mandarin speakers to one more centered on mainland viewers.



Annie Ng



David Wu

On a strategic level, Channel V's majority owners, Star TV and its parent company, News Corp. and its chairman, Rupert Murdoch, have always coveted access to the China market. A great deal of time, effort and cash have gone into building News Corp.'s presence on the mainland. Further symbolic and tangible evidence of this process happened in February, when Channel V and Shanghai TV co-produced the first Channel V Chinese Music Awards to be held on the mainland. It was the first time a Chinese broadcaster had cooperated so directly with a foreign partner in making a pop-music show.

The basis of the event was the more than 3 million votes cast by fans in China after an on-the-ground promotion that put voting papers and ballots in record stores, discos, karaoke bars, campuses and shops.

The fact that so many people wanted to be associated with a competition run by Channel V is important. One of the complaints levied at the satellite- and cable-TV business in Asia by advertising agencies is the lack of what they term "meaningful" data on how many people are watching.

Under general manager Annie Ng, the focus of Channel V Greater China for 1999 is on the creation of programming more sharply aimed toward a mainland audience, says Channel V managing director Steve Smith. Servicing Taiwanese youth and young adults with what Smith calls "aspirational" shows—boy meets girl, boy and girl go to the Hard Rock Cafe for dinner and watch a pop concert together—is unlikely to cut it in China, where income levels are much lower.

Mainland music tastes also have to be catered to. Broadly, Cantopop remains the staple diet of Hong Kong's music. Taiwan still likes squeaky-clean Mandopop singers, but they've branched out into hip-hop, rap, blues and R&B too.

There is also a big market in China for good-looking solo singers, but in the industrialized northern cities like Shenyang there is an appetite for gritty, hard rock and even heavy-metal bands. One of the hit acts of 1999 in China has been the girl trio La Fantasie, whose poppy, fun image is influenced by Japanese acts like Puffy.

Programming Channel V Greater China isn't just a case of finding the right music. One of the staples of the line is an English-learning class taught by one of Star TV's longest-serving presenters, David Wu. The show looks to satisfy the yearning of millions of Chinese to speak English, widely regarded as a way of increasing one's earning power.

More than perhaps any other of Channel V's regional variations, Channel V Greater China relies on the goodwill of the government to keep it on air. After NATO bombs badly damaged the Chinese embassy in Belgrade, Star TV moved into damage-limitation mode. In Channel V's case, that meant pulling Western music videos from the schedules for fear of offending ultra-sensitive patriotic feelings in Beijing.

—Owen Hughes



V IN INDIA: A Radical Refocus Aims At The Upscale Youth Audience

NEW DELHI—Channel V India marked several milestones early this summer when it gained operational independence from its parent channel in Hong Kong, welcomed a new director of programming and announced new production offices across the country.

Coinciding with the arrival of Rajesh Tahil as the new director of programming, the channel announced it was hiring 12 new VJs and launching 25 new programs. The goal: attracting viewers aged 15-to-34 in the most desirable social and economic demographics.

"In the past, Channel V India was predominately shot using its own in-house facilities in Mumbai," says acting GM Mahesh Murthy. "However, starting in June, production facilities have been set up in Bangalore, New Delhi, Calcutta and Chennai, to truly give an all-India base for all its content. This will bring a wider base of music, artists and audience experiences to an all-India audience."

In the five years since Channel V was launched, its operation in India has created its own distinct identity. It has offered something of a case study in how a foreign channel can go local and reinvent the domestic industry, which, in India, has always been dominated by the mass appeal of film soundtracks from Bollywood in Mumbai, the capital of the world's biggest film industry.

Channel V had a lead in winning over the market with its snazzy packaging of Bollywood and emerging Indipop culture, while MTV Asia reinvented itself from its Singapore headquarters. But five years on, MTV has made up for lost time and is now registering a photo finish in the viewership sweepstakes.

Channel V claims a reach of 10 million Indian homes. MTV claims the same.

"The distinction between Channel V and MTV will always be a blur, since both cater to the same audience segment through similar programming," says Anil Churamani, A&R director at Virgin Records India. "However, the general impression is that the creatives on Channel V are more Indian-ized than MTV's more Westernized style."

Mahesh Murthy brought diverse multimedia experience to his acting GM post, and Channel V India has been working in association with Shashanka Ghosh, who is credited with single-handedly inventing youth television in India, as part of the team that first launched MTV in India.

"We are gearing up for a major push this year, which will set us apart from other music channels who are playing catch-up," says Murthy. "The only way to increase our lead is to have the right people, the right investments and the right programming."

Perhaps any music channel's obvious impact is gauged on the retail front. Through its various "branded" compilations with BMG Crescendo, Channel V has made its presence felt in a market where retail lacks much-needed marketing investment.

Channel V still has a lead over MTV when it comes to live events, as the three-year-old annual Channel V Music Awards are evolving as the industry standard, bringing together international and domestic talent on the same stage. Equally important is fostering new talent, with both channels hotly contesting in this field. An example of this was the Virgin Voices talent hunt in association with Virgin Records.

The challenge for Channel V India today is not only to strengthen its brand identity but also to move closer to profitability, something that has eluded almost all foreign channels in India. As its parent company, Star TV, ventures into pay television by converting to digital delivery, increased revenue is expected as cable operators sell individual home-decoder boxes.

"Channel V India is single-mindedly focused on providing exciting music and youth-based programming for the upscale youth audience," says Murthy, who acknowledges the challenges such niche TV faces here. "The Indian market is dominated by single-set homes where prime-time viewing—and the remote control—is dominated by the parents of our audience. Hence, scheduling programming to youth habits and remote control 'ownership' becomes a critical issue."

Channel V India, adds Murthy, "pioneered a uniquely Indian youth viewpoint delivered through world-class production quality, in sharp contrast to the 'dreams-made-in-New York' mentality. The youth audience is driven by trends. As a trendsetter, Channel V has to always stay ahead of fashions that might change every few months, across the wide geography that a billion people reside in."



Mahesh Murthy



Barry Chapman

V IN AUSTRALIA: Interactive Feedback From An Audience That's Passionate About Homegrown Music

MELBOURNE—Channel V Australia arrived in April 1997, taking over a little-noticed 24-hour music channel named Red. Channel V Australia is jointly owned by Channel V Music Network Partnership and XYZ Entertainment, an Australian programming and production company. XYZ itself is a joint venture between Century United Programming Ventures (owned by Asia Pacific United International Holdings) and local cable operator Foxtel.

The man at the helm of Channel V Australia is GM Barry Chapman, who came to the post with an impressive programming track record in radio. Chapman widened the channel's music mix to include pop and retro with every other genre. The mix is Western, but its lineup of VJs reflects Australia's cultural diversity.

"I wanted them to be real, natural and not TV-skilled but good communicators," says Chapman. As in other markets, Channel V Australia has also placed great importance on interactive feedback from its viewers, both in its shows (VJs reply to viewer questions between introducing segments) and an acclaimed Web site that has 400,000 page impressions and 1.3 million visitors a month.

As a result, Channel V has expanded its base from 340,000 households to 760,000. In March, it became available on satellite through pay-TV operator Austar, widening its regional audience. "Our potential audience is 2.6 million each week," says Chapman. Although pay-TV has no ratings, Channel V continually researches through subscribers and tends to attract an audience that is passionate about homegrown music. The channel's music mix is 40% Australian, with a "larrikin" (an Australian term for a loveable rogue) image that is endearing to viewers.

"Channel V has a high profile here because it tends to promote such Australian music events as the ARIA music awards and festivals like Big Day Out and Homebake," says Roland McAdams, marketing director for Universal Music Australia.

In the past year, record labels have begun viewing Channel V as a strong marketing tool, one that is more viable than MTV Australia, which reaches half as many homes here. Sony, the channel's largest advertiser, announces strong sales after campaigns involving Korn and Reef, and sees Channel V as a strategic partner in upcoming tours.

—Christie Eliezer

FIVE GREAT YEARS

Continued from page CV-2

with BMG Entertainment International Asia Pacific to return to his native New Zealand, where he heads up BMG's affiliate there. Rubin suggests the two channels have to be compared on a market-by-market basis and not regionally. "In Taiwan, they are neck-and-neck, and that is a double whammy for us when it comes to promoting a record," he says.

"But they have a different status—in some markets, they are not 24 hours a day, in others they are not on cable or satellite TV. In places like India, where Western music sales form 1% or 2% of the total, or in China, where music sales are minimal compared to viewership of music channels, the situation is very different. You have to compare apples with apples," says Rubin.

As Channel V moves into the next century, its new structure allows it to set up a series of quasi-independent regional services with core support at Star TV's Hong Kong headquarters. Channel V India is the leader in terms of the independence gained, with Smith describing its status as "full operational independence."

There are other projects on the way. As Korea recovers from the economic contagion of the last few years, its potential is once more apparent. New Japanese-language programs are in the pipeline, and Indonesia remains a property to be watched for the future.

"Our aim," says Steve Smith, "is to constantly identify audience needs and immediately meet them. And that will always keep us in the No. 1 slot." ■

•player 1

Festival.



birthday greetings
to our friends
@ channel [V]

Worldwide HOME of *Australasian* MUSIC and MORE online

The Freshest Antipodean online music source has an expected delivery date of September 1st. Naturally we'll be promoting WHAMMO on Australia's freshest music channel, Channel [V]. Stay tuned.

•player 2
@www
INTERNET DESIGN CO.



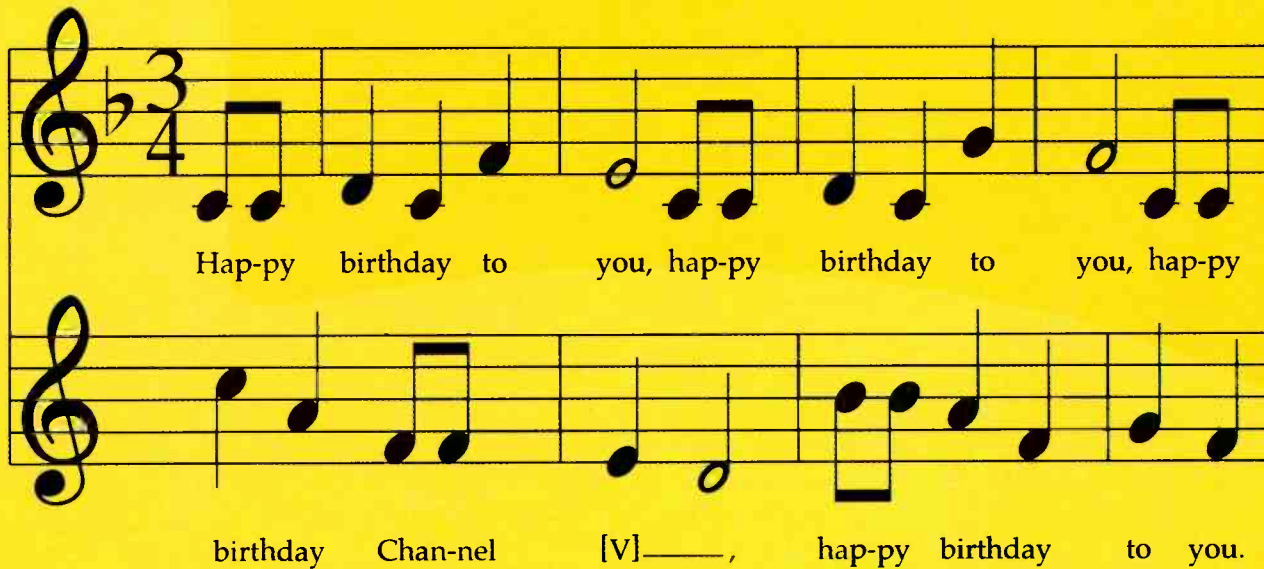
IT'S ONLY ABOUT THE MUSIC

Sony Music Asia

© 1999 Sony Music Entertainment Inc.

www.americanradiohistory.com

we've been playing together
for five years....



Hap-py birth-day to you, hap-py birth-day to you, hap-py
birth-day Chan-nel [v]—, hap-py birth-day to you.



When STAR TV started channel [v] five years back, things were quite different on the Asian music scene. Look at Asia today and you'll find countless new artists, music videos and exciting new trends. More significantly, there is now a whole new [v] generation in Asia with a unique identity.

congratulations to channel [v] for hitting the right notes, and looking forward to more great performances together.



Asia's leading television network

A wholly owned subsidiary of News Corporation

I
II
III
IV
[V]

Happy 5th Birthday from Warner Music.

V IN THAILAND:

International But Localized, And Very Live

BANGKOK—In this market—which ranks just below Hong Kong in annual music sales in Asia—Channel V was launched in 1996 as a joint venture with Broadcasting Network Thailand. The cable system UBC, an entity created by the merger of cable operator IBC and satellite channel UTV, carries Channel V into 320,000 Thai homes. Extending the Channel V brand, the music-video outlet name is now carried on two 24-hour radio services and a youth-oriented magazine.

From its studios in central Bangkok, Channel V is broadcast in Thailand 24 hours a day, which includes seven hours of live programming during weekdays and four hours live on weekends.

According to Channel V, its audience base of 320,000 makes it the second-most-popular channel on the UBC system after HBO Asia. The channel is aiming for a broad, young audience, from age 12 to 25.

"Our strategy is music-based, aimed at our target groups," says Kulpong Bunnag, GM of Channel V Thailand. "Channel V tries to be live whenever possible, so that the channel is interactive. We answer phone, e-mail and fax questions from viewers on-air during our live shows. Our programming is mixed—the latest hits from Thai and international artists. We're up-to-date, we talk about issues of the day, and we respond to what our audience wants."

Channel V frequently features audience comments through short programs such as "V Spot" and "V People," for which TV crews interview Thai youth in the street, at shopping malls and elsewhere.

"Although Channel V is an international operation, we try to be very localized by talking directly to kids and by holding a lot of local promotions," says Bunnag. "We have a magazine, *Channel V*, which anyone can buy at a newsstand. We also have a [local] licensee that runs the Channel V radio station."

That balance is also reflected in the choice of music videos on the channel, says Bunnag. "In the beginning, we wanted a 50-50 split of Thai to international, but we found the quality of Thai pop was not good enough to support this," he explains. "Now, the mix is 60% international and 40% Thai."

As with public TV in the U.S., Channel V cannot directly solicit advertising but offers "sponsored" programming instead. Bunnag explains, "The license to operate a cable-TV station [in this case UBC] from the Thai government does not allow direct advertising. So, we have sponsored programming. Oreo cookies sponsors the fun English-learning spot 'Oreo Go West.' Other sponsors are Pepsi, Phillips and Burger King."

While those brands are well-known, the goal of Channel V is to be just as widely recognized in the years ahead. "Channel V's branding has gone well," says Bunnag. "We're well-known and 'out there' as much as possible. We've shown that we're not just a video channel. People can reach us—on air, through our merchandising or road shows. Now the challenge is to make a terrestrial TV hook-up so that we can develop into a truly national concern. We need to keep growing."

—John Clewley



STEVE SMITH: THE BILLBOARD INTERVIEW

Continued from page CV-2

ment in the move toward profitability and new revenue streams. So we're looking at lots of opportunities in places like Korea, the Philippines, the Middle East and Israel.

MTV Asia has unveiled its new Web site. What are your plans in this area?

There's other things in terms of our Web development, although I am a bit cynical about the Web. I'm still looking at it as more of a marketing device than as a revenue generator. But, down the road, I do see some opportunity for us for e-commerce and potentially for advertising on the Web. And then there's the usual: merchandising, compilation albums, that kind of thing.

Do you feel that Channel V has established a clear identity for itself now as it enters its sixth year?

As a company, we're starting to shift our focus—from seeing ourselves purely as a channel that has various networks and that's it—to seeing ourselves more as a content creator. We are in the content side of the business. We are taking as raw material the music videos, we are taking someone else's content, in fact, and incorporating that and building on that; creating our own content that we then pipe through our channel to get into the home.

What is it like to have several of the labels owning part of Channel V?

The ownership structure has been a good thing. To have record companies and a network provider together has worked very well. You have the guys who provide a lot of the content that we use as owners, so it makes that process very clean.

They can also help us, advise a lot on what their priorities are musically, and so that has worked well. When you have had a lot of partners—and we have had five—running a business, it's often very difficult to get consensus on a strategy. To even get everyone in the

boardroom together. The downside has been having too many partners. But I think right now it's kind of good. Right now we have a lot of people in the company who understand music and that is good, because the record companies need to speak to people like that. We talk their language now.

What is the best and worst about the Asian music scene?

We'll take the second part first. I live in Hong Kong, and there is no music scene there [laughs], so that takes care of that! It's extremely frustrating that the only place to see music is bars where there are Filipino bands.

There are some aspects of Chinese music that I have come to like: some of the stuff that Aaron Kwok is doing, that Faye Wong is doing, and then there is my favorite, A-mei. There's a real life to her. I sense the beginning of an evolution in Chinese pop music, toward something a bit more upbeat. Spending as much time as I do traveling, I have had quite a bit of opportunity to see some of the Thai rock 'n' roll bands that are emerging. Some of the Filipino bands are very tight. What I am really looking forward to is going to hear some of the underground rock music in clubs in Beijing, which I have not done yet.

Finally, given the brickbats that MTV Asia and Channel V have been hurling at each other this year, it may come as a surprise to some to learn that you used to work at HBO while MTV Networks International president Bill Roedy was there. What's your strongest memory of that time?

My best and most vivid memory of Bill Roedy was at an HBO sales-and-marketing conference a long time ago. I was new in the company, and he was pretty senior. The two of us were dancing together, two white boys, on the dance floor, until 5 in the morning. It would have been ugly for anyone watching it, but to the two of us it was inspiring! ■

Congratulations

Channel [V]

on your 5th Anniversary

BMG ENTERTAINMENT
INTERNATIONAL
ASIA PACIFIC

A large crowd of people at a concert, with several large red balloons featuring the Channel [V] logo. The balloons are scattered across the scene, with one in the foreground on the left, one in the middle, and one in the background on the right. The crowd is dense and appears to be cheering or dancing.

Actually, the revolution is being televised.

Turn on to Channel [v] in Australia and you'll see a new kind of music television. One that's almost four times more popular than MTV. (And not before time, eh.)

But what do you expect from the single best selling youth pay tv channel? Especially now it reaches 80% of all pay tv viewers. And millions more from around the globe who connect with www.channelv.com.au to really get the revolution rolling.

Source: PAYTV News Apr 99 & Channel [V] website tracking.

Channel [V] is owned by Channel [V] Music Network L.P & is used under license.

EMI MUSIC ASIA

would like to
congratulate

C H a n n e l

50

on their 5TH Anniversary

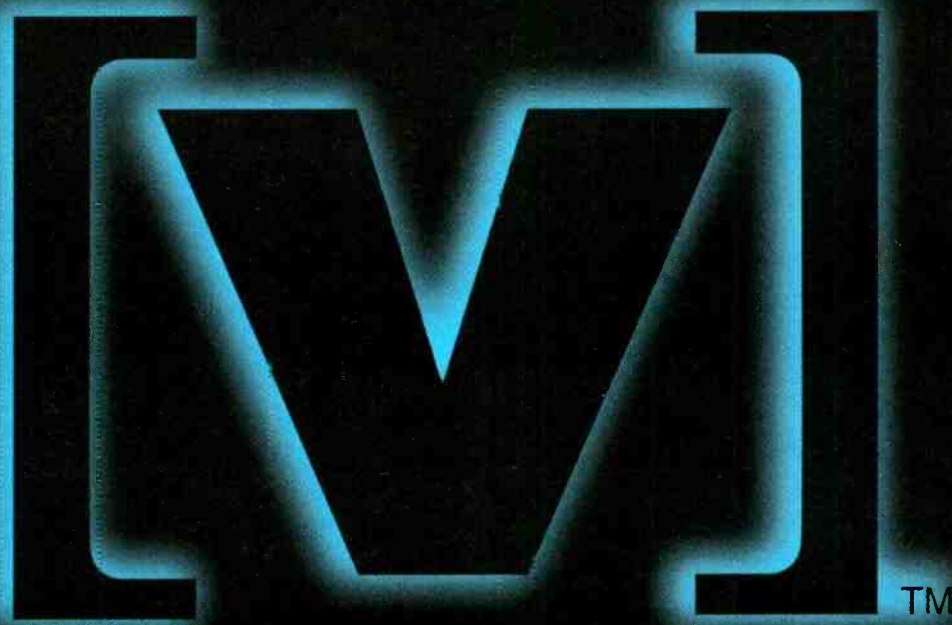
ROBERT WILLIAMS, BOBETTES, BILLIE, BILL, MICHAEL
LENNY KRAVITZ, BLUR, KNU, BEASTIE BOYS,
EVERCLEAR, SPICE GIRLS, RICHARD MARX



Congratulations!

to

C H A N N E L



on your 5th birthday



avex inc.

Sumisei Bldg., 3-1-30 Minami-Aoyama,
Minato-Ku, Tokyo 107-8577 Japan
Phone: +81-3-5413-8503 Fax: +81-3-5413-8803
URL <http://www.avexnet.or.jp/>

avex asia limited

2905 Windsor House, 311 Gloucester Road, Causeway Bay, Hong Kong
Phone: (852) 2504 2181 Fax: (852) 2504 2007
URL <http://www.avexasia.com> E-mail: avexhk@netvigator.com

avex taiwan inc.

3F, 150 Tun-Hwa N.Rd. Taipei Taiwan
Phone: 886-2-2716-8898 Fax: 886-2-2716-8820

Thanks for supporting & making these artists some of the top selling acts in Asia

Namie Amuro Every Little Thing Nanase Aikawa Globe
Ayumi Hamasaki Pool Bit Boys Vengaboys Prodigy
and many more ...

THANKS
FOR 5 YEARS
OF BEING
A TRULY
UNI[V]ERSAL
MUSIC
CHANNEL.



UNIVERSAL MUSIC ASIA PACIFIC

RAILWAY PLAZA

39 CHATHAM ROAD

TSIMSHATSUI

KOWLOON

HONG KONG

Four Studios Join Growing SSL Axiom-MT Club

SINCE INTRODUCING the Axiom-MT digital multitracking console at the Audio Engineering Society (AES) Convention in Amsterdam in the spring of 1998, Solid State Logic (SSL) has done extremely brisk busi-

ness with the console, surpassing first-year sales of not only its competitors' large-frame digital boards but SSL's own analog counterpart, the enormously popular 9000J.

The success of the Axiom is

reflected in a recent batch of sales to four diverse studios in three U.S. markets: Skip Saylor in Los Angeles, Avatar and Kampo in New York, and Transcontinental in Orlando, Fla.

These acquisitions are doubly remarkable. First, they occurred virtually all at once, leaving SSL's publicity machine scrambling to issue simultaneous press releases and photos. Second, the sales reflect the diversity and flexibility of the product. Already, the Axiom-MT has made its way to mobile trucks, broadcast centers, surround-sound mixing suites, commercial music studios, and private—though obviously well-capitalized—rooms.

Furthermore, while Avatar is one



by Paul Verna

of the top facilities in the world, with a well-founded reputation and an existing SSL 9000J board—and Transcontinental, though not as well-known as Avatar in Orlando, Fla.

Neither studio had ever installed a 9000J, and neither had been in the forefront of the public's perception about world-class facilities. In fact, one could easily think of eight or 10 studios in L.A. and New York that would have been more likely than Skip Saylor or Kampo to join the MT club.

Studio owner Skip Saylor says, "In 1978, I was interviewed by the pro

(Continued on next page)



Staff and clients of Los Angeles studio Skip Saylor celebrate the purchase of a Solid State Logic (SSL) Axiom-MT digital multitrack console, the first such board in that market. Shown, from left, are studio owner Skip Saylor; independent engineer Erwin Musper; Columbia Records artist Anouk; Skip Saylor chief engineer Jerry Pearlman; Lynn Carey Saylor, Skip's wife; assistant engineer Tracy Brown; and SSL Western region sales representative Brian Blair. (Photo: David Gogglin)

Bias' Bob Dawson Earns Praise For Humor And Expertise

BY BILL HOLLAND

WASHINGTON, D.C.—If one could include all the praise offered by just four artists who have worked with producer/engineer/studio owner Bob Dawson at his Bias Studios in Springfield, Va., this article would be much, much longer. Even to say that they have loads of reasons for their esteem is to employ the most stringent form of understatement.

"There's not enough paper to describe Bob and his personality," says singer/songwriter Cheryl

Wheeler. "I find it just delightful to be around the guy."

"Bob's incredible," says John Jennings, who has worked with Dawson as a solo artist and as a player, arranger, and co-producer on Mary

Chapin Carpenter's six hit albums and outside projects, all recorded and mixed at Bias. "He can record any kind of music, and he does them all well. He's got incredible ears. He's incredibly thorough, incredibly meticulous, and insanely fast. If that sounds like the ideal situation, well, it is. He's also one of the funniest men I've ever met."

The superlatives also come from the on-the-road Carpenter, who has worked with Dawson since 1987. "Bob is one of the most talented people I have ever had the privilege to know," she says, "much less work with." She adds that his contributions to the recording and production process of her projects "have been invaluable."

Nils Lofgren, who also checked

in from the road, where he is now touring as guitarist with Bruce Springsteen, is another longtime session pal who offers up Dawson hosannas. He has worked with the engineer since the late '60s, when he was a "green" 16-year-old D.C. area teen-rocker.

"To me," Lofgren says, "the first thing that comes to mind—besides the given that he's a great engineer—is his ability as a person to hang with any crowd and contribute in a comfortable manner. It's really something that sets Bob apart from most people, period."

Dawson, the artists say, is a pre-teen presence at Bias, which he owns with his wife, Gloria, who serves as office manager.

"He's never intimidated or shaken by any problem," Lofgren says, "whether it's technical or emotional, [on projects] with the people he's worked with. He keeps a good vibe going and has a great sense of humor and a lot of good judgment when it's appropriate to use it."

When the tension level goes up, from all accounts, he can also be a stress-defusing cut-up and just plain silly boy. Oddly, although he is a large man—resembling Kenny Rogers' wider brother—his humorous approach is more impish than overwhelming.

Says Wheeler, "One of the things I love about him is that he's genuinely funny; he just thinks things are funny. And he uses his fabulous sense of humor to help you. He's very good at being able to tell when you're going to 'lose it'—and then he gives you the perfect little touch to completely change the mood."

The humor can be subtle or obvious. Wheeler remembers when they

were recording one of her albums, "he got me into a discussion, God knows how, of whether monkeys can say 'deetle-deet.' The obtuse discussion [and an accompanying poem on the subject] continued for days."

She also confides another Dawson specialty: "He's even sung my song lyrics back to me . . . in Donald Duck-ese."

Even considering those staggering accomplishments, artists say Dawson possesses even greater gifts—with such a veteran at the board, they say, they have a huge advantage.

"If there's any chance of creativity continuing" in a session, says Lofgren, "Bob's going to play a big part in setting that atmosphere in a room. He's basically got a great ear, and he always has good ideas. He's like an extra producer—but it's not like it ever gets to where there's too many [people wearing] hats in the room; it's like he knows when to volunteer the information, and he's happy to do it if you ask him, whether you agree with him or not."

Besides Carpenter and Lofgren, a short sampler list of the artists who have recorded at Bias includes the Dave Matthews Band, Danny Gatton, John McCutcheon, Robin & Linda Williams, John Gorka, Sweet Honey In The Rock, the Bill Potts Big Band, the Nighthawks, the Red Clay Ramblers, and the Oneness Of Juju. He's also recorded jazz greats Dizzy Gillespie and Joe Williams.

As vocal as his clients are about his skills, Dawson himself isn't a particularly talkative fellow when it comes to his work. He prefers to shoot the breeze about his kids or the custom elements on his classic '87 Buick Grand National turbo that

make it go very, very fast.

Asked, for example, about how he is able to mind-shift from cutting tracks for a "layered" pop project, which may take weeks and involve an enormous number of production choices, to, say, a jazz trio performance, usually recorded in a matter of hours with a minimum of EQ and effects, he grins and shrugs. "I just have in my head what they should sound like," he says, adding that he doesn't listen much to other recordings for reference.

Dawson says he got into recording when, as a teenager, he heard Curtis Lee's 1961 hit "Pretty Little Angel Eyes" on a jukebox. "I thought, 'Whoa, that sounds great!'" recalls Dawson. However, when he purchased the single, brought it home, and played it on his distinctly lo-fi record player. "It was like, 'What is that?'" Disappointed with the sound, he says, "I started experimenting, like running a wire to the big old speaker in my parents' TV-radio-phono console. It started there."

Dawson presides over a dizzying array of gear at Bias, but the heart of Studio A is an API 4032 Gold Seal, 40-input console (one of three in the world) with Audio Kinetics Mastermix 1 automation; an API 2488 with the same automation is the heartbeat of Studio B. Although Bias can fulfill clients' wishes for digital recording, Dawson still prefers analog, and Ampex MM1200 2-inch 24-track recorders with Dolby SR Noise Reduction still hold the place of honor in both studios.

Bias also has two other well-respected engineers on staff—Jim Robeson and Heidi Gerber, as well as assistant Mike Griffith.

For sound quality...
There's No Competition
(except your voice)

When it comes to burning your custom CD's at home, **Mitsui Digital Audio CD for Consumers** gives you the most accurate recordings your money can buy. After all... the difference is innovation.

MITSUI
advanced media, inc.

2500 Westchester Avenue
Purchase, New York 10577
914-253-0777 • Fax: 914-253-8623
www.mitsuidr.com

FOUR STUDIOS JOIN GROWING SSL AXIOM-MT CLUB

(Continued from preceding page)

audio press as an independent producer/engineer, even before I owned a studio, and I said I wished for a console that automated everything—echo sends, returns, EQ. It took 21 years to build it, but this is it. I bought the Axiom-MT because it is what I have been waiting for through my entire career.”

Since word spread that he was installing the Axiom, Saylor has received nothing but positive feedback. “At the studio, I am getting calls from people I haven’t heard from in 10 years,” he says. “They’re ecstatic about the concept of this console, and when they actually sit down and start listening to it and playing with it, they are

astonished. This is a fabulous board.”

While Kampo joins two other Axiom-MT facilities in New York—Quad, which was the first music recording studio in the world to install one, and now Avatar—Skip Saylor has the distinction of being the first studio in L.A. with the board. However, it won’t be long before other L.A. studios purchase MTs, according to sources.

SSL North America president **Rick Plushner** says, “We’ve really had a surge in Axiom-MT sales in the last couple of weeks. A lot of people that we’ve been talking to for quite some time said, ‘OK, I’ve done my sonic evaluation, talked to people, and checked out the console in the SSL L.A. office or at Quad or in [SSL headquarters] in Begbroke [U.K.]’”

Skip Saylor has already taken delivery of its Axiom-MT and will be using it in sessions by the time you read this. Avatar is scheduled to receive its console in mid-August, and Kampo will install its board just after the AES Convention, to be held Sept. 24-27 in New York.

Transcontinental will put its Axiom-MT in a new 5.1-channel mixing room. Plushner says Transcontinental’s management took a year to evaluate all the other products on the market before deciding on the SSL digital board.

Depending on the configuration of

the console, and whether it will be used predominantly for tracking or mixing, the price of an Axiom-MT ranges from \$650,000 to \$900,000, according to Plushner.

Besides the four new Axiom-MT owners and Quad, other studios that have purchased the top-of-the-line mixer include the Manor Mobile in London; Le Voyageur, Mega, and Hot Line in France; Imagica Shinagawa Video Center in Tokyo; Aigle Music in Ireland; MG Sound in Vienna; Tonmeister in Germany; Romanian Radio; and TVA Group in Montreal, which has two Axioms.

An additional seven Axiom-MTs have been sold to private facilities whose owners have requested not to be identified, according to Plushner.

“There’s a wide range of uses, from mobile trucks to all different kinds of studios,” he says. “It’s important for studio owners to watch the first installation and recognize that the system has been reliable and the rooms have been booked. Quad, which installed its Axiom-MT in January, has been booked ever since. Word has gotten out, and people are feeling comfortable with making a purchase.”

LOS ANGELES-BASED pro audio distributor Audio Intervisual Design (AID) has opened European offices in Genval, Belgium, according to a statement.

Headed by Brainstorm Electronics

founder **Bernard Frings**, the new AID branch, BEE Distribution, will handle the Brainstorm and George Massenburg Labs (GML) brands.

Among Brainstorm’s signature products are the SR-3R Time Code Repair Kit and the SR-15 Distripalyzer. GML—which is owned and run by industry pioneer **George Massenburg**—designs and manufactures a wide range of high-end equalization, amplification, dynamics, and automation equipment.

“We’ve opened the new BEE Dis-

tribution office to heighten support for our European dealer network,” says AID co-owner **Jim Pace**. “GML products are extremely well-respected in Europe, but the studios are unaware of how convenient it is to acquire them. This central office will make a big difference. In addition, we’ll significantly reduce shipping costs by consolidating shipments from the U.S. and make it easier for our dealers, since they won’t have to deal with customs or overseas wire transfers anymore.”

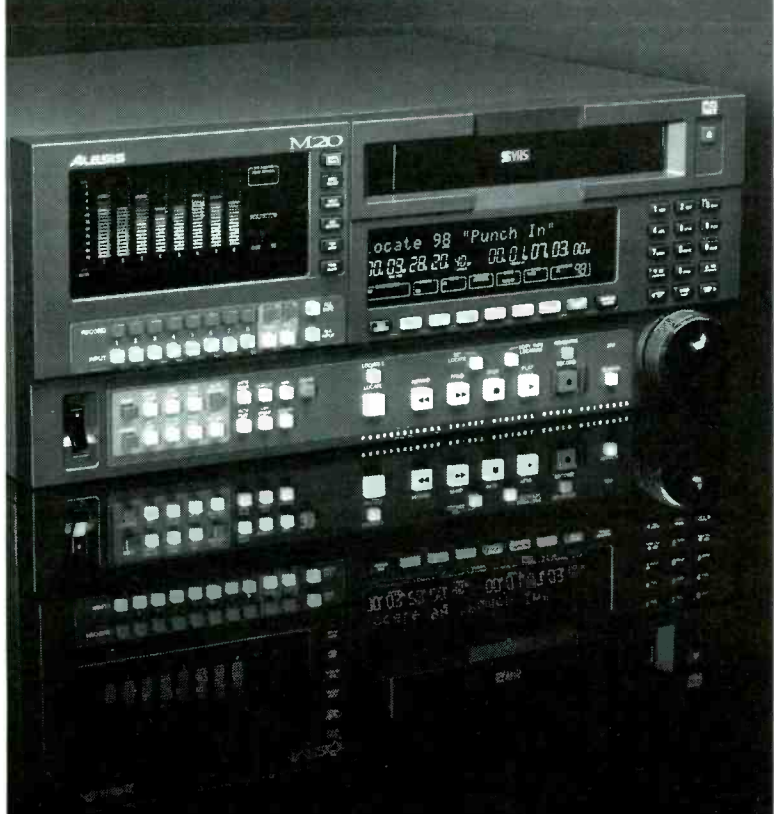


Vosgien in The (Bau)Haus. Robert Vosgien, seated, has settled into his engineering position at Capitol Mastering. Among his latest projects was an album by goth rockers Bauhaus. Shown at the session, standing from left, are Capitol Mastering manager Pete Papageorges; Bauhaus front man Peter Murphy and drummer Kevin Haskins; and Capitol editing engineer Kevin Bartley.

FOR THE RECORD

A caption for a photo of producer **Eddie Kramer** and Mystic Music/WEA recording artist **Vince Converse** last issue contained incorrect information. Converse’s album was produced and engineered by Kramer at Showplace Studios in Dover, N.J. Studio owner **Ben Elliott**, contrary to information in the caption, appears standing behind Kramer and Converse.

PRO CREATE



ADAT breeds hits.

M20

PROFESSIONAL 20-BIT DIGITAL AUDIO RECORDER

1633 26th Street Santa Monica CA 90404
800-5-ALESIS www.alesis.com

ALESIS

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 31 1999)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	GENIE IN A BOTTLE Christine Aguilera/ David Frank Steve Kipner (RCA)	BILLS, BILLS, BILLS Destiny's Child/ Kevin "She'kspere" Briggs (Columbia)	AMAZED Lonestar/ D. Huff (BNA)	WILD WILD WEST Will Smith Feat. Dru Hill & Kool Moe Dee/ R. Fusari (Columbia)	SCAR TISSUE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	CANYON REVERB (Los Angeles) Paul Arnold Ryan Freeland	DIGITAL SERVICES (Houston, TX) Michael Calderon	THE TRACKING ROOM (Nashville) Jeff Balding	ENCORE (Burbank, CA) Rob Chiarelli Arty Skye	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	Logic Audio Soundcraft Spirit	SSL 6000 E/G+	SSL 4000	SSL 4000 G	custom Neve 8038
RECORDER(S)	Mac 9600, Logic Audio software, Pro Tools	Tascam DA-88	Sony 3348/Pro Tools	Studer A827	Ampex ATR124
MIX MEDIUM	none used	Sony D-113	Quantegy 467	Quantegy 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	PACIFIQUE (Los Angeles) Dave Way	LARRABEE NORTH (Los Angeles) Kevin "KD" Davis	THE SOUND KITCHEN (Franklin, TN) Jeff Balding	ENCORE (Burbank, CA) Rob Chiarelli	THE VILLAGE (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	SSL 9000	SSL 9000J	Neve V3 Legend	SSL 4000G	Neve 8048
RECORDER(S)	Mac 9600, Pro Tools, Studer 827	Studer A827	Sony 3348	Studer A827	Studer A800
MASTER MEDIUM	Quantegy GP9	Quantegy 499	Quantegy 467	Quantegy 499	BASF 900
MASTERING Engineer	OASIS Eddy Schreyer	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Ken Love	POWERS HOUSE OF SOUND Herb Powers	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	Sony	JVC	Sony	WEA

© 1999, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Mark Marone, Telephone 212-536-5051, Fax 212-382-6094, mmarone@billboard.com



Q. What 30-year-old has made an appearance in every issue of Billboard this year?*

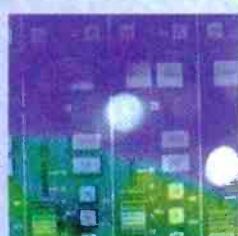
A. Solid State Logic
30 years of resounding success

a Billboard spotlight

Join Billboard in saluting the 30th anniversary of Solid State Logic. Our special tribute will give an overview of this extraordinary company's history from their technical milestones to their acclaimed service culture. Billboard will also look at SSL's ongoing R&D projects, worldwide operations, and memorable moments from SSL studios.

Your message will resonate with virtually every record and film company in the world!

BONUS DISTRIBUTION !
at the 1999 AES Convention



Issue Date: September 18
Ad Close: August 24

contact : Ian Remmer
011.44.171.323.6686

New York
212.536.5001

Los Angeles
323.525.2307

Nashville
615.321.4287

London
44.171.323.6686

*SSL appears weekly on Billboard's production credit chart

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Edel Gets Majority In Belgian Indie

Play It Again Sam Deal To Boost Europe's Independent Sector

BY DOMINIC PRIDE

LONDON—Europe's independent sector has been strengthened by edel's purchase of a majority stake in Belgium's Play It Again Sam (PIAS), both partners in the deal say.

Edel is to buy 74.9% of the shares in PIAS held by its two founders, Kenny Gates and Michel Lambot (*Billboard* **Bulletin**, July 27), and finance director Phil Sausus. These three will retain their combined 25.1% stake, and Gates and Lambot will join the edel senior advisory board.

No figure was put on the deal, but edel says it should grow edel's total sales by more than 40% next year.

The deal consolidates existing relationships forged through jointly owned distribution companies. It also helps to rebuild the ranks of medium-sized indies, which were decimated in the 1990s by the majors' acquisitions. Edel now has access to the French market via PIAS' company there, plus a U.K. distributor in Vital, which is understood to be 59% owned by PIAS.

However, edel CEO Michael Haentjes says he is just as interested in accessing Gates' and Lambot's skills. "They will bring their expertise in alternative repertoire," says Haentjes, who adds that he admires the founders for "building up a group which has substantial sales and [has been] successful without much capital."

Edel says it will run PIAS independently as its outlet for alternative music, which will complement edel's focus on mainstream pop and crossover dance. PIAS has 13 subsidiaries, including label operations in Belgium, the Netherlands, France, and Germany; French techno label F-Comm; and its stake in Vital.

"We want to become a full-service music operation," says Haentjes, "and this gives us an outlet in alternative music."

A joint statement sent to employees and business partners from Gates and Lambot says, "For us, this will mean the ability to accelerate our strategy of creating a real, strong, viable alternative to the 'major company world' on a pan-European basis. [Edel has] been able to grow rapidly in precisely the areas of music where we don't operate, and they're as fiercely independent, loyal, and honest as we are."

The ability to remain independent was a key factor, the PIAS founders say. "We believe we have in Michael Haentjes the right partner, and in

our eyes the only imaginable partner, who fully shares our vision of, and hopes for, the company."

Haentjes declines to say whether PIAS is currently profitable, noting, "It can be a profitable company."



HAENTJES

One area where changes are expected is in the British market, where edel has a company but has so far not succeeded in emulating its German success. Access to its own distribution could

change that. Edel U.K.'s current distributor is Pinnacle.

Vital, one of the U.K.'s key indie distributors, will benefit from being part of the edel group, says Haentjes. "It's obvious that there is some work to be done at Vital in terms of the backbone. We have some expertise when it comes to operations, and a company like Vital can participate in that."

Vital had 4% of the U.K. albums market in the second quarter of this year, according to ERA, which uses statistics from chart compiler Millward Brown. Vital's distributed labels include the Beggars Banquet group, the Mute group, XL, Wall of Sound, Gut, Infectious, React, and Warp.



Most of the integration of edel and PIAS will take place at the level of back-room functions such as royalty accounting and information technologies, says Haentjes.

PIAS also has a distribution joint venture with edel in Germany called Connected, and in Sweden both have stakes in newly formed distributor Playground. In the Benelux, PIAS' key business is with licensed U.K. product from such labels as Mute, XL, Beggars Banquet, Mo'Wax, V2, and Wall of Sound.

PIAS is one of two significant indies in the Netherlands alongside

(Continued on page 61)

Universal Ups Stakes In Turkish Venture, Labels

This story was prepared by Adrian Higgs in Istanbul, Turkey and Mark Solomons and Lucy Aitken in London.

ISTANBUL—Universal has acquired the remainder of the equity in its joint venture with Turkish indie group Raks Müzik and increased the stakes it holds in Raks' own affiliated labels.

Under the deal, Universal boosts its holding in the joint venture, Universal Music Turkey (formerly PolyGram Plaza), from 51% to 100% and in Neşe Müzik, Mars Müzik, and S Müzik from 25% to 51%. Raks Müzik continues to hold the remaining equity in the labels.

According to a Universal statement, all four labels will retain separate identities under Universal Music Turkey CEO Sevket Gözalan, who now also becomes CEO of the three sister labels.

Jorgen Larsen, chairman/CEO of Universal Music International, says the changes represent "an important step in our continued geographic

expansion."

PolyGram bought 25% stakes in the labels in January 1997 and upped its stake in the then Plaza Müzik to 51% last year (*Billboard*, July 25, 1998). The changes make Universal the largest music group in Turkey.

Gözalan says, "We're going to refine, restructure, and reorganize to get the best possible synergies between an internationally minded company and a 'local,' Turkish-oriented company." The deals, he adds, are effective May 1.

According to Gözalan, the four labels—which claim to account for 50% of Turkey's sales of local repertoire—accounted for 85% of Raks' revenues in 1998. The company also has radio and TV interests.

The four companies also distribute music in the Turkish-speaking former Soviet republics of Azerbaijan and Turkmenistan and in European countries with significant Turkish populations, such as Germany. Raks Müzik's top-selling artists include Ibrahim Tatlıses (S Müzik) and Muazzez Ersoy (Neşe Müzik).

Says Gözalan, "One of our main priorities will be increasing the presence of international repertoire in Turkey, as this accounts only for 10% of the market at the moment, and we want that to change by investing more in promoting international artists. We will also maintain the good relationships we have with radio stations and music TV stations, as everything becomes far more professional."

Bega's 'Mambo' Hit Crosses Boundaries

BY WOLFGANG SPAHR

HAMBURG—After hogging the top of the German singles chart for 10 weeks, Lou Bega's South American hit "Mambo No. 5" is spreading across Europe, and Bega looks set to make an impression on Germany's album chart.

Munich-based Bega, the son of an African father and a Sicilian mother, has charmed the nation with the hit, a reworking of a song by Perez "Prez" Prado with a modern musical setting and lyrics.

The single hits No. 1 on the Music & Media Hot 100 Singles chart this week. It is No. 1 in Germany, Austria, Switzerland, Belgium, Netherlands, and Spain and No. 2 in Italy.

According to BMG Berlin marketing director Christian Wolff, more than 1.3 million singles have been sold in Germany alone. The pan-European total is 2.2 million units.

The album, "A Little Bit Of Mambo," was released July 19, with pre-shipment orders of more than 200,000 units in Germany. It is currently No. 5.

Wolff says that mambo fever has broken out in Germany, adding that "at times almost 80,000 copies of the single have been shipped per day."

The most popular German TV show, ZDF's "Wetten Dass," introduced the song to more than 11 million viewers July 17, with the audience refusing to stop stamping its feet until the song was repeated.

"Mambo No. 5" has since been

released in 28 countries around the world. It will come out Aug. 23 on RCA U.K., and a U.S. release on RCA is slated for early September.

The song has given an old copyright a shot in the arm, according to peermusic European president, Michael Karnstedt. He says "Mambo No. 5" is "a perfect example of the success that the publishing company has had in exploiting its catalog, as 'Mambo No. 5' was originally written and released by Prado in 1949 and was a smash hit back then."



BEGA

For Karnstedt, the success of "Mambo No. 5" does not come as any real surprise, since the song has all the emotional ingredients needed to chart in the summer. "Particularly in economically troubled times such as in Germany at the moment, when people fear for their very existence, there is strong interest in cheerful songs," says Karnstedt.

"Mambo No. 5" was produced by a small, new company in Munich: Unicorn Music, established by a former BMG employee, Goar Biesenkamp. The six-person company has been working with Bega for several years and sought approval from peermusic to record the song.

Says Biesenkamp, "We have proven that a strong song, a charismatic and ambitious artist, and effective and

committed management can beat the international competition."

Bega, 24, is setting fashion trends not just with his music but with his nostalgic Havana look. He dresses to reflect his songs' age, wearing a pinstriped suit, gaiters, and a borsalino hat. The instrumental part of the song has been updated to give it a '90s dance style, although the brass section has been retained. Bega wrote the lyrics himself.

Commenting on the song's success, Bega says, "Mambo is temperamental and arouses pure unadulterated passion. That's why 'Mambo No. 5' is the summer hit of the year."

Klaus Marquardt of Hamburg record store Schallplatte am Moenckebergbrunnen reports that the maxi-single of "Mambo No. 5" is selling extremely well. "It is the 13- to 15-year-old girls who are asking for the mambo, as it is particularly good to dance to," he says.

The song is being power-played at Radio Hamburg. Music programmer Kristine Begn has been giving it top rotation since April 29 because listeners are calling in to request it all the time. She attributes this to the fact that it is "a strong summertime song that arouses a new joy of life."

This is not Prado's only '90s hit. In the summer of 1996 the song "Guaglione" was revived by RCA U.K. after its use in a Guinness TV commercial.



Picture Disc. Confirming the rise in demand for the format, the 10 millionth DVD to be produced by Warner Music Manufacturing Europe (WMME) was recently shipped from its plant in Aisdorf, Germany, only 10 months after manufacturing began there. Pictured with a presentation disc marking the landmark, from left, are Warner Home Video (WHV) European DVD operations manager Martyn Graham and WMME director of international services Cappi Frenger. WHV is WMME's biggest DVD customer.

newsline...

MUSIC SALES IN ITALY rose 5.6% in value in 1998 to 709.9 billion lire (\$353 million), according to figures published by major labels' body FIMI, the local International Federation of the Phonographic Industry (IFPI) group. Total shipments, at 51.7 million units, were 5.9% higher than in 1997. The rise was fueled by dramatic growth in singles sales, with 3.46 million units shipped—a 62% increase from 1997, with value 63% higher at 18.9 billion lire (\$9.4 million). CD album shipments rose 8.9% to 34.2 million units, worth 532.4 billion lire (\$265 million), up 8.63%. Local repertoire lost a few percentage points of market share, accounting for 46% of units shipped and 44% of value in 1998. The statistics were compiled by accounting firm Price Waterhouse, called in last year by Italy's antitrust authority after local affiliates of the major labels were found guilty of operating a price-fixing cartel. Last year's figures, which used a different methodology for the first time, were not published. Previously the figures had been compiled by FIMI itself.

MARK DEZZANI

NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) president Pam Horovitz will meet with leading European music merchants to discuss their role in the digital age at an international meeting of retail groups to be held at the forthcoming PopKomm trade fair,



HOROVITZ

Aug. 19-22 in Cologne, Germany. Representatives of NARM and trade associations from the U.K. (BARD), the Netherlands (NVGD), and Germany (GDM) will examine digital issues and other major mutual concerns, including the euro, piracy, and source-tagging, at an Aug. 20 meeting hosted and organized by GDM. BARD director general Bob Lewis says that the meeting is part of "an ongoing, developing relationship" between the various bodies. The concept of an international grouping for retailers along the lines of IFPI has been floated many times in the past. Lewis notes that "at the moment, it works quite well on an informal basis," although he does not rule out the eventual setting up of a more formal grouping. There have been three previous international meetings at PopKomm, but this will be the first to have digital issues firmly at the top of the agenda, Lewis adds.

TOM FERGUSON

SONY MUSIC ENTERTAINMENT EUROPE VP of marketing Frank Stroebele has announced four appointments within the London-based Epic International Department, effective immediately. Marcus Ehresmann is named international promotions manager; Jeroen Van der Meer ends a four-year term in the Netherlands as product manager at Columbia to become international marketing manager; Nina Masroh is promoted from international promotions coordinator to assistant international promotions manager; and Joanna Dunbar joins as marketing assistant from Epic in Spain. Says Stroebele, "The new team members from the Sony affiliates in Europe are all familiar with Sony artists and have marketing expertise gained from key European markets."

LUCY AITKEN

FRENCH LABELS' BODY SNEP has introduced a new "silver" certification for debut albums that sell more than 50,000 units domestically. Until now, album certifications have been either gold (100,000 units) or platinum (300,000 units). The new certifications apply to international or domestic artists.



Among the first French acts to receive the new awards are rap acts Oxmo Puccino, Cut Killer, and Mafia Trece. Also making the silver mark for first time are electronic acts Air and Pills, rock band Tests Raides, and pop vocalist Lynda Lemay.

RÉMI BOUTON

OUR PRICE, the 230-strong U.K. music specialist chain owned by Virgin Entertainment Group (VEG), is planning to open 10 new stores in the U.K. before the end of 1999. The first opening, in early September, will be a 3,000-square-foot site in Manchester, followed later that month by a smaller (700-square-foot) shop in Paddington Station, one of London's main railway terminals. VEG is looking to dispose of the Our Price chain through a management buyout led by managing director Mike McGinley. Negotiations with various potential backers have been under way since late 1998. On June 1, the chain moved its administration operation out of VEG's Brentford, West London, headquarters to its own newly-acquired base in nearby Ealing.

TOM FERGUSON

Loverboy Plans 20th-Anniversary Live Set

BY LARRY LeBLANC

TORONTO—Meet the new boys, same as the old boys. Canada's Loverboy, one of the most successful mainstream hard-rock groups of the early '80s, is planning to release a live album in spring 2000 to commemorate its 20th anniversary.

According to Loverboy's longtime manager, Lou Blair, the Vancouver-based band, unsigned at this point, is in talks with an unspecified U.S. label for the 20th-anniversary album. Loverboy played 90 concerts and earned \$1.5 million in concert revenue in 1998, adds Blair; this year the band is performing 50 shows, primarily in the U.S.

"Loverboy is popular in the U.S. and unpopular in Canada," Blair jokes.

"They perform at festivals, fairs, clubs, and a lot of 1,200- to 2,000-seat theaters in the U.S. at between \$17,500 to \$25,000 U.S. per show. They don't play Canada much because their name signifies more of a 'power pop' sound, and Canadians have a hard time identifying with that." Blair attributes Loverboy's continuing U.S. popularity to the band still having "a great power sound. Plus it's all five original guys." That lineup is vocalist Mike Reno, guitarist Paul Dean, bassist Scott Smith, keyboardist Doug Johnson, and drummer Matthew Frenette.

"They are not rock icons," says Blair. "They're just a bunch of good ol' boys who love to play music... hard."

Formed from remnants of such Canadian bands as Streetheart, Fos-

terchild, and Scrubbaloe Caine, Loverboy signed to CBS Canada in 1980 and made its mark with rock anthems like "Turn Me Loose," "The Kid Is Hot Tonight," "Lady Of The '80s," and "Working For The Weekend."

The band broke up in 1987 but reunited for a benefit gig in 1992. In 1994, the members regrouped as a full-time unit, recording the album "Six" for CMC International in 1997. That failed to chart; nonetheless, recent years have seen four compilations of the group's Columbia hits: "Big Ones" (1989), "Loverboy Classics" (1994), "Temperature's Rising" (1995), and "Super Hits" (1997).

"Just last week, I received a gold record for U.S. sales [500,000 units] of 'Loverboy Classics,'" says Blair.

adventure

POP

THE FAIR FOR POP MUSIC AND ENTERTAINMENT

komm.

august 19-22, 1999
congress centre east
cologne trade fair

Trade Fair ++ 1998: 800 exhibitors from 24 countries, 16,000 participants ++ Wortkomm - The Forum for the Spoken Word Medium ++ At least 15 national stands ++ Advertising ++ Personnel Information Centre of the Record Industry ++ Music, Entertainment, Pop ++ Publishers ++ Institutions + Contact ++ Business & Chill-out ++ Meeting Point Jazz ++ Marketing ++ Orders and Contracts ++ Merchandising ++ Print, radio, TV ++ Poetry ++ Labels ++ Video production ++ Distributors ++

Conference ++ The up-to-the-minute industry topics ++ Digital media production ++ MP3, MOD, Internet ++ Radio special in cooperation with Music and Media and Musikwoche magazines ++ Pop 2000 ++ Pop and Politics revisited ++ In cooperation with the German association of music clip producers: The Digital Image - what makes music videos so successful? ++ Basic workshops ++ Film and music ++ The digital challenge - Music and new technology presented by Billboard ++ Workshop: Licensing and Business Affairs ++ List of topics constantly being updated ++

Komm.Unity ++ ITS Reisen travel agency presents opening concert ++ New: Euro shows ++ Eins,Zwo ++ 400 acts ++ 80 shows ++ Bizarre Festival ++ Red Hot Chili Peppers ++ Blumfeld ++ The Offspring ++ Trends ++ The Cardigans ++ Many more ++ Billboard Talent Net ++ KickZone on four stages ++ Derrick May ++ 808 State DJs ++ Juan Atkins ++ Clubs, stages and garages ++ 2.8 mio. visitors at Music festival on the Ring ++ Ian Pooley ++ Holger Czukay ++ international Acts ++

Official carrier of Popkomm.99 **DEUTSCHE BA**

Sabine Triplett, Cologne International Trade Fairs - USA representative
phone 212-974-8835 · fax 212-974-8838 · striplett@ciff.com

Walk up registration: DM 430,-

Game, set and match.
Popkomm. Get yourself connected!

musik komm. GmbH · Kaiser-Wilhelm-Ring 20 · D-50672 Köln
phone ++49-221-91655-0 · fax ++49-221-91655-110
popkomm@musikkomm.de · <http://www.popkomm.de>

HITS OF THE WORLD

©1999, Billboard/RI Communications



JAPAN (Dempa Publications Inc.) 08/02/99		GERMANY (Media Control) 07/27/99		U.K. (Copyright CIN) 07/24/99		FRANCE (SNEP/FOP/Tite-Live) 07/24/99	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	2	1	1	1	1	1	1
2	NEW	2	2	2	NEW	2	2
3	4	3	3	3	2	3	3
4	1	4	4	4	NEW	4	4
5	NEW	5	14	5	3	5	5
6	NEW	6	6	6	7	6	6
7	3	7	7	7	5	7	8
8	16	8	5	8	8	8	7
9	7	9	10	9	4	9	10
10	10	10	11	10	NEW	10	9
11	6	11	15	11	6	11	11
12	12	12	17	12	10	12	12
13	5	13	9	13	10	13	12
14	9	14	8	14	12	14	13
15	NEW	15	12	15	NEW	15	14
16	13	16	18	16	11	16	18
17	19	17	15	17	NEW	17	18
18	11	18	13	18	14	18	16
19	18	19	16	19	NEW	19	20
20	NEW	20	18	20	NEW	20	NEW

Hits Of The World is compiled at Billboard/London by Linda Nash and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

C O N T I N U E D

EUROCHART 07/31/99

MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA
2	2	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG
3	3	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA
4	5	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
5	4	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
6	6	SOMETIMES BRITNEY SPEARS JIVE
7	NEW	BLUE EIFFEL 65 BLISS CO/SKOOPY
8	8	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY
9	7	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER
10	NEW	2 TIMES ANN LEE X-ENERGY
ALBUMS		
1	3	RED HOT CHILI PEPPERS CALIFORNICATION WEA
2	1	JAMIROQUAI SYNKRONIZED SONY S2
3	6	RICKY MARTIN RICKY MARTIN COLUMBIA
4	2	BOYZONE BY REQUEST POLYDOR
5	8	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
6	5	SHANIA TWAIN COME ON OVER MERCURY
7	4	BACKSTREET BOYS MILLENNIUM JIVE
8	NEW	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT
9	9	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE
10	7	THE CHEMICAL BROTHERS SURRENDER VIRGIN

MALAYSIA (RIM) 07/27/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS MAX 5 SONY
2	2	SITI NURHALIZA PANCAWARNA SUWAH
3	4	BACKSTREET BOYS MILLENNIUM JIVE/FORM
4	5	BOYZONE BY REQUEST UNIVERSAL
5	8	BEYOND THE BEST OF BEYOND WARNER
6	3	VARIOUS ARTISTS BASS ATTACK EMI
7	9	SPRING GALERI GEMILANG SONY
8	6	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/FORM
9	NEW	CROMOK MEAN, MEANER, MEANEST EMI
10	7	ALEX TO LOVER '99 ROCK

IRELAND (IRMA/Chart-Track) 07/22/99

THIS WEEK	LAST WEEK	SINGLES
1	3	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
2	2	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA
3	1	9 P.M. (TILL I COME) ATB SOUND OF MINISTRY
4	NEW	IF YA GETTIN' DOWN FIVE RCA
5	4	BRING IT ALL BACK S CLUB 7 POLYDOR
6	5	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA
7	6	SOMETIMES BRITNEY SPEARS JIVE
8	9	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
9	NEW	LOVE'S GOT A HOLD OF MY HEART STEPS JIVE
10	7	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY
ALBUMS		
1	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 43 EMI/VIRGIN/UNIVERSAL
2	1	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA
3	2	BOYZONE BY REQUEST POLYDOR
4	4	VENGABOYS THE PARTY ALBUM! POSITIVA
5	RE	CORRS TALK ON CORNERS LAV/142/ATLANTIC/EAST-WEST
6	5	ABBA GOLD—GREATEST HITS POLYDOR
7	3	VARIOUS ARTISTS FRESH HITS 99 GLOBAL/SONY/WARNER
8	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
9	7	SHANIA TWAIN COME ON OVER MERCURY
10	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE

AUSTRIA (Austrian IFPI/Austria Top 40) 07/22/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA BMG
2	2	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
3	7	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN UNIVERSAL
4	3	INDIAN SONG TWO IN ONE EMI
5	4	LOVE SONG X-TREME EMI
6	8	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE SONY
7	9	2 TIMES ANN LEE ECHO
8	NEW	MAMBOLEO LOONA UNIVERSAL
9	5	UIH, IS DES BLE! A KLANA INDIANA EMI
10	6	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA
ALBUMS		
1	NEW	LOU BEGA A LITTLE BIT OF MAMBO BMG
2	1	AL BANO/CARRISI VOLARE WARNER
3	7	SOUNDTRACK DAWSON'S CREEK SONY
4	NEW	RICKY MARTIN RICKY MARTIN SONY
5	2	SOUNDTRACK THE MATRIX WARNER
6	RE	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA
7	4	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
8	NEW	SOUNDTRACK NOTTING HILL UNIVERSAL
9	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	6	DIE LEGENDE VON CRODERES KASTELRUTHER SPATZEN KOCH

SPAIN (AFYVE/ALEF MB) 07/17/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA ARIOLA
2	3	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
3	2	SANTO SANTO SO PRA CONTRARIAR RCA
4	4	BLUE EIFFEL 65 BLANCO Y NEGRO
5	6	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA
6	5	LIVIN' IN JAM BLUE 4 U VALE
7	9	SALOME CHAYANNE COLUMBIA
8	8	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA
9	NEW	WE'RE GOING TO IBIZA! VENGABOYS BLANCO Y NEGRO
10	RE	CANNED HEAT JAMIROQUAI EPIC
ALBUMS		
1	1	VONDA SHEPARD ALLY MCBEAL (TV SOUND-TRACK) EPIC
2	3	CHAYANNE ATADO A TU AMOR COLUMBIA
3	6	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
4	4	RICKY MARTIN RICKY MARTIN COLUMBIA
5	7	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
6	8	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/VIRGIN
7	5	DOVER LATE AT NIGHT CHRYSALIS/EMI
8	9	MANA TODO MANA—GRANDES EXITOS WEA
9	2	MANOLO GARCIA LOS SINGLES DE ARENA EN LOS BOLSIL ARIOLA
10	10	MAITA VENDE CA NO HAY LUZ SIN DIA HORUS

HONG KONG (IFPI Hong Kong Group) 07/18/99

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	EKIN CHENG SOUNDTRACK—A MAN CALLED HERO BMG
2	1	MIRIAM YEUNG A SUMMER'S TALE CAPITAL ARTISTS
3	2	LEON LAI LEON NOW SONY
4	3	GIGI LEUNG TODAY GIGI EMI
5	6	ANDY LAU HUMAN LOVE MUSIC IMPACT
6	5	RICHIE JEN RICHIE BEST COLLECTION ROCK
7	4	ANDY HUI BEST OF THE CENTURY—ANDY HUI GO EAST
8	8	LEON LAI LEON LAI COMPLETE COLLECTION UNIVERSAL
9	NEW	DAYO WONG MR. KWAN DNA
10	7	FAYE WONG FOREVER FAYE WONG CINEPOLY

BELGIUM (Promuvi) 07/30/99

THIS WEEK	LAST WEEK	SINGLES
1	6	MAMBO NO. 5 LOU BEGA BMG
2	3	2 TIMES ANN LEE ZOMBA
3	1	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA
4	2	WILD WILD WEST WILL SMITH SONY
5	5	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY
6	4	MOVIN' TRAIN NUNCA FEATURING PAT KRIMSON ANTLER-SUBWAY-EMI
7	7	JAMAIS LOIN DE TOI LAAM DL/EMI
8	RE	HEYAH MAMA K3 WIVANI/BMG
9	10	TURN AROUND PHATS & SMALL BYTE/ZOMBA
10	NEW	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
ALBUMS		
1	1	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA
2	2	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
3	3	SAMSON & GERT SAMSON 9 STUDIO 100/UNIVERSAL
4	5	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA
5	8	CHER BELIEVE WARNER
6	4	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
7	7	JAMIROQUAI SYNKRONIZED SONY
8	6	FRANS BAUER & CORRY KONINGS FRANS BAUER & CORRY KONINGS KOCH/RELI
9	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
10	9	JEAN-JACQUES GOLDMAN LIVE 98 EN PASSANT SONY

SWITZERLAND (Media Control Switzerland) 08/01/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA BMG
2	3	MY LOVE IS YOUR LOVE WHITNEY HOUSTON BMG
3	2	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE SONY
4	4	MAMBOLEO LOONA UNIVERSAL
5	NEW	BLUE (DA BA DEE) EIFFEL 65 BMG
6	5	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY
7	NEW	THE RIGGA-DING-DONG-SONG PASSION FRUIT SONY
8	NEW	I FEEL LONELY SASHA WARNER
9	8	TURN AROUND PHATS & SMALL MUSIKVERTRIEB
10	6	O LA PALOMA O LA PALOMA BOYS PHONAG
ALBUMS		
1	1	GOLA WILDI ROSS SOUNDSERVICE/PHONAG
2	NEW	LOU BEGA A LITTLE BIT OF MAMBO BMG
3	6	RICKY MARTIN RICKY MARTIN SONY
4	3	JENNIFER LOPEZ ON THE 6 SONY
5	5	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
6	2	JAMIROQUAI SYNKRONIZED SONY
7	4	BACKSTREET BOYS MILLENNIUM JIVE/MUSIKVERTRIEB
8	8	SHANIA TWAIN COME ON OVER UNIVERSAL
9	7	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	10	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/MUSIKVERTRIEB

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

TOY BOX'S debut album, "Fantastic," has slipped back one position after two weeks at the top of the Dutch album chart, but the release of the second single, "Best Friend," could put it back on top. The track jumped in at No. 7 upon release in the week that ended July 26. The album has sold 300,000 units worldwide, says edel. At home in Denmark, it has sold 80,000 units. The first single, "Tarzan & Jane," topped the Dutch chart for a couple of weeks in early July. The singles and album are faring well throughout the Nordic region as well. The band "has strong appeal for kids worldwide," says co-manager Kim Worsøe from Breakout Management. Toy Box is edel's top priority in all territories. "Fantastic" will be released Aug. 17 in the U.S., preceded by "Tarzan & Jane," which will launch the duo there at the end of July (Billboard, July 31). **CHARLES FERRO**

LIVING NEAR the English-Scottish border has allowed five-piece group Tarras to mine the folk heritage of both nations. The band's debut set, "Rising," on Topic is set for a U.S. release Sept. 21 through Rounder, and Tarras is heading out to play Britain's folk festivals: Cambridge, July 29-Aug. 1; Sidmouth, Wednesday-Thursday (4-5); and Fyde, Sept. 3. "People hear us live before they buy the music," says accordion player/vocalist Ben Murray, who hopes that appearances will swell the sales of "Rising" beyond Top ic's figure of 50,000. With a sound that dips in and out of rock and pop and switches effortlessly between traditional music and the band's own material, Tarras is one of the acts (including Kate Rusby and Eliza Carthy) helping to rejuvenate the English folk canon. "There's a lot of good music that's been overlooked," says Murray. "There are still things in there that are relevant today." **DOMINIC PRIDE**



TARRAS

THAI DANCE-MUSIC queen Christina "Tina" Aguilar is one of the first acts on the Grammy label to record English versions of Thai hits. Fresh from her Thai-language album "5th Avenue" (released in January by Grammy), Aguilar has released her first English-language album, "You Are The One," on Global Music & Media (GMM), Grammy's international arm. Produced by U.K.-based Simon Henderson and featuring British backing singer Sara Jane Fearnley, the set bases all 11 tracks on the melodies of Aguilar's previous Thai hits, but with English lyrics. Two cuts from "You Are The One" are getting airplay on Thai stations: the



FEARNLEY & AGUILAR

title track and "Call Me Back." Dan Tan, GMM's project manager for the album, says, "We're focusing on the Thai market for now. Then we'll be considering releases on a territory-to-territory basis." GMM is planning to exploit its 2,000-song back catalog by having other Grammy artists record English versions of Thai songs. **JOHN CLEWLEY**

ONE OF the Philippines' most popular singers, Jaya, released her latest album, "Honesty," for Viva Music Group (VMG) July 7. Previous Viva albums, 1996's "Jaya" and 1997's "In The Raw," sold nine times platinum (360,000 units) and five times platinum (200,000), respectively. Jaya, whose surname is Ramsey, is U.S.-based, but since 1996 she has often traveled to the Philippines. She had a U.S.-released hit in 1991, the upbeat, dance-inflected "If You Leave Me Now," which peaked at No. 44 on The Billboard Hot 100. "Honesty" marks a departure from Jaya's previous sound, with more emphasis on R&B than the easy-listening love songs that have characterized her albums here. Rene Salta, head of A&R at VMG, says "Often Filipinos will listen to adventurous music by international artists and expect Filipino singers to sing easy-listening love songs." **DAVID GONZALES**



JAYA

THE STAR-STUDED "Reload" album by veteran Welsh singer Tom Jones will appear on V2 in Europe, Japan, and Southeast Asia. The company will release it internationally Sept. 27, when indie Gut issues it in the U.K. (Billboard Bulletin, July 23). No North American deal has yet been struck for the album, which has Jones collaborating with such acts as Van Morrison on "Sometimes We Cry," James Dean Bradfield of Manic Street Preachers on "I'm Left, You're Right, She's Gone," and V2's Stereophonics on "Mama Told Me Not To Come." Other guests include Chrissie Hynde, Robbie Williams, Zucchero, the Divine Comedy, and Portishead. The first single, due Sept. 6, is "Burning Down The House," featuring the Cardigans. **PAUL SEXTON**

NORWAY'S BIGGEST musical export, A-Ha, is now signed to Hamburg-based WEA Germany in a new worldwide deal (Billboard Bulletin, July 23). The band, which has sold more than 20 million albums globally, according to the label, was last signed to Warner Bros. in New York. That relationship ended in 1993 with its last album, "Memorial Beach." Band members Morten Harket and Pal Waaktaar-Savoy have worked on solo music projects in the interim, while Magne Furuholmen established himself as a painter. WEA Germany plans to release a single this month, "Velvet," that was previously issued by Waaktaar-Savoy as a solo project. An album is due in November. **KAI LOFTHUS and WOLFGANG SPAHR**

Canadian Acts Struggle For U.S. Release

BY LARRY LeBLANC

TORONTO—"U.S. A&R reps look for new bands in Canada that they think can work in their marketplace," says an angry Steve Hoffman of Toronto-based SRO Management. "They don't look at veteran acts as being assets."

Hoffman, manager of the popular alternative rock band Tea Party, is furious that he's failed to convince any U.S.-based A&R executive to license the band's "Triptych" album, released June 13 here by EMI Canada. "Tea Party selling double-platinum [200,000 units] and being almost an arena-level act in Canada doesn't register with them," he says.

Tea Party's plight mirrors the recent experiences of several veteran Canadian-signed acts that—without making major breakthroughs in the States despite selling substantial numbers of albums in Canada—previously had albums licensed to U.S. labels. They include Blue Rodeo, the Tragically Hip, Moist, Sloan, 54:40, Colin James, and the Rankin Family.

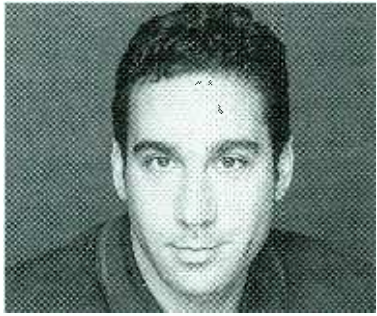
Susan Gentile-de Cartier, manager of Starfish Entertainment here, is ticked off that she has yet to find a U.S. berth for "All In Time," the solo debut by Blue Rodeo front man Jim Cuddy. The album was released last year in Canada on the WEA label. Blue Rodeo releases are licensed to Sire Records in the U.S. on an album-by-album basis.

"I'm surprised at how difficult it's been shopping Jim's record in the U.S., even within the Warner [label] family," says Gentile-de Cartier. "It's a fantastic album, and we got such fantastic press."

Boosted by the No. 1 position of the "Heaven Coming Down" track on SoundScan's rock radio chart for five weeks, the Tea Party's "Triptych" has sold 64,000 units in Canada to date. According to Hoffman, the band's 1997 album, "Transmission," has sold 200,000 units in Canada; 1995's "The Edges Of Twilight," 185,000 units; and

the band's 1993 debut "Splendor Solis," 175,000 units. All are on EMI Canada.

Tea Party, however, has been a non-starter in the U.S. First, it failed to overcome the upheaval when the U.S. EMI-affiliated labels were realigned in the mid-'90s and was unable to secure a U.S. foothold after moving elsewhere. According to SoundScan, "Splendor Solis" on Chrysalis sold 24,000 units in the U.S.; "The Edges Of Twilight" (EMI America), 27,000;



HOFFMAN

and "Transmission" (Atlantic), 31,000.

"'Transmission' sold 10,000 CDs in Buffalo, N.Y., and 12,000 in Seattle," notes Hoffman, who came to Canada from New York four years ago. "If an American label had new signings able to sell 10,000 CDs in those cities, they'd be jumping through the roof."

Other industry figures here argue that a veteran band like Tea Party is judged more harshly than a fledgling band. "The U.S. A&R attitude is, 'I'd rather have a fresh new face who's 20 years old vs. a band in their mid-30s with four big-selling albums out,'" says Alan Reid, senior VP of A&R at Universal Music Canada.

"As an established, platinum-plus act in Canada, Tea Party is expected to deliver career records which can break internationally," says Keith Porteous, VP of A&R at BMG Music Canada. "Perhaps they are delivering records which are not unique enough

to be a hit in America as well. Also, to build a following in the U.S., for a couple of years they have to grind it out on the road playing shitty places for little money. Tea Party won't do that in the U.S. because they are rock stars at home."

Canadian acts have long struggled with the quandary of whether to sign directly with a Canada-based label, which would likely secure a quick U.S. release for recordings, or to sign with a U.S.-based label, which practically assures a stateside release. A deal with the Canadian affiliate of a multinational label, however, rarely guarantees a U.S. release.

Among U.S.-signed Canadians are Alanis Morissette, Shania Twain, Terri Clark, k.d. lang, and Barenaked Ladies. The past year has also seen direct U.S. signings of Len (the Work Group), Esthero (the Work Group), Fred Eaglesmith (Razor & Tie), and Charlie Major (Dead Reckoning).

Signed directly to Canadian labels, Celine Dion, Sarah McLachlan, Jann Arden, Our Lady Peace, Crash Test Dummies, and Amanda Marshall all attained U.S. recognition in the '90s from being distributed by U.S. labels.

For Canadians, securing a meaningful U.S. release has long been deemed the first step to an international career. Despite the global success of Canadian artists in the '90s, industry figures here contend that there are still significant obstacles in securing U.S. releases. Among direct Canadian signings now being pitched to American A&R executives are a revamped I Mother Earth and such newcomers as the Matthew Good Band, Julian Austin, Indecision, and Patria.

LICENSING DEAL

"U.S. A&R is very aware of Canadian acts today," says Terry Flood of Montreal-based indie Aquarius Records, which is looking for a U.S. licensee for its teen act Serial Joe. "They check out [Canadian] SoundScan and [Broadcast Data Systems] figures. [But] even with a big success within Canada, an act can have difficulty getting a U.S. release."

This past year has seen an unprecedented flurry of U.S. licensing of Canadian-signed acts. This includes such acts as Bif Naked (Atlantic), Sky (Arista), Boomtang Boys (Virgin), Prözzak (Epic), Love Inc. (Logic), Choclair (Priority), Tara Lynn Hart (Sony Nashville), Moxxy Frouv (the Bottom Line), Tara MacLean (Capitol), the Watchmen (Capitol), Edwin (Columbia), and La Bottine Souriante (Hemisphere/Blue Note).

However, industry figures here suggest there's little inducement for a U.S.-based label to fully support a Canadian-signed act.

"No U.S. label head wants to make his Canadian counterpart look any better or make him money," claims Hoffman. "Also, if America didn't sign you and if U.S. label personnel are not going to get a promotion because of you, no American A&R or marketing manager is going to stand up and wave your flag at marketing meetings, especially if your record is a work project."

INTERNATIONAL EDITOR IN CHIEF

Adam White

INTERNATIONAL DEPUTY EDITOR

Thom Duffy

INTERNATIONAL MUSIC EDITOR

Dominic Pride

ASSOCIATE EDITOR/INTERNATIONAL

Tom Ferguson

ASSOCIATE EDITOR/INTERNATIONAL

Mark Solomons

Billboard London, 23 Ridgmount St., London, WC1E 7AH, United Kingdom. Phone: 44 20 7323 6686; Fax: 44 20 7323 2314/2316.

ASIA BUREAU CHIEF

Steve McClure, 5-12-13 Higashi Ozumi, Nerima-Ku, Tokyo 178; Phone: 813 3867 0617; Fax: 813 3867 0216.

GERMAN BUREAU CHIEF

Wolfgang Spahr, P.O. Box 1150, 23795 Bad Segeberg; Phone: 49 4551 81428; Fax: 49 4551 88 95 99.

NORDIC BUREAU CHIEF

Kai R. Lofthus, P.O. Box 123, Sentrum, 0102 Oslo, Norway; Phone: 47 91 82 12 08; Fax: 47 90 27 72 08.

AUSTRALASIA BUREAU CHIEF

Christie Eliezer, Ace Media Int'l, 160 The Boulevard, East Ivanhoe, Victoria 3079; Phone: 61 3 9499 6017; Fax: 61 3 9499 7786.

LATIN AMERICA/CARIBBEAN BUREAU CHIEF

John Lannert, 1814 Fern Valley Road, Louisville, Ky. 40219, USA; Phone: 502-968-4440/4581; Fax: 202-968-4960.

INTERNATIONAL CORRESPONDENTS

ARGENTINA - Marcelo Fernandez Bitar, Charcas 3397, 6 "A," Buenos Aires, 1425; Phone: 541 821-0629; Fax: 541 778-6713.

AUSTRALIA - Glenn A. Baker, P.O. Box 155, Kenthurst, NSW 2156; Phone: 61 2 9654 1999; Fax: 61 2 9654 1899.

AUSTRIA - Susan Ladika-Schuhmayer, Leystrasse 2-8/8/73, 1200 Vienna; Phone: 43 1 334 9608; Fax: 43 1 334 9609.

BELGIUM - Marc Maes, Kapelstraat 41, 2040 Antwerp; Phone: 32 3 568 8082.

BRAZIL - Enor Paiano, Rua Francisco Leitao 678, Apartamento 82, São Paulo 05414-060; Phone: 55 11 224-4398; Fax: 55 11 224-4253.

CANADA - Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario, M1K 3R7; Phone: 1 416 265 3277; Fax: 1 416 265 3280.

CHILE - Sergio Fortuño, El Tatío 1580, Las Condes, Santiago; Phone: 562 737 8807.

CZECH REPUBLIC - Ladka Bauerova, Vlnohradská 109 13000 Prague 3; Phone: 420 2 5753 3016; Fax: 420 2 531 708.

DENMARK - Charles Ferro, Hardangergade 4, 1th, DK 2100 Copenhagen; Phone: 45 3369 0701; Fax: 45 3391 1613.

FRANCE - Rémi Bouton, 82 Rue du Chateau des Rentiers, 75013 Paris; Phone: 33 1 4586 8466; Fax: 33 1 4583 3945. Cécile Tessoyre, 73 Rue de Paris, 921 00 Boulogne France; Phone: 33 1 4909 0896; Fax: 33 1 4909 0975.

FINLAND - Antti Isokangas, P.O. Box 190 00251 Helsinki; Phone: 358 9 431 389 52; Fax: 358 9 431 389 50.

GERMANY - Ellie Weinert, Will-Dull Strasse 9, 80638 Munich; Phone: 49 89 157 3250; Fax: 49 89 157 5036.

IRELAND - Ken Stewart, 75 Sydney Parade Ave., Dublin 4; Phone/Fax: 353 1 283 7695.

INDIA - Nyay Bhushan, e-2 Greater Kailash Part II, New Delhi, 110048; Phone: 91 11 6416666; Fax: 91 11 6219225.

ISRAEL - Barry Chamish, Nahal Zodar 40/2 St. Modin; Phone/Fax: 372 8 972 0804.

ITALY - Mark Dezzani, Via Mattotti 7, Vallebona, 18012, San Remo (IM); Phone: 39 0184 29 28 24; Fax: 0184 39 29 28 42.

JAMAICA - Elena Dumano, 51 MacDougal St., Suite 180, New York, N.Y. 10012, USA; Fax: 1 212 533 3862.

KOREA - Cho Hyun-Jin, 1-102 Dongbinggo-dong Yongsan-ku, Seoul, 140-230; Phone: 822 796 9174; Fax: 822 762 4972.

MEXICO - Teresa Aguilera, Arena 52, Acuevucto De Guadalupe, Mexico City, 07279; Phone: 525 391-4072; Fax: 525 202-2620.

NETHERLANDS - Robbert Tili, PC Hoofstraat 140, 1071 CE Amsterdam; Phone/Fax: 3120 672 2566.

NEW ZEALAND - David McNickel, P.O. Box 10, 266 Dominion Road, Auckland; Phone: 64 9 620 9856; Fax: 64 9 303 0414.

PHILIPPINES - David Gonzales, 1132 Julian Felipe Boulevard, Caridad, Cavite City; Phone: 63 46 431 1985; Fax: 63 46 504 0131.

PUERTO RICO - Karl Ross, 54 Calle San Francisco, Old San Juan 00901; Phone: 787 722-3521.

RUSSIA - Vadim Yurchenkov, P.O. Box 110, 195268 St. Petersburg; Phone: 7 812 225 3588 7; Fax: 812 545 0662. Erkin Touzmoahmed, Apartment No. 317, Tsandera 7, 129 075 Moscow; Phone: 7 095 215 8636.

SOUTH AFRICA - Diane Coetzer 54 3rd Ave., Parktown North, Gauteng 2193, South Africa; Phone: 27 11 442 7954; Fax: 27 11 646 2335. Arthur Goldstuck, P.O. Box 752, Pinegowrie; Phone: 27 11 442 7954; Fax: 27 11 886 1426.

SINGAPORE - Philip Cheah, Big O, P.O. Box 748, Marine Parade; Phone: 65 348 4007; Fax: 65 348 0362. Nazir Husain, Block 7, Everton Park, No. 03-23, 080007 Singapore; Phone: 65 224 2217.

SPAIN - Howell Llewellyn, Modesto Lafuente 6, 5A, 28010 Madrid; Phone/Fax: 34 91 593 2429.

SWEDEN - Anders Lundquist, Handelsvägen 102,122 38 Enskede; Phone: 46 8 470 3727; Fax: 46 8 735 2409.

TAIWAN - Victor Wong, 82-3 Tung Shing St., Taipei; Phone: 886 2 768 6908.

THAILAND - John Clewley, 592/1 Soi Sanguan Suk, Rama 5 Road Dusit, Bangkok, 10300; Phone/Fax: +66 2 668 39 48.

TURKEY - Adrian Higgs, Asim Us Sok 16/1, Kiziloprak-Kadikoy, 81300 Istanbul; Phone/Fax: 91 216 345 0118.

EMI Music Korea Names New MD

BY OWEN HUGHES

SEOUL, South Korea—Young-In Kim has been named managing director of EMI Music Korea, taking over from David Y. Shim, who joined Warner Music Korea as managing director April 1 (Billboard, April 17).

The appointment, effective Sept. 1, comes later than originally anticipated; when the post became vacant in April, it was expected to be filled within 60 days. Seoul-based Young-In moves to EMI from Universal Music Korea, where he was VP of marketing, A&R, and sales, having joined Universal as managing director in 1995.

Young-In has 16 years' experience in the music industry, working first for Jigu Records—at the time a Sony and BMG subsidiary—before moving to Sony, PolyGram, and Universal. In his new role, Young-In will report to Matthew

Allison, Hong Kong-based president of EMI Music Asia.

Says Allison, "I am very excited about Young-In's ability to develop local repertoire and have no doubt that his strong track record in the industry—coupled with his extensive knowledge of the domestic market and his experience with Korean and international repertoire—makes him the ideal person to take our Korean company forward."

Young-In's predecessor, Shim, succeeded Jonathan Park at Warner Music Korea; Park had left the Warner Music International affiliate in November 1998. Shim's appointment reunited him with Lachie Rutherford, who had been president of EMI Music Asia until he took up a similar position with Warner earlier in 1998. At the time, the move sparked much local speculation about the level of rivalry between the two companies.

Lewis Flacks, IFPI's Director Of Legal Affairs, Dies At 55

LONDON—Lewis Flacks, U.K.-based director of legal affairs at the International Federation of the Phonographic Industry (IFPI), has died. He was 55.

Flacks, who passed away July 23 in Esher, Surrey, had been ill since Christmas. An American citizen and attorney, Flacks had been in the IFPI post since 1993. He joined the U.S. Library of Congress in 1967 and from 1983 was its policy planning adviser on copyright issues.

In a statement, IFPI chairman/CEO Jason Berman says, "The IFPI wishes to express its deep sadness at the passing of Lew Flacks. He was an acknowledged expert on copyright law, having served on virtually every Committee of Experts convened by the World Intellectual Property Organisation from 1984 to 1992 to deal with the Berne Convention and the Universal Copyright Convention. He was the senior copyright adviser to the

United States delegation during the [Trade Related Intellectual Property Rights agreement] negotiations at the [General Agreement on Tariffs and Trade] Uruguay round."

Berman says, "But it is as colleague, mentor, friend, and trusted adviser that he will always be remembered by all of those who had the good fortune to share a joke, a recommendation on a book to read, a movie to see, a restaurant to eat at, or a good cigar."

A private funeral service was scheduled to take place July 30 in the U.S. Plans are being made for a memorial service in London during the second week of September.

Says Berman, "The legacy of Lew Flacks remains the legions of friends and admirers he made around the world in a distinguished 30-year career."

The IFPI offices in London, where Flacks was based, were closed as a mark of respect July 23.

TAIWAN Unseats Hong Kong As New Music Center

A Media Explosion And Labels' Investments Strengthen Artists' Ties To China

BY VICTOR WONG

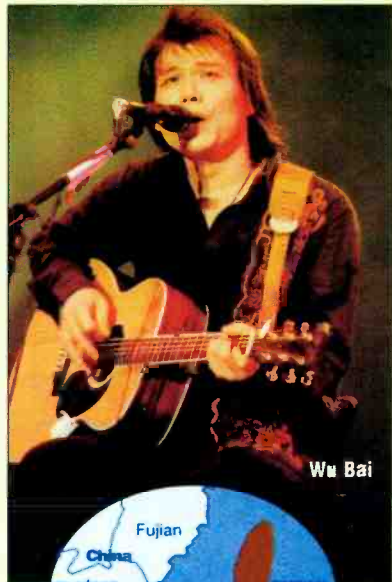
TAIPEI—While singers from Hong Kong have traditionally dominated the Chinese music industry, the next wave of stars are coming from a different place—Taiwan.

Even though Taiwan has always been the largest Chinese market—with a population more than three times the size of Hong Kong's—its musical tastes were previously dictated by Hong Kong. This was, in part, because, under martial law, distribution of foreign media was tightly controlled, although entertainment programs from Hong Kong have been regularly broadcast on local television stations.

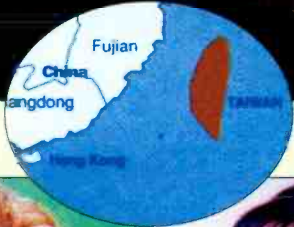
However, since the lifting of martial law in 1989, Taiwan has undergone a media explosion. Hundreds of cable stations, radio stations and newspapers have opened, and this has had a deep influence on artists and audiences.

Taiwan-born stars, such as Forward Music's A-Mei and Magic Stone's Wu Bai, as well as Sony's Coco Lee, who was born in Hong Kong but developed her musical career in Taiwan, are gaining popularity around the region.

A sign of the shift of interest from Hong Kong to Taiwan was this year's awards ceremony held by Asian music station Channel V in Shanghai on Feb.



Wu Bai



12. These awards are given to the top 20 Chinese artists as selected by the station's viewers, but, unlike previous years, the majority of the artists who were selected this year came from Taiwan.

DYNAMIC MARKET

"The major factor in the switch from Hong Kong to Taiwan as the musical center is that the market in Taiwan is extremely dynamic," says Sam Duann, president of Rock Records, Southeast Asia's largest independent record company. "Taiwan is a very healthy environment for new styles and artists, but audiences have also become more knowledgeable about music and are demanding more from each artist, which is pushing up the overall quality of production."

Matthew Allison, EMI's Asian regional manager, agrees. "In Taiwan, we are seeing a lot of changes in local tastes," he says. "For example, the rise of the singer/songwriter is forcing companies to put more emphasis on new-artist development."

Allison also notes that the introduction of the major labels in Taiwan in the early '90s has had an influence on the growth of new artists. "Most of the major labels began seriously looking at Taiwan

Continued on page APQ-2



Coco Lee



A-Mei

Karaoke Key To Breaking Hits

Which Came First: The Single Or The Sing-Along?

BY WINNIE CHUNG

HONG KONG—It is 9 p.m. on a Friday, and 17-year-old Kamen Chan and his friends are outside the Big Echo Karaoke Box in Pak Shing Building in Jordan. They are waiting to indulge in their favorite pastime: pretending for a few hours that they are Aaron Kwok, Sammi Cheng, Miriam Yeung, Edmond Leung or any one of the many Cantopop stars they admire.

Kamen and his friends are not alone. More than 20 people are outside the "karaoke box" waiting for a room, just as they are.

Most of them are teenagers or in their 20s, but there are one or two couples with their young children and Filipina maids.

Typically, most karaoke boxes, such as Big Echo, offer 50 to 60 private rooms, which are rented out at an hourly rate according to size. The rooms can cater to groups of 3 to 20, but even that is not enough this evening.

In Hong Kong, karaoke offers a night of cheap entertainment, hence its popularity with the younger, less affluent crowd. On weekdays, rooms are free and a group of four can get away with spending less than \$30 an hour for drinks, snacks and singing. On weekends, it would cost about \$40. (All figures are in U.S. dollars.) It is a little more expensive than going out to a movie, but here Kamen and his friends can be stars for the night.

It is 20 minutes before Kamen's group gets a small, cozy room. Before they even order their drinks, Kamen is eagerly scrolling through the new songs on the tiny computer screen to find Aaron Kwok's latest hit. His girlfriend, Emily, picks Emilia's "Big Big World" and Sammi Cheng's "I Should Have It." Both songs are still currently riding high on the Hong Kong music charts. This is one of the

Continued on page APQ-4



Sammi Cheng

INSIDE APQ

 **PAGE APQ-2
ARTISTS & MUSIC**

 **PAGE APQ-4
MERCHANTS
& MARKETING**

 **PAGE APQ-6
PROGRAMMING**

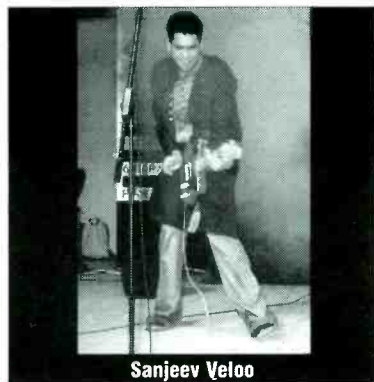
Korea's Park Ki-Young, India's Shubha Mudgal, Thailand's Anan Awar

JENNIFER LOPEZ isn't too far behind Ricky Martin as the leading light of Latin music in Asia. On the strength of the video for "If You Had My Love," Lopez has skyrocketed from unknown to superstar status in markets as diverse as the Philippines and India. "I think she has really pushed the envelope for international female artists in the region," says



News In Review

called? Why, the Boredphucks, of course. Their 1,000-unit limited-edition CD, "Revolution 69," released earlier this year, was a fast seller at Tower Records. The few copies that made it to Tower in Japan have sold out, and repeat orders have come in. But while "Revolution 69" has sold out, the



Sanjeev Veloo

band's infamy has not gone unnoticed. In April, the Boredphucks were called in by the police for questioning after a complaint was received about four-letter words uttered during a concert that month. "We're not a band that's just gonna go there and play songs," declares Sanjeev Veloo, lead singer and guitarist. "We want to entertain the audience. That's why we go all out to just shock everybody. We're like the Marilyn Manson of Singapore." In truth, the band's metallic pop has a deep sense of satire. Its top-10 single, "Zoe Tay," namechecks Singapore's leading TV star and satirizes her manner of speech. And yes, they do love to write sexy songs (hence the album's title). The band's second album, yet untitled, is due for release in September.

IN KOREA'S DANCE AND HIP-HOP-dominated local music scene, female vocalist Park Ki-Young has boldly brought forth a rock-oriented album, "Promise." The 10-song disc on the Damin label, distributed by Rock Records Korea, offers the artist's views on life and love in stylish fashion, highlighted by a deep, energetic and powerful voice. Park knows that the best way to promote herself and her album is in live performance, and, after numerous high-profile opening slots during the past two years, the

singer headlines her own tour this summer with an impressive lineup of backing musicians. "Fellow musicians seem to acknowledge Park's effort and talent," says Hong Seng-Sueng, managing director of Damin. "Concert-goers have known about Park for years. Her albums may not sell as well as dance albums do, but she is guaranteed to blow away anyone on stage." Sales so far have topped 80,000—not bad for a rock-oriented release and twice the tally for Park's debut two years ago. "Park always had an amazing voice, and her second album is warmer and friendlier than the previous one, giving it strong potential for commercial success," says Oh Seung-Hyun, producer of "Korea Best 27" on m.net, a local cable music-television network. "Her latest music video, 'Beginning,' has been in high demand. That's quite unusual for a rock artist."

DEMAND FOR MUSIC by Taiwanese singer Dick & Cowboy (yes, that's one artist) is so great that his record company, What's Music, released his second



Dick & Cowboy

album in Taiwan, "Legend," only two months after his debut album, "Forget Me Or Forget Him," which arrived in March. So far, the two albums have had combined sales of 350,000 copies. He is even more successful in Hong Kong, where he has released three albums in the same period of time. "The first album was such a huge success in Hong Kong, that we wanted to keep the momentum going in Taiwan, as well," says Debbie Juan, head of press and promotion at What's Music.

EXCEPT FOR THE CURRENT success of North Indian *bhangra* music, the mass market in India has seen few artists offering other folk genres. Thanks to vocalist Shubha Mudgal, however, a new audience is warming up to the *thumri-dadra* influence in folk, mixed with modern worldbeat sounds. Mudgal's latest release (on Virgin Music India since April), "Ab Ke Sawan (This Year's Monsoon)," is described by the

Continued on page APQ-7

TAIWAN: NEW MUSIC CENTER

Continued from page APQ-1

about 10 years ago and opening offices around that time," says Allison. "In a sense, what is happening in Taiwan is the payoff of those investments."

As audiences in Taiwan become choosier about artists, they are shifting away from the pop idols that have been the standby of Hong Kong's music industry. "Hong Kong has never really been a music center; it's always been a movie center," says Landy Chang, president of Rock subsidiary Magic Stone. "Aside from idols, they have nothing. But because of their strong movie industry, they have been able to market their artists around the region. That's why all of the big singers have always been actors as well. But as their movie industry has declined, so has Hong Kong's influence on the music market."

BREAKING LANGUAGE BARRIERS

One of the major problems with developing artists in Hong Kong is language. Mandarin has been adopted as the standard dialect by all Chinese-speaking countries—including Taiwan, China and Singapore—while people in Hong Kong predominantly speak Cantonese. In addition, Mandarin also has become more accepted in Hong Kong since its handover to China.

"More and more people in Hong Kong are learning Mandarin," says Channel V music-programming manager Jason Chan. "Ironically, most of these people practice their Mandarin by listening to Mandarin songs, and this is helping artists from Taiwan get more accepted in Hong Kong."

Many established Hong Kong artists, such as Andy Lau, Leon Lai and Jacky Cheung, have avoided this problem by releasing both Mandarin

"Taiwan is a very healthy environment for new styles and artists, but audiences have also become more knowledgeable about music and are demanding more from each artist, which is pushing up the overall quality of production."

—Sam Duann, Rock Records

and Cantonese versions of their albums. But this trend is slowly coming to an end, according to Sony's Asian regional president, Richard Denekamp.

"I think, in the next few years, we will stop releasing albums by the same artist in both Cantonese and Mandarin," says Denekamp, whose company signed Leon Lai last year. "It's just not cost-effective. Instead, we will start releasing Mandarin albums with a few Cantonese tracks."

While Denekamp says he doesn't believe the Cantonese music industry is dead, he adds, "I don't think it very likely that we will see many Cantonese-only artists in the future."

Rock's Duann echoes these sentiments: "In the future, Cantonese releases will make up only 30% of the market in Hong Kong."

THE PIRATE PROBLEM

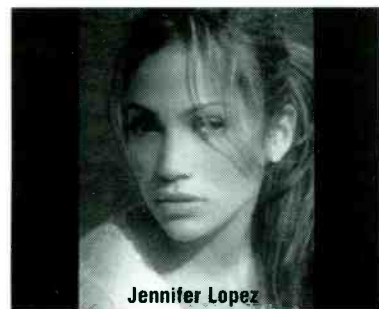
Another problem plaguing Hong Kong artists is piracy. According to industry insiders, piracy has increased to the point where it is almost impossible for a company to turn a profit on an album in Hong Kong because pirated copies of albums will be available on the same day an album is released.

"Piracy is the most serious problem in Hong Kong," says Steve Smith, Channel V's managing director. "It's killing the industry. We are working on a program dedicated to new Cantonese artists, and we had a really hard time finding artists. At a time when the Hong Kong music industry was on the decline, it was hit by a phenomenal increase in piracy and an economic crisis."

In addition, Smith says that, unlike Taiwan, the Hong Kong music industry is stagnating. "People are getting really apathetic about the music that is coming out of Hong Kong. It's just more of the same," he says. "When you compare the stuff that's coming out of Hong Kong to what's happening in Taiwan, there's just no comparison."

But perhaps the most alluring feature of these new artists coming from Taiwan is that they will be able to make the leap into China without any language barriers.

"I think everyone in Asia is looking long-term into moving into China," says Smith. "And most people think that success in Taiwan is the first step toward that goal." ■



Jennifer Lopez

Jeff Selamutu, programming manager for Channel V. "Up to now, it's only been Janet Jackson and Madonna. People are really enjoying her hot, sexy dancing on the video." This summer, the music network has a month-long Lopez campaign built around the release of her album "On The 6" with profiles of her movie and singing careers and contests to win posters and CDs. This is on top of up to six plays a day for "If You Had My Love" on Channel V's Indian and international feeds.

PAKISTAN'S JUNOON, whose performance last August at Manhattan's Summerstage festival was described by the *New York Times* as "rock mixed with religious rapture," will release a new EMI album this autumn, "Parvaaz," inspired by the 17th-century Sufi poet



Junoob

Baba Bulleh Shah. Junoob—the name translates as "obsession or passion"—offers an ambitious mix of traditional and modern influences in its music and lyrics. A ban by Pakistan TV in 1998 on Junoob's politicized songs failed to stem the group's popularity at home and abroad; they were named Best International Group last November at the Channel V awards in New Delhi. The new album was recorded in Lahore and mixed at London's Abbey Road.

IMAGINE A SINGAPORE band swearing onstage. What would they be



MTV, Music Television and  are trademarks owned by MTV Networks, a division of Viacom Inc. Copyright 1999 MTV Asia. All rights reserved.

If you're targeting 15-34 year olds, it's not just who you reach....it's who you reach them with.



ASIA & THE WORLD'S FAVOURITE MUSIC CHANNEL

www.mtv.com

Sponsored Phone Cards, CD Vending Machines, A Punk Compilation

ASIA'S MOBILE-PHONE MANIA

has, in many places, made handsets more desirable than CDs among youth aged 15 to 34. In Taiwan, the enthusiasm with which new technology is mastered—and the willingness of Chinese consumers to change handsets two or even three times a year—has led to a big rise in prepaid phone cards for young people on limited budgets. Harry Hui, MTV Mandarin senior VP and managing director, says these factors helped lead to a sponsorship deal between the channel and Taiwan's KG Telecom. KG Telecom has come up with a cellular phone card that, once you put it in your handset, allows the caller to access information about the MTV Mandarin Top 20 chart show that they are currently sponsoring. In addition, KG Telecom also takes advertising spots, as well as helping sponsor what Hui calls key shows like "MTV Music Summit 99," the largest outdoor concert in Taiwan, which was set to be held July 31 and Aug. 1.

KOREA'S HANSOL TELECOM CO. LTD.

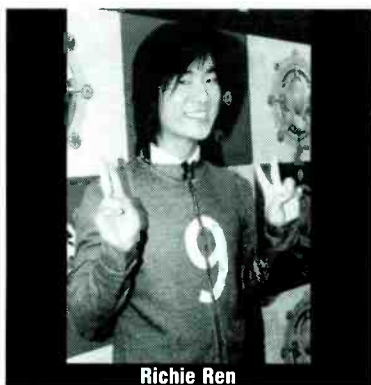
entered the compact-disc retail business not by opening up a traditional record store but by introducing and installing CD vending machines. Called "CDBank," the CD vending machines let consumers record five songs in about seven minutes for 10,000 won (\$8.40). Songs may be selected from Hansol's catalog of 1,300 song titles, ranging from '50s hits to current top-10 tracks. "Consumer response has been fabulous. This business should pick up as we build a larger library," says Shin Yun-Sik, branch manager of the first CDBank franchise, which opened in late spring in Seoul. The major barrier is obtaining rights. But Art Tech. Creative Music, the company that handles copyright clearance for Hansol, is optimistic. "It is a matter of persuading people who hold rights to songs. They seem to need time to realize that CDBank pays royalties, gradually eliminates piracy and eventually boosts the music industry. Just like it took years to build a full catalog for Song-Bars [karaoke], CDBank will need some time," says Lin Ki-Soo, marketing coordinator for ATC Music. Hansol is using MP3 technology via satellite to transfer its catalog from its main system to franchises. Franchises with poor satellite reception will have optical cables installed for transmission. Hansol plans to open 10 more stores in Seoul this month, dozens more in greater Seoul by the end of July and 1,000 by the end of the year. "We are targeting younger consumers in their teens

MERCHANTS & MARKETING

News In Review

and early 20s," says Mo Sun-Jong, manager at Hansol Telecom. "To boost sales, we will promote co-marketing. CDBank stores will also offer stationery goods, photo machines and gifts. At first, CDBank will serve as an alternative birthday present rather than an alternative CD for heavy music listeners."

THIS YEAR'S MOST POPULAR advertising campaign in Taiwan features singer Richie Ren. The three commercials for cellular phone company KG-Telecom's prepaid phone cards also feature Ren's song "Look Over Here, Girl,"



Richie Ren

from his Rock Records album "The Pacific Of Love." In the first two of the three spots, the audience is introduced to two women—the beautiful but temperamental Linda and the cute, sweet Angel—and asked to vote by phone on which would make a better mate for Ren. The votes were overwhelmingly in favor of Angel, so, even though two versions of the third commercial were shot, only the one where he ends up with Angel was aired. "The enormous success of the commercial definitely extended the life of the album," says Abby Hsieh, marketing manager for Rock.

CONSUMER CONFIDENCE is returning to the retail sector in Thailand as retailers gear up for an expected uptick in sales during the second half of this year. Since Asia's economic crisis began in July 1997, imports of many consumer products, including recorded music and videos, have been drastically curtailed. Now, however, an economic-stimulus

package launched in April has kick-started consumer sales and encouraged increasing promotional and advertising expenditures. As a result, there are clear signs of economic improvement, including the return of imported magazines at bookstores and the restocking of back catalog at record retailers. "We are finding an upward trend in sales, so, yes, we are importing more product," says Marcel Jacquat, managing director of Tower Records Thailand. "We have a 20 million baht (\$555,555) import order being processed, and we're filling in gaps in stock as well as importing from independents." He adds that Tower has also started to import books again after a hiatus of 18 months.

WARNER MUSIC PHILIPPINES has teamed up with Odyssey Records And Tapes, the Philippines' largest music retailing chain, to promote a compilation album of international new wave and punk music designed by Warner Music for the Philippine market, says Mony Romana, Warner Music international marketing A&R manager. "Hang The DJ—The Best Of New Wave, Punk And The Rest" includes tunes by Elvis Costello, the Ramones, Marshall Crenshaw and the Smiths (whose song "Panic" features the refrain "Hang The DJ"). The copromotion has taken place in 12 Odyssey Records And Tapes stores in the Metro Manila area, including all of Odyssey's several superstores. It has involved Odyssey store employees wearing T-shirts bearing the name of the album and in-store playing of a master video compiled by Warner Music, featuring videos of acts featured on the album. In addition, a purchase of the album entitles the buyer to a pin-on button bearing the album's title.

IN AN EFFORT to boost sales by raising consumer awareness, the Singapore Phonogram And Videogram Association (SPVA) is increasing promotion of its weekly chart of best-selling releases. "It's a potentially strong marketing tool to alert consumers on what they should consider buying," says Kathleen Tan, chairman of the SPVA and managing director of Warner Music Singapore. "The chart is currently published in the print media, but we are hoping to extend it to TV and through the Internet. Of course, we are also encouraging retailers to put it up in their shops." Now slightly more than a year old, the SPVA hit chart tracks the sales of 33 stores, and, by August, it hopes to increase coverage to 55 stores. ■

KARAOKE KEY

Continued from page APQ-1

reasons Kamen and his friends like coming to Big Echo, besides the fact that it is easily accessible.

"It's no fun going to a place that does not stock the latest songs," he says. "We want to sing the latest top hits. There are cheaper places near our homes, but they don't stock 'Endless Hope,' which is my current favorite."

POWERFUL ALLIANCE

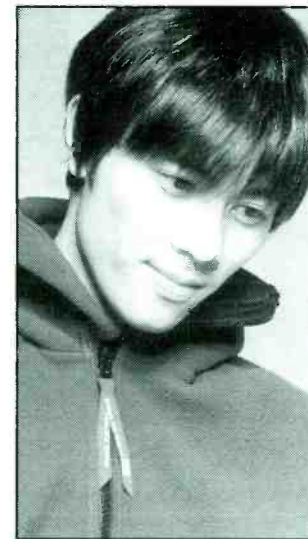
Nine months ago, karaoke places like Big Echo would not have this edge over its competitors. But it's not an advantage that has come cheap. Big Echo is part of the Karaoke Alliance set up with five other karaoke chains—Energy, Top One, Advance, T-Art and Neway—in a bid to minimize costs as they seek exclusive premiering rights from record labels for the latest and greatest karaoke music videos.

Karaoke videos, which almost always feature the original singers, are made by record labels for about \$13,000 or less. Besides royalties, the labels also pay for the pressing of the laserdiscs in Japan, which costs between \$7 and \$10 each.

These karaoke singles are then timed for release as soon as possible following the release of the music single. Karaoke boxes then negotiate for a two- to six-week window of exclusivity against their competitors, offering attractive promotion campaigns that range from small budgets, in the case of new or unknown singers, to as much as \$130,000 in the case of such top artists as Faye Wong and Leon Lai.

Most of the packages include print ads, which cost anywhere from \$1,500 to \$10,000, depending on the publication, and usually television commercials, which may cost as much as \$2,000 for a 30-second spot on prime time. Some deals include billboard advertising, which goes for about \$1,500 a day.

This is all added cost for the karaoke boxes, which previously only had to worry about getting the new releases from their neighborhood retailer and upgrading their equipment and services. But places such as Big Echo are now seeing it not only as a competitive edge but also a way to



Edmond Leung

Big Echo is part of the Karaoke Alliance set up with five other karaoke chains—Energy, Top One, Advance, T-Art and Neway—in a bid to minimize costs as they seek exclusive premiering rights from record labels for the latest and greatest karaoke music videos.

maintain the music industry on which it depends, at a time when the music business is seriously threatened by piracy.

MUTUAL SUPPORT

"It would be very difficult for them if their releases don't get enough publicity. If we can offer some support, then they would be braver in trying new things," says Franklin Wong, director of Big Echo. "The Karaoke Alliance hopes that everyone in the music business can have a more rounded approach and better collaboration. If the whole industry shrinks, it would not be good for the karaoke business either."

With a diminishing retail market and the laserdisc format being eased out of existence, record companies had been more choosy about karaoke releases, often waiting until there were enough hits to compile into a single disc to make it financially viable. Often, karaoke places had to wait months after a single's release before the karaoke version was available.

Wong observes that the Karaoke Alliance has worked, and more new karaoke discs have been released almost simultaneously with the singles in the months that this symbiotic relationship has been in existence.

Record companies generally see this as a perfect opportunity to minimize advertising costs and maximize attention on their new releases. None are willing to say whether or not it has had a direct impact on sales figures, but all agree that product awareness has increased.

"Record companies want to get as large a quantity [of CDs] as possible out in the fastest possible time before the pirates get hold of it," says Mark Lankester, managing director of Warner Music Hong Kong, which releases albums by such top artists as Aaron Kwok and Sammi Cheng. "So we have to build up that initial demand, and the way to do

Continued on page APQ-7

C R E D I T S

Billboard's Asia Pacific Quarterly was reported by Winnie Chung and Owen Hughes in Hong Kong, Cho Hyun-Jin in South Korea, David Gonzales in the Philippines, Nyay Bhushan in India, Philip Cheah in Singapore, John Clewley in Thailand and Victor Wong in Taiwan.



Only licensed manufacturers of optical discs fit into our profile.

DiscoVision Associates owns a patent portfolio relating to optical disc technology and has licensed this technology to manufacturers and distributors of optical discs throughout the world. So, if you are an unlicensed manufacturer, distributor or importer of optical discs or if you are buying discs from one, you could be infringing DVA's patents and owe DVA royalties for the unlicensed discs. For more information and a complete list of licensees, please write to DiscoVision Associates, 2355 Main Street, Ste. 200, Irvine, CA 92614 or fax: (949) 660-1801.

www.discovision.com



VMP

**BIGGEST INDEPENDENT
DANCE LABEL IN ASIA**



We are seeking representation and distribution of our products in United States and other parts of the world. If you are interested, please kindly contact:

Steven Goh, Simon Nasser Daniel Chiang, Jack Leung

VMP International Pte Ltd • VMP House, 160B/162B, Raffles Road
T: Singapore (65)293 5911 • F: Singapore (65)294 5833
E: vmpp@singnet.com.sg

asia pacific **QUARTERLY**

“The Rhythm” In Hong Kong, “Localpalooza” In Singapore, “Pops In Seoul”

PROGRAMMING

News In Review

SINCE THE END of British rule in Hong Kong in June 1997 and the departure of the British Forces Broadcasting Service (BFBS), Western music fans have been left with something of a musical vacuum on the airwaves. In this overwhelmingly Chinese-speaking city, BFBS provided a solid stream of British contemporary music. In the intervening two years, Radio Television Hong Kong's English-language radio service, Radio 3, has been working hard on a limited budget to fill that listening void. The latest innovation is “The Rhythm,” broadcast on Saturday evenings from 7 to 9 p.m. Hosted by Teng Boon, a.k.a. Jeff Cheah, the show's playlist features house, techno, hip-hop and R&B. According to Radio 3, the idea is to get listeners in the groove before they hit Hong Kong's surprisingly vibrant club scene later in the night. Radio 3 presenter Phil Whelan says, “At the end of the day, we are a public-service broadcaster, and there is an element of being all things to all people, but there is a definite audience for ‘The Rhythm’ to pick up on.”

SINGAPORE'S PERFECT 10, a contemporary-pop station, marked the anniversary of its alternative-rock program “A Trax” this past spring with “Localpalooza,” a concert featuring 10 of Singapore's alternative bands. The event drew some 2,000 fans. “We see it as a marketing effort to gain listener awareness of ‘A Trax’ and also a great way to expose local talents,” says music director Jeremy Phua. While “A Trax” introduces new local singles, the concert highlights the acts that the program broke—the Boredphucks and Force Vomit. “We also see concerts as an adjunct to niche programs,” says Phua. Hence, Ivan's House Party, which is held monthly at the Zouk club, draws attention to the weekly dance program hosted by Ivan Renton. “We pack it regularly with over 300 fans,” says Phua, “and like ‘Localpalooza,’ we feature local talent. In this case, various up-and-coming DJs.”

ARIRANG TELEVISION, Korea's only all-English cable channel, has reshaped its music programming as it reaches a potentially global audience via satellite. In June, Arirang was set to start test broadcasts via AsiaSat 3-S, the same carrier used by Channel V. An official relaunch was set for Aug. 12. In anticipation of the move, “Pops In Seoul,” the channel's weekly 50-minute pop program, already has changed its host. Korean-born pop singer J, who spent most of her youth in the U.S., has been fronting the show since April. “She is not only a talented VJ but also knowledgeable,” says Yoon Hye-Young, producer and director of the program. “She started out her career as a professional pop singer, and, whatever the topic is—music or pop culture—she knows what she's talking about. We are going global, and we needed a VJ who could properly introduce Korean pop to the world,” Yoon adds. “Pops In Seoul” is also seeking more requests and feedback from viewers. Other new segments include “Pops News,” which

reports major music news in brief; “Star Date,” where the host introduces local acts to the satellite audience; and “Weekly Top Five,” a local-music countdown compiled by the Korea Music Association. “Korean artists have been gaining more popularity overseas recently,” says Yoon. “The success of hip-hop band CLON in Taiwan is one example, and I believe that it is perfect timing to take this program global. Extended or daily programs will be scheduled depending on viewer requests and e-mail feedback.”

CHANNEL V IN INDIA is making a break from the mix of film soundtracks and pop product that dominates music-television programming here with an offbeat weekly program called “The Juice.” Hosted by British-Moroccan VJ Laila, “The Juice” has been

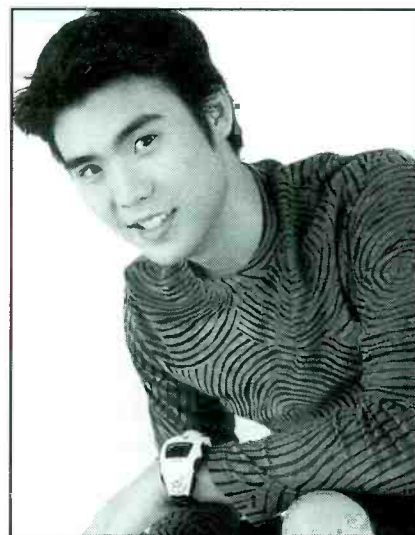


Laila

offering an eclectic mix of R&B, soul, hip-hop, reggae and funk since it went on air in January. “I guess what we are doing with this program is taking the first step of creating awareness and giving a choice,” says Laila. She adds that the target audience includes “those who want to be exposed to other forms of music.” Though record companies are not involved, “The Juice” focuses on a CD Of The Week based mainly on artists who don't have video releases. Laila feels that response to “The Juice” has been “extremely positive” because Indian pop has started to reflect strong R&B influences.

TO SATISFY the growing teenage demand in Thailand for all things Japanese, Thai TV producers are cranking out programs with a decidedly Asian twist. The iTV network recently launched two programs, “HOF (House Of Fun) TV” in January and “Asian Max” in April. Why the Japanese and Asian theme? Sansoen Punyathiwong, managing director of M Junction, which produces “Asian Max,” explains, “Thai teenagers will

enjoy ‘Star Wars,’ hip-hop and fast food, but, culturally, they feel more at home with Asian culture, particularly popular culture from Japan.” Programming reflects this, says Sansoen; segments feature popular Japanese and Thai icons from the entertainment and sports worlds, as well as a chart



Ganti “Tor” Thammanichanon

and profiles of hot bands from Japan. He also says links have been made around the region to include input from radio stations and chart compilers in Singapore and Hong Kong. The programs have taken off quickly; “Asian Max” has already moved from a late-night slot to key teen viewing hours on Saturday morning. And the trendy presenters of these shows, like Kanti “Tor” Thammanichanon of “Asian Max,” are not only making big names for themselves, they are setting fashion trends, too.

METRO MANILA'S longtime oldies rock 'n' roll station, DZRJ-FM, changed format and identity in June to become The Hive 100.3. Long-identified with '50s and '60s rock 'n' roll for baby-boomers, the new format will feature newer music in a variety of styles and will aim for a younger market. Rajah Broadcasting Corporation (RBC) will continue operating the station but with new staff in place, including new disc jockeys. According to Ricky Dizon, RBC director for network operations, the change in format was initiated due to a desire to increase advertising revenues. “There is still a strong audience for '50s and '60s rock 'n' roll,” he says, “but several surveys have shown that the majority of radio listeners (in the Philippines) are predominately between the ages of 15 and 35, and many advertisers want to target that market.” According to Dizon, the new format will feature '90s music in prime-time hours, while non-prime-time hours will have a mix of '70s, '80s and '90s music. In addition, the programming will not be restricted to one genre, but will be far-reaching. “People want to hear a good song, whether it's rock, soul, country, hip-hop or whatever. Good music is good music is good music,” says Dizon. ■

KARAOKE KEY

Continued from page APQ-4

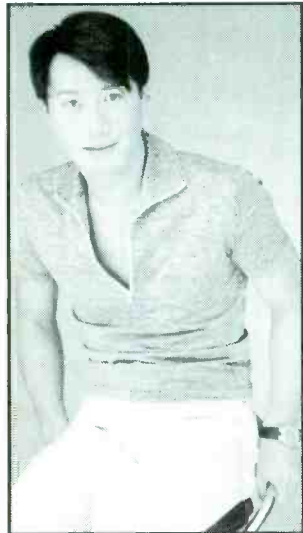
that is through advertising. That is very costly and risky, but it's the only way to fight piracy.

"This is a tried-and-true formula," says Lankester. "When you have hundreds of kids rushing into a karaoke place, they want to sing the latest and greatest. This subliminally reinforces the song all the time."

Andy Lai, general manager of Go East Records, which represents singers such as William So and Andy Hui, agrees. "Other than radio and television, karaoke is a big promotional tool for us," he says. "So these deals help us push out the releases faster."



Miriam Yeung



Leon Lai

are, in fact, subsidizing their costs." Although this observer agrees that the karaoke business seems to have picked up in the past year, he says the competition between the two karaoke giants are killing the smaller places.

Indeed, on the same night that Kamen Chan and his friends were waiting for a room at Big Echo, the New York Karaoke Box in Causeway Bay was ominously quiet.

"It used to be that we could all get the same songs if we bought the karaoke LD when it was released, but now we spend our resources fighting over the rights for these videos," the dismayed club manager says. "The smaller shops cannot afford it, so they are out of the running. Because there is so much promotion lately, the customers have become more choosy. They will inevitably pick the places that stock most of the new releases. This puts the smaller outfits into precarious positions."

While the new promotional campaigns mean new karaokes can be released earlier, critics hope the competition will settle down a bit and club owners will agree to more balanced and reasonable prices.

No one is making any predictions about how long this new relationship would work in a place as ever-changing as Hong Kong. But Peter Wong, promotions director of Capital Artists, which represents such singers as Miriam Yeung and Edmond Leung, does not think this trend will last long.

But, like the other record companies, he is quite happy to ride the wave as long as he can. In the meantime, it is people like Kamen Chan and his friends who will reap the benefits of this karaoke competition—forcing down the cost of a night of Cantopop stardom. ■

Winnie Chung is the entertainment editor of the South China Morning Post.

ARTISTS & MUSIC

Continued from page APQ-2

artist as an "attempt to juxtapose the renderings of contemporary songs by a classically trained singer with musical sounds from different cultures." Despite her long classical career, Mudgal first made waves in the mainstream with her 1996 folk-pop hit "Ali More Angana (The Divine In My Being)," released on former Warner licensee Magnasound. While Virgin India hasn't yet confirmed international marketing plans for "Ab Ke Sawan," classical-folk-influenced music from the subcontinent has likely crossover potential, following the success of Pakistan's late Nusrat Fateh Ali Khan and the Sufi-rock band Junoon.

CUTE 12-YEAR-OLD Anan Awar captured the Thai airwaves after his "Anan Awar" debut album was released in late spring. One song from the album, "Ding Ding Dong," has become one of the most requested dance grooves on local radio. This Indonesian-Scottish lad is following in the footsteps of his older brother, Joni, formerly of the successful Thai rap duo Rapter. Although Anan was born in Bangkok, he doesn't speak Thai, so he has to learn his songs karaoke-style. What has captivated everyone, says Apakorn

Nimprasert of RS Promotion, is Anan's fun-loving style. (He wears baggie pants, shades and Hawaiian shirts.) "He has a lot of talent, he makes up original dances, and he's smart and very funny," says Nimprasert, adding that album sales have surpassed the half-million mark. Anwar is expanding his horizons to take in TV, as well; he's currently a presenter for the Channel 7 teen music show "Seven Club." Not bad for a youngster who doesn't speak the language.

IN A COUNTRY that consistently craves passionate, easy-listening love songs, veteran Filipino balladeer Hajji Alejandro can rely on his loyal following to make a success of his latest album, a career milestone. "Hajji Alejandro 25: The Silver Anniversary Album," released by BMG Records Pilipinas, contains 14 songs spanning the popular singer's career, re-recorded for this release. The first single, "Panakip Butas" (slang for a standby boyfriend), has received substantial airplay and is a remake of Alejandro's first hit song in 1974. "The Silver Anniversary Album" was launched May 30 with exposure on a Sunday noontime television variety show. A tour to further promote the album was launched in June, with Alejandro booked to play 25 different venues, from shopping malls to nightclubs. ■

Prepare Your Replication/Duplication Facility for The Future

Over 170 exhibitors demonstrating the latest materials, products and services for successful duplication of all formats, including DVD, VCD, CD, CD-ROM, CD-R, MO, Mini Disc, audiotape, videotape and floppy disk.



Since the duplicating and replicating industry changes so quickly, staying ahead of the competition depends on having the latest information and technology.

With all the industry's major equipment manufacturers and suppliers ready and waiting to do business, make it your business to be at REPLtech Asia.

The region's only event focused solely on the manufacturing of magnetic and optical media. Now in its fifth year, REPLtech Asia is established as the definitive annual gathering for media manufacturers and suppliers to the industry.

At REPLtech Asia, a three day conference will cover market trends and technical and business strategies to help position your operation for the future.

REPLtechTM

Asia

November 10-12, 1999
Hong Kong Convention
and Exhibition Centre
Hong Kong

For additional information, contact:

Phone 914.328.9157

Fax 914.328.2020

E-mail kpi.event@kpi.com

Website www.REPLtech.com

Return Fax 516.222.1765

Sponsored by TapeDisc Business and RIMA. Produced by Knowledge Industry Publications, a subsidiary of Phillips Business Information, Inc.

U.K.'s Mercury Nominees Announced

BY DOMINIC PRIDE

LONDON—Dragging new artists screaming and kicking into the lime-light is one of the specialties of the Technics Mercury Music Prize, which named its short-list of 12 albums July 27 (*Billboard Bulletin*, July 28).

For Choque Hosein, the man behind a surprise entry, WEA U.K. act Black Star Liner, the sudden attention is "bewildering."

Only an hour after hearing of his nomination live on BBC Radio 1 while waiting for a train, the producer of the British-Asian sampling and beats act says, "It's a strange experience to be put alongside the Chemical Brothers or Underworld."

Hosein's act is among the better-known names, such as Blur, the Manic Street Preachers, and Beth Orton, who are featured on the short-list for the eighth prize, which will be announced at ceremonies Sept. 7 in the Grosvenor House Hotel here.

"I'm a music fan, and I buy more music than I make," says Hosein, "so I've got all of Blur's records. When I saw Gomez win last year, I thought, 'If I can achieve that, even get in the last 12, then that would be something.'"

Black Star Liner's album, "Bengali Bantam Youth Experience!," is one of five beats-based acts peppering the nominees list this year. Also listed are "Beaucoup Fish" by Underworld (JBO/V2); the Chemical Brothers' "Surrender" (Freestyle Dust/Virgin); Faithless' "Sunday 8 PM." (Cheeky); and Talvin Singh's "OK" (Island).

Singh, whose album is a head-on collision of drum'n'bass and Indian classical music, heard of his nomination first via his Mumbai, India-based manager. Given his popularity there, he is intrigued by his nomination alongside rock names in the U.K.

"No one really knows me here, but I recently played to 45,000 people in Delhi. I don't make pop music, so it's strange to be up there," he says.

Popular rock acts with a nod on the short-list were Welsh rockers Manic Street Preachers, with "This Is My Truth Tell Me Yours" (Epic); their compatriots Stereophonics, with "Performance And Cocktails" (V2); and England's Blur, with "13" (Food/Parlophone).

Two female solo singers were included: Orton with "Central Reservation" and folk singer Kate Rusby with "Sleepless" (Pure Records).

Thomas Adès' classical work "Ayla" (EMI Classics) was also nominated, as was jazz tenor saxophonist Denys Baptiste (Dune) for "Be Where You Are."

David Wilkinson, director of the Technics Mercury Music Prize, says that this year's short-list has not simply done the politically correct thing by nominating a folk, classical, and jazz artist, a constant criticism in previous years, as albums from those genres reach the short-list but never win.

"This year we have three young artists from those three genres. The albums are argued about from the original list, and if one album is strong enough, it punches through to the short-list," Wilkinson says.

Black Star Liner is one of two

British-Asian acts this year in a lineup that includes no British R&B, hip-hop, or soul releases, despite the heightened presence of those styles on the media and sales charts.

Both Singh and Hosein are perturbed at being lumped together simply because of their ethnic origin, as happened last year with the folksy pop of Cornershop and the edgy hip-hop of Asian Dub Foundation.



Says Hosein, "He's coming at it from the classical side of things, and I'm from Leeds. He's the tasteful carpet, and I'm the purple swirly one with the orange walls that you remember."

Agrees Singh, "[Hosein's] music is totally punk and relies on sampling. I represent Indian music in the way it is carried onward."

As in past years, there is more anticipation for developing acts than mainstream acts. Past winners Gomez (1998) and Roni Size (1997) have found new audiences through the prize.

Rob Stringer, managing director of

Epic U.K., says that it is "nice to be nominated and have the critical acclaim" for his label's Manic Street Preachers album, which is certified triple-platinum with more than 900,000 units sold. "But it's coming at the end of the campaign," he says. "All the singles are out now, and there's very little promo from now on."

Last year's winner, Gomez, had sold 80,000 copies by the time of its win in September, says Virgin. To date, 310,000 copies of the Hut/Virgin album "Bring It On" have been sold. In 1997, Talkin' Loud/Mercury edited down Roni Size & Reprazent's double-album "New Forms" to a single CD and rush-released the new version after that act's win.

This year, the ceremony moved to the Grosvenor House Hotel, a habitual haunt for industry awards, from last year's venue, the Shepherd's Bush Empire. "With the bigger venue, it will be easier to accommodate the demands of radio and TV," says Wilkinson.

This year the show will be featured in live broadcast specials by BBC Radio 1 and BBC2 TV.

The award generates attention at a quiet time of year for record sales, in the lull before fourth-quarter releases. Those nominated for a prize are featured in a retail promotion that includes stand-alone displays featuring all albums.

Most labels have nominated albums stickered, and a budget sampler is produced. Last year's Sony-manufactured compilation retailed for 3.99 pounds. This year, EMI will press and distribute the sampler.

Technics Backs Mercury Prize

LONDON—Technics, the audio manufacturer sponsoring the Mercury Music Prize, declines to say how much it has spent for the three-year deal that began last year but believes it is getting value for its money from the show.

David Bonney, advertising manager; image creation for Panasonic U.K., the Matsushita Electric subsidiary that markets Technics products, says it is "a reasonably cost-effective way of getting our brand known."

The Mercury Prize's strong presence at retail is one of the attractive factors, says Bonney. "It gets our brand into record retailers. It's priceless for that."

Bonney also says the brand gains acceptance among artists by such a move. "We're probably the only award-show sponsor to be directly connected with the music. Three of the acts nominated use Technics decks to create their music."

Technics picked up the sponsorship last year after the prize's founder, telecommunications company Mercury Communications, changed its name to that of its parent, Cable & Wireless. (The division was sold to telecommunications operator NTL in late July.)

The name was kept, says Bonney, "because Mercury is the name of the award. If we called it the Technics

Music Prize, people would not make the link."

The event is one of many pitching for corporate sponsorship in the U.K. Last year, credit card brand Mastercard invested 3.5 million pounds (\$5.5 million) in sponsoring the Brits for three years; mobile phone company Ericsson sponsored Muzik Magazine's Dance Awards; beer brand Carling has its name on the NME's yearly awards; and the Music of Black Origin Awards (MoBo) this

year has sponsorship from drinks brand Malibu for the second year.

Andy Ruffell, managing director of the MoBo Organisation, says that in his case sponsorship was "not that difficult to attract. What we're more concerned

'Three of the acts nominated use Technics decks'

— DAVID BONNEY —

about is that we were able to attract a partner who was interested in widening out the voting process." Malibu, which already has a strong presence at the club level, will use this base to encourage participation in the public choice of winners.

Ruffell says the MoBos this year are encouraging sponsorships of individual categories as well as the overarching event. However, the retail campaign centering around the Universal Music-produced compilation "The MoBo Album" does not feature the Malibu branding.

DOMINIC PRIDE

RCA BRINGS SWEDEN'S JENNIFER BROWN TO U.S. MARKET

(Continued from page 11)

"It's fresh and real different from most of what's out there right now," says Donna Shomen, assistant music director at KXST Santee, Calif. "That might make things move a little slower than the label might want, but I think it has the potential to last longer than a more obvious, quick-burn record."

Cassette and CD versions of "Two In The Morning" go to retail Aug. 10 and include snippets of three cuts from the album: "Alive," "Tuesday Morning," and the ballad "Paper Crown."

"Each song has a very different feel, and our intention is to give listeners a chance to get a taste of Jennifer's artistic range," says Bruzzone, adding that each featured song is in line for eventual single release.

"It's an excellent way of drawing the listener in," says Allison German, manager of Risk Discs, an indie outlet in Columbus, Ohio. "It keeps the single vital and viable while effectively promoting the album. I think it's a particularly good idea for this album, because it covers a lot of musical ground. It goes from danceable stuff to a kind of rock sound, but it works."

RCA brought Brown to the States in June to meet and perform for BMG executives at the company's management meetings in Nashville. While here, she did a three-week mini-tour of radio stations and press.

"We kept it very intimate—just Jennifer and two guitar players," Bruzzone says. "Our intention was for people to get to know her and have a personal connection with her and her music before either the single or album landed on their desks."

Brown is on tour in Europe and is due back in the States in late August to do more radio and press. The label is also exploring performance opportunities with her booking agent, Creative Artists Agency.

In addition to plugging the project at radio, RCA is developing a lifestyle marketing plan that will include servicing the entire album to boutiques, restaurants, and salons. The album will be issued to coffeehouses via the Cafe Network and to high-end hotels via Patio Music.

The label has also linked with Jane magazine for a campaign that includes giving a limited number of discs away via Jane's Web site. An album track will also be featured on a sampler created by the magazine.

A NEW SHADE OF BROWN

Although "Vera" is Brown's first stateside offering, it's actually her third career release. Managed by Lifeline in Stockholm, she first bowed with "Giving You The Best" in 1994, followed by "In My Garden" in 1996.

Both albums were cast in an R&B-leaning pop mold reminiscent of Mariah Carey. The former sold 90,000 copies in Sweden, according to BMG International, while the latter sold 25,000. The label estimates that the sets sold approximately 300,000 units apiece in Japan.

With "Vera," which is also Brown's middle name, she decided to be "more honest," she says. "It was time to stop listening to everyone around me and time to focus on being the artist I wanted—and needed—to be."

That meant replacing innocuous love songs with ripe tales of sexual decadence, emotional infidelity, and isolation. "I've taken a giant step with this album," says Brown, whose songs are published by BMG/Heavy Rotation (ASCAP). "Every song is a specific story. It's an act of exposure. It's terrifying at times, but it's also quite gratifying on a creative level."

Benke Berg, international exploitation manager for BMG's Scandinavian repertoire, recalls the initial reactions to the material that ended up on "Vera": "Everybody reacted strongly and immediately felt that this was a new Jennifer."

Berg adds that, despite the first two releases, most European territories view "Vera" as Brown's debut.

"Europe didn't push her first album.

In fact, Japan was her biggest market. The Netherlands made a serious effort, but despite great press and TV, she didn't break through there. Her second album was even closer to breaking in the Netherlands, but only Asia really appreciated her as a soul diva."

This allowed Brown the freedom to return to the drawing board and rethink her creative direction.

"I got together with an amazing American songwriter named Billy Mann, and we just started telling stories," she says, noting that Mann also produced the project, which comfortably incorporates musical elements of funk, hip-hop, acoustic pop, and rock.

Brown takes pride in the fact that the album delves into a rich variety of issues. "I've always wanted to be viewed as a great storyteller," she says, reflecting on tunes like "Chico (Painted Hands)," which deliberates on the judgments made against a drag queen, and "Daddy's Gone," which bears witness to the legacy of an absent father.

"There are so many layers to peel on this album," she says. "The deeper you dig, the more you get. You might learn a little about me along the way, and hopefully a little more about yourself, too."

Assistance in preparing this story was provided by Kai Lofthus.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Music, Macs Merge At MacWorld

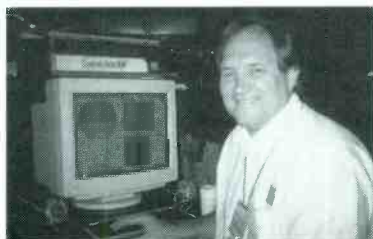
MP3 Players, CD Recorders, Musicians' Applications Shown

BY STEVE TRAIMAN

NEW YORK—More than 1.9 million iMacs have been sold in less than a year, Apple Computer interim chairman Steve Jobs told the opening-day audience at the recent MacWorld New York convention.

With a large percentage of the iMac buyers being either families with children or college-dorm residents, it's no wonder that the renewed interest in the Mac has brought forth a host of new music products dedicated to that platform. Included are MP3 players, faster and fancier CD recorders, and high-tech applications for serious musicians. In addition to the iMac, Apple notes that it has seen expanding sales figures for its G3 series desktop units and PowerBook laptops

"We've been kind of dark from a marketing perspective in music," says Clent Richardson, Apple VP of worldwide developer relations. "We'll be much more aggressive in touting music tools for the Mac, and this is just the beginning. We had a very success-



Casady & Green president Terry Kunysz demonstrates SoundJam MP software that converts CDs into MP3 files and turns the Mac into a "virtual jukebox." (Photo: Steve Traiman)

ful Music Pavilion at MacWorld in Japan earlier this year."

Users can find all music-related

products and services on the Web site, www.apple.com/publish/music, Richardson added.

During the convention, held July 21-23 at the Javits Convention Center here, a number of technology companies displayed new music products compatible with Mac computers.

Pontis Electronic GmbH, based in Schwarzenfeld, Germany, claims its MPlayer3 is the first MP3 download unit for the Mac, according to Karsten Hofmann, marketing and sales director: The palm-size unit comes with two 16 megabyte (MB) memory cards at an estimated street price of about \$190. It was launched in Germany ear-

(Continued on page 59)

Videoline's Got VHS, DVD Info A Phone Call Away

BY SETH GOLDSTEIN

NEW YORK—Moviefone has become a theatrical institution, guiding callers to the features they want to see. Flash Distributors expects its Videoline to do the same for rental cassettes and DVD, now 5% of sales.

The Brooklyn-based wholesaler started the 24-hour, 800-service a year ago with the idea of driving customers into stores. Most of them are independents that have been struggling to stay afloat in an environment increasingly dominated by chains like Blockbuster and Hollywood Entertainment.

Indeed, wholesalers themselves are struggling to maintain a semblance of profitability in the midst of a flood of studio revenue-sharing programs. Their retreat—the largest, Ingram Entertainment, has just closed six branches—makes Flash's initiative all the bolder.

Videoline, which rolled out nationally about eight months ago after a four-month test, doesn't appear to be a flash in the pan, according to Flash president Steve Scavelli. He claims it's drawing closing to 1,000 calls a day. Moviefone receives an estimated 2 million weekly, but because rental revenues far out-distance box-office take, "in theory we could do more," Scavelli suggests.

Significantly, Videoline is getting support from the studios and others who think Scavelli may have a hit on his hands. Columbia TriStar Home Video has created a 10-second spot that promotes

(Continued on next page)

E-RealBiz Has Product Plus E-Services

BY EILEEN FITZPATRICK

LOS ANGELES—The company that distributed top-selling videos from the "Cops" and "Jerry Springer" television series is reinventing itself on the Internet.

Earlier this year, reality-based distributor Real Entertainment dissolved after six years in business. But it's back now as e-Realbiz, and the new company has acquired much of Real Entertainment's video inventory as well as its former president, Scott Barbour.

E-Realbiz will sell products on the Internet as well as provide an infrastructure for other companies looking to launch sites. It plans to launch a commerce portal, called e-hq.com, this month.

E-hq.com will provide companies with all back-end E-commerce support, including order tracking, transactions processing, customer service, and live technical support. Its goal is to offer companies one-stop Internet shopping and eliminate the need to hire several different vendors in order

to launch a Web site.

"E-Realbiz is poised to become the No. 1 choice for businesses seeking the most cost-effective means of marketing their products, services, and messages," says Barbour.

In addition to selling E-commerce services to other companies, e-Realbiz (accessed at e-realbiz.com) will sell and provide its own array of product.

On sale now at the site are a series of videos and licensed merchandise from "America's Funniest Home Videos" and "Too Hot For TV! 2000—Welcome To The Hellenium" from the "Jerry Springer" series.

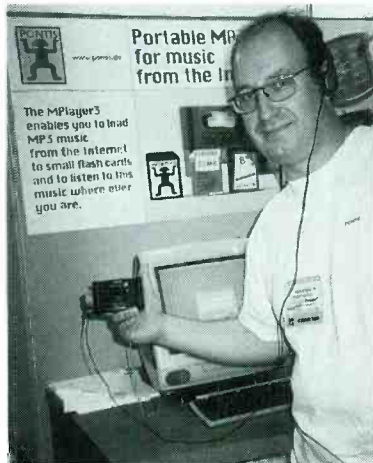
Other offerings include "Hollywood: Wild In The Streets," an uncensored look at celebrities out on the town at Hollywood's hot spots; "The Newlywed Game: Wild And Outrageous," with the longtime host of the

game show, Bob Eubanks; "The Most Dangerous Car Chases"; "Cardio Kickboxing With Tara Phillips & Michael George," a three-tape fitness series; "Vision Of The Holy Land," a two-set travel program; and "Kickbox 2000," a four-tape series featuring Canadian kickboxing champion John Savidas.

All products will be distributed to traditional retail as well. E-Realbiz won't be selling "Cops," which is tied up in negotiations to determine who owns the rights to the property.

The site also features original programming in an area called Real News Net.

Visitors can view uncensored video- and audioclips from news organizations around the world or tune in to an entertainment program. The program is hosted by celebrity gossip and tabloid reporters Janet Charlton from Star magazine and "Hard Copy's" Doug Bruckner. Music news is presented by J.J. Johnson and Eubanks, who covers the country music beat.



Palm-size MPlayer3 is touted by Pontis marketing and sales director Karsten Hofmann as the first MP3 download unit for the Mac. (Photo: Steve Traiman)



aec
ONE STOP GROUP

Delivers Advanced

Consumer Direct Fulfillment Solutions

"The *Real-Link* between the Web Retailer and the Consumer"

- Extensive product catalog with over 265,000 skus available
- Your shopping catalog fueled by the All-Music Guide™ & the All-Movie Guide™
- **AMG**
- We Pick-Pack-&Ship orders direct to your consumer under your retail identity

CDF
CONSUMER DIRECT FULFILLMENT

For more information contact:
Natalie at 1-800-329-7664 ext. 4303
e-mail: cdf@aent.com
www.aent.com/cdf

newsline...

WALT DISNEY reports that net income in the third fiscal quarter fell to \$367 million from \$415 million in the same period a year ago. Excluding the impact of Disney's acquisition of 43% of Internet search company Infoseek, net income rose 1% to \$418 million. Revenue rose 5% in the quarter to \$5.5 billion from \$5.2 billion.

For the company's Creative Content unit, which includes movies and home video, revenue was unchanged at \$2 billion, while operating income fell 33% to \$74 million. Disney attributes the decline to "lower merchandise licensing results and increased costs in network television production." Home video results improved, the company states, on the strength of "A Bug's Life." In theaters, "Tarzan" has been a hit.

TRANS WORLD ENTERTAINMENT has acquired about 20% of Woodstock Broadcasting Network, which operates the Internet streaming service Radio Woodstock. Trans World will have exclusive rights (at its www.twec.com Web site) to Radio Woodstock's content, which includes music broadcasts, interviews, and information about the recently completed Woodstock '99 Festival.

AMAZON.COM reports that its net loss widened to \$138 million in the second fiscal quarter, which ended June 30, from \$22.5 million a year earlier. The online seller of music, video, books, and consumer electronics says the current loss included \$55.2 million of merger, acquisition, and other investment costs and stock-based compensation charges. Net sales rose 171% to \$314.4 million from \$116 million in the quarter. Amazon.com says its customer accounts increased to 10.7 million as of June 30 from 3.3 million the year before. The Seattle-based company also announced a 2-for-1 split of common stock for shareholders of record as of Aug. 12.

NAVARRÉ says that net sales rose 8.8% on strong music sales to \$57.5 million in the first fiscal quarter, which ended June 30, from \$53 million in the year-earlier period. The independent distributor of music and software reports a net loss of \$2.6 million, compared with net income of \$26,957 a year ago. Most of the deficit was attributed to NetRadio, the Internet broadcaster, which had an operating loss of \$2.2 million in the quarter.

RECIPROCAL, a digital-rights management technology company, has formed agreements with independent distributor and one-stop Alliance Entertainment and independent label TVT Records to provide services for digital distribution of recordings for sale. TVT expects to offer singles and albums from its top 50 titles, which are by such acts as Nine Inch Nails and Sevendust, by September. Both TVT and Alliance use the Microsoft and Intertrust platforms for downloads and transactions.

REALNETWORKS, the Seattle-based technology company that provides audio and video content over the Internet, reports that revenue increased 86% in the second fiscal quarter to \$28 million from \$15 million in the corresponding period a year ago. The net loss narrowed to \$270,000 from \$2.6 million. During the quarter, the company launched its RealJukebox, which it says attracted more than 5 million users in the 10 weeks after its release.

MP3.COM, Liquid Audio, and musicmaker.com, three online music companies whose stocks skyrocketed after initial public offerings in July, saw their stocks drop to new lows on July 27, a day in which larger technology stocks were on the rise after several days of decline. On that day, digital music distributor mp3.com's stock fell 16.1% to a low of \$44.50; shares had traded as high as \$105. Liquid Audio, which provides technology for digital distribution, fell 7.8% to \$22; its high was \$48. And musicmaker.com, which creates custom online CD compilations, dropped 2.4% to a new low of \$12.4375, after reaching a high of \$28.125.

THE 3DO CO., a developer of games for computers and consoles, completed an offering of 7.9 million shares of common stock at \$5.4375 a share. The offering was originally for 6 million shares. 3DO founder/chairman Trip Hawkins purchased 1.4 million shares. All the shares were sold by the Redwood City, Calif.-based company.

THE HOUSE OF BLUES says that its retailing unit is rolling out a line of apparel, candles, jewelry, notecards, books, and journals. The company is also selling original canvases of outsider art and other art objects.



CZYZ RECORDS, an independent label, has been started by cousins Marshall and Kevin Chess, the sons of Chess Records founders Leonard and Phil Chess. Cxyz is the Chess family's original Polish name. The New York-based label's first release, due Sept. 21, is by Murali Coryell.

VIDEOLINE'S GOT VHS, DVD INFO A PHONE CALL AWAY

(Continued from preceding page)

Videoline on the front end of its rental cassettes. Vendors such as Artisan, Trimark, and USA Home Entertainment plan to use the ad or are considering it, he says.

At least one DVD player manufacturer has gotten involved. Toshiba America is placing Videoline refrigerator magnets and information cards in 250,000 cartons, and "they want to be a sponsor for prizes [given away] online," Scavelli adds.

Mastercard, Domino's Pizza, and Pepsi might also participate, suggesting to Scavelli the possibility of "getting two or three sponsors." Among his top prospects is long-distance provider Sprint.

Enthusiasts from Scavelli to the Video Software Dealers Assn. are attracted as much by the potential as the latest phone call count. Videoline, which generally carries about three weeks' worth of releases, could be connected directly to a store "so the phone could ring there," Scavelli says. "It's all computer prompting, but we're not doing that right now."

Print connections have been made, in the form of Videoline artwork and ad slicks provided free of charge to retailers. It's free to Flash, as well. Except for nominal start-up expenses, Hollywood has paid the monthly

'Clerks are freed up more because customers come in pre-sold'

- STEVE SCAVELLI -

operating costs of \$20,000-\$30,000. "Basically, the studios divvy it up," Scavelli says.

Title selection is skewed to the bigger players, studios and key independents, but Videoline tries to make room for lesser releases. "If it's a light week, we might list a [minor] title, and we'll mention a documentary if it's decent," he notes.

Aside from a clutch of letters from appreciative retailers, Scavelli hasn't been able to quantify Videoline's impact, except in one instance. This spring, New York theater owners hiked ticket prices to \$9-\$9.50, prompting City Council President Peter Vallone to call for a boycott. While screens didn't suffer, "there was a huge spike in calls," notes Scavelli, who sent Vallone a letter listing 19 Manhattan stores taking part in a Videoline promotion.

For stores, the service acts as an additional, knowledgeable staffer. "Retailers tell me they get fewer 'what's new this week?' questions," Scavelli says. "Clerks are freed up more because customers come in pre-sold."

Sales help also benefits. "This is the way to get a good synopsis. It's a quick study of new releases."

Scavelli is in this for the money, but on the distribution side of his business. "If the industry stays strong, I stay strong. This makes me look good to the studios," he adds.

Flash, a relative latecomer to distribution, unquestionably has been looking better of late. Revenues are up 50% in the past 18 months as the wholesaler has expanded from local to regional status. In 1997, says Scavelli, 95% of his volume was concentrated in metropolitan New York.

Now it holds a 65% share, with 35% of 650-700 accounts spread up

and down the East Coast. Flash picked up volume from retreating distributors like Valley Media and Sight & Sound. Its speciality is four- to six-store chains.

"I'm happy dealing with people like that," he says. Video retailing is in upheaval, "and we've been aggressive in getting people to adjust to change."

Jupiter: Music Sites Draw Young, Lower-Income Fans

WHAT ONLINE activities do visitors to music Web sites favor? And just who are these people, anyway?

At the Plug.in conference in New York last month, sponsor Jupiter Communications unveiled its annual report on the music industry. In addition to disclosing projections for online selling and digital downloading (Billboard, July 24), it gives a demographic snapshot of online music devotees.

Here's the composite music-site junkie, according to Jupiter: He or she is a young person with an income on the lower end of the scale who likes to shop for music rather than download or watch a video of it.

Overall, 40% of people who are online go to music sites, the study says. But there is great variation according to age.

First, it shouldn't amaze music marketers that younger people are the most likely to visit music Web sites. Of the 12- to 18-year-olds, 72% do so. Next are their older brothers and sisters, the 19- to 34-year-olds—49% are music-site devotees. Of the 5- to 12-year-olds—who are becoming more important to record labels with the spectacular rise of teen acts—33% go to music sites.

Older folks seem to be less interested in music on the Web. Of the 35- to 49-year-olds who are online, only one out of three visits music destinations. And, of the 50-and-older crowd, only 20% go to music sites. If music marketers are serious about attracting older consumers (the population is aging, after all), then some way should be found to make Web sites more appealing to them. Making them easier for middle-aged eyes to read is one suggestion.

Although many studies show that upper-income people are avid Internet users and shoppers, the Jupiter survey shows that those with the biggest paychecks aren't necessarily surfing music sites. The only income demos that rise above the 40% music-visitation benchmark are the lower ones: 47% of those earning under \$35,000 go to music

sites, and 45% of those who make between \$35,000 and \$49,000 do so.

Then the decline. For the \$50,000-\$74,000 group, 39% of online users try music sites; for \$75,000-\$125,000, it's 35%; and for the over-\$125,000 group, it's 36%.

Music marketers may need to spend more resources reaching the upper-income audience, which can afford to spend \$50 or \$100 or more on a jazz or classical boxed set.

What kinds of activities are music fans most likely to pursue online, according to Jupiter?

Far ahead of everything else is shopping, named by 66% of users. Next in frequency is listening to audioclips, named by 49%. This shows the importance of audio streaming, which labels are increasingly depending upon to introduce new music to consumers. The survey does not state, though, how many of the listeners become shoppers.

Third on the list of favorite online music activities is reading about artists and music, which is cited by 36%.

No other activity attracts more than 25% of online users. Listening to Internet broadcasts draws 25%; searching for tour information is named by 23%.

Four activities rate fairly low. Watching music videos online is mentioned by only 12%. That may be because many people's computers aren't good enough for adequate video-watching. Or perhaps the small screen is a turnoff. Downloading music only gets 12% of replies, too. Once technology makes that activity easier and faster, that percentage could significantly change.

Getting recommendations for album purchases rates low, too, at 10%. This may mean that people know what they're looking for when they go online; they're just seeking more information about it. Buying concert tickets also rates only 10%, which indicates that some way should be found to turn those people who are seeking tour information into ticket buyers.



by Don Jeffrey

Our customers are grateful that...

We've Got Cassettes!

TERRY CURRIER, PRESIDENT, MUSIC MILLENNIUM, PORTLAND, OREGON

DRIVERS LISTEN TO CASSETTES MORE THAN CDS

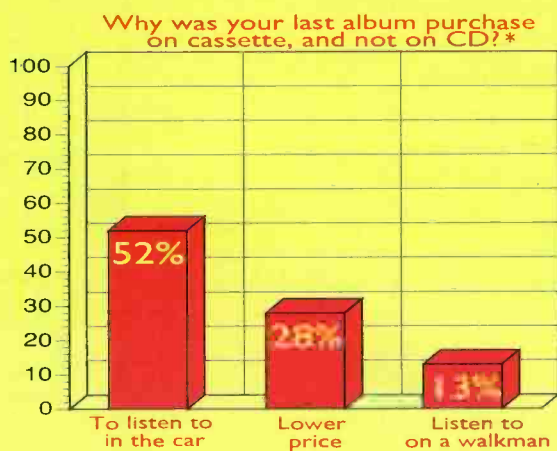


FACT: 94% of consumers own prerecorded cassettes*

“Right now cassette fever is at its peak,” Terry Currier explains. “Our customers are praising us because we’ve got cassettes. They keep coming back to buy more.”

For over 30 years, Music Millennium has been a leading independent retailer. They’re solidly committed to the cassette format, merchandising them so that the public can easily grab them right off the shelf.

Currier estimates that he sold over 10,000 cassettes last year. “At eight or nine bucks a pop, that’s a chunk of change. And there’s better profit margin on tape than on CD.”



The facts are, according to SoundScan, that consumers still want cassettes and are mad that they can’t find them in some stores. Cassettes account for over 16% of all album sales and music consumers own an average of 3 cassette players.

Smart retailers know that it pays to carry cassettes.



AUDIO CASSETTE COALITION MEMBERS: Allied Digital Technologies Corp.; Auriga Aurex, Inc.; BMG Entertainment N.A.; Cinram, Inc.; EMI Music Distribution; EMTEC Pro Media, Inc.; Keystone Printed Specialties; International Recording Media Association (IRMA); National Association of Recording Merchandisers (NARM); Sonopress, Inc.; Sony Music Entertainment; Sony Disc Manufacturing/DADC; Universal Music & Video Distribution; WEA Corporation

*Source: SoundScan

SOUTHWEST WHOLESALE

WEEKLY PRICE BLOWOUT!

	Cassette	CD
NORMAN BROWN, Celebration	6.29	10.59
DONNELL JONES, Where I Wanna Be	6.29	10.59
OL' SCHOOL, R.S.V.P.	6.29	10.59
RAHZEL, Make The Music 2000	6.29	10.59
ROME, Thank You	6.29	10.59
VIOLATOR, various: Rap	6.29	10.59

Prices good week of **Aug. 9th-13th**

NEW ACCOUNTS CALL: 800-275-4799

UNSURPASSED SERVICE! COMPUTERIZED CATALOG INTERNET FULFILLMENT WEEKLY MAILER

GREAT IMPORT SELECTION EXCELLENT FILLS OVER 170,000 SELECTIONS POSTERS & PROMOS

SOUTHWEST WHOLESALE
records & tapes

6775 Bingle Road Houston, Texas 77092 1-800-275-4799 713/460-4300 Fax: 713/460-1480	11132 Winners Circle #208 Los Alamitos, CA 90720 1-888-423-7611 562/493-2603 Fax: 888/807-4072 www.neosoft.com/~sw	558 Hialeah Drive Hialeah, Florida 33010 1-800-503-4718 305/882-1951 Fax: 305/882-2744
---	---	--

Did Atomic Pop's Public Enemy Web Exclusive Affect Retail?

POISON SALES: Public Enemy's "There's A Poison Goin' On" hit stores July 20, and in its first week of availability it scanned 3,624 units. Some would say that total is disappointing, as the album didn't even have enough sales to break into The Billboard 200. One possible interpretation of that number is that the consumer no longer cares about Public Enemy. But the first-week sales of the album, as counted by

with the results and the awareness we have for the record."

In fact, he now adds, "We were perfectly content with first-week sales [at retail]. Don't forget, this is still being positioned at retail, and we haven't taken a track to radio yet. We have a long-term marketing plan. It will be methodical and steady in support of a very good album."

SoundScan, don't tell the whole story.

You see, since early June the Public Enemy album has been available as a digital download via the Web site of its label, Atomic Pop. The cost was \$8. In addition, if consumers didn't have the necessary equipment to download or simply preferred the CD version, they could pre-order the CD from the site for \$10. On July 28, after the album had been in stores for a week, those prices were \$12 and \$11.88, respectively, at the Atomic Pop site. Who knows how many copies of the album Atomic Pop sold during the period it had an exclusive on the album? Atomic Pop isn't a SoundScan reporter, so its sales aren't counted by the company.

Al Teller, Atomic Pop CEO, knows, but he ain't talking. In early July I asked him that very question. All he would say is, "We are pleased

Another factor to consider when looking at the first-week sales of the Public Enemy album is the kind of spread that Atomic Pop's distributor, Coral

Springs, Fla.-based Innovative Distribution Network, achieved among the chains. At the July Plug-In confab in New York, Teller told the audience that buy-ins from the chains were 20% higher than anticipated. But an informal survey of New York (the city, not the state) by Retail Track found the album not available in two of the biggest merchants in the market, Trans World Entertainment Corp. and the Wiz.

Trans World didn't carry the album because of the exclusive that Atomic Pop gave itself. Jim Litwak, executive VP at Trans World, says, "If you want to do it exclusive and not make us a partner, go in good health."

(Continued on page 60)

RETAIL TRACK

by Ed Christman



Disney

TRACK



The Return of a Chart-Topping Halloween Favorite!



HALLOWEEN Songs & Sounds

Last Halloween, this title held the No. 1 position on the Billboard® Top Kid Audio™ Chart for 7 consecutive weeks!

Expect Halloween Sales of Frightening Proportions!

Exclusively distributed by



Phone: 800-833-3553

Share the music of Disney at our website: www.disney.com/DisneyRecords

Part of GO Network

WALT DISNEY RECORDS

©Disney

To Be Truly National, We Must Be LOCAL.

YOUR STORE →

← **YOUR LOCAL aec SALES OFFICE**

AEC has 16 SALES OFFICES Devoted to Independent Retail

CJ One Stop, Bethel CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta • Philadelphia • Los Angeles/3 Offices • Sacramento • Omaha • San Diego • Dallas • Portland • Chicago • Milwaukee • Denver

- Deepest selection of CD's, cassettes, VHS and DVD.
- Internet real-time ordering with **WebAmi**.
- New store specialists.
- Sales-driven marketing with **amped** weekly.
- **www.aent.com** — Online information designed to support your business.
- **www.allmusic.com** — **AMC** Voted Yahoo's "Best music reference sight," offers artist/song-title look-up.

aec
ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP!



Abbey Road



New Accounts: 800-635-9082
Fax: 954-340-7641

MUSIC, MACS MERGE AT MACWORLD

(Continued from page 55)

lier this year through Grundig and Hexaglot distributors and is also available in Israel, Australia, and Japan.

"We've started discussions with major resellers for U.S. distribution," Hofmann says. "We are members of the SDMI [Secure Digital Music Initiative] and are working on a new model that will be compliant with the recently issued hardware standards."

I-Jam MultiMedia Corp. introduced its I-Jam portable MP3 player in nine colors, including five matching the iMac computer hues. According to Frank Richier, director of sales, the USB (universal serial bus) Mac version will be available in early September at an estimated price of \$199, with a Jam Station accessory that downloads music onto a 32 MB MultiMedia Card from SanDisk. A 64 MB version will be about \$249 and a 96 MB unit about \$299.

"We support the efforts to protect artists and others from piracy of copyrighted material," I-Jam president Doug Marrison says. "The MultiMedia Cards contain proprietary technology compatible with the SDMI. Our current products are, and our future products will be, compatible with whatever industry standard ultimately prevails."

Richier says the I-Jam will be available through its Web site, with discussions under way with such key retailers as Sears, Kmart, Target, and CompUSA.

The SoundJam MP digital audio system was more than a year in devel-



I-Jam's Frank Richier shows off a new line of portable MP3 players for the Mac, available in five iMac colors and four other hues. (Photo: Steve Traiman)

opment at Casady & Greene, says president Terry Kunysz. "We have a history of looking for gaps in the Mac market, and there was not really a stable, full-feature product offering the ability to use MP3 compression to put all your music into a jukebox collection on the Mac."

The SoundJam software is available as an electronic download at \$39.95, with Diamond Rio MP3 player support. It will be in retail stores soon at \$49.95, with 100-plus MP3 songs and a 6-foot stereo cable to connect the hi-fi system to the computer, converting it into a "virtual jukebox." What Kunysz calls unique "skin architecture" allows users to create customized moods for a variety of features, and an "eye candy" feature offers visual plug-ins played in sync with the music. There are Web links to many music sites, including mp3.com, live365.com,

'We support the efforts to protect artists and others from piracy of copyrighted material'

- DOUG MARRISON -

and songs.com.

Adaptec's Toast 4 Deluxe CD-R (recordable) software for the Mac will be available in early October for about \$99, according to marketing specialist Anastasia Pavlova. For the first time, the program will include MP3 support to automatically "burn" the CD-R; CD Spin Doctor for analog-to-digital conversion of older tapes and LPs, with cleanup of hisses, pops, and scratches; Photo Relay for creative customization of non-catalog music; and Web Check-up, which provides links to various partner sites. The company has pledged its support of the SDMI hardware standards.

Yamaha previewed its first combination 6X CD-R writer, 4X CD-RW rewriter, and 16X CD-ROM reader for the Mac, available in early July as an internal unit at \$379 and as an external plug-in for \$429, with the bonus ability to copy karaoke file formats.

Sony Electronics was showing its new Spessa I-link FireWire interface drive, which is a 4X CD-R writer, 4X CD-RW rewriter, and 24X CD-ROM reader. It comes with a free CD stamper and will be out in early August at about \$499, according to marketing program manager Les Infanchy.

For serious musicians, there's a lot of great new Mac software. Mixman Studio Mac is Mixman Technologies' first product for the MacOS platform. The software, available in September at an estimated \$79, is a virtual DJ environment that allows users to create or remix their own music or remix songs from major-label artists using D-Plates, Mixman's recently announced "Internet singles" option.

"It's been a long uphill battle," says program manager Jason Bieber, "but we're starting to get attention from major labels."

The company recently debuted Radio Mixman, an Internet radio station that will showcase upcoming remix contests with the Art Of Noise (Universal) and Missy Elliott (Elektra), two of its first D-Plate projects.

Musitek introduced SmartScore for the Mac, with fully integrated music scanning, music scoring, and music sequencing—a full-function OCR (optical character recognition) scanning program for sheet music. Basic software just shipped at \$399, with main distribution through Thinkware, according to Chad Peplinski, technical services manager. Versions are also bundled with scanners from Umax, Microtek, Agfa, and Hewlett-Packard, at \$509 to \$749.

BitHeadz previewed its new Black & White software piano module for the Mac, including 7- and 9-foot Stein-

way concert grands and Rhodes' electric piano, at \$199; Voodoo, its software MIDI drum machine for the Mac with more than 200 MB of cool loops and kits and 150 MIDI files, at \$199; and Osmosis, its Mac software for converting Akai S-1000 and S-3000 format CD-ROMs into SampleCell or Unity DS-1 formats.

According to CEO Steve O'Connell, the software is available at Sam Ash, Guitar Center, and Sweetwater Sound, as well as other music and computer stores.

Astarte GmbH of Karlsruhe, Germany, has launched a U.S. division, Astarte USA in Birchwood, Minn., headed by product marketing manager Mike Evangelist. The new Astarte a.Pack for Mac and Windows at \$899 is an inexpensive Dolby AC-3 encoder



Mixman Technologies' Jason Bieber plays back the Studio Mac D-Plate remix of a Missy Elliott track. (Photo: Steve Traiman)

that includes 5.1 channel surround sound, and the company is working on a DVD Audio version that will incorporate the new 5.1 specs for introduction in the second quarter of 2000. Talks are under way, with major

resellers for North American distribution.

Sweetwater Sound was featuring its MOTU MicroExpress four-input, four-output, 96-channel USB MIDI interface at \$295; the MIDI Express XT, eight-input, eight-output, 128-channel interface at \$379; and the MOTU 1224 Audio Interface with a 24-bit converter, 10 inputs, 12 outputs, and 116-decibel dynamic range, at \$1,229.

Harmonic Vision just introduced its MusicAce 2 software that takes beginners from its MusicAce introduction to music fundamentals to the next level. Both programs are \$49.95 and include a creative Music Doodle Pad that allows users to easily compose and listen to their own musical creations, says marketing manager Stephanie Meisner.

Be Competitive.

BE ONE WITH VALLEY MEDIA

“Valley provides us with quick processing and delivery of our orders, allowing us to stay one step ahead of the competition. Whether we need information regarding customer requests or new releases, our sales representative provides us with superior customer service. We're one with Valley Media.”

Douglass S. White
Manager, Encore Books & Music
State College, PA
"We Got Game"

VALLEY MEDIA, INC.
direct 530.361.5478 toll free 800.845.8444
www.valsat.com

AMERICA'S LEADING DISTRIBUTOR OF AUDIO, VIDEO, DVD AND GAMES

RETAIL TRACK

(Continued from page 58)

A call to the Wiz revealed that the chain wasn't carrying the album, but the Atomic Pop exclusive wasn't a factor in that decision, says spokeswoman Denise Treco.

National Record Mart is carrying the album, reports VP of purchasing John Grandoni. But he acknowledges that he was annoyed

by the Atomic Pop exclusive. "I never want to see an Internet seller given an advantage over stores," he says. "It sets a dangerous precedent."

But even though Atomic Pop didn't provide a level playing field, "I would not deny this product to the [Public Enemy] fan," he says,

"because I am sure that many of the band's fans don't have access to the Internet."

Similarly, John Marmaduke, chairman, CEO, and president of Hastings Entertainment, in an interview before "There's A Poison Goin' On" was made available to retail, said that he was displeased that Atomic Pop chose to give itself an advantage over other merchants. He added that his chain would carry the album but wouldn't promote it.

In addition to the exclusive trading period Atomic Pop gave itself, merchants said that they were annoyed that the company also chose to be the price leader, setting the pre-order price at \$10.

Teller says that he was experimenting with Public Enemy's distribution to see what impact the Internet can have.

"The Internet is a reality for record companies, retailers, and radio," he says, "and everyone is coming to grips with its potential. We are all trying to figure out the best way to integrate the online world into the fabric and structure of the music world. All of us should be trying to experiment to find out what is the best mix to put initiatives together."

But whatever impact the Internet has in the future, it will never eliminate traditional stores, he adds. "The notion of going to record stores to shop for music will be here forever," he says. "Record retailing will never disappear; it has a challenge right now to figure out how to integrate the Web more directly in terms of its operations."

Since the bulk of the business is overwhelmingly in the brick-and-mortar realm, Atomic Pop used its site to "set the stage for a terrific set-up" for traditional stores, Teller says.

That approach resulted in 250,000 singles being downloaded, which generated a tremendous amount of publicity and press, he notes. Nonetheless, Teller says, he's aware that some retailers were upset by the marketing approach his company took. So he labels the Public Enemy approach "a one-time experiment."

In the future, if Atomic Pop does something exclusively on the Internet, all online merchants will be included, Teller says. Furthermore, in response to retail's complaints, Atomic Pop charged only \$8 a unit for all initial CD orders by merchants.

"We gave them a very good buy-in price," Teller says. "The choice is theirs: They can either enjoy a better margin or be aggressive with the price." Reorders carry a \$10.75 price.

At the end of the day, the Internet

'I never want to see an Internet seller given an advantage over stores'

- JOHN GRANDONI -

body for punishment" due to experimentation.

But Jim Freeman, director of purchasing for HMV USA, says that experimentation should be geared at driving traffic to stores. HMV carried the Public Enemy album despite the Atomic Pop exclusive. After its first-week sales performance, Freeman expresses disappointment.

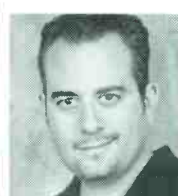
Because of "the credibility that we thought the album had, it should have sold more, because of the hype surrounding it," he says. "But, in hindsight, the hype was geared toward Wall Street, not consumers."

is a reality, Teller notes, and there will be plenty more experiments to come. He adds that he doesn't think that retail should "single out any-

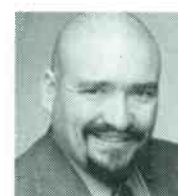
EXECUTIVE TURNTABLE



DOLICK



FIBER



SMITH



KAPLUN-IOANNOU

DISTRIBUTORS. Gary Dolick is named VP of national sales for WEA Corp. in Burbank, Calif. He was director of national sales.

RETAIL. Jason Fiber is appointed VP of Internet operations for Wherehouse Music in Torrance, Calif. He was head of the Interactive Music Group at iXL.

Karl A. Sowa is promoted to VP of electronic commerce for Musicland Stores Corp. in Minneapolis. He was managing director of E-commerce.

NEW MEDIA. Jake Smith is named director of online communications and Webmaster for BMI Media Relations in New York. He was project leader in the new-technology group of the information technology department.

MUSIC VIDEO. Sofia Kaplun-Ioannou is promoted to VP/general counsel of law and business affairs for MTV Networks Latin America in Miami. She was senior counsel.

COMPARE!
PRICE • FILL • SERVICE
 ♦ CDs ♦ Cassettes ♦ DVDs ♦ Accessories

GALAXY
 Music Distributors

NEW CUSTOMERS!
 Mention this AD and
 Receive a FREE GIFT with your First Order!

2400 Josephine Street Pittsburgh, PA. 15203
 1-800-542-5422 (412) 481-8600
 Fax: 1-800-542-TUNE (412) 481-1969
 www.galaxymusic.com Email: info@galaxymusic.com

The Prices You Need. The Service You Deserve.

INTERACTIVE
 EXTRAORDINARY POSSIBILITIES

Your Complete Display Source

Talk to us and we will custom design an interactive environment that is best suited for your customers and your stores. HIGH LEVEL can custom design any fixture that you can imagine...any size, any shape, any color.

- Interactive Audio/Video Displays
- Custom & Standard Display Fixtures
- Complete Store Design & Planning

Call us today for more information
 Tel: (818) 769-7700
 Fax: (818) 769-7133
 Email: info@highlevel.net

HIGH LEVEL
 Interactive Systems
 4400 Coldwater Canyon Avenue
 Suite 100 • Studio City, CA 91604

Credit card, financing and leasing options are available.

ICE THE CD NEWS AUTHORITY™

"ICE IS PROBABLY THE BEST SOURCE FOR CD NEWS IN THE WORLD..."

Each monthly issue of **ICE** brings you the scoop on hundreds of upcoming releases from every major and independent record label — the exact release date, interviews with key industry executives and artists, noteworthy songs, guest stars and other information you won't find anywhere else. We don't *review* new releases and reissues, we *preview* them... weeks ahead of time. If it's coming out on CD, you'll find it in **ICE!**

FOR A FREE SAMPLE COPY or to subscribe, call us toll-free at (800)647-4423, visit our web site at <http://www.icemagazine.com/ice> or drop us a line at P.O. Box 3043, Santa Monica, CA 90408.

TO OUR READERS

Declarations of Independents will return next week.

- England's New Musical Express

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
1	1	BOB MARLEY AND THE WAILERS ♦ ¹⁰ MCA 5633* (6.98/11.98)	NO. 1 LEGEND 68 weeks at No. 1	527
2	5	JIMMY BUFFETT ▲ ⁵ MCA 5633* (6.98/11.98)	SONGS YOU KNOW BY HEART	440
3	4	METALLICA ♦ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	415
4	3	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	125
5	6	GUNS N' ROSES ♦ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	425
6	2	POISON ● Capitol 53375 (7.98/11.98)	GREATEST HITS 1986-1996	19
7	8	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	169
8	15	BARRY WHITE ● Mercury 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	15
9	10	SUBLIME ▲ ³ Gasoline Alley 11413/MCA (10.98/16.98)	SUBLIME	154
10	7	DEF LEPPARD ▲ Mercury 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	144
11	9	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 10813 (10.98/17.98)	GREATEST HITS	278
12	11	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ Capitol 30334* (10.98/15.98)	GREATEST HITS	248
13	16	STEVE MILLER BAND ▲ ⁸ Capitol 46101 (7.98/11.98)	GREATEST HITS 1974-78	393
14	14	PINK FLOYD ♦ ¹⁵ Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1166
15	12	TIM MCGRAW ▲ ³ Curb 77886 (10.98/16.98)	EVERYWHERE	112
16	18	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ Fantasy 2* (12.98/17.98)	CHRONICLE VOL. 1	310
17	17	THE OFFSPRING ▲ ⁵ Epitaph 86432* (10.98/14.98) HS	SMASH	137
18	13	SHANIA TWAIN ♦ ¹¹ Mercury (Nashville) 522886 (10.98/17.98)	THE WOMAN IN ME	230
19	19	JAMES TAYLOR ♦ ¹¹ Warner Bros. 3113* (7.98/11.98)	GREATEST HITS	456
20	20	BEASTIE BOYS ▲ ⁸ Def Jam 527351/DJMG (10.98/16.98)	LICENSED TO ILL	408
21	24	VAN MORRISON ▲ ³ Polydor 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	437
22	21	BRUCE SPRINGSTEEN ▲ ⁴ Columbia 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	66
23	25	PINK FLOYD ♦ ²³ Columbia 36183*/CRG (15.98 EQ/31.98)	THE WALL	537
24	23	METALLICA ▲ ⁵ Elektra 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	485
25	29	QUEEN ▲ Hollywood 61265 (10.98/17.98)	GREATEST HITS	321
26	26	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	196
27	31	ERIC CLAPTON ▲ Polydor 527116/UNIVERSAL (10.98/17.98)	THE CREAM OF ERIC CLAPTON	83
28	27	THE BEACH BOYS ▲ ² Capitol 29418 (10.98/15.98)	20 GOOD VIBRATIONS — THE GREATEST HITS	16
29	35	KORN ▲ Immortal 66633/EPIC (10.98 EQ/16.98) HS	KORN	124
30	45	BARRY WHITE ▲ Casablanca B22782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	23
31	30	AL GREEN ▲ Hi/The Right Stuff 30800/CAPITOL (10.98/16.98)	GREATEST HITS	59
32	28	THIRD EYE BLIND ▲ ⁴ Elektra 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	120
33	50	AEROSMITH ▲ ⁹ Columbia 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	318
34	32	AC/DC ♦ ¹⁶ EastWest 92418/EEG (11.98/17.98)	BACK IN BLACK	271
35	42	MADONNA ▲ ⁶ Sire 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	276
36	33	FLEETWOOD MAC ▲ ⁴ Warner Bros. 25801 (10.98/17.98)	GREATEST HITS	359
37	49	KORN ▲ Immortal 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	87
38	38	GARTH BROOKS ♦ ¹⁰ Capitol (Nashville) 29689 (10.98/15.98)	THE HITS	194
39	37	JOURNEY ♦ ¹⁰ Columbia 44493/CRG (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	477
40	43	TOOL ▲ Volcano 31087* (10.98/16.98)	AENIMA	143
41	22	LINDA RONSTADT ▲ ⁵ Asylum 106/EEG (7.98/11.98)	GREATEST HITS	87
42	48	SUBLIME ▲ Gasoline Alley 11474/MCA (10.98/16.98) HS	40 OZ. TO FREEDOM	113
43	36	AC/DC ▲ ² EastWest 92215/EEG (11.98/17.98)	LIVE	87
44	34	SAVAGE GARDEN ▲ ⁵ Columbia 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	119
45	—	ERIC CLAPTON ▲ ⁷ Polydor 800014/UNIVERSAL (6.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	318
46	46	CELINE DION ♦ ¹⁰ 550 Music 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	176
47	—	RAGE AGAINST THE MACHINE ▲ ² Epic 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	193
48	44	AEROSMITH ▲ ⁴ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	147
49	40	BLONDIE ▲ Chrysalis 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	48
50	41	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	10

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

Merchants & Marketing

EDEL GETS MAJORITY IN BELGIAN INDIE

(Continued from page 50)

Zomba/Rough Trade. It also has direct deals with such acts as Public Enemy. The PIAS Recordings roster includes Soulwax (Belgium), Guy Swinnen (Belgium), and Dutch alternative rockers Trockener Kecks, which signed with the label only a few weeks ago.

The deal allows edel to tap into the French market, where PIAS set up its own company and owns F-Comm, which counts Laurent Garnier among its artists. The imprint had a U.K. No. 1 and European top 10 hit in April with "Flat Beat" by techno act Mr. Oizo, the character from a Levi's TV commercial.

Edel says the acquisition will boost its sales for next year from a projected 266 million euros (\$284 million) to 384 million euros (\$409 million).

In June, edel bought Danish indie Mega (*Billboard Bulletin*, June 23) and publisher Megasongs, and it opened a publishing division earlier this month. It also signed an exclusive deal with Stonebridge, producer and

founder of Swedish dance indie SweMix Records.

Assistance in preparing this story was provided by Robbert Tili in Amsterdam.



Knight And Virgin. 28 Records act the Eric Knight Band did an in-store concert recently at the Virgin Megastore in Miami to promote its debut album, "Near Life Experience." Shown, from left, are band member Rick Valero; Jennifer Commander, Southeast regional marketing coordinator for Virgin; Knight; and band members Jwani and David Poole.

great service

great fill

great prices

800-736-3640

www.pconesop.com

fax: 805-583-3005

PACIFIC COAST

Pacific Coast One-Stop

45 West Easy Street
Simi Valley, CA 93065

compact discs • CD maxi-singles • cassettes • cassette singles • cassette maxi-singles

albums • 12" singles • music videos • movie & music • laserdiscs • accessories

Alliance is looking to Reciprocal to turn up the volume on digital distribution.

Reciprocal™ salutes its new partner



As an innovator in the digital distribution of music, Alliance Entertainment Corp. sought out the music industry's leader in Digital Rights Management solutions - Reciprocal Music. As part of a multi-year strategic partnership, Alliance is set to build on its online success by using Reciprocal's suite of DRM services to enable secure, SDMI-compliant downloads and transactions built upon the InterTrust® and Microsoft platforms.

So, when you're looking for DRM services for the music industry - look to Reciprocal.

For more information contact Reciprocal Music at 212.983.8200

reciprocal

Driving the Content Economy™

www.reciprocal.com

New Media

MERCHANTS & MARKETING

Checkout.com Pacts With Entertainment Blvd.

Venture Of Michael Ovitz, Yucaipa Cos. To Feature Music, Videos, And Games

This week's column was written by guest columnist Catherine Applefeld Olson.

CHECK IT OUT: Checkout.com, the soon-to-debut entertainment and E-commerce site funded by the Yucaipa Cos. and Hollywood talent broker Michael Ovitz, has entered a revenue-sharing partnership with streaming media site Entertainment Boulevard. The move is the latest in a string of deals Checkout is sopping up in preparation for the August launch of a family of sites dedicated to music, videos, and games.

Under the new arrangement, Checkout.com becomes the exclusive commerce provider of music, videos, and games for the Entertainment Boulevard network of sites. In turn, Entertainment Boulevard becomes Checkout.com's sole provider of more than 2,000 music videos and an extensive library of movie trailers. Additionally, Entertainment Boulevard will provide links to Checkout on its sites and its Pop-Up video player.

Checkout bought a controlling interest in Scour.net, a search engine that enables users to trace multimedia content on the Web. It also notched a marketing agreement with Internet chat and event site TalkCity.com, for which it will be the exclusive seller of music and videos and will co-host events. In early July, Checkout invested in GameSpy Industries. For its part, Entertainment Boulevard has begun airing videos on the Go Network as part of a deal with Walt Disney and Infoseek's Go.com.

TUNES.COM and Musicmaker.com are finalizing a five-year alliance that will make Musicmaker.com the exclusive provider of custom compilations on the Tunes.com network of sites, as well as a provider of secure downloadable music for sale on the Tunes.com site. Musicmaker.com, which has an exclusive five-year licensing arrangement for the EMI music catalog, is committing \$5 million to advertising and promoting its products on Tunes.com sites.

To seal the deal, the companies have also agreed to exchange shares of stock, with each acquiring shares valued at \$5 million. The Tunes.com sites include TheSource.com, Downbeatjazz.com, and RollingStone.com, which is being relaunched to include new interactive features—such as sections for local music, games, and movies—and a redesigned interface.

IT'S SO EZ: Live chats and specialty events have become commonplace on the Web, but there aren't too many sites that continuously stream a potpourri of live entertainment content. Enter NWEZ.net (www.nwez.net), a start-up that's building a stable of live music and other entertainment programs it plans to spin off into channels that feature dedicated VJ personalities.

If you're experiencing a sense of

SITES+ SOUNDS™

déjà vu, it may be because this programming model was one of the core, failed concepts behind getting unique content on the Microsoft Network when it launched four years ago. It also has been tried by a handful of other sites, most with little luck in breaking big.

But **George Seymour**, Los Angeles-based CEO of NWEZ.net parent WEZCO, says he thinks he's got a winning formula. "We have nothing but live shows, and no one else is doing that, because it's extremely difficult to find content and people willing to find the time to do it," Seymour says. "But in Los Angeles, there are lots of actors with talent who are willing to participate so they can get exposure."

Though WEZCO faces a rough ride generating broad interest without any big-name talent, Seymour says thus far 65 people—in locales ranging from Minnesota to Brazil—are on board to create material for the site. Most are located at his digital studio in L.A. The NWEZ.net roster already includes about 25

shows, including a hard-rock program hosted by a former KROQ Los Angeles DJ, a jazz show, a late-night rave, and a Sunday rap show. There's also a comedy program featuring comedian Bo-P, who plays R&B music and videos, conducts person-on-the-street interviews, and does comedic bits.

WEZCO licensed 100 channels from RealAudio and offers two channels—including a lower-bandwidth, audio-only channel for the modem-challenged that it's running in conjunction with international music network F.A.K.E. Radio.

NWEZ plans to add one new genre-specific video channel every week, ranging from a host of music channels to comedy to the live talk/opinion format, according to Seymour.

Not surprisingly, at this juncture no money is changing hands. The long-term business model is to generate revenue from advertisers that would run TV-style commercials or pay to have their programming woven into a specific channel. The company is also looking at getting into netcasting business services, such as video conferencing and remote training.

The company is licensing commercial music across all formats but is

(Continued on page 69)

Billboard

AUGUST 7, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	2	5	SIGNIFICANT OTHER FLIP 90335*/INTERSCOPE	NO. 1 LIMP BIZKIT 3 weeks at No. 1	2
2	1	6	MIRROBALL ▲ ARISTA 19049	SARAH MCLACHLAN	5
3	5	10	MILLENNIUM ▲ ⁶ JIVE 41672	BACKSTREET BOYS	1
4	7	11	RICKY MARTIN ▲ ⁴ C2/COLUMBIA 69891*/CRG	RICKY MARTIN	3
5	6	7	CALIFORNICATION ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	8
6	3	3	RUNNING WITH SCISSORS ● WAY MOBY 32118/VOLCANO	WEIRD AL YANKOVIC	30
7	8	6	ASTRO LOUNGE ● INTERSCOPE 90316	SMASH MOUTH	6
8	NEW ▶		14:59 ▲ LAVA/ATLANTIC 83151*/AG	SUGAR RAY	35
9	11	6	SUPERNATURAL ● ARISTA 19080	SANTANA	18
10	4	2	SOUTH PARK: BIGGER, LONGER & UNCUT ATLANTIC 83199/AG	SOUNDTRACK	45
11	9	6	AUSTIN POWERS: THE SPY WHO SHAGGED ME ▲ MAVERICK 47348/WARNER BROS.	SOUNDTRACK	15
12	19	5	5 ▲ VIRGIN 47758	LENNY KRAVITZ	28
13	RE-ENTRY		...BABY ONE MORE TIME ▲ ⁵ JIVE 41651	BRITNEY SPEARS	4
14	12	4	TARZAN ▲ WALT DISNEY 60645	SOUNDTRACK	11
15	15	8	COME ON OVER ◆ ¹² MERCURY (NASHVILLE) 536003	SHANIA TWAIN	12
16	17	4	SURRENDER FREESTYLE DUST 47610*/ASTRALWERKS	THE CHEMICAL BROTHERS	76
17	NEW ▶		DIZZY UP THE GIRL ▲ ² WARNER BROS. 47058	GOO GOO DOLLS	47
18	NEW ▶		VH1 PRESENTS LIVE & MORE ENCORE! EPIC 69910*	DONNA SUMMER	74
19	NEW ▶		RETURN OF THE GRIEVOUS ANGEL: A TRIBUTE TO GRAM PARSONS ALMO SOUNDS 80024/INTERSCOPE	VARIOUS ARTISTS	—
20	NEW ▶		RUN LOLA RUN TVT SOUNDTRAX 8220/TVT	SOUNDTRACK	—

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

Video Pirates Push U.K. Vendors To Carve Out New Responses

BY SAM ANDREWS

LONDON—Counterfeiters, moving with new speed and sophistication, have forced U.K. home video vendors to speed up their responses—and not be shy about strategies.

The U.K.'s video anti-piracy body, the Federation Against Copyright Theft (FACT), recently organized a conference—"Piracy In The Digital Age"—at the British Academy of Film and Television Arts. It was attended by an invited audience of about 200 industry executives and journalists.

It signaled "our intention to fight piracy of the new digital formats by both education and proposed new

legislation, but, importantly, it marks the start of a campaign to raise awareness of the new threat," said FACT chairman and Columbia TriStar Home Entertainment U.K. managing director Marek Antoniuk.

Antoniuk, who doubles as chairman of trade body the British Video Assn. (BVA), also announced a second pan-industry initiative to combat counterfeiting. Called the Alliance against Counterfeiting and Piracy, it's an umbrella organization for a dozen entertainment and consumer-goods manufacturing bodies; it will highlight the costs of piracy and its links to organized crime.

Members include the music industry bodies the British Phonographic Industry, British Music Rights, the British Assn. of Record Dealers, BVA, the European Leisure Software Publishers Assn., FACT, and the Anti-Counterfeiting Group.

The moves come after a broad-based coalition of European copyright industries, including the International Federation of the Phonographic Industry (IFPI), the Motion Picture Assn. (MPA), the International Video Federation, and the Interactive Software Federation of Europe, welcomed the European Commission's report on counterfeiting and piracy in the European

Union. This, in turn, is the result of responses to the EC's 1998 report, "Combating Counterfeiting And Piracy In The Single Market."

The coalition called for the creation of an EU-level agency to combat piracy; stronger criminal penalties; and civil damages harmonized across the union. It also demanded stronger action against illegal CD and DVD plants, including regulation as needed. Finally, it asked for "the need to make the enforcement of intellectual property rights a centerpiece of the EU's external relations agenda."

At the FACT conference, "Notting Hill" producer Duncan Kenworthy starkly laid out the costs of piracy. He revealed that the movie starring Hugh Grant and Julia Roberts was available on pirate video CDs in Singapore with Chinese-language subtitles within 10 days of its May 28 release. Piracy will cost the makers of "Notting Hill" around 3 million pounds (\$4.8 million) in the U.K. alone, he estimated.

"This is a staggering amount of money for the British film industry to lose from one film," he said. "With 3 million pounds you could pay for 'Four Weddings And A Funeral' for a start, or two 'The Full Montys,' or probably three 'Lock, Stock, And Two Smoking Barrels.'"

Likening the early days of the video business in the U.K. 20 years ago to the Wild West, Kenworthy said that much of the progress made by the BVA to police the industry was under threat.

"Today, with the uncontrolled Internet revolution in full flood, we can hear the familiar strains of that honky-tonk piano once more," he said. "I despise the quality of the bootleg video and its real-life audi-

ence laugh track, but I'm also reassured by it, because I know the real thing is a better value.

"But," he added, "what will happen when the copy thieves decide to spend some of their ill-gotten gains on the latest digital equipment and start turning out

immaculate DVDs? Who will be the sheriffs of the world when the Internet permits the perfect crime of faultless downloaded copies stolen in the privacy of your own home? What price morality then?"

The U.K.'s minister for competition and consumer affairs at the Department of Trade Industry, Kim Howells, reaffirmed the government's commitment to intellectual property rights. However, Howells said, the entertainment industry could not only police itself better but could also restrict the ability of the pirates to service consumers by

(Continued on page 65)

'The worldwide staggered release of films increases demand for illegal copies'

- KIM HOWELLS -

Indies With Extras Won't Be Crushed By Competition, Authoring House Says

THE VIEW FROM HERE: DVD makes increasing sense to New York-based authoring house Crush Digital. "The video market has come" to the digital format, says president Jeff Stabenau, who has a full larder of projects. His perspective is important: By virtue of location, Crush doesn't do much work for the studios, which either use their own authoring facilities or contract out to West Coast services. Instead, Stabenau and staff focus on independents, like A&E Home Video, Criterion, and Island, that are actively creating DVD catalogs.

To take one example, WWF Home Video, a unit of the World Wrestling Federation, has "the equivalent of a theatrical release" for its first DVD title, according to Stabenau. "Wrestlemania 15: Raging Climax" will come with lots of extras, a promising start for a new line. "WWF has some exciting ideas," he adds.

Stabenau hopes the excitement extends to Lyrick Studios' "Barney" DVD-ROM, which was screened July 8-10 at the Lyrick booth during the Video Software Dealers Assn. show in Los Angeles. "They're convinced DVD is a market, and they want to make this a first-class product." One indication: the number of options on the menu. "We're working hard on that," Stabenau says. It's tricky because of the age of the viewing—as opposed to buying—audience. "Lyrick is trying to keep it in reach of sophisticated toddlers."

For their sophisticated parents, Crush has designs on A&E's "Monty Python" DVDs, due this fall alongside the cassette series. The "Python" menus will have animated backgrounds adapted from the show—"for some people, their favorite part," Stabenau maintains. Crush clients willingly take the extras step. "They want to put the goodies in," he says. "What they don't want is some second-rate DVD."

Indie vendors frankly don't have much choice. Given the slightest opening, studio releases—by virtue of title, star-power, and distribution clout—will dominate. Even price offers only limited advantages. Front Row Entertainment, which developed a strong retail base for its under-\$10 line of VHS releases, had to recall similarly priced discs. It was "premature," acknowledges president David Sutton, who tested the waters with Wal-Mart in Canada. Sutton figures to be back in stores in time for the holidays on the strength of an installed base of 4 million players and going

strong by Christmas 2000, when machine penetration should reach 10%.

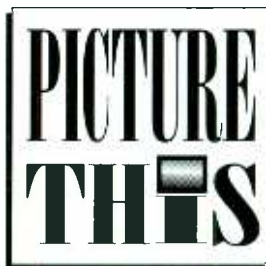
But DVD extras aren't a selling point for Front Row titles or for much of what the studios put out. To Stabenau, Hollywood's main concern is moving catalog, often DVDs with sparse menus and no Web site connections, another of his favorites. "That seems to be the gist of it," he says. "I'm disappointed there aren't more options. That's what the format was created for." Stabenau thinks it will be 12-18 months before the return on the investment for options is justified. Meanwhile, "we're working on the technology to make it more seamless."

Technology currently is having trouble staying abreast of demand. Surveying DVD replication capabilities, Stabenau is guardedly pessimistic. "There's not much overcapacity" to handle the surge in fall titles, he says. "I think it's going to be tight for the holiday season."

BLOCKBUSTED: How times have changed. According to Rentrak's annual report, Blockbuster has become its largest customer, "representing about 15% of our PPT [pay-per-transaction] revenues" for fiscal 1999. Hollywood Entertainment, once No. 1, meanwhile has vanished as a buyer. As the result of nasty, protracted legal action, "we distributed no videocassettes" to the Seattle-based chain, Rentrak states.

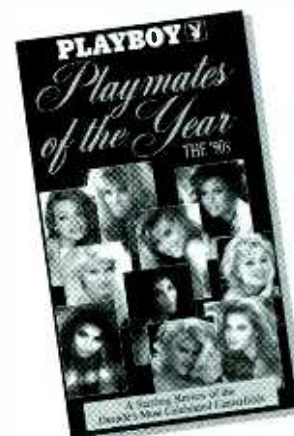
But Blockbuster won't last, either. Its own revenue-sharing schemes, direct with the studios, curtailed Rentrak purchases from the start and should largely eliminate them in the near-term, the report predicts. There is a silver lining: "Direct revenue sharing by Blockbuster also created a new profitable revenue stream . . . as we began to process separately for three major studios all of the rental and used sales data" generated by each arrangement. In addition, Rentrak audits Blockbuster "on their behalf."

Rentrak has another card to play, its Blowout Video division. The sell-through chain, which started with one store in New York's Times Square, now has five in Ohio, Florida, Pennsylvania, and Colorado. Is there growth ahead? One hint: Longtime video retail executive Peter Balner, who sold out to West Coast Entertainment, recently joined Blowout as president/CEO.



by Seth Goldstein

THE BEST OF THE '90s



Ten dazzling beauties. A decade of excitement. One fabulous collection. Playboy's *Playmates of the Year: The '90s*. Timeless, tantalizing, and a treasure for your video collection!



PLAYBOY HOME VIDEO
www.playboy.com/entertainment
© 1999 Playboy Entertainment Group, Inc.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	73	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
2	2	7	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
3	3	5	RUSH HOUR	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	1998	R	14.98
4	8	29	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
5	18	3	A CLOCKWORK ORANGE	Warner Home Video 1031	Malcolm McDowell	1971	R	19.98
6	15	3	THE TRUMAN SHOW	Universal Studios Home Video 33597	Jim Carrey Laura Linney	1998	PG	19.98
7	6	28	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
8	16	2	THE KING AND I	Warner Home Video 17468	Animated	1998	G	22.95
9	7	12	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
10	14	9	RADIOHEAD: MEETING PEOPLE IS EASY	Capitol Video 77860	Radiohead	1999	NR	19.95
11	5	14	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
12	32	8	HOW STELLA GOT HER GROOVE BACK	FoxVideo 2767	Angela Bassett Whoopi Goldberg	1998	R	19.98
13	12	11	PLAYBOY'S HOT CITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.98
14	4	12	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
15	NEW ▶		PLAYBOY'S CELEBRITIES	Playboy Home Video Universal Music Video Dist. PBV0846	Pamela Lee Dian Parkinson	1999	NR	19.98
16	10	11	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
17	21	61	GHOSTBUSTERS	Columbia TriStar Home Video 6-20413	Bill Murray Sigourney Weaver	1984	PG	14.95
18	13	7	OUT OF SIGHT	Universal Studios Home Video 83408	George Clooney Jennifer Lopez	1998	R	19.98
19	20	10	GEORGE MICHAEL: LADIES & GENTLEMEN	Columbia Music Video Sony Music Video 50183	George Michael	1999	NR	19.98
20	25	9	DEEP IMPACT	Paramount Home Video 330827	Morgan Freeman Robert Duvall	1998	PG-13	14.95
21	38	3	THE ROAD WARRIOR: COLLECTOR'S EDITION	Warner Home Video 17266	Mel Gibson	1982	R	19.98
22	9	7	ALIEN RESURRECTION	FoxVideo 0032530	Sigourney Weaver Winona Ryder	1997	R	14.98
23	29	19	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
24	11	7	LETHAL WEAPON 4	Warner Home Video 16075	Mel Gibson Danny Glover	1998	R	19.98
25	37	8	BASEKTBALL	Universal Studios Home Video 83658	Trey Parker Matt Stone	1998	R	14.98
26	40	4	FEAR AND LOATHING IN LAS VEGAS	Universal Studios Home Video 83657	Johnny Depp	1998	R	14.98
27	36	8	DR. STRANGELOVE	Columbia TriStar Home Video 60172	Peter Sellers George C. Scott	1965	NR	19.98
28	17	12	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
29	19	13	JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
30	23	8	ALICE IN WONDERLAND	Hallmark Home Entertainment Family Home Entertainment 91015	Tina Majorino Whoopi Goldberg	1999	NR	19.98
31	24	9	SHANIA TWAIN: LIVE	USA Home Entertainment 45059935	Shania Twain	1999	NR	19.95
32	NEW ▶		THE AVENGERS	Warner Home Video 15873	Ralph Fiennes Uma Thurman	1998	PG	19.98
33	NEW ▶		DANCE WITH ME	Columbia TriStar Home Video 23943	Vanessa L. Williams Chayanne	1998	PG	19.95
34	RE-ENTRY		THE ADVENTURES OF ICHABOD AND MR. TOAD	Walt Disney Home Video Buena Vista Home Entertainment 15659	Animated	1949	G	22.99
35	NEW ▶		PENTHOUSE: SUN, SURF AND CENTERFOLDS	Penthouse Video WarnerVision Entertainment 57040	Various Artists	1999	NR	19.98
36	26	28	CADDYSHACK: SPECIAL EDITION	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
37	22	21	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
38	RE-ENTRY		THE SHINING	Warner Home Video 17369	Jack Nicholson Shelley Duvall	1980	R	19.98
39	NEW ▶		PENTHOUSE: GIRLS OF THE ZODIAC	Penthouse Video WarnerVision Entertainment 57040	Various Artists	1999	NR	19.98
40	39	12	MARIAH CAREY: AROUND THE WORLD	Columbia Music Video Sony Music Video 50184	Mariah Carey	1999	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

4th-Qtr. Sell-Thru: What's Due

FOURTH-QUARTER FORECAST: With half of the summer gone, it's time to speculate what the fourth quarter sell-through market might look like.

Taking a look at the current crop in theaters, three front-runners would be "Wild Wild West," "Muppets From Space," and "Inspector Gadget."

In spite of bad reviews, Warner Bros.' "WWW" has still managed to bring in more than \$94 million in 19 days and is bound to clear more than \$125 million by Labor Day.

The new Muppets movie from Sony Pictures did nearly \$7 million in its first week of release, but family box office is less of a factor in deciding whether to go with sell-through. Besides, it's the Muppets, so the decision seems preordained. Disney's "Inspector Gadget," just opening in theaters, falls into the same category.

Several features that would appear to have enormous sales potential have at least two major

stumbling blocks—potty humor and R ratings.

At the top of the list is Paramount's "South Park: Bigger, Longer & Uncut." In nearly three weeks, the R-rated movie grossed more than \$43 million, about the same as Universal's teen-age sex comedy "American Pie." Both have the right demographics for sell-through, but the ratings and sophomoric bathroom humor might kill direct-to-sell-through chances. In the past, hits like "Dumb And Dumber" and "There's Something About Mary" sold well, but only after the rental market had been fully exploited.

Even the PG-13 crop of movies raises some eyebrows. New Line Home Video continues to struggle with "Austin Powers: The Spy Who Shagged Me." At more than \$190 million at the box office and still growing, this would appear to be a no-brainer sell-through release.

But the high-flying movie may
(Continued on page 66)

SHELF TALK



by Eileen Fitzpatrick

Top DVD Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		8MM (R) (24.95)	Columbia TriStar Home Video 02854	Nicolas Cage
2	2	6	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman
3	1	2	A CIVIL ACTION (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 16790	John Travolta Robert Duvall
4	NEW ▶		VIRUS (R) (29.98)	Universal Studios Home Video 20431	Jamie Lee Curtis William Baldwin
5	3	2	SHE'S ALL THAT (PG-13) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17489	Freddie Prinze, Jr. Rachael Leigh Cook
6	4	4	GHOSTBUSTERS (PG) (NL)	Columbia TriStar Home Video 4139	Bill Murray Sigourney Weaver
7	5	4	VARSITY BLUES (R) (29.99)	Paramount Home Video 336437	James Van Der Beek
8	7	29	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
9	RE-ENTRY		SOLDIER (R) (19.99)	Warner Home Video 16958	Kurt Russell
10	9	11	STAR TREK: INSURRECTION (PG) (29.99)	Paramount Home Video 335887	Patrick Stewart Jonathan Frakes
11	8	5	PATCH ADAMS: COLLECTOR'S EDITION (PG-13) (34.98)	Universal Studios Home Video 20546	Robin Williams
12	NEW ▶		MALLRATS COLLECTOR'S EDITION (R) (34.98)	Universal Studios Home Video 20019	Shannen Doherty Jeremy London
13	15	30	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
14	6	14	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
15	16	12	YOU'VE GOT MAIL (PG) (24.98)	Warner Home Video 16954	Tom Hanks Meg Ryan
16	RE-ENTRY		RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
17	19	9	TRUE LIES (R) (29.98)	FoxVideo 21105	Arnold Schwarzenegger Jamie Lee Curtis
18	13	9	WHAT DREAMS MAY COME (R) (34.95)	USA Home Entertainment 440058275	Robin Williams Cuba Gooding, Jr.
19	17	21	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Tucker
20	11	5	A SIMPLE PLAN (R) (29.99)	Paramount Home Video 33376	Bill Paxton Billy Bob Thornton

© 1999, Billboard/BPI Communications and VideoScan, Inc.

VIDEO PIRATES

(Continued from page 63)

ending the current theatrical-release policy of staggered releases in different parts of the globe.

"I have absolutely no doubt that the worldwide staggered release of films by those who produce and distribute them increases demand for illegal copies of a film on DVD or other media," he said.

He also raised the question of who is supplying the pirates with the materials needed to make optical discs and urged the entertainment companies to talk to their suppliers.

"These [materials] are sold by some of our leading chemical firms in the world," he said. "What do they think these [pirates] are making there? Why aren't we talking in a much more direct way to some of these companies and saying, 'If you want our economies to continue to be more successful, and indirectly, and very directly, feed the success of your companies, then stop feeding these pirates.'"

Nathan Knight—MPA VP and regional director for anti-piracy in Europe, Middle East, and Africa—countered that simultaneous releases were difficult, given local censorship and subtling issues, plus the vast costs that would be incurred from the greatly increased number of prints.

Knight added, "Technology alone cannot defeat piracy. It must be combined with tough anti-circumvention legislation and tough enforcement measures."

However, Knight added, "We consider optical-disc piracy the single most serious and immediate threat to our industry as we move into the digital age. In the last few years, video CD [VCD] piracy has engulfed the countries of Southeast Asia. Last year, a staggering 43 million VCDs were seized worldwide; 95% of these were seized in Asia.

"This compares with only 7 million pirate VCDs seized in 1997," he added, "and it contrasts sharply with the number [3.5 million] of videocassettes that we seized in 1998."

Reg Dixon, director general of FACT, said that, as far as the U.K. was concerned, the punishment had to fit the crime.

"The sentences aren't high enough; that's quite obvious," he said. "Most of the people who are arrested for piracy are recidivists . . . I would like to see the penalty for piracy lifted to compare with the act of theft."

One positive note was sounded by Paul Jessop, IFPI's director of technology. He believes that the digital age will ensure that consumers are fully aware of the consequences of copying.

"The effect of DVD, the SDMI [Secure Digital Music Initiative], and other compliant, protected media will give honest consumers a very clear idea of their rights," Jessop predicted. "It will place barriers in their way that will make it very clear to them that they are becoming pirates rather than honest consumers."



NEW LINE PLATINUM SERIES

FROM THE CREATOR OF SCREAM, JUST IN TIME FOR HALLOWEEN...

THE FIRST NAME IN HORROR IS NOW
THE LAST WORD IN **DVD**
VIDEOWES CRAVEN'S CLASSIC HORROR CREATION IS AVAILABLE
FOR THE FIRST TIME ON DVD ONLY IN A PLATINUM SERIES BOX SET!ALL SEVEN
FILMS IN
WIDESCREEN,
DIGITALLY
REMASTERED!SRP
\$129.98

DVD Gift Set N4788 ISBN 0-7806-2696-6 UPC 7-94043-87882-6

- The most comprehensive, animated menus ever!
- Two audio commentaries featuring writer/director Wes Craven!
- "Jump to a Nightmare" for all seven films!
- DVD-ROM content including all seven screenplays and eight trivia games! Plus, your computer will be haunted by the interactive Freddy Krueger character from togglethis®.

• Stars Johnny Depp, Patricia Arquette, Laurence Fishburne and more!

• The first 3-D DVD sequence ever from a major Hollywood studio (two pairs of glasses included in each box)!

- A 36-page commemorative booklet filled with exclusive photos, on-set footage and more!
- A BONUS DVD — THE NIGHTMARE SERIES ENCYCLOPEDIA

Box set exclusive! Includes interviews with the cast members, all seven directors (including Wes Craven and Renny Harlin) and the production team. Plus Freddy's appearance on MTV, music videos from the films, all seven original theatrical trailers, original DVD-ROM trivia game and more!



THE ORIGINAL NIGHTMARE ON ELM STREET IS ALSO AVAILABLE AS A SINGLE DVD!

SRP
\$24.98

N4664 ISBN 0-7806-2262-8 UPC 7-94043-16642-7

ORDER DATE: 8/10/99 STREET DATE: 9/7/99

Titles available through Alliance in Canada and French-speaking Canada. All prices are suggested retail in the United States and may vary in Canada.

©1999 New Line Home Video, Inc. All Rights Reserved. Sold exclusively through Warner Home Video. Visit us online at www.NightmareOnElmStreet.com

Australia's Wiggles Reach Out To U.S. Kids Via TV, Lyrick Releases

FLIP YOUR WIGGLE: "We didn't have a huge plan," says **Murray Cook**, one of the four men who make up the superstar Australian children's act **the Wiggles**. "It's been more of an adventure."

If that's the case, then the Wiggles are poised to embark on their biggest adventure yet: conquering America. Their self-titled Australian TV series debuted here May 3 on Fox Family Channel. Lyrick Studios is launching the group's entertainment product stateside in October, with a pair of videos—"Yummy Yummy" and "Wiggle Time"—and companion audio titles.

A Wiggles Across America tour kicked off the group's U.S. incursion

in the spring and picks up again in the fall. Stops include theme parks, concert venues, and other locales where families congregate.

The Wiggles' Australian success is undeniable. Their eight videos have sold a combined 2.3 million copies—"and that's in a population of 18 million," notes performer **Anthony Field**. "The Wiggles Movie," the second-highest grossing Australian feature of 1998, is currently the top-selling kids' video there, at 200,000 units and counting. Last year, licensees sold \$20 million Australian worth of product Down Under. (Nelvana handles U.S. licensing and merchandising.)

"It's astounded us as much as anyone," says Field. "It's great to get



by Moira McCormick

here [the U.S.] and start all over again." The group was formed in 1991 by Field, Cook, and **Greg Page**, all early-childhood education majors at Sydney's Macquarie University. After they graduated, the three were joined by **Jeff Fatt**.

"When you study early-childhood development, you learn how kids think," Cook adds. "We decided to use what we learned about kids and do an album. After a year or so, the live shows built up."

Fatt notes, "When our first video ["Wiggle Time"] started doing well, word-of-mouth generated a new level of performances." Indeed, once the group really took off, it began doing concerts at a ferocious rate and now averages 500 appearances a year.

"Doing that many shows," observes Field, "we'd go crazy if it weren't for the kids. They keep it fresh. Children are such a great and refreshing audience to play to."

Hooking up with Lyrick, which built the Barney The Dinosaur phenomenon from the ground up, fit the Wiggles to a T. "What attracted us to Lyrick in the first place was that they did the grass-roots thing with Barney,

and we did it that way, too," says Cook. "They're very careful about what they choose to work with. The people we've met there are really sensible."

SONY SONY: Sony Wonder has announced a pair of home-video debuts for August. "Wimzie's House," spun off from the PBS preschool TV series, comes to retail Aug. 10, and "Plaza Sésamo," the Spanish-language version of "Sesame Street," bows two weeks later.

The \$12.98, 55-minute "Wimzie's House" titles, "It's Magic Time" and "You're Special," include an episode never before seen and a free Wimzie sticker sheet in every box. Scheduled are a print ad campaign in family magazines and onscreen and lobby monitor spots running in Loews Cineplex theaters.

Capitalizing on the meteoric rise in popularity of all things Latin, Sony Wonder is bowing "Plaza Sésamo," as well as two Spanish-language titles in its series "The Beginner's Bible And Enchanted Tales" and two titles from the Random House catalog. Those titles include "A Dormir" (Bedtime), "La Historia Del Arca De Noé" (The

Story Of Noah's Ark), "Tarzan De Los Monos" (Tarzan Of The Apes), and "Eres Tú Mi Mamá?" (Are You My Mother?). The 30- to 48-minute tapes are \$9.98.

KIDBITS: Disney releases its first full-length animated Madeline feature, "Madeline: Lost In Paris," on Tuesday (3). Running 76 minutes at \$22.99, it features the voice talents of **Lauren Bacall** and **Jason Alexander**.

"You're Invited To Mary-Kate And Ashley's Fashion Party" (30 minutes, \$12.95) is the latest **Olsen Twins** title from Dualstar Video/Warner Home Video, in stores Sept. 7. A copy of an Olsen Twins book is free with purchase of the video. After buying a second tape, consumers can mail in for a free sampler, "You're Invited To Mary-Kate And Ashley's Music Party." An in-school promotion involves book covers and subject folders given to girls in grades one through three.

In "Swimming For Toddlers," instructor **Honey Lanning** helps parents make confident water bugs out of their 1- to 3-year-olds. It's available from Lanning & Associates in Simi, Calif.

Billboard®

AUGUST 7, 1999

Top Kid Video™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
No. 1				
1	15	5	THE ADVENTURES OF ICHABOD AND MR. TOAD Walt Disney Home Video/Buena Vista Home Entertainment 15659	1949 22.99
2	3	25	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998 26.99
3	2	7	BATMAN BEYOND Warner Family Entertainment/Warner Home Video 17252	1999 14.95
4	1	17	THE RUGRATS MOVIE Nickelodeon Video/Paramount Home Video 33399	1998 26.95
5	11	3	POKEMON: POKEY FRIENDS Viz Video/Pioneer Entertainment 0004D	1999 14.98
6	4	9	TELETUBBIES FAVORITE THINGS PBS Home Video/Warner Home Video B3884	1999 14.95
7	NEW ▶		THE KING AND I Warner Home Video 17468	1998 22.95
8	10	17	BLUE'S CLUES: RHYTHM AND BLUE Nickelodeon Video/Paramount Home Video 835753	1998 9.95
9	8	159	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961 26.99
10	18	33	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998 14.98
11	NEW ▶		RUGRATS: PHIL & LIL-DOUBLE TROUBLE Nickelodeon Video/Paramount Home Video 836833	1998 12.95
12	12	190	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955 26.99
13	6	37	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998 26.99
14	14	3	POKEMON: THUNDERSHOCK Viz Video/Pioneer Entertainment 0005D	1999 14.98
15	17	11	CATDOG: TOGETHER FOREVER Paramount Home Video 83580	1998 12.95
16	25	37	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998 19.96
17	19	9	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999 14.95
18	5	27	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998 9.95
19	NEW ▶		ARTHUR'S COMPUTER ADVENTURE Random House Home Video/Sony Wonder 51677	1998 12.98
20	9	13	THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999 24.98
21	NEW ▶		BLUE'S CLUES: BLUE'S BIG TREASURE HUNT Nickelodeon Video/Paramount Home Video 835823	1999 9.95
22	RE-ENTRY		QUEST FOR CAMELOT Warner Family Entertainment/Warner Home Video 1607	1998 22.95
23	16	15	CATDOG VS. THE GREASERS Paramount Home Video 83581	1998 12.95
24	22	195	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989 26.99
25	13	19	BARNEY: WHAT A WORLD WE SHARE Barney Home Video/The Lyons Group	1999 14.95

◆ 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.

Billboard®

AUGUST 7, 1999

Top Video Rentals™					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
No. 1					
1	1	5	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1996003	Will Smith Gene Hackman
2	8	3	THE THIN RED LINE (R)	FoxVideo 142550	Sean Penn
3	2	8	SAVING PRIVATE RYAN (R)	DreamWorks Home Entertainment 83735	Tom Hanks Matt Damon
4	13	3	VARSITY BLUES (R)	Paramount Home Video 336433	James Van Der Beek Jon Voight
5	4	4	PATCH ADAMS (PG-13)	Universal Studios Home Video 83660	Robin Williams
6	6	4	A SIMPLE PLAN (R)	Paramount Home Video 333763	Bill Paxton Billy Bob Thornton
7	3	12	ELIZABETH (R)	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush
8	5	6	GODS AND MONSTERS (NR)	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser
9	12	7	WAKING NED DIVINE (PG)	FoxVideo 0389	Ian Bannen David Kelley
10	14	3	RUSHMORE (R)	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray
11	NEW ▶		A CIVIL ACTION (PG-13)	Touchstone Home Video Buena Vista Home Entertainment	John Travolta Robert Duvall
12	10	5	THE FACULTY (R)	Dimension Home Video Buena Vista Home Entertainment 1597203	Josh Hartnett Elijah Wood
13	9	11	YOU'VE GOT MAIL (PG)	Warner Home Video 16954	Tom Hanks Meg Ryan
14	7	13	THE SIEGE (R)	FoxVideo 0173	Denzel Washington Annette Bening
15	NEW ▶		SHE'S ALL THAT (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment	Freddie Prinze, Jr. Rachael Leigh Cook
16	11	12	STEPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon
17	16	12	HAPPINESS (NR)	Trimark Home Video 6999	Jane Adams Philip Seymour Hoffman
18	15	15	AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong
19	NEW ▶		AFFLICTION (R)	Universal Studios Home Video 84143	Nick Nolte Sissy Spacek
20	17	6	PSYCHO (R)	Universal Studios Home Video 83935	Anne Heche Vince Vaughn

◆ 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.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

Recent Sales Successes: Signs Of New Life For Country Format?

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—While the words “leveling off” or even “downturn” have most often been used to describe country album sales in the past few years, the industry has been heartened in recent months by a string of sales successes beyond just those of multi-platinum superstars Shania Twain and Dixie Chicks.

While first-week showings still aren't at their mid-'90s boom levels, there are projects with strong sales out of the starting gate that cover a wide range of styles and include a mix of veteran, midlevel, and newcomer acts.

Strong sellers include Lonestar, Montgomery Gentry, Shedaisy, Kenny Rogers, Andy Griggs, Tim McGraw, George Jones, Jo Dee Messina, Faith Hill, Kenny Chesney, and others.

But do these sales signal a poten-

tial turnaround in the country radio format's fortunes, or is that grossly overstating the impact of a handful of good sellers? And what, if anything, are these acts that are selling so well doing so right?

ANY NEWS IS GOOD NEWS

“These days, any news is good news for country,” says consultant Ed Shane of Shane Media Services. “It's encouraging to see artists from the format gaining sales momentum.”

Says consultant Bill Hennes, “I believe the success of artists like the Dixie Chicks, Lonestar, George Jones, Kenny Rogers, Montgomery Gentry, Shedaisy, Andy Griggs, and Shania does signal a new era for country. It shows that if country programmers expose the new, good music, it will sell. Like it or not, we have become a song-driven format. This will be great for the format, and it will also bring in a new fresh crop of country superstars for the next millennium.

“Programmers need to pay attention to what is selling,” continues Hennes. “Because once the public pays [its] good, hard-earned money to buy a product, our radio personal opinions no longer matter. Our listeners have spoken with their wallets. I have been saying that the new music has been getting better for a while now, and I think we are seeing that reflected in airplay and sales more and more.

“While a lot of the country [Arbitron] numbers do not reflect a turnaround yet, I believe it has already begun,” Hennes adds. “There are more and more stations that are beginning to rotate more new hit product into their playlists and are beginning to spin them with more frequency, so the audience gets to know and like the songs quicker. The faster this happens, the better it will be for a format turnaround. The audience is searching for great, fresh sounds, as well as variety. These new artists bring both of those things to the format.”

A DIVERSE GROUP

Shane points out that the artists who are selling well represent a vast array of styles and generations.

“The artists [cited above] are so diverse that I'm struck more by the differences than by the commonality,” he says. “In [those] examples, there's a rock-to-pop style continuum [Montgomery Gentry to Shania]. There's also an era continuum [George Jones and Kenny Rogers to Dixie Chicks]. That makes me interested in additional information that sales figures don't offer.

“Do Montgomery Gentry buyers also buy Kenny Rogers? Or Shania Twain? Do Dixie Chicks buyers also buy George Jones? It would be ter-



ROGERS

TWAIN

rific news if every artist linked to most of the others. My guess is that the choices would appear more distinct, even disconnected. We may be witnessing de-massification of choice among country buyers.”

But these strong sellers clearly have something in common. “They have hit songs that, Shania excepted, don't fit on other formats,” says consultant Steve Warren. “[They are] country records.”

“The acts that are selling so well are doing so because they are connecting with the public and their need for new, fresh music,” says Hennes. “The public doesn't have many of the preconceived notions about what country music should or shouldn't sound like that we in the business sometimes have. It does not matter the style or type of country—rock-based, bluegrass, traditional, pop/country, etc. They all have a place on the playlist.

The public loves the variety.”

Says L.J. Smith, director of programming at BP Consulting Group, “Today's hottest sellers simply have the main ingredients for success: strong management, powerful record company, talent, and, most importantly, great song. This is still an artist and song industry.

“I believe programmers can still recognize great talent and great music,” Smith continues. “One without the other will find it an uphill battle to sell CDs. However, I don't believe the current sales success of a few is an indication of a formative turnaround.

“I've been told numerous times by nearly every label that they can sell music without radio's help. That tells me the two industries, radio and records, may be further apart than ever. Until we can figure exactly how one impacts, helps, or hinders the other, I'll be hesitant on looking at the success of sales as an indicator for the future of radio,” he says.

IGNORING THE MESSAGE

While strong records are clearly driving sales in all of these cases, Warren is struck by the fact that so many radio programmers are ignoring the message consumers are sending with their pocketbooks.

“The most interesting and revealing thing is that Kenny Rogers and George Jones are both selling strong, yet neither one is inside the top 20” on the airplay chart in Billboard sister publication Country Airplay Monitor. “And this has been going on for weeks,” Warren says.

“Both songs have been, [and in] many cases still are, in power current rotation on my clients' [playlists]. Phones have been excellent. Yet two weeks ago [another consultant] had a message on the company Web page that if the Kenny Rogers doesn't start testing better next week, it's outta here.

“The fundamental problem with
(Continued on next page)

XM Satellite Radio Plans IPO

XM Satellite Radio is going public, filing registration papers with the Securities and Exchange Commission for a \$172.5 million initial public offering.

Washington, D.C.-based XM says it will use the proceeds to build its national satellite service as well as to pay for satellite contracts and general corporate purposes. The service, which will offer subscribers 100 channels of programming—50 music and 50 news/talk—is scheduled to launch in late 2000. Users

will pay \$9.95 a month.

XM Stock will trade on Nasdaq under the symbol XMSR. XM has also announced that the BBC will program one of its channels, featuring news and other programming not readily available in the U.S.

Meanwhile, rival CD Radio, headquartered in New York, has signed a deal with Matsushita, the maker of Panasonic-branded stereos, to design and develop CD Radio receivers. CD Radio is also a public company.

FRANK SAXE



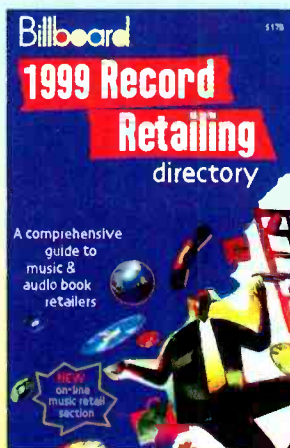
Plugged In. At the recent Plug.In conference in New York, a panel called “Monetizing Internet Radio” examined the potential interplay between traditional and Internet radio outlets in the future. Included in the session, from left, were Nick Butterworth, SonicNet; Dave Samuels, Spinner.com; Josh Harris, Pseudo Programs; moderator Anya Sacherow, Jupiter Communications; Howard Tullman, Tunes.com; Gerry Boehme, Katz Media; and Ed Tomechko, NetRadio Network. (Photo: Steve Traidman)

BILLBOARD'S 1999 RECORD RETAILING DIRECTORY

The essential tool for those who service or sell products to the record retailing community. Everything you need to know about retail with over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

Jam-packed with listings:

- store names and addresses ■ phone and fax numbers ■ e-mail addresses
- chain store planners and buyers ■ store genre or music specialization
- chain headquarter and staff listing ■ store listings by state



YES! Please send me Billboard's 1999 Record Retailing Directory. I am enclosing \$175 per copy plus \$6 shipping and handling (\$14 for international orders) NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC please add applicable sales tax.

of copies _____ Check enclosed for \$ _____

Charge \$ _____ to my: American Express MasterCard Visa

Card # _____ Exp. Date _____

Signature (required) _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____ E-mail _____

Phone note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales final. BDRD3169

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

For fastest service call 1-800-344-7119. Outside the U.S. call 732-363-4156. Or fax your order to 732-363-0338. To advertise in the Directory call Jeff Serrette 212-536-5174. Now available on diskette and mailing labels, for rates call Andrea Irish at (212) 536-5223

www.billboard.com

Radio PROGRAMMING

SPRING '99 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1999, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Adult Contemporary

T. WK	L. WK	WKS ON CHART	WKS AT NO. 1	TITLE	ARTIST
1	2	1	18	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD ♠	PHIL COLLINS (10 weeks at No. 1)
2	1	2	13	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
3	3	4	14	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
4	4	3	20	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
5	6	6	14	THE HARDEST THING UNIVERSAL 56246 †	98 DEGREES
6	5	5	37	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
7	7	8	38	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
8	8	7	24	BELIEVE WARNER BROS. 17119 †	CHER
9	11	15	7	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
10	13	17	11	DESTINY JIM BRICKMAN WITH JORDAN HILL & BILLY PORTER WINDHAM HILL ALBUM CUT	
11	10	10	82	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
12	9	9	48	FROM THIS MOMENT ON MERCURY 466450/DJMG †	SHANIA TWAIN
13	12	12	17	THAT DON'T IMPRESS ME MUCH MERCURY 172118/DJMG †	SHANIA TWAIN
14	15	14	78	YOU'RE STILL THE ONE MERCURY 568452/DJMG †	SHANIA TWAIN
15	14	11	19	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
16	20	22	5	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
17	16	13	28	ANGEL OF MINE ARISTA 13590 †	MONICA
18	19	20	9	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
19	18	18	9	A STEP TOO FAR ROCKET ALBUM CUT/DJMG	ELTON JOHN, HEATHER HEADLEY & SHERIE SCOTT
20	17	19	46	I'LL BE LAVA 84191/ATLANTIC †	EDWIN MCCAIN
21	21	21	12	BABY, DON'T YOU BREAK MY HEART SLOW JACKET ALBUM CUT †	VONDA SHEPARD WITH EMILY SALIERS
22	22	24	5	NO MATTER WHAT RAVENOUS/MERCURY ALBUM CUT/DJMG †	BOYZONE
23	28	—	2	YOU'VE GOT A WAY MERCURY ALBUM CUT/DJMG †	SHANIA TWAIN
24	23	23	26	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
25	24	25	11	I WILL BE RIGHT HERE BLITZZ 84466/ATLANTIC †	ALL-4-ONE

Adult Top 40

T. WK	L. WK	WKS ON CHART	WKS AT NO. 1	TITLE	ARTIST
1	1	2	12	ALL STAR INTERSCOPE ALBUM CUT †	SMASH MOUTH (2 weeks at No. 1)
2	2	3	13	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
3	5	7	14	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
4	4	4	40	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
5	3	1	16	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
6	7	10	9	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
7	9	11	17	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
8	6	5	45	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
9	8	6	13	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY
10	11	12	9	BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS.	MADONNA
11	12	9	43	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
12	10	8	19	THAT DON'T IMPRESS ME MUCH MERCURY 172118/DJMG †	SHANIA TWAIN
13	16	18	8	LAST KISS EPIC 79197	PEARL JAM
14	18	20	7	SOMEDAY LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
15	14	14	14	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
16	13	13	25	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
17	15	16	12	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
18	19	19	7	BLACK BALLOON WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
19	17	15	54	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
20	21	21	11	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/V2 †	BLESSID UNION OF SOULS
21	20	17	13	CALL AND ANSWER REPRISE ALBUM CUT †	BARENAKED LADIES
22	22	27	5	SMOOTH ARISTA ALBUM CUT †	SANTANA FEATURING ROB THOMAS
23	23	28	12	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS
24	28	31	6	SCAR TISSUE WARNER BROS. ALBUM CUT †	RED HOT CHILI PEPPERS
25	26	29	18	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 70 adult contemporary stations and 13 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications.

Call	Format	Sp '98	Su '98	Fa '98	W '98	Sp '99
WRQX	AC	4.0	4.3	5.1	4.3	4.4
WMAL	N/T	3.6	4.6	4.2	4.0	4.3
WWDC-FM	album	3.3	3.3	3.5	3.7	3.8
WGMS	classical	3.9	4.5	3.6	3.6	3.7
WASH	AC	4.2	4.0	4.7	3.6	3.6
WMMJ	R&B adult	4.1	3.7	5.0	4.4	3.5
WTOP-AM-FM	N/T	3.7	3.5	3.2	3.7	3.5
WWZZ/WWVZ	top 40	3.7	3.8	2.9	3.4	3.3
WJZW	jazz	3.4	4.0	4.1	3.0	3.2
WHFS	modern	2.5	2.3	2.3	1.9	2.3
WARW	cls rock	2.8	2.6	2.2	2.3	2.1
WTEM	sports	1.4	1.1	1.3	1.7	1.2
WAVA	religious	1.0	1.2	1.0	1.3	1.0
WFRE	country	0.7	1.0	0.9	0.9	1.0
WPGC-AM	religious	1.0	1.3	1.5	1.4	1.0

PHOENIX—(15)

KNIX	country	6.4	6.1	5.7	6.0	6.0
KTAR	N/T	5.6	5.6	4.5	5.2	5.9
KMLE	country	5.4	5.3	5.9	4.7	5.5
KOOL-FM	oldies	4.4	4.0	4.3	4.2	5.5
KKFR	top 40/rhythm	5.4	5.2	5.7	5.5	5.4
KYOT	jazz	3.8	4.3	4.1	3.6	4.9
KFYI	N/T	5.1	5.3	6.3	5.6	4.8
KESZ	AC	4.4	4.9	6.7	5.4	4.7
KZXP	top 40	5.8	5.7	4.6	4.1	4.4
KKLT	AC	2.9	3.4	3.0	3.9	3.9
KUPD-FM	album	4.1	4.6	4.4	5.4	3.9
KEDJ/KDDJ/KFDJ	modern	4.3	6.1	4.9	4.3	3.7
KMXP	AC	2.7	3.2	3.0	2.8	3.7
KGME	adult std.	4.5	3.9	3.6	4.2	3.4
KZON	modern	3.7	3.8	3.6	3.3	3.1
KSLX-AM-FM	cls rock	2.7	2.7	2.5	2.4	3.0
KLNV	Spanish	1.4	1.3	1.2	1.6	2.2
KDKB	album	3.0	3.0	2.1	2.7	2.1
KPTY	modern	2.1	1.4	2.2	1.9	1.8
KHOT-FM	R&B oldies	1.7	1.5	1.7	2.2	1.6
KMYL-AM-FM	adult std.	0.4	0.3	0.4	0.7	1.0

SAN DIEGO—(16)

KSON-AM-FM	country	5.2	5.5	6.2	5.5	5.3
KOGO	N/T	4.5	4.2	4.5	5.4	5.0
KFMB-FM	AC	6.3	6.2	4.9	5.1	4.9
XETRA-FM	modern	3.7	4.0	4.5	4.6	4.8
KIOZ	album	3.1	3.9	4.0	4.1	4.7
KHST	top 40	3.9	4.7	5.2	4.6	4.6
KYKY	AC	6.8	6.3	5.6	5.6	4.5
KFMB-AM	N/T	4.6	5.1	4.4	2.5	4.4
XHRM	R&B oldies	1.3	3.1	2.7	4.3	4.2
XHTZ	top 40/rhythm	4.4	5.3	5.0	5.0	4.2
KGB	cls rock	4.3	3.5	4.4	4.0	3.7
KIFM	jazz	4.0	3.8	3.8	3.6	3.7
KLNK	Spanish	2.3	1.7	2.5	3.7	3.4
KPOP	adult std.	3.7	2.8	2.5	3.6	2.9
KMSZ	AC	3.2	—	1.6	2.7	2.8
KBZT	oldies	3.1	3.0	2.6	2.7	2.7
KJQY	AC	1.8	2.3	2.8	2.6	2.7
KPLN	cls rock	2.5	2.5	2.6	1.9	2.1
KXST	triple-A	1.3	1.3	1.3	1.4	1.8
XETRA-AM	sports	1.7	2.5	2.6	2.0	1.8
KFI	N/T	2.2	1.9	2.1	1.6	1.7
KLQV	Spanish	1.8	0.6	1.4	1.7	1.5
KFSD	classical	1.3	1.7	1.3	1.3	1.4
XLTN	Spanish	0.9	1.1	0.6	1.1	1.3
KSPA	adult std.	1.0	1.2	0.7	0.8	1.2
KNX	N/T	1.4	1.0	1.1	0.9	1.1
XEBAC	Spanish	1.0	1.0	1.3	0.8	1.0

RECENT SALES SUCCESSES: SIGNS OF NEW LIFE FOR COUNTRY FORMAT?

(Continued from preceding page)

the format is the reporters who drive the charts are playing by numbers on call-out sheets, and the call-out samples are poorly done, badly gathered, and, as often as not, grossly in error about the true appeal of the music," contends Warren. "If 'true country' records are not testing well, then it should be obvious that the sample of respondents is not 'true country.' These samples are so small that it only takes a handful of P2 'country' listeners to skew a song like 'Choices.' It then appears below the acceptability line and doesn't get played."

"When Jones hit the air I got numerous reports from clients that listeners were calling to thank us for playing the song," says Warren. "Add that to the sales. Add that to the huge amount of media coverage George has had in recent months, and then try to tell me the call-out is a more accurate indicator than all that."

THE LABEL VIEW

Representing the label perspective, Lyric Street Records VP of promotion Dale Turner says, "Since I am optimistic by nature, I want to think we are beginning to see a turnaround, and from the artists [cited above], it is a balanced picture. You have new acts like Shedaisy and Andy Griggs,

and you have great songs from Kenny and George driving their album sales that just happen to be receiving decent spins from radio, and that is the key. When radio keeps an open-minded attitude about new artists, artist development can happen."

"More than one consultant has said to me recently, 'The next big wave of sales and ratings will not come from the existing stars but from the emerging new acts.' It has always been a great song sung by a compelling artist that creates star potential," says Turner. "The key to a long career is to string their hits together and take advantage of the critical mass impressions made by our partners at country radio."



MCGRAW

SOME HISTORICAL PERSPECTIVE

Before we get carried away with the good news, some historical perspective shows we're still behind country's mid-'90s peak years in terms of the number of albums that debuted in the top 10 or even the top 40 on Billboard's Top Country Albums chart.

In 1992, seven albums debuted in the top 40, including five that debuted in the top 10. By 1993, that figure was up to 10 albums debuting in the top 40, half of which first appeared in the top 10. The peak year of 1994 had 12 albums debut in the top 40 and, again, had half debuting in one of the top 10 slots.

But so far this year, just four albums have debuted in the top 10: Tim McGraw's "A Place In The Sun" (No. 1 debut), George Strait's "Always Never The Same" (No. 6), Lonestar's "Lonely Grill" (No. 28), and Steve Wariner's "Two Teardrops" (No. 35).

But piece count averages tell a much happier story. The five top 10 debuts in 1992 averaged first-week sales of 150,339 units; 1993's five top 10 debuts averaged 138,518 units apiece; 1994's six titles averaged 159,236 pieces.

But the two titles that opened in the top 10 so far this year averaged first-week sales of 186,910 units, indicating that those titles that do open with strong first weeks are selling in even greater numbers than their counterparts during the boom years.

Assistance in preparing this story was provided by Jonathan Kurant in New York.

Like hard rockers Orgy and Limp Bizkit before them, Fear Factory is grabbing the attention of U.S. modern rockers after years of releasing music. And just like those bands, Fear Factory owes it to a well-chosen and interestingly performed cover.

Fear Factory put Gary Numan and his classic ode to automobiles, "Cars," under the microscope and added meaner guitar riffs and extra electronic sound effects. "We're really big fans of the original. Fear Factory is brutal and heavy, but we still have a lot of melodic elements in our records and keyboards. So Gary was a huge influence," says guitarist Dino Cazares. "We first did it in 1996 when we were on tour in Europe. The kids seemed to like

it, so we promised to put it on a future record. We put it on the B-sides collection in the Digipak for 'Obsolete.' I see it as sort of a reward to fans."

"Cars," No. 40 two weeks ago the on Modern



Rock Tracks, is also giving the band an opportunity to cross over to modern rock, a move that has been bittersweet for Cazares.

"It was never meant to be a single," he says, "but

it was leaked to radio, and programmers jumped on it because they were familiar with the song. It is also much more radio-friendly than any of our other stuff, because our other songs are much more aggressive. Our record company saw it as a way to market Fear Factory to a new audience, and people ate it up. Which, in itself, is a cool thing, but we would be more excited if we bridged that gap with one of our own songs. We don't want to be known as a cover band."

And although the comparisons are easy to make, Cazares warns that they aren't fair. "Our band is definitely still growing in America, but we didn't do this to get popular quick or copy some other band. We aren't jumping on the Limp Bizkit tip. We created our own style and intend to use it."

Billboard®

AUGUST 7, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	10	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	2	2	10	PROMISES EUPHORIA	DEF LEPPARD MERCURY/DJMG †
3	3	3	12	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN †
4	4	4	9	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA †
5	8	9	6	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
6	5	5	20	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
7	6	6	11	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
8	9	14	8	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
9	10	15	5	CRUSH 'EM RISK	MEGADETH TRAUMA/CAPITOL †
10	7	7	25	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
11	13	16	8	NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL ATLANTIC
12	16	21	5	ROLLIN' STONED CAN'T GET THERE FROM HERE	GREAT WHITE PORTRAIT/COLUMBIA
13	11	12	19	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
14	12	8	34	ONE MY OWN PRISON	CREED WIND-UP
15	15	13	42	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
16	14	10	29	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
17	17	18	14	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
18	20	20	9	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
19	19	19	11	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
20	18	11	20	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
21	21	17	25	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
22	24	—	2	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE †
23	22	22	7	SHAG RED VOODOO	SAMMY HAGAR MCA
24	25	30	5	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
25	31	—	2	WORKIN' EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
26	NEW ▶	1	1	ENEMY DAYS OF THE NEW II	DAYS OF THE NEW OUTPOST/INTERSCOPE
27	23	25	9	HAMMER OF LOVE THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEEG
28	27	29	5	MYSTERIOUS EYE II EYE	SCORPIONS KOCH
29	28	33	4	ANA'S SONG (OPEN FIRE) NEON BALLROOM	SILVERCHAIR EPIC †
30	39	—	2	SWINGIN' ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
31	30	31	5	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
32	33	34	4	BLACK BALLOON DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
33	26	28	10	DIE, DIE MY DARLING GARAGE INC.	METALLICA ELEKTRA/VEEG
34	34	35	5	SLIDER JUMP START	SIMON SAYS HOLLYWOOD †
35	37	36	5	UNDER IT ALL NEW AMERICAN SHAME	NEW AMERICAN SHAME WILL/LAVA/ATLANTIC
36	29	27	9	GO FASTER BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
37	32	26	14	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
38	NEW ▶	1	1	SUPERBEAST HELLBILLY DELUXE	ROB ZOMBIE Geffen/InterScope
39	NEW ▶	1	1	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG
40	40	38	3	STITCHES CANDYASS	ORGY ELEMENTREE/REPRISE †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 1999, Billboard/BPI Communications.

SITES + SOUNDS

(Continued from page 62)

also soliciting material from acts that don't have traditional distribution.

"We are really encouraging unsigned bands," says Seymour, who formerly ran the Los Angeles recording studio Nonstop Music. "The main thing is the shows are all live and interactive. So you can go into a chat room and speak to performers or VJs while they're doing a show. They'll be taking calls, and the goal is to get a regular audience that gets to know each other."

BLUEBERRY OR TANGERINE?

No, these aren't the pie-of-the-day selections at your local diner but the two color options for the new iBook, Apple's brilliantly colored (and no doubt brilliantly marketed) "iMac to go." Introduced to great oohhs and aaahhs July 21 at the MacWorld Expo in New York, the wireless computer features battery life up to six hours and the optional AirPort wireless Internet networking for cable-free Internet access. It will be available in the U.S. in September for the relatively easy-to-digest suggested price of \$1,600.

FOR THE RECORD: Despite information provided to Billboard by BreakTV (Billboard, July 24), Columbia TriStar Television says it has no deal with the Internet start-up.

TRAFFIC TICKER
Top Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. country.com 19.2
2. imusic.com 15.6
3. nsync.com 14.5
4. billboard.com 13.4
5. mp3.com 10.5
6. pollstar.com 10.1
7. mtv.com 9.9
8. backstreetboys.com 9.4
9. Launch 6.1
10. peeps.com 5.8

Unique Visitors (in 000s)

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. mtv.com 476,107
2. rollingstone.com 451,853
3. mp3.com 378,280
4. Launch 311,191
5. ubi.com 273,182
6. country.com 205,428
7. liveupdate.com 142,452
8. peeps.com 130,433
9. bmg.com 128,813
10. SonicNet Music Services ... 113,872

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mtv.com 797,100
2. rollingstone.com 483,740
3. Launch 412,557
4. mp3.com 381,317
5. ubi.com 381,314
6. country.com 236,400
7. nsync.com 222,535
8. peeps.com 203,854
9. SonicNet Music Services ... 175,077
10. pollstar.com 171,754

Source: Media Metrix, May 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



LFO's Pop-Culture-Soaked 'Summer Girls' Takes Organic Route To Radio

WHAT COMES NATURALLY: There's a story that **Rich Cronin** likes to tell to illustrate the allure of his group **LFO's** mass-appeal hit "Summer Girls."

"There was this table of guys sitting at lunch in this restaurant," he begins. "You know, the classic kind of guys that would give us some shit; like if it were the **Backstreet Boys** sitting across the table, they'd like to kick their asses."

"So our song was playing in the place, and this one guy was bobbing his head, mouthing all of the words to 'Summer Girls.'"

"That was a huge compliment to me, more than 20 girls coming up asking for autographs. I love that, too, but he is the audience I aim the song to," says Cronin, the track's writer and producer. "These kids, both male and female, are feeling this song, and I think that's great."

In case you don't recognize the title, there's certainly no escaping the chorus of the ultra-hooky "Summer Girls," as indelible as the first time you heard "Macarena": "New Kids On The Block had a bunch of hits/Chinese food makes me sick/And I think it's fly when girls stop by for the summer/I like girls that wear Abercrombie & Fitch..."

In just a month, the release—the group's third—has spread like the summer rays across much of the U.S., gaining a majority of its play in large markets first.

The radio story is as organic as they come, beginning at influential top 40 **WWZZ** (Z104) Washington, D.C., when PD **Dale O'Brien** got an unmixed copy of the song from **Kelly Schweinsberg**, GM of LFO's initial label, **Logic Records**. He listened to it a few days later, his jaw dropped, and the song was added in a hot second.

"I said, 'Man, that is a record,'" says O'Brien. "It was kitschy, with that whole New Kids, **Macaulay Culkin**, and **Abercrombie & Fitch** thing. I figured people would latch right on. One of the appeals of songs like this is people learning the words and being able to sing them. It's also the perfect time of year for the song. And it's blowing up the phones for us."

Meanwhile, **Greg T. The Frat Boy**, part of the morning team at powerhouse top 40 **WHTZ** (Z100) New York, was driving through D.C., heard the song on Z104, and came back raving about it to Z100 assistant PD/music director **Paul "Cubby" Bryant**.

"He asked me, 'Who is this group, something like **FLO** or **ELO**?'" Bryant says. "We figured it out and got a copy and decided to make it a morning-show kind of song, since it almost sounds like a parody."

"Then, boom! We got No. 1 phones and put it on at nights, with calls coming all day. It's the kind of song where the hook is so in-your-face that even if you don't like it, you find yourself singing it, kind of like a nursery

rhyme. Plus, it really hits all of these pop-culture hot buttons."

By this point, LFO had inked a deal with **Arista Records**, where president **Clive Davis** made it a priority to shape the group into a hit act, and—first things first—got the track out to radio en masse.



by Chuck Taylor

"I had no idea that the song had leaked to Z104," Davis says, "but it's one of those wonderful things that really turns our business so wacky and delightfully upside down."

In fact, with radio taking to the unmastered song, the label decided to leave well enough alone. It mixed but never sweetened or re-edited the version that Z104 got off the ground.

"It's definitely different from anything on the air," Davis says. "It's not only melodically accessible, but it has a great lyric hook, a fresh viewpoint, and turns of phrases that add up to the ingredients of a memorable pop song."

On their own, the guys of LFO—23-year-old **Cronin**, 23-year-old **Brad Fischetti**, and 22-year-old **Devin Lima**—had already evolved their



LFO

music from dance into hip-hop-based pop. Both of the trio's earlier releases were rap remakes of classic dance songs: "The Way You Like It" was modeled after **K.C. & the Sunshine Band's** "That's The Way (I Like It)," while "Can't Have You," with vocal props from **Le Click's Kayo**, was based on **Yvonne Elliman's** "If I Can't Have You."

The latter stirred some action on **Billboard's** Hot Dance Music Maxi-Singles Sales chart, reaching No. 17 in December 1998 and No. 70 on **The Billboard** Hot 100. But it wasn't enough to satisfy Cronin.

"We felt unbelievable depression over the first two singles," he says. "We were failing and incredibly unhappy, and we began to lose all our hope. We went through some trials

and fights in the band [leading to the replacement of one of the members]. When we got Devin, it added a sound that the group was missing."

Then, **Trans-Continental** chief **Lou Pearlman**, the mastermind behind the successes of the **Backstreet Boys** and 'N Sync, signed the trio, recorded some tracks with it, and set up the life-altering meeting with Davis.

"I played 'Summer Girls' for [Davis]—which we recorded over a year ago in a friend's basement in 45 minutes in a start-up kit studio—and he said it was a great song," Cronin says. "Then two weeks later, the song ran away from home and did its thing."

The track, while a comfortable fit for mainstream top 40, is rooted in hip-hop, the genre that has had the most influence on Boston-based Cronin. "I've been rapping since the sixth grade," he says. "I used to freestyle and breakdance and all that. I've been doing this as long as any black kid." He says it was a frustrating uphill battle to gain credibility before the days of acts like **Limp Bizkit**.

Now, mind you, there's a new perception to fight: Three young, good-looking guys doing pop music must be more players in the boy-band brigade, right?

"'Summer Girls' is just a totally different record than **Backstreet Boys** or 'N Sync," Cronin says. "It's really hip-hop with a **Hootie & the Blowfish** feel. We're just mixing hip-hop, rock, rap, and pop. Those other groups are going with a straight pop/R&B sound. It's not what we're about."

Davis states it more simply: "Backstreet Boys may be the target and the model, but what's very unique here is that Rich is writing these songs. These guys are raising the standard."

"This particular song is different from the boy groups," agrees **Chase Murphy**, assistant PD of top 40 **WSSX** Charleston, S.C. "The others are doing a formula where they talk about a teenage kind of love, things that would matter to 16-year-old girls and the feelings they're going through. This sounds like a kid song, but the lyric makes it as much an adult record, with things that are pertinent to someone in their 20s. People my age will hear the actual meaning of the song."

LFO's debut album will hit the streets Aug. 24, sans the two earlier dance tracks. ("That's all over now," Cronin is quick to point out, as is the group's former name, **Lyte Funky Ones**.) The album release will be followed by a Disney concert special and a barrel full of promotional shows. At the end of August, the group will shoot the video for what's likely the next single, "Girls On TV," which Cronin also wrote and produced.

"Hopefully, radio will keep playing us, and we can keep coming out with new stuff," says Cronin with an eye toward the future. "It's hard to do, but I hope we can beat the odds."

Top 40 Tracks™

T. WK.	L. WK.	WKS. ON CH.	WKS. ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	2	12	IF YOU HAD MY LOVE WORKERS	JENNIFER LOPEZ
2	3	4	11	ALL STAR INTERSCOPE	SMASH MOUTH
3	1	1	15	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
4	6	7	7	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
5	9	12	6	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
6	5	3	18	LIVIN' LA VIDA LOCA C2	RICKY MARTIN
7	8	11	11	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
8	7	6	9	BEAUTIFUL STRANGER MAVERICK/WARNER BROS.	MADONNA
9	4	5	12	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
10	12	14	9	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
11	19	22	6	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
12	10	9	13	SOMETIMES JIVE	BRITNEY SPEARS
13	17	26	5	LAST KISS EPIC	PEARL JAM
14	16	20	10	WHERE MY GIRLS AT? MOTOWN	702
15	18	18	8	THE CUP OF LIFE COLUMBIA	RICKY MARTIN
16	13	10	24	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
17	21	24	9	OUT OF MY HEAD HOLLYWOOD	FASTBALL
18	15	16	11	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH V2	BLESSID UNION OF SOULS
19	20	19	11	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
20	11	8	24	NO SCRUBS LAFACE/ARISTA	TLC
21	22	23	9	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS.	CITIZEN KING
22	14	13	17	THAT DON'T IMPRESS ME MUCH MERCURY/IDJMG	SHANIA TWAIN
23	23	28	9	TELL ME IT'S REAL MCA	K-CI & JOJO
24	25	25	7	UNPRETTY LAFACE/ARISTA	TLC
25	26	27	8	I COULD NOT ASK FOR MORE LAVA/ATLANTIC	EDWIN MCCAIN
26	28	32	5	BLACK BALLOON WARNER BROS.	GOO GOO DOLLS
27	37	—	2	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
28	32	35	4	BILLS, BILLS, BILLS COLUMBIA	DESTINY'S CHILD
29	24	21	21	WHAT IT'S LIKE TOMMY BOY	EVERLAST
30	36	—	2	SHE'S ALL I EVER HAD C2	RICKY MARTIN
31	29	33	14	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
32	27	30	20	THE HARDEST THING UNIVERSAL	98 DEGREES
33	31	29	14	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
34	30	31	26	FLY AWAY VIRGIN	LENNY KRAVITZ
35	33	36	6	808 TRACK MASTERS/COLUMBIA	BLAQUE
36	34	38	4	SUMMER GIRLS LOGIC/ARISTA	LFO
37	39	—	2	SMILE ELEKTRA/EEG	VITAMIN C FEATURING LADY SAW
38	38	—	2	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
39	40	—	2	BOOM, BOOM, BOOM, BOOM!! GROOVILICIOUS/STRICTLY RHYTHM	VENGABOYS
40	35	37	22	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE

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. 218 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.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

A Guide To Informational Web Sites: The Good And Not So Good

RATING THE RESOURCES: When it comes to music videos on the Web, music-video streaming channels get much of the media attention. So we decided to check in and review some Web sites whose main purpose is to offer information on music videos and the music video industry.

We had to keep this list limited to the most prominent of such Web sites, so if a Web site isn't included here, it has more to do with space limitations than anything else.

The Web sites are graded based on content, accuracy of information, Web site design, and ease of use.

Music Video Feed: The Music Video Resource (www.mediaeater.com/musicvideo):

This Web site is an excellent database that includes samplings of videoclips and streaming of full clips from a wide variety of music; links to Web sites for local and regional video outlets; information on VJs from around the world; and links to music video production companies.

The Web site is also easy to get around, and it includes a search command. Although its design could be considered dull, this site makes up for style with plenty of substance. Another feature we'd like to see added to Music Video Feed (if anyone wants to tackle this massive task) is a list of production credits for all of the videos on the Web site. **Grade: A-**

eMpTyV: Music Video Reviews (students.missouri.edu/~ahicks/eMpTyV): One thing is clear after going through this Web site: The creators really hate MTV. This Web site has weekly music video reviews and a caustic look at MTV's countdowns. Most of today's current videos are given harsh reviews. If it's a popular video on MTV, the reviewers seem to be automatically biased against it, instead of judging the video on its own merits.

Since the Web site is done by college students, it isn't trying to be professional, but the mean-spirited reviews sound repetitive after a while. This site has a list of past reviews, but it doesn't have archives of the reviews themselves. We think it's ironic that even though the Web site creators hate MTV so much, they sure seem to spend a lot of time

watching it. More useful information and less whining about MTV is needed here. **Grade: C+**

VideoZone: The Music Video Database (members.xoom.com/agarc/mvdb): This Web site aspires to be the ultimate resource for music video information, but it has a long way to go. VideoZone offers videographies of major artists and directors, but there's a lot of information missing within the videographies, as well as videographies that haven't been included yet.

The site also has a section for major music video awards, but the list is incomplete. (For example, the Grammy Awards are listed as a major awards

show, but the Web site doesn't list any music video Grammy winners.) VideoZone deserves high praise for motivation but falls short on idea execution. Over time, the Web site could improve if it adds more information that it needs. **Grade: B-**

THIS & THAT: MVP Video Promotion & Marketing has moved. The new address is 304 W. 74th St., No.15H, New York, N.Y. 10023.

The landmark 1984 **Talking Heads** concert film "Stop Making Sense" has been newly restored for its 15th anniversary. The remastered film, which is distributed by Palm Pictures, will have a limited return to theaters when it opens Sept. 15 at Film Forum 2 in New York.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on hip-hop show "Raw Vibes."

TV affiliate: Time Warner Cable in Tampa, Fla.

Program length: 60 minutes.

Time slot: various.

Key staffer: **Concept**, aka **Martin Febres**, host/producer.

Following are the top five videos for the episode that aired the week of July 19:

1. **The Beatnuts Featuring Yellaklaw**, "Watch Out Now" (Violator/Relativity).
2. **Cam'Ron**, "Let Me Know" (Entertainment/Epic).
3. **1 Life 2 Live**, "Can't Nobody" (ByStorm/LaFace).
4. **Eve & Nokie**, "What Ya Want" (Ruff Ryders/Interscope).
5. **Naughty By Nature Featuring Zhané**, "Jamboree" (Arista).

THE EYE



by Carla Hay



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Destiny's Child, Bills, Bills, Bills
- 2 Lauryn Hill, Everything Is Everything
- 3 K-Ci & JoJo, Tell Me It's Real
- 4 Puff Daddy, P.E. 2000
- 5 Q-Tip, Vivrant Thing
- 6 Ginuwine, So Anxious
- 7 Slick Rick, Street Talkin'
- 8 Eve & Nokie, What Ya Want
- 9 Case, Happily Ever After
- 10 Lil' Troy, Wanna Be A Baller
- 11 Faith Evans, Never Gonna Let You Go
- 12 Naughty By Nature, Jamboree
- 13 Juvenile, Back That Thang Up
- 14 Maxwell, Fortunate
- 15 Mary J. Blige, All That I Can Say
- 16 Tracie Spencer, It's All About You
- 17 Tru, Hoody Hoo
- 18 Whitney Houston, My Love Is Your Love
- 19 Will Smith, Wild Wild West
- 20 Monica, Street Symphony
- 21 R. Kelly, If I Could Turn Back The Hands
- 22 Eric Benet, Spend My Life With You
- 23 GZA/Genius, Breaker, Breaker
- 24 Terry Dexter, Better Than Me
- 25 702, Where My Girls At?
- 26 JT Money, Alright
- 27 Mystikal & Outkast, Neck Up Da Woods
- 28 Ja Rule, Holla Holla
- 29 Tyrese, Lately
- 30 Backstreet, Think About You

NEW ON'S

Humanreck, No Gunz
TLC, Unpretty
Too Short, Ain't No...
Gina Thompson, Ya Di Ya



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Joe Diffie, A Night To Remember
- 2 Shania Twain, You've Got A Way *
- 3 Lila McCann, Crush *
- 4 Chely Wright, Single White Female
- 5 Faith Hill, The Secret Of Life
- 6 Tim McGraw, Please Remember Me
- 7 Shedsy, Little Good-Byes
- 8 Alabama, God Must Have Spent A Little More...
- 9 Dwight Yoakam, Crazy Little Thing Called Love
- 10 Martina McBride, Whatever You Say
- 11 Lisa Angela, I Want It That Way
- 12 Kenny Rogers, The Greatest
- 13 Shane Minor, Ordinary Love
- 14 Lonestar, Amazed
- 15 George Strait, Write This Down
- 16 John Michael Montgomery, Home To You
- 17 Alan Jackson, Little Man
- 18 Gary Allan, Smoke Rings In The Dark
- 19 The Wilkinsons, Boy Oh Boy
- 20 The Kinleys, My Heart Is Still Beating *
- 21 Montgomery Gentry, Lonely & Gone *
- 22 Jerry Kilgore, Love Trip *
- 23 Bryan White, You're Still Beautiful To Me *
- 24 Brad Paisley, Who Needs Pictures *
- 25 Michael Peterson, Sure Feels Real Good *
- 26 Sherrie Austin, Never Been Kissed *
- 27 Jessica Andrews, You Go First *
- 28 Trio, After The Gold Rush
- 29 Vince Gill & Patty Loveless, My Kind Of... *
- 30 Yankee Doodle, All Things Considered
- 31 Rebecca Lynn Howard, When My Dreams Come True *
- 32 Sammy Kershaw & Lorie Morgan, Maybe Not Tonight
- 33 Rankin Family, Moving On
- 34 Deana Carter, Angels Working Overtime
- 35 Warren Brothers, She Wants To Rock
- 36 Claudia Church, Home In My Heart
- 37 Steve Wariner, Two Teardrops
- 38 Paul Brandt, That's The Truth
- 39 David Ball, Watching My Baby Not Coming Back
- 40 Kelly Willis, Not Forgotten You
- 41 Shana Petrone, This Time
- 42 Stacy Dean Campbell, Makin' Good Time
- 43 Julie Reeves, Trouble Is A Woman
- 44 Clay Walker, She's Always Right
- 45 Trisha Yearwood, I'll Still Love You More
- 46 Mary Chapin Carpenter, Almost Home
- 47 Mark Willis, She's In Love
- 48 Chad Brock, Lightning Does The Work
- 49 Chris LeDoux, Life Is A Highway
- 50 Sara Evans, Fool, I'm A Woman

NEW ON'S

Anita Cochran, For Crying Out Loud
Dixie Chicks, Ready To Run
Mandy Barnett, The Whispering Wind
Martina McBride, I Love You



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Christina Aguilera, Genie In A Bottle
- 2 Blink 182, What's My Age Again?
- 3 Eminem, Guilty Conscience
- 4 Limp Bizkit, Nookie
- 5 Ja Rule, Holla Holla
- 6 Smash Mouth, All Star
- 7 The Offspring, The Kids Aren't Alright
- 8 Will Smith, Wild Wild West
- 9 Britney Spears, Sometimes
- 10 Chris Rock, No Sex
- 11 98 Degrees, I Do (Cherish You)
- 12 Backstreet Boys, I Want It That Way
- 13 702, Where My Girls At?
- 14 Madonna, Beautiful Stranger
- 15 Destiny's Child, Bills, Bills, Bills
- 16 Red Hot Chili Peppers, Scar Tissue
- 17 Sugar Ray, Someday
- 18 Macy Gray, Do Something
- 19 Lauryn Hill, Everything Is Everything
- 20 Garbage, When I Grow Up
- 21 Enrique Iglesias, Bailamos
- 22 Blur, Coffee & TV
- 23 Len, Steal My Sunshine
- 24 Joey McIntyre, I Love You Came Too Late
- 25 Orgy, Stitches
- 26 Filter, Welcome To The Fold
- 27 Tyrese, Lately
- 28 Chemical Brothers, Let Forever Be
- 29 Lenny Kravitz, American Woman
- 30 Kid Rock, Bawitdaba
- 31 Jennifer Lopez, If You Had My Love
- 32 Jordan Knight, I Could Never Take The Place...
- 33 K-Ci & JoJo, Tell Me It's Real
- 34 Whitney Houston, It's Not Right But It's Okay
- 35 Q-Tip, Vivrant Thing
- 36 Ginuwine, So Anxious
- 37 Sporty Thievz Feat. Mr. Woods, No Pigeon
- 38 Case, Happily Ever After
- 39 Wyclef Jean, Gone Till November
- 40 Puff Daddy, P.E. 2000
- 41 Silverchair, Ana's Song
- 42 Sarah McLachlan, I Will Remember You
- 43 112 Feat. Lil'z, Anywhere
- 44 Ricky Martin, The Cup Of Life
- 45 Korn, Got The Life
- 46 Godsmack, Keep Away
- 47 Vitamin C, Smile
- 48 Backstreet, Think About You
- 49 Goo Goo Dolls, Black Balloon
- 50 Orgy, Blue Monday

NEW ON'S

TLC, Unpretty
Kid Rock, Cowboy
Noreaga, Oh No
Weird Al Yankovic, It's All About The Pentiums
Lil' Troy, Wanna Be A Baller
Showoff, Falling Star



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Jennifer Lopez, If You Had My Love
- 2 Madonna, Beautiful Stranger
- 3 Smash Mouth, All Star
- 4 Ricky Martin, Livin' La Vida Loca
- 5 Lenny Kravitz, Fly Away
- 6 Goo Goo Dolls, Black Balloon
- 7 Sarah McLachlan, I Will Remember You
- 8 Sixpence None The Richer, Kiss Me
- 9 Alanis Morissette, So Pure
- 10 Red Hot Chili Peppers, Scar Tissue
- 11 Sugar Ray, Every Morning
- 12 Backstreet Boys, I Want It That Way
- 13 Donna Summer, I Will Go With You
- 14 Ricky Martin, The Cup Of Life
- 15 Whitney Houston, It's Not Right But It's
- 16 Tal Bachman, She's So High
- 17 Everlast, What It's Like
- 18 Shania Twain, That Don't Impress Me Much
- 19 Tom Petty & The Heartbreakers, Swingin'
- 20 TLC, No Scrubs
- 21 Lenny Kravitz, American Woman
- 22 Will Smith, Wild Wild West
- 23 Sugar Ray, Someday
- 24 Len, Steal My Sunshine
- 25 Enrique Iglesias, Bailamos
- 26 Goo Goo Dolls, Slide
- 27 Natalie Imbruglia, Torn
- 28 Shania Twain, You've Got A Way
- 29 Fastball, Out Of My Head
- 30 Cher, Strong Enough
- 31 Edwin McCain, I Could Not Ask For More
- 32 Phil Collins, You'll Be In My Heart
- 33 Ricky Martin, Perdido Sin Ti
- 34 Barenaked Ladies, One Week
- 35 Cher, Believe
- 36 Chris Isaak, Baby Did A Bad Bad Thing
- 37 Matchbox 20, Back 2 Good
- 38 Fastball, The Way
- 39 Jewel, Hands
- 40 Jennifer Lopez, No Me Ames
- 41 Sheryl Crow, My Favorite Mistake
- 42 Blessid Union Of Souls, Hey Leonardo
- 43 Sheryl Crow, Sweet Child O' Mine
- 44 Ricky Martin, Maria
- 45 Backstreet Boys, As Long As You Love Me
- 46 Whitney Houston, My Love Is Your Love
- 47 Ricky Martin, She's All I Ever Had
- 48 Weird Al Yankovic, The Saga Begins
- 49 Laurious Jackson, Ladyfingers
- 50 Lauryn Hill, Everything Is Everything

NEW ON'S

Sheryl Crow Feat. Eric Clapton, Difficult Kind
Garth Brooks As Chris Gaines, Lost In You
TLC, Unpretty
Sixpence None The Richer, There She Goes
Kid Rock, Cowboy
The Verve Pipe, Hero

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 7, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- Juvenile, Back That Thang Up
- Whitney Houston, My Love Is Your Love
- Monica, Street Symphony
- Destiny's Child, Bills, Bills, Bills
- Christine Aguilera, Genie In A Bottle
- Backstreet Boys, I Want It That Way
- Weird Al Yankovic, The Saga Begins
- Ginuwine, So Anxious
- Vitamin C, Smile
- Will Smith, Wild Wild West
- Limp Bizkit, Nookie
- K-Ci & JoJo, Tell Me It's Real
- Macy Gray, Do Something
- Britney Spears, Sometimes
- Whitney Houston, It's Not Right But It's Okay
- Eminem, Guilty Conscience
- Trick Daddy, Sweatn M
- Dru Hill, You Are My Everything
- 112 Feat. Lil'z, Anywhere
- 'N Sync, I Drive Myself Crazy
- 98 Degrees, I Do (Cherish You)
- B.G., Bling Bling

NEW

- Bif Naked, Moment Of Weakness
- Cross Movement, House Of Representatives
- Deborah Cox, We Can't Be Friends
- Hot Boys, We On Fire
- Jewel, Jupiter (Swallow The Moon)
- Kid Rock, Cowboy
- Mandy Moore, Candy
- Noreaga, Oh No
- O.G.C., Bounce To The Ounce
- Puff Daddy, P.E. 2000 (Spanish Remix)
- Robbie Williams, Let Me Entertain You
- Sixpence None The Richer, There She Goes
- Terry Dexter, Better Than Me
- The Verve Pipe, Hero
- TLC, Unpretty
- Tricky, For Real



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Robbie Williams, Let Me Entertain You
- Santana Feat. Rob Thomas, Smooth
- Verbena, Baby Got Shot
- Everclear, The Boys Are Back In Town
- Maxi Priest F/Beenie Man, Mary's Got A Baby
- Atari Teenage Riot, Revolution Action
- Kelly Willis, Not Forgotten You
- Oleander, I Walk Alone
- The Verve Pipe, Hero



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Chris Rock, No Sex (new)
- Five, Everybody Get Up (new)
- Q-Tip, Vivrant Thing (new)
- Limp Bizkit, Nookie
- The Offspring, The Kids Aren't Alright
- Len, If You Steal My Sunshine
- The Tea Party, Heaven Coming Down
- Jennifer Lopez, If You Had My Love
- Smash Mouth, All Star
- Red Hot Chili Peppers, Scar Tissue
- Moist, Breathe
- Sarah McLachlan, I Will Remember You
- The Chemical Brothers, Let Forever Be
- I Mother Earth, Summertime In The Void
- Madonna, Beautiful Stranger
- Amanda Marshall, Love Lift Me
- Lenny Kravitz, American Woman
- Lauryn Hill, Everything Is Everything
- Destiny's Child, Bills, Bills, Bills
- Christine Aguilera, Genie In A Bottle



Continuous programming
Hayley Crescent
London NW18TT

NEW

- Whitney Houston, My Love Is Your Love
- Jennifer Lopez, If You Had My Love
- Lou Bega, Mambo No. 5
- Madonna, Beautiful Stranger
- Will Smith, Wild Wild West
- Red Hot Chili Peppers, Scar Tissue
- Destiny's Child, Bills, Bills, Bills
- Sixpence None The Richer, Kiss Me
- Shania Twain, That Don't Impress Me Much
- ATB, Don't Stop
- Ronan Keating, When You Say Nothing At All
- Shanks & Bigfoot, Sweet Like Chocolate
- Bloodhound Gang, Along Comes Mary
- Texas, Summer Son
- Wambdue Project, King Of My Castle
- Lene Marlin, Sitting Down Here
- Freundeskreis, Mit Dir
- Enrique Iglesias, Bailamos
- Alex Britti, Mi Piaci
- Lauryn Hill, Everything Is Everything



24 hours daily
32 E 57th Street
New York, NY 10022

NEW

- Alanis Morissette, So Pure
- Alice In Chains, Get Born Again
- Blackstreet, Think About You
- Bryan White, You're Still Beautiful To Me
- Fear Factory, Cars
- Godsmack, Keep Away
- K-Ci & JoJo, Tell Me It's Real
- Lauryn Hill, Everything Is Everything
- Mary J. Blige, All That I Can Say
- Orgy, Stitches
- Powerman 5000, When Worlds Collide



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Megadeth, Crush 'Em
- Orgy, Stitches
- Man Or Astroman, Eviac Theme
- The Chemical Brothers, Let Forever Be
- Garbage, When I Grow Up
- The London Suede, Electricity
- The Offspring, The Kids Aren't Alright
- Everclear, The Boys Are Back In Town
- Filter, Welcome To The Fold
- Alice In Chains, Get Born Again
- Powerman 5000, When Worlds Collide
- Moby, Run On



1/2-hour weekly
46 Gifford St
Brookton, MA 02401

- Limp Bizkit, Nookie
- Beastie Boys, Three MC's & One DJ
- Orgy, Stitches
- Garbage, When I Grow Up
- Pavement, Spit On A Stranger
- Smash Mouth, All Star
- Red Hot Chili Peppers, Scar Tissue
- Powerman 5000, When Worlds Collide
- Cycle Fly, Violet High
- Godsmack, Keep Away
- The London Suede, Electricity
- Hole, Awful
- Boyz II Men, Longevity

WHERE ARE COUNTRY'S 'FARM TEAMS'?

(Continued from page 1)

stations' barn dances, the first being WLS' "National Barn Dance" show in Chicago. Next came WBAP's various barn dances in Fort Worth, Texas; WSM's "Grand Ole Opry" program in Nashville; shows on WSB Atlanta; and smaller but network-syndicated programs such as "The Dixie Jamboree" on WBT Charlotte, N.C.

As Nashville emerged as country music's primary recording center, mainly due to the establishment of recording studios and publishing firms like Acuff-Rose, funnels directing talent toward Nashville spread. Landmark showcase honky-tonks like New York's Lone Star, Phoenix's J.D.'s, Boston's O.K. Corral, and the Broken Spoke in Austin, Texas, allowed newer acts a shot onstage, as did mega-clubs like the late Gilley's in the Houston suburb of Pasadena and the still-current Billy Bob's Texas in Fort Worth.

Increasingly, such venues depend on known acts to fill the seats and the dancefloors; amateur night is more often relegated to open-mike nights and songwriter nights at Nashville clubs, which still flourish.

Line-dancing clubs with recorded music have seriously eroded the live-music club scene. Nashville's Bluebird Cafe presented Garth Brooks to Capitol Records and remains the top songwriter's showcase spot. Talent contests and local radio station involvement with new talent around the country have declined as country radio increasingly is taken over by conglomerates.

THE MODERN ERA

"In 1986, when I started at MCA," says Bell, "with Jimmy Bowen, I think we may have had, like, 85 acts signed to the label. Twenty of those may have been single deals, where we just signed an act for a single and cut it and threw it out there to see what it did. Maybe not such a bad idea. It cost less than a demo does today, [and] we didn't have videos. Today, you really can't have more than eight acts signed to a label, and a label can effectively issue and work perhaps 17 singles a year, tops. We sign one artist a year to each label here."

Today, says Bell, Canada is the most prolific provider of talent to Nashville. From Shania Twain to Paul Brandt, the Canadian railroad seems to naturally send artists here.

As for a regional Nashville scene, says Bell, in terms of providing support for struggling artists, it dwindled seriously when Opryland, which presented a number of live music shows, closed.

"That was a great proving ground for musicians and for engineers as well," says Bell. "Artists like Ty Herndon learned their craft in the music shows there. They still come to town, but now they're waiting tables while they're waiting for their break. The main reason to live here, if you're trying to make it, is because of the writing community here, and if you're serious, you need to be out there at the writers' nights every night."

"They now come from everywhere by every means," says prominent Nashville music attorney Malcolm Mimms, a partner in the firm Loeb & Loeb. "I wish there were a regional scene somewhere. But I don't know of one. Texas has pockets, but it's not an

ongoing thing. You had the Beaumont honky-tonk artists—Mark Chesnutt and Tracy Byrd and so on—but it's not an ongoing thing. Austin has a great club tradition, but where are the artists who record from there?"

In recent years, Georgia's local scene has been strong, says Gary Overton, executive VP/GM of EMI Music Publishing. He points to artists ranging from Trisha Yearwood to Travis Tritt.

"Atlanta is a natural magnet for people from all over Georgia," he says. Overton, who has also worked in A&R and been a personal manager, says attorneys, managers, and publishers now control the gate to country music. "Labels now are more involved with song choice once they've signed an artist, after we deliver them."

The serious artists still move to Nashville, even if they have to try more than once, as Garth Brooks and Randy Travis and many others did.

"A lot of bands won't move here and will still go to the local radio station and try to give them a tape," says Overton. "People who do move here often get beat up and go home."

"I rely heavily on a loose network of people I know," continues Overton.

'If we hear about someone, we'll go out and see them. But most everything comes from publishers, managers, and attorneys'

- TIM DUBOIS -

"I ask promoters who's doing well as opening acts. I ask people at radio what they hear locally. You never know what you'll find. Rick Blackburn and Al Cooley found John Michael Montgomery in a motel bar when the local act they went to see was a dud."

"I'm asked all the time by singers for advice," says Jo Dee Messina, who moved to Nashville in 1991 from the Boston area, "and all I can tell them is to move here and try to meet people. Do the writers' nights, try to sing demos. I was lucky—there were still talent contests and clubs where I could play. I worked restaurant lounges up to seven nights a week. Playing those was the greatest learning experience in the world. I can handle anything onstage now."

William Carter, who manages the successful BNA Records group Lonestar, says he signed the group after seeing it play the opening night of the Wildhorse Saloon in Nashville.

"They had played extensive nationwide club tours in their own van for years," he says, "and they were ready. But I don't know of anyone like them out there today. They were hungry, and they were ready to do what it took."

COMING TO THE LABELS

Tim DuBois, president of Arista/Nashville, says, "That [regional] network's not nearly as strong as it used

to be. If we hear about someone, we'll go out and see them. But most everything comes from publishers, managers, and attorneys. It's not very romantic, but it's the truth."

DuBois notes that his hottest new act, Brad Paisley, came via a production deal with EMI Publishing.

Mercury Nashville president Luke Lewis says country artists today come from everywhere.

"Attorney Dick Frank found Shania Twain in a club in Canada," he says. "Bud Prager, who manages Foreigner, found Shane Minor in California. Sherrie Austin moved here from Australia. What scares me



LEWIS

though, is this: Are there any kids in garages today learning to play country music? It may be just the alt.country kids, who are inspired by Johnny Cash or whomever."

Carter echoes that, adding, "I don't think kids do it for the love of music anymore. They want the money. And there's no club tradition for them to learn from. I get calls and tapes all the time, and what I hear is a lot of mediocre talent that all sounds the same. There are no differences in regions around the country; they're universally mediocre."

The only area that may be maintaining a durable scene, says Lewis, is "that pocket of Kentucky where the Judds and Keith Whitley came from. It must be the water there."

ALONG THE COUNTRY HIGHWAY

That region Lewis refers to is the coal-mining area around Ashland, Ky., which has yielded the Judds, Whitley, Julie Reeves, Patty Love-

'A very real trend we're starting to see is people from the pop world starting to bring their discoveries here'

- LUKE LEWIS -

less, Ricky Skaggs, Billy Ray Cyrus, Dwight Yoakam, Loretta Lynn, and others over the years.

U.S. Highway 23, which runs through the region, was renamed Country Music Highway by the state when local native Billy Ray Cyrus' father was a state representative. The late Whitley now has a life-sized statue in Sandy Hook, Ky., and is revered by many.

Every country music artist who came out of the area did so by a different means and ended up unique. What makes the area interesting, suggests Lewis, is its lingering isolation

and reliance on local musical traditions—the very properties that kept Appalachian music what it was for so many years—separate and isolated, unpolluted by outside influences.

What may be the last thriving club scene today could well be the monthly Highway 23 Jamboree show at the Paramount Theatre in Ashland, a low-key sort of local Grand Ole Opry organized by radio station WTCR Huntington, Ky.

By and large, industry observers around the country agree, the country music club circuit continues to shrink. Dance clubs have made serious inroads nationally. In cities such as Boston, country acts doing original music find that only rock clubs are receptive to them now that country venues are disappearing. Austin, as Mimms says, remains a club town, but many of its clubs still feature artists who have played there for decades. It's not exactly preserved in amber, but it's not necessarily the music that Nashville labels and country radio are looking for. Nashville itself is not a club town for country music.

Two independent record label presidents known for their eclectic tastes say, regretfully, that regional music is going the way of regional cooking.

'I wish there were a regional scene somewhere. But I don't know of one. Texas has pockets, but it's not an ongoing thing'

- MALCOLM MIMMS -

Ken Irwin, president of Cambridge, Mass.-based Rounder Records, says clubs got squeezed by the dance scene.

"It's all dance music now," he says. "Johnny D's here is the only place I know of where country acts can play on weekends."

Irwin says Rounder gets very few regional tapes anymore. "When Alison [Krauss] has a record out, we'll get a lot of bluegrass tapes, but that's about it," he says.

In Oakland, Calif., HighTone Records managing partner Larry Sloven says flatly that the only identifiable, musically relevant regional music scene in the U.S. today is Mexican *bande* music in California.

"It's the music of central Mexico," he says, noting that it has spread to northern California. "Seeing Los Tigres Del Norte in San Jose is like seeing the Rolling Stones in 1969. It's like the early days of country, in terms of the music. It's organic music. They're writing songs about the real lives of their audience. And they're such commanding figures; they mean something to their audience."

And as far as the one-time country music scene in the Bay Area goes, Sloven says, "Apart from Commander Cody and Asleep At The Wheel, everybody here came to regard country as a goof. Bakersfield [Calif.] as a country scene just disappeared. There's still some music in Austin, but country has

become so homogenized that there's not much there."

One proliferating trend Bell is watching is use of the Internet, where individual artists and groups can stake out their own niche with their own pages.

Instead of selling CDs out of the trunk of a car, enterprising artists can get on the Web, offer downloadable audio samples, sell CDs, and post tour itineraries.

Thus far, though, says Bell, the Net is a service for fans and not for the industry.

Instead, old-fashioned word-of-mouth is acting as an industry tool.

"We don't have talent scouts on retainer at labels anymore," says Bell. "Label A&R departments are so small, we can't go out for weeks and look for talent."

Standardization of national culture, she says, and sophistication of listeners means that word-of-mouth now rules in the talent-scouting game.

In other words, not a sparrow falls to earth or a singer opens a mouth to sing without it being witnessed by someone.

"If someone is really good, word gets around pretty fast," says Bell. "But the eyes and ears of the industry now are the publishers, managers, and attorneys."

EMI's Overton isn't so sure that everyone who's good gets found. "I think there are a lot of people who give up, if no one finds them. I don't wait anymore for managers and attorneys to find them. Publishing, I think, is the future. Warner/Chappell, Sony Tree, and the others are active in artist development. Famous Music is hiring Emory Gordy Jr. for production. I think that's the future."

"I can tell you another very real trend we're starting to see," says Mercury's Lewis. "It's people from the pop world starting to bring their discoveries here. I'm seeing that now. There're some names I can't name right now, but it's happening."

If country music ever had farm teams, says Mimms, it's now the world of publishing that's in charge.

In 1968, pioneering country music historian Bill Malone wrote of country's future: "At present, the country music industry exhibits nothing but vigor and profitability. One need not worry about the industry; it is the music that is in danger of disappearing. It is altogether probable that for many years the term 'country' will be affixed to a particular form of American music, but the designation itself will become meaningless. The meaning will vanish primarily because the 'country' itself is disappearing. The statistics that tell of the vanishing family farm, the urbanization of the United States, and the amalgamation of American life also chronicle the disappearance of country music. In order to accommodate itself to an urbanized society and remain true to the interests of its listeners, country music must drastically change its forms."

"Regardless of the shapes it may ultimately assume, country music can play a valuable function in American society if it maintains some kind of distinctiveness and remains close to the facts of life. If it fulfills this function, country music will remain as one of the naturalistic voices of American music."

newsline...

MATSUSHITA Electric Industrial Co. Ltd. will introduce what it says are the world's first DVD Audio players this fall in the U.S. and Japan, the company announced July 28. In addition to ultra-hi-fi sound reproduction with sampling frequency of 192 kilohertz/24-bit, the players have an interactive feature that reproduces images in the forms of graphics, text, and music videos when connected to a TV set or projection unit. The hardware also has an encryption system. The players will come in two versions: the Panasonic DVD-A7, priced at 120,000 yen (\$1,000), and the Technics DVD-A10, priced at 150,000 yen (\$1,300). The U.S. market will see both versions launched in October; Japan will get the A7 in November and the A10 a month later. Hiroshi Inagaki, president of Warner Music Japan, says the company is preparing DVD Audio recordings of Enya, Eric Clapton, Miles Davis, Pat Metheny, Anita Baker, R.E.M., and the Red Hot Chili Peppers.

RAJ N. MAHTANI

CAPITOL RECORDS senior VP of A&R Perry Watts-Russell has started Anise Records, a new imprint at the label. The first act is Kendall Payne, whose debut, "Jordan's Sister," was released July 13.

ATLAS ENTERTAINMENT, parent of music management company Third Rail Management and label Third Rail Records, has merged with Gold/Miller, a management company that represents film and TV clients, including Jim Carrey. Atlas, whose clients include Alanis Morissette, the Goo Goo Dolls, and Green Day, also encompasses a film production unit. Atlas principals Charles Roven, Scott Welch, and Pat Magnarella and Gold/Miller heads Eric Gold and Jimmy Miller will be partners in the new venture. Independent film producer/deal broker Allen Shapiro, who will serve as president of the new company, Atlas Gold/Miller, expects both Los Angeles entities to be in shared offices within 60 days.

MELINDA NEWMAN

ELIZABETH SCHIMMEL, who recently resigned as VP/GM of the BMG/Universal joint venture Getmusic.com, has taken a post as senior VP of business development at Wit Capital, an online financial-services company.

GAYLORD Entertainment Co. has acquired a controlling interest in Musicforce.com and all of Lightsource.com and created a new division called GETdigitalmedia to focus on Internet opportunities. Gaylord purchased 51% of Musicforce.com for \$15 million. Musicforce.com purchased 100% of Lightsource.com from the KMA Cos. Brian Payne will serve as VP/GM of the new division, which will be part of the Gaylord

Entertainment Communications Group, headed by president Carl Kornmeyer. Musicforce.com founders Randy McCabe and Joe Stradinger will also be part of the GETdigitalmedia management team. Musicforce.com is an online E-commerce community that concentrates on contemporary Christian music, and Lightsource.com is the Christian-content provider for the spiritual channel of broadcast.com.

DEBORAH EVANS PRICE

NET PROFITS dropped at Sony Corp. in the first quarter, hurt by a stronger yen, which makes Japanese products more expensive abroad. For the three months to June 30, profits fell 55% to 18.43 billion yen (\$152 million), on sales down 8.4% to 1.48 trillion yen (\$12.25 billion). The music division was not a major factor in the declines. During the quarter, music sales fell 2.5% from the same period last year to 170 billion yen (\$1.4 billion); the company says that on a constant-currency basis, sales would have risen 6%. Operating income fell 44.1% to 4.6 billion yen (\$38 million), hurt by comparisons to a strong first quarter last year.

WARNER HOME VIDEO has taken aim at two records with the Sept. 21 release of its \$170 million box-office hit "The Matrix." The first is the biggest DVD shipment to date; senior VP Tom Lesinski says he thinks deliveries will top 1 million units. The second: the quickest conversion of a major rental title to sell-through. On Nov. 23, nine weeks after the DVD and VHS debuts, and approximately five months ahead of the usual schedule, Warner will reprice "The Matrix" to about \$20 suggested list for the VHS. The contents of this new VHS edition will include 26 minutes of additional footage taken from the extras on the DVD. "We're trying to maximize revenue," says Lesinski, who adds that research indicates that "The Matrix" will exhaust perhaps 75% of its rental potential in nine weeks.

SETH GOLDSTEIN

BAKER & TAYLOR is reorganizing into a company structured around its account base. It was previously organized around product lines, with two divisions—Baker & Taylor Entertainment, which sold video and music, and Baker & Taylor Books. The Charlotte, N.C.-based wholesaler will still have two divisions, but they will now be called Baker & Taylor Retailer, headed by Jim Ulsamer, who has been named president of that division; and Baker & Taylor Institutional, headed up by Gary Rautenstrauch, who has been named president of that division. He previously was executive VP of distribution for the company.

ED CHRISTMAN

Retail: MTV Awards Will Boost Martin

BY CARLA HAY

NEW YORK—Although Korn's "Freak On A Leash" video received the most nominations (nine) for the 1999 MTV Video Music Awards, retailers are predicting that Ricky Martin will be the hottest act at the Sept. 9 awards show, in terms of a post-show increase in sales.

Industry observers are also saying that the Latin crossover singer will have a much-talked-about performance, similar to his career-defining appearance at this year's Grammy Awards. The 1999 MTV Video Music Awards will be televised on MTV from the Metropolitan Opera House in New York.

"It's going to be all about Ricky," says Marvin Andaya, catalog/purchasing supervisor for the New York-based retail chain HMV USA. But Andaya cautions, "If he sings 'Livin' La Vida Loca,' that would be a big mistake, because people are already tired of that song."

"Ricky Martin is the act to watch at the MTV awards," agrees Jason Zack, manager of the Warehouse's Westwood location in Los Angeles.

In addition to Martin, other awards show performers announced so far are TLC (whose "No Scrubs" video received six nominations, tying "Livin' La Vida Loca" for second place) and the Backstreet Boys.

Meanwhile, it is unknown if leading nominee Korn will perform on the show. One retailer, who asked to remain anonymous, says, "Even if Korn were to perform, their album [1998's "Follow The Leader"] is past its prime."

Nominations for Korn's "Freak On A Leash" include video of the year, rock video, and breakthrough video. The clip features a combination of live-action sequences and animation scenes from comic-book illustrator Todd McFarlane of "Spawn" fame.

The nominees for the 16th annual awards show were announced July 28 in New York by Martin, comedian Chris Rock (who will host the show), and MTV VJ Carson Daly.

This year includes changes in the awards show categories: The alternative video award has been dropped, while two new awards—best pop video and best hip-hop video—have been added.

MTV executive VP of news and production Dave Sirulnick, who is co-executive producer of the show, says, "When the alternative category was created [in 1991], it was relevant. The music that was considered alternative in the past is now part of the mainstream, so we don't think the alternative category was relevant this year."

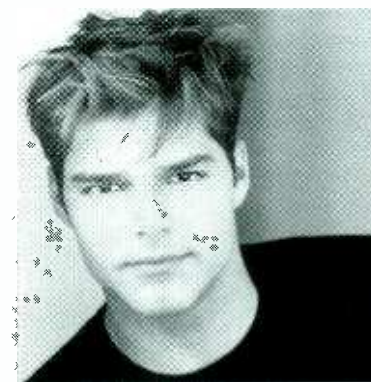
"The hip-hop category was added for artists who have hip-hop in their music—like Lauryn Hill, TLC, or the Beastie Boys—but who don't quite fit into categories only for R&B, rap, or rock," Sirulnick says. "And the pop category was added simply because pop music has become much more clearly defined in the past year, with artists like Britney Spears, Jennifer Lopez, and the Backstreet Boys."

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

for the final voting phase, with about 750 sent to music industry professionals and about 650 sent to select MTV viewers.

Following is a list of the nominees in key categories.

Video of the year: Backstreet Boys, "I Want It That Way" (Jive); Lauryn Hill, "Doo Wop (That Thing)" (Ruffhouse/Columbia); Korn, "Freak On A Leash" (Immortal/Epic);



MARTIN

Ricky Martin, "Livin' La Vida Loca" (C2/Columbia); Will Smith Featuring Dru Hill & Kool Mo Dee, "Wild Wild West" (Overbrook/Interscope/Columbia).

Best male video: Eminem, "My Name Is" (Web/Aftermath/Interscope); Lenny Kravitz, "Fly Away" (Virgin); Ricky Martin, "Livin' La Vida Loca" (C2/Columbia); Will Smith, "Miami" (Columbia).

Best female video: Lauryn Hill, "Doo Wop (That Thing)" (Ruffhouse/Columbia); Jennifer Lopez, "If You Had My Love" (Work Group); Madonna, "Beautiful Stranger" (Maverick); Britney Spears, "... Baby One More Time" (Jive).

Best group video: Backstreet Boys, "I Want It That Way" (Jive); Limp Bizkit, "Nookie" (Flip/Interscope); N Sync, "Tearin' Up My Heart" (RCA); Sugar Ray, "Every Morning" (Lava/Atlantic); TLC, "No Scrubs" (LaFace/Arista).

Best rap video: 2Pac, "Changes" (Amaru/Death Row/Interscope); DMX, "Ruff Ryders' Anthem" (Ruff Ryders/Def Jam); Jay-Z Fea-

turing Amil (of Major Coinz) & Ja Rule, "Can I Get A..." (Def Jam); Nas Featuring Puff Daddy, "Hate Me Now" (Columbia).

Best hip-hop video: Beastie Boys, "Intergalactic" (Grand Royal/Capitol); Busta Rhymes Featuring Janet, "What's It Gonna Be?!" (Flipmode/Elektra); Lauryn Hill, "Doo Wop (That Thing)" (Ruffhouse/Columbia); TLC, "No Scrubs" (LaFace/Arista).

Best dance video: Cher, "Believe" (Warner Bros.); Fatboy Slim, "Praise You" (Skint/Astralwerks); Jordan Knight, "Give It To You" (Interscope); Jennifer Lopez, "If You Had My Love" (Work Group); Ricky Martin, "Livin' La Vida Loca" (C2/Columbia).

Best rock video: Limp Bizkit, "Nookie" (Flip/Interscope); Korn, "Freak On A Leash" (Immortal/Epic); Kid Rock, "Bawitdaba" (Top Dog/Lava/Atlantic); Lenny Kravitz, "Fly Away" (Virgin); the Offspring, "Pretty Fly (For A White Guy)" (Columbia).

Best pop video: Backstreet Boys, "I Want It That Way" (Jive); Jennifer Lopez, "If You Had My Love" (Work Group); Ricky Martin, "Livin' La Vida Loca" (C2/Columbia); N Sync, "Tearin' Up My Heart" (RCA); Britney Spears, "... Baby One More Time" (Jive).

Best R&B video: Aaliyah, "Are You That Somebody?" (Blackground/Atlantic); Brandy, "Have You Ever?" (Atlantic); Lauryn Hill, "Doo Wop (That Thing)" (Ruffhouse/Columbia); Whitney Houston Featuring Faith Evans & Kelly Price, "Heartbreak Hotel" (Arista).

Best video from a film: Aaliyah, "Are You That Somebody?" from "Dr. Dolittle" (Blackground/Atlantic); Jay-Z Featuring Amil (of Major Coinz) & Ja Rule, "Can I Get A..." from "Rush Hour" (Def Jam); Madonna, "Beautiful Stranger" from "Austin Powers: The Spy Who Shagged Me" (Maverick); Will Smith, "Wild Wild West" from the movie soundtrack of the same name (Overbrook/Interscope/Columbia).

Best new artist in a video: Eminem, "My Name Is" (Web/Aftermath/Interscope); Kid Rock, "Bawitdaba" (Top Dog/Lava/Atlantic); Jennifer Lopez, "If You Had My Love" (Work Group); Orgy, "Blue Monday" (Elementree/Reprise).

Breakthrough video: Busta Rhymes, "Gimme Some More" (Flipmode/Elektra); eels, "Last Stop: This Town" (DreamWorks); Eminem, "Guilty Conscience" (Web/Aftermath/Interscope); Fatboy Slim, "Praise You" (Skint/Astralwerks); Korn, "Freak On A Leash" (Immortal/Epic); U.N.K.L.E., "Rabbit In Your Headlights" (Mo' Wax).

VIDEO SUITS TARGET BLOCKBUSTER, STUDIOS

(Continued from page 8)

to the VSDA board. VSDA avoided any involvement in IVRG activities, but the association did take up the cause of indie retailers with a market study that laid out ways they could better compete against the deeper pockets of the chains.

Webb, meanwhile, shopped the IVRG case to interested parties.

"I've been attempting to get someone's attention for some time," says Webb, who expects most IVRGers to join the case.

"He's been involved," says Heard, one of several attorneys participating in the Texas action, including Jon Robinson in Decatur, Ill., a Webb acquaintance. "But there are many others involved. The suits are the fruit of a lot of labor."

As class actions, both are first steps in a 1,000-mile journey that could take three to five years and more than \$1 million to reach trial, according to Heard. Chayn and Five Palms were selected as "the initial members of the class," he notes.

FAIR must get other retailers to participate, a task that will require mailings to various lists, including VSDA's members.

Nevertheless, Heard maintains, the effort is important. "More and more stores are out of business. We think we've lost 4,000" in the past 18 months, Heard says. The Blockbuster/studio arrangements have

done "a lot of damage, and I think they've done it deliberately."

Blockbuster has heard it all before. "This lawsuit has been filed after more a year of threats and is completely without merit," says spokeswoman Karen Raskopf. "It's a desperate attempt by a few independent retailers to place blame for their inability to adapt to the changing video rental marketplace."

FAIR charges Blockbuster with violation of the Texas Free Enterprise and Antitrust Act. Since late 1997, court papers state, the chain "has unlawfully used its market share and influence with the movie studios to obtain unprecedented agreements from them that give it a substantial and unfair competitive advantage."

Blockbuster threatened to cut purchases from uncooperative vendors "by as much as 30%."

Blockbuster's national rental share has increased from 25% two years ago to more than 30% currently and exceeds 50% in some markets.

Blockbuster unquestionably has written some big checks to help achieve its recent growth. The current Blockbuster prospectus, pitching the public sale of 31 million shares, reveals revenue-sharing payments of \$1.5 billion last year and nearly \$440 million through the first quarter of 1999.

MILES DAVIS' TRUE 'KIND OF BLUE' REISSUED BY COLUMBIA/LEGACY

(Continued from page 1)

copies sold worldwide, according to label reports.

At Tower Records in New York's Greenwich Village, "Kind Of Blue" is the "best-selling catalog album, period," says buyer Charles Person. "More people buy that than any record by the Beatles, Frank Sinatra, anybody. It's a phenomenon. Every jazz head has it, punk rockers come in looking for it, classical fans buy it. It's got that moody, late-night vibe that everybody goes for."

While a hit upon initial release and given a major boost by the first CD reissue, "Kind Of Blue" has sold at an even greater pace (about 5,000 units per week in the U.S., according to SoundScan) since Legacy's spring '97 release of the disc in a remastered, repackaged form. The latest reissue corrected the pitch (slightly sharp on some tracks since '59) and reinstated the original album cover (the first reissue used a photo from the wrong period).

Now the album is the No. 1 jazz record week-in and week-out at the Greenwich Village Tower, with an entire endcap display regularly devoted to nothing but "Kind Of Blue." It is similar in Chicago, at the Jazz Record Mart, where the album is consistently the store's top seller and never out of its top 10. And in Tokyo, at the HMV Shibuya, "Kind Of Blue" is the perennial favorite among many Davis best sellers.

The powerful Davis mystique—still the very definition of "cool"—has obviously long been a popular focal point with "Kind Of Blue." But according to reissue producer Michael Cuscuna, it is also for purely musical reasons that this album has taken on its iconic status.

"At the time, a lot of musicians focused on the record's modal style and the way it exposed the rapidly developing talents of a couple of unique figures, John Coltrane and Bill Evans," Cuscuna says. "But 'Kind Of Blue' is so lyrical and hypnotic that any lay listener, now or then, can tune into how haunting it is. It has always been a lot of people's first jazz record."

Along with Davis, tenor saxophonist Coltrane, and pianist Evans, the main "Kind Of Blue" sextet featured alto saxist Cannonball Adderley, bassist Paul Chambers, and drummer Jimmy Cobb. Pianist Wynton Kelly appears on one track. The two recording sessions were produced in spring 1959 by Irving Townsend at Columbia's famed 30th Street Studios in New York.

"Kind Of Blue" is perhaps the ultimate testament to spontaneity, even in a genre fueled by improvisation. Without rehearsal, the collective created finished music spontaneously from sketches Davis brought fresh into the studio. Even more remarkable, the classic tunes "So What," "Freddie Freeloader," "Blue In Green," and "All Blues" were each captured in one take. The equally classic "Flamenco Sketches" took just one more try. The Davis conception was intense and evocative, but each of the musicians brought something of himself to the record, according to Cobb, the last surviving member of the band.

"Miles would give you guidelines,



At the 1959 sessions for "Kind Of Blue," from left, are John Coltrane, Cannonball Adderley, Miles Davis, and Bill Evans.

but he wanted you to give your own personal thing—that's why you were in the band," Cobb explains. "He wanted Coltrane's sound, Cannonball's sound. And it was just like any other Miles gig in that it was loose. The material was real strong, and I knew it was a good date—but it was Miles, so they were all good dates.

"Still, I never thought people would be listening to it so much after all these years," Cobb adds. "All over the world, people talk to me about 'Kind Of Blue.' A lot of musicians tell me that it was the record that made them want to start playing jazz. I guess it really was some of the best music made back then. And it sounds just as fresh now as when they played it back in the studio."

Beyond the music and the myths, the increasing presence of "Kind Of Blue" in the marketplace has much to do with the Legacy and Sony Music Distribution program on behalf of the record and the Davis catalog as a whole. Legacy senior VP Jeff Jones stresses a key decision: keeping the album's deluxe reissue at Sony's "best value" price point of \$11.98. He says, "That has really helped get 'Kind Of Blue' into non-traditional jazz retail and rack accounts, like Target, Best Buy, Trans World, Handleman. And response has been tremendous."

Legacy is marking the 40th anniversary of "Kind Of Blue" with a dual promotional campaign that also previews the latest in the label's series of Davis archival boxed sets: "Miles Davis With John Coltrane—The Complete Columbia Recordings." Due Oct. 26, the set

features "Kind Of Blue," among other classic material (see story, this page).

Legacy is conducting a local co-op ad campaign nationwide, as well as providing massive amounts of special point-of-purchase materials—including blowups of the "Kind Of Blue" cover and a striking poster featuring a red-tinted period bandstand photo of Davis and Coltrane. Legacy is also re-servicing press and radio with "Kind Of Blue," and special advance copies of the boxed set are available.

According to senior director of marketing Seth Rothstein, Legacy will be working with retailers and radio stations in conducting giveaways of limited-edition promo items and setting up other "Kind Of Blue" commemorative events. "But the record has such prestige that people approach us—everything about the record has a life of its own in a way," he says, adding that the Davis image being featured in Gap and Apple ads has obviously helped the cause with the greater public.

Another mainstream plug will come with the new film "Runaway Bride," starring Julia Roberts and Richard Gere. It features a scene in which Gere, whose character is a jazz aficionado, receives a mint pressing of the "Kind Of Blue" LP as a gift. Legacy provided Davis posters to help decorate Gere's apartment in the movie.

Different periods of Davis' career appeal to different audiences, from the orchestral recordings with Gil Evans and the great '60s post-bop Quintet to the electric jazz/rock of "Bitches Brew" and the latter-day hip-hop fusion of "Doo-Bop." But in the entirety of his artistry—and in such specific instances as "Kind Of Blue"—Davis' appeal transcends his genre to connect with the culture at large. As Legacy VP of A&R Steve Berkowitz puts it, "Even after 40 years, 'Kind Of Blue' continues to carry the torch for great music."

Assistance in preparing this story was provided by Raj N. Mahtani in Tokyo.

Miles & Trane Revisited Columbia/Legacy To Drop Complete Set

BY BRADLEY BAMBARGER

The next installment in Columbia/Legacy's Grammy-winning series of Miles Davis boxed sets is "Miles Davis With John Coltrane—The Complete Columbia Recordings." Scheduled for Oct. 26 release, the set is a typically authoritative six-disc collection that includes the sessions for the epochal 1959 LP "Kind Of Blue."

While Coltrane was in his band from 1955-61, Davis recorded two other classic albums, his first for Columbia: "'Round About Midnight," from '55, and "Milestones," from '58. The balance of the boxed set features the Davis/Coltrane collaborations from side two of the LP "Jazz Track," two tunes from "Someday My Prince Will Come," and 18 previously unreleased tracks.

The set's rare material includes several alternate takes and live-wire performances taped at the Newport Jazz Festival and New York's Plaza Hotel in '58. The live gigs feature the main "Kind Of Blue" sextet, with Davis and tenor man Coltrane joined by alto saxist Cannonball Adderley, pianist Bill Evans, bassist Paul Chambers, and drummer Jimmy Cobb. The "'Round About Midnight" and "Milestones" material feature pianist Red Garland and drummer Philly Joe Jones.

Reflecting on the set, reissue co-producer Michael Cuscuna says, "From his first session with Miles in '55 to the last in '61, you can really hear the quantum leaps in Trane's playing. And listening closely to this material made me newly aware of how Miles started constructing his solos in this period, with beauty as a primary concern even on the fast numbers."

The original Davis/Coltrane sessions were produced by George Avakian, Irving Townsend, Teo

Macero, and Cal Lampley. Cuscuna's reissue co-producer was Bob Belden, and the set was remastered by Sony's Mark Wilder, both veterans of Legacy's extensive Davis reissue program.

As with the previous Davis boxed sets—"The Complete Live At The Plugged Nickel," "Miles Davis & Gil Evans: The Complete Columbia Studio Recordings," and "The Miles Davis Quintet: 1965-68"—the reissue team significantly enhanced the sound over previous LP and CD releases, particularly with "Milestones." That album had only appeared in its original mono or in an earlier reissue form of "fake stereo." Cuscuna found a pristine, previously untapped 3-track stereo master of "Milestones," which was then remixed for the set along with much of the other material.

The 100-page booklet with the "Miles And Trane" set features many previously unpublished photos and new essays by Cuscuna and Bob Blumenthal, as well as reminiscences from Avakian about signing Davis to Columbia and from Cobb on the live performances and "Kind Of Blue."

As usual with Legacy's Davis program, a best-of disc from "Miles And Trane" will appear early next year, along with new versions of "'Round About Midnight" and "Milestones." "Kind Of Blue" was refurbished in 1997.

Due in spring 2000, the next Legacy Davis boxed set will comprise the complete "In A Silent Way" sessions on three discs. For the fall, expect a set that includes "Live At Antibes" (with Wayne Shorter), "Live In Tokyo" (with Sam Rivers), and the famous "My Funny Valentine"/"Four And More" (with George Coleman). A set devoted to the "Jack Johnson" sessions is expected for 2001. Several more live sets should follow.

DANCE MUSIC BOOTLEGS SEIZED

(Continued from page 9)

DJ bootleg compilations. The remainder, Tardiff says, were all legal and confiscated because they bore no company name and mailing address.

According to Creighton, that violates California penal code 653w, which states that product sold in the state must display the true name and address of the maker.

"My advice to labels that are still in violation is to rectify the situation," says Creighton. "There may be additional seizures."

Tardiff says that many legal CD singles and compilations from Europe, which he says comprise 60% of his inventory, include no contact information. "They took legitimate product from such U.K. labels as Almighty and Defected off my shelves, solely because the product lacked an address and contact information," he says.

"It wasn't like I was hiding anything from the RIAA," adds Tardiff. "I showed them where all the bootleg CDs were. But it was almost like that wasn't enough for them. That's when they discovered all my Centaur Entertainment product, and then things got really ugly."

Though New York-based Centaur Entertainment says it is completely legitimate, the company does not include its address on its product. "We only put our 1-800 number and Internet address on our product," says Nick DeBiase, president of Centaur Entertainment. "Though we will include our address on all future product."

In the interim, DeBiase says, the RIAA suggested that Centaur put stickers (containing address information) on all existing packaging.

DeBiase says he sent letters July 22

to the RIAA's Washington, D.C., and Southern California offices, asking that the seized product be returned to the company or to the retailers. In addition, the letters inquired as to how the RIAA might prevent "such wrongful seizures" in the future.

Since the seizures, DeBiase says that he's received calls from stores nationwide asking about the legitimacy of his company's CDs.

Says DeBiase, "In my mind, it's much easier to educate sheriffs as to who's doing it legitimately than tarnish our reputation."

According to Creighton, "The evidence that was seized was in violation of the state's statute. It's that simple. And now, it's up to the law enforcement and the prosecutor's office as to what will happen with the seized product."

Don't Panic declined to comment for this article.

Anti-Bootleg Meeting Set

The dance music industry is addressing the issue of bootlegs with a new coalition spearheaded by Epic senior director of marketing and A&R Frank Ceraolo and RCA director of international A&R Vince Degiorgio (Billboard, July 31). The group has scheduled its first meeting at 7:30 p.m. on Tuesday (3) in New York. For location and additional information, contact Degiorgio at vince.degiorgio@bmg.com.

MOTOR MUSIC TO DROP LIVE RAMMSTEIN SET WORLDWIDE

(Continued from page 11)

Berlin"). The album features two concerts, held Aug. 22 and 23, 1998, at Berlin's Wuhlheide open-air festival.

Demand is already building. In Germany, advance orders have reached 500,000 units, Husemann says.

"People are always asking for Rammstein, even though there aren't any new releases at the moment," says Stefanie Troger, purchaser at retailer Hotmarkt in Hanover. "We are very satisfied with back-catalog sales. It's a different kind of music. The lyrics are thought-provoking. Rammstein have a cool stage show, which many people like."

Adds purchaser Hans-Joachim Schmidt of Promarkt in Berlin, "Rammstein are selling very well and are very successful, particularly in the new German states [the former East Germany]. The blend of aggressive music with electronic elements and German lyrics seems to capture listeners' imaginations."

The two Rammstein albums have been released in more than 40 countries. For Motor's Husemann, who discovered and established the group in 1995, Rammstein's worldwide success is no surprise. "It was never a question whether Rammstein would have foreign success," says Husemann. "The question was whether a label could be found which would recognize Rammstein's potential and be willing to handle a band which doesn't get so much radio or TV exposure."

It took a long time for Motor to convince anyone. Inclusion in various U.S. indie compilations, as well as on the soundtrack to the David Lynch film "Lost Highway," was very helpful in launching Rammstein in rock clubs all around the world, arousing preliminary underground attention.

But press attention in the U.S., where Slash/London worked the record, was a key factor. Says Husemann, "London Records U.S. were

very good at marketing the second album and slowly built up Rammstein with fan-oriented street marketing."

This also explains why the album "Sehnsucht" has since gone platinum in the U.S., even though it barely made it into the top 40 of The Billboard 200.

LIVE SHOW IS KEY

In European countries outside Germany, it was easier to establish Rammstein. The band has played at large festivals, achieving a breakthrough in most countries thanks to its strong show.

Says Husemann, "Rammstein has been built up as an album act over an extended period of time with a solid worldwide fan base. The only limitation is that Rammstein cannot perform everywhere in the world for time and organizational reasons."

In the U.S., the video will be co-released with the CD two weeks earlier, while Asian markets will hold off release as they continue to work "Sehnsucht." Album launch parties in all countries will be backed by radio ads and street postering. Impetus is also expected to come from a recent Kiss tour of South America, during which Rammstein was a guest.

Discovered in 1993 by music manager Fialik, Rammstein has been a best seller since 1995 with its hard industrial-metal lyrics. The sextet comprises Till Lindemann (vocals), Richard Kruspe (guitar), Paul Landers (guitar), Christoph Schneider (drums), Oliver Riedel (bass), and

Flake Lorenz (keyboards).

The act's stage show—complete with pyrotechnics—has unleashed heated debate on the aggressiveness of the songs. During the show, Lindemann—covered with combustible paste—is set afire.

Commenting on Rammstein's success, Tim Renner, president, music, at Universal Music Group Germany (who helmed Motor until last year), says, "Rammstein is a gigantic stage show. They're theater for the millennium generation, with everything that goes with it: metallic-techno posing, bizarre sadomasochistic elements, and not least of all marvelous and innovative rock music."

The tightrope walk between provoking and entrancing the audience will be clearly in evidence in the eagerly awaited "Live Aus Berlin" video, which will be released in two versions—censored and complete.

Part of the stage show has already been censored in the U.S. When Rammstein's Lindemann appeared on stage with a plastic phallus strapped on, the police in some U.S. cities said, "Good show—no penetration."

Yet, on June 5, police took action in Worcester, Mass., on account of alleged obscene stage acting during the song "Buck Dich" (Bend Over). As a result, Lindemann and keyboardist Lorenz were arrested and spent several hours in prison.

After three rounds of negotiations, the sentence was reduced to \$100 and six months' probation.

The German Voluntary Self-Con-

trol Assn. also restricted "Buck Dich" to viewers over 18. This means that the censored version of the live video (excluding "Buck Dich") will be released in September, while the uncensored version will be available simultaneously with the album release but only for adults.

Commenting on the enthusiasm and criticism that Rammstein's shows attract, Lindemann says, "We offer music for the ears and pyrotechnics for the eyes. To me, that tops it off."

The band denies that it endorses extreme right-wing ideas, although the public outside its fan base views it with some suspicion. Says Lindemann, "Our tour manager is required to come up onstage as soon as fascists start using the Hitler greeting. I would immediately stop the concert and wait until these people are removed."

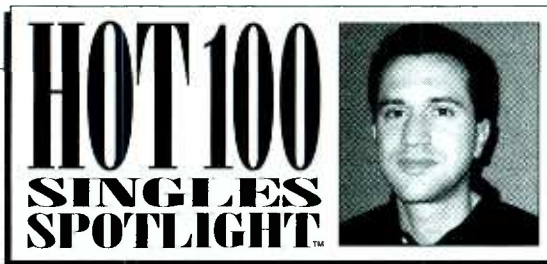
Adds Lorenz, "All we want to do is entertain and give the audience a good night out with flamethrowers and other funny ideas."

Music programmer Adilya Scharma from Radio Fritz in Berlin says that Rammstein is frequently played during the daytime and gets an above-average number of requests.

"The band was lucky enough to be playing hard music at the right time. There is a type of longing for this sort of music," Scharma says.

Yet Andreas Löffler, music programmer at national WDR Eins Live, says opinions are polarized.

"Listener reactions vary from extreme enthusiasm to less-favorable opinions. There's no golden middle."



by Silvio Pietroluongo

LEADING COUPLE: Christina Aguilera's "Genie In A Bottle" (RCA) holds at No. 1 on The Billboard Hot 100 for a second issue as airplay and sales continue to rise. "Genie" is the Greatest Gainer/Airplay with an increase of 10.5 million listeners for a total audience impression of 70 million, which pushes "Genie" 9-6 on the Hot 100 Airplay chart. "Genie" also holds the top of the Hot 100 Singles Sales chart as the discounted single scans 200,000 units, its highest one-week total to date.

After two consecutive weeks of dropping one spot while maintaining its bullet, **Destiny's Child's** "Bills, Bills, Bills" (Columbia) reverses field and rebounds 3-2. "Bills," which is being played on all mainstream R&B and rhythmic top 40 stations on our panel, picks up an additional 25 stations: 13 from mainstream top 40 and 12 from adult R&B. This increase in stations bumps "Bills" 6-5 on the airplay chart, overriding an 8% loss on the sales chart for an overall gain in Hot 100 points.

DON'T PINCH YOURSELF: K-Ci & JoJo's "Tell Me It's Real" (MCA) leaps 16-3 on the Hot 100 and 25-3 on the sales chart, as a full week at retail results in 100,000 units scanned. "Real," which debuted last issue on the sales chart due to street-date violations, is the first song to be marked with a Retail Launch symbol for two consecutive issues since we introduced this designation in December 1998. Although "Real" is not the first street-date violation single to debut on the sales chart, it is the first to scan enough in that week, as well as its first full week at retail, to influence its Hot 100 chart positions in both of those weeks.

WORLDS APART: The Hot Shot Debut at No. 17 this issue is **Nine Inch Nails'** "The Day The World Went Away" (Nothing/Interscope). "Day" moves 70,000 units and enters the sales chart at No. 5. "Day" is accompanied on the cassette single and CD single by a track called "Starf**kers, Inc.," which is garnering more radio play at the moment. "Inc.'s" audience is 3.7 million, as opposed to "Day's" 850,000 audience impressions. The Hot 100 no longer includes double-sided singles. Our rules state that the song with the most cumulative airplay will be the one listed on the Hot 100, unless there is a configuration available (excluding 7-inch vinyl) that does not contain both tracks. Such is the case here, as the 12-inch vinyl version only includes "Day." That song will be listed on the chart, and sales totals for all configurations will be tied to it throughout its chart run.

JOY OF SEX: **Amber** spends her fourth issue in the mid-90s, as "Sexual (Li Da Di)" (Tommy Boy) re-bullets but holds at No. 96. The former No. 1 Hot Dance Music/Club Play record increases its sales total for a sixth week, scanning 9,000 units and moving up 33-28 on Hot 100 Singles Sales. It ranks top 10 at rhythmic top 40 stations WKTU New York and KZFM Corpus Christi, Texas, and mainstream top 40 WHYI Miami.

SUMMER HEAT: **LFO** earns its first top 10 single on the Hot 100 as "Summer Girls" (Logic/Arista) jumps 15-10. "Girls," which has yet to reach Hot 100 Airplay, derives 75% of its total points from retail sales.

Bennett Takes Reins At Maverick

BY MELINDA NEWMAN

LOS ANGELES—Increasing the artist roster as well as the A&R staff are among the priorities for new Maverick Recording Co. president Bill Bennett.

Bennett was formerly president of Geffen Records until he left his post in January as part of the Universal/PolyGram merger.

"Maverick has a great small roster. They only put out eight to 10 records a year," says Bennett. "I think we need to put out a few more records. The label's been very successful. If we can put out more albums and maintain our overall batting average, that would be great. But we also want to maintain the boutique-label quality that we have."

Among the 19 acts signed to Maverick's roster are Alanis Morissette, Deftones, Candlebox, Jude, Prodigy, Me'Shell Ndegéocello, Swimmer, Showoff, Solar Twins, and Muse.

To accommodate a potentially larger roster, Bennett says, "we're definitely going to look at adding some A&R people as we try to get the number of releases up."

Bennett, who was officially named president July 23, comes to Maverick at a time when the label is getting over some growing pains. Label co-founder/co-owner and ex-Madonna manager Freddy DeMann left the label in March following months of exit negotiations (Billboard, March 13).

About the same time, Maverick and Warner Bros. Records Inc. signed a five-year extension on their

joint-venture deal that was set to expire in July.

Maverick's partners—Madonna, label head of A&R Guy Oseary, and head of business affairs Ronnie Dashev—own 50% of the 7-year-old label, while Warner Bros. Records Inc. owns the other half. Bennett



BENNETT

does not have equity in the company.

Maverick's greatest successes recently have come from soundtracks. "Austin Powers: The Spy Who Shagged Me" is No. 15 on The Billboard 200, while the soundtrack to "The Matrix" is at No. 117. Maverick has no other albums on the chart. Coming in late October is a second "Austin Powers" soundtrack to this summer's blockbuster.

Other than the additions, Bennett says he doesn't foresee changes to either the roster or Maverick's 60-person staff, including GM Russ Rieger. "What a great guy," Bennett says of Rieger. "I hope he'll have even more to do here now. It's too early to

know if there will be any staff changes, but I don't see any foreseeable changes. I've been blown away by the quality of the people here."

Similarly, Bennett says, "we're not really looking at retooling the roster. We're going to sit down in another month and look at the year 2000, but so far, I've just been concentrating on getting to know people here."

While most of Maverick's roster now falls into the pop and rock area, the label experimented with R&B a number of years ago with acts like Dana Dane and U.N.V. Bennett says that "nothing is off-limits" in terms of expanding into different genres again, although he adds that no plans have been made to do so.

Bennett says that after he left Geffen in January, he wasn't sure about his next move. "I knew I needed some distance," he says. "I went away to Hawaii, spent some time with my kids. I thought about going back to Nashville, where I'm from. But Guy and Ronnie had stayed and kept in touch with me, and our conversations evolved into my taking this new role."

No one at Maverick has previously held the title of president.

Bennett, who spent eight years at Geffen, says he sees some similarities between the two companies. "Here's a label that's looking to grow," he says, "and I think we have the same set of values at Maverick that we had at Geffen... One thing I learned at Geffen was that the past history doesn't have a lot of meaning; it's all about the future."

THE Billboard 200

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

AUGUST 7, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	2	10	BACKSTREET BOYS ▲ ⁵ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
2	2	1	5	LIMP BIZKIT FLIP 90335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
3	3	3	11	RICKY MARTIN▲ ⁴ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
4	4	4	28	BRITNEY SPEARS▲ ⁵ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
5	7	7	6	SARAH MCLACHLAN▲ ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
6	10	12	7	SMASH MOUTH● INTERSCOPE 90316 (11.98/17.98)	ASTRO LOUNGE	6
7	11	11	30	KID ROCK▲ LAVA/ATLANTIC 83119*/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	6
8	8	9	7	RED HOT CHILI PEPPERS▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
9	6	5	6	SOUNDTRACK▲ ² OVERBROOK 60344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
10	5	—	2	TOO SHORT SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	5
11	9	6	10	SOUNDTRACK▲ WALT DISNEY 60645 (11.98/17.98)	TARZAN	5
12	12	10	90	SHANIA TWAIN◆ ¹² MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
◀ Hot Shot Debut ▶						
13	NEW▶	1	1	EPMD DEF JAM 558928*/DJMGM (10.98/16.98)	OUT OF BUSINESS	13
14	17	20	8	BLINK 182● MCA 11950 (10.98/16.98)	ENEMA OF THE STATE	9
15	13	8	8	SOUNDTRACK▲ MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
16	15	14	8	JENNIFER LOPEZ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
17	14	13	5	K-CI & JOJO▲ MCA 11937* (10.98/17.98)	IT'S REAL	8
18	20	24	6	SANTANA● ARISTA 19080 (10.98/17.98)	SUPERNATURAL	18
19	16	—	2	SOUNDTRACK JIVE 41686* (11.98/17.98)	THE WOOD	16
20	18	18	13	VARIOUS ARTISTS▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
21	23	25	39	98 DEGREES▲ ² MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
22	21	23	78	DIXIE CHICKS▲ ⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
23	19	19	22	TLC▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
24	22	21	8	JA RULE▲ MURDER INC./DEF JAM 538920*/DJMGM (10.98/16.98) HS	VENNI VETTI VECCI	3
25	27	27	70	'N SYNC▲ ⁷ RCA 67613 (11.98/17.98)	'N SYNC	2
26	28	29	22	EMINEM▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
27	34	35	38	JUVENILE▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
28	31	33	63	LENNY KRAVITZ▲ VIRGIN 47758 (12.98/17.98)		5
29	36	40	19	GINUWINE▲ 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
30	29	16	4	WEIRD AL YANKOVIC● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
31	37	36	6	VARIOUS ARTISTS EPIC 63653 (11.98 EQ/17.98)	NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES	18
32	24	17	4	KENNY G ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
◀ GREATEST GAINER ▶						
33	44	44	15	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	33
34	30	30	10	SOUNDTRACK● ISLAND 546196/DJMG (11.98/17.98)	NOTTING HILL	19
35	39	39	28	SUGAR RAY▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
36	41	38	4	VARIOUS ARTISTS RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	29
37	32	34	8	LONESTAR● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
38	25	22	5	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
39	35	31	8	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
40	46	41	36	THE OFFSPRING▲ ⁴ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
41	43	37	37	CHER▲ ³ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
42	42	43	102	BACKSTREET BOYS◆ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
43	49	49	29	GODSMACK▲ REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK	22
44	48	—	2	CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	44
45	38	28	5	SOUNDTRACK ATLANTIC 83199/AG (10.98/17.98)	SOUTH PARK: BIGGER, LONGER & UNCUT	28
46	NEW▶	1	1	POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98)	TONIGHT THE STARS REVOLT!	46
47	52	57	44	GOO GOO DOLLS▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
48	50	42	12	TIM MCGRAW▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
49	47	32	4	ALICE IN CHAINS COLUMBIA 63649/CRG (11.98 EQ/17.98)	NOTHING SAFE	20
50	51	76	4	SOUNDTRACK UNIVERSAL 53269 (10.98/17.98)	AMERICAN PIE	50
51	53	50	22	LIT● RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
52	55	46	6	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34
53	26	—	2	LIL' CEASE UNDEAS/ATLANTIC 92783*/AG (10.98/16.98)	THE WONDERFUL WORLD OF CEASE A LEO	26
54	45	26	4	GZA/GENIUS WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	54	45	14	CASE DEF SOUL 538871*/DJMGM (8.98/12.98)	PERSONAL CONVERSATION	33
56	33	—	2	GANG STARR NOO TRYBE 47279*/VIRGIN (19.98/22.98)	FULL CLIP: A DECADE OF GANG STARR	33
57	40	15	3	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	15
58	56	53	37	112▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
59	63	66	6	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER	59
60	67	69	36	WHITNEY HOUSTON▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
61	57	58	48	LAURYN HILL▲ ⁵ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
62	62	54	43	EVERLAST▲ TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
63	60	56	9	SLICK RICK● DEF JAM 558936*/DJMGM (10.98/16.98)	THE ART OF STORYTELLING	8
64	58	52	11	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
65	59	47	7	DEF LEPPARD● MERCURY 546212/DJMG (11.98/17.98)	EUPHORIA	11
66	86	98	6	LEN WORK 69528/EPIC (7.98 EQ/11.98) HS	YOU CAN'T STOP THE BUM RUSH	66
67	84	87	12	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	67
68	71	67	49	KORN▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
69	69	68	95	CREED▲ ³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
70	82	71	6	VARIOUS ARTISTS INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
71	77	83	8	ENRIQUE IGLESIAS FONOVISA 0517 (10.98/16.98)	BAILAMOS	71
72	65	61	6	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
73	68	60	17	ANDREA BOCELLI▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
74	61	51	5	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	43
75	75	77	18	SILK● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
76	80	65	5	THE CHEMICAL BROTHERS FREESTYLE DUST 47610*/ASTRALWERKS (11.98/17.98)	SURRENDER	32
77	78	75	30	ORGY▲ ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
78	70	64	19	B*WITCHED▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
79	79	74	27	DAVE MATTHEWS/TIM REYNOLDS▲ ² BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
80	64	48	6	MASE● BAD BOY 73030*/ARISTA (11.98/17.98)	DOUBLE UP	11
81	76	70	43	JAY-Z▲ ROC-A-FELLA 558902*/DJMGM (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
82	87	80	71	LIMP BIZKIT▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
83	81	79	71	JO DEE MESSINA▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
84	NEW▶	1	1	VARIOUS ARTISTS WORD 69975/EPIC (19.98 EQ/19.98)	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	84
85	83	84	65	DAVE MATTHEWS BAND▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
86	74	62	16	NAS▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
87	73	63	10	JIMMY BUFFETT● MARGARITAVILLE 524660/DJMG (11.98/17.98)	BEACH HOUSE ON THE MOON	8
88	97	99	14	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
89	91	85	106	SARAH MCLACHLAN▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	2
90	66	55	5	SOUNDTRACK AMERICAN/C2 69947/CRG (11.98 EQ/17.98)	BIG DADDY	55
91	100	105	16	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	91
92	72	59	12	SOUNDTRACK▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE	3
93	88	82	66	FAITH HILL▲ ³ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
94	90	94	16	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	74
95	85	72	59	BRANDY▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
96	92	73	9	INSANE CLOWN POSSE ISLAND 524661/DJMG (11.98/17.98)	THE AMAZING JECKEL BROTHERS	4
◀ HEATSEEKER IMPACT ▶						
97	102	122	10	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/ONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	97
98	99	96	32	FATBOY SLIM● SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
99	98	93	62	DMX▲ ³ RUFF RYDERS 558227*/DJMGM (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
100	93	89	48	ROB ZOMBIE▲ ² GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
101	112	118	13	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
102	104	91	5	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	53
103	96	92	31	DMX▲ ² RUFF RYDERS 538640*/DJMGM (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
104	89	78	28	TRICK DADDY● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	30
105	95	81	7	JAMIROQUAI WORK 69973/EPIC (11.98 EQ/17.98)	SYNCHRONIZED	28
106	103	106	11	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	103
107	106	113	21	KENNY CHESNEY● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
108	94	86	5	VARIOUS ARTISTS TOMMY BOY 1332 (12.98/17.98)	ESPN PRESENTS JOCK ROCK 2000	78
109	101	102	13	SOUNDTRACK● COLUMBIA 69853/CRG (11.98 EQ/17.98)	SONGS FROM DAWSON'S CREEK	7

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	111	116	63	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
111	118	135	42	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
112	105	95	11	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
113	107	88	87	WILL SMITH ▲ COLUMBIA 68683*/CRG (11.98 EQ/17.98)	BIG WILLIE STYLE	8
114	113	128	5	VARIOUS ARTISTS EPITAPH 86563 (4.98 CD)	PUNK-O-RAMA 4	113
115	108	101	8	HARRY CONNICK, JR. COLUMBIA 69618/CRG (11.98 EQ/17.98)	COME BY ME	36
116	110	109	8	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	79
117	109	103	17	SOUNDTRACK ● MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
118	121	132	9	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98) HS	FEBRUARY SON	118
119	114	115	4	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	94
120	126	114	4	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	114
121	120	97	19	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
122	115	104	5	MANA WEA LATINA 27864 (9.98/16.98)	MTV UNPLUGGED	83
123	119	120	24	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
124	151	160	43	SHERYL CROW ▲ A&M 90404/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
125	124	117	9	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	28
126	122	119	35	2PAC ▲ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
127	137	149	4	SOUNDTRACK KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES	127
128	123	121	36	GARTH BROOKS ▲ 12 CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
129	116	108	7	DIANA KRALL VERVE 304/VG (10.98/16.98)	WHEN I LOOK IN YOUR EYES	68
130	125	124	21	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
▶ PACESETTER ◀						
131	184	167	9	JORDAN KNIGHT ● INTERSCOPE 90322 (10.98/16.98)	JORDAN KNIGHT	29
132	133	123	4	LUSCIOUS JACKSON GRAND ROYAL 96084*/CAPITOL (10.98/16.98)	ELECTRIC HONEY	102
133	174	—	2	SOUNDTRACK WARNER SUNSET/REPRISE 47450/WARNER BROS. (11.98/17.98)	EYES WIDE SHUT	133
134	127	130	89	MARTINA MCBRIDE ▲ 2 RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
135	NEW ▶	1	1	LOS LOBOS HOLLYWOOD 62185 (10.98/16.98)	THIS TIME	135
136	128	125	39	DRU HILL ▲ DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
137	148	142	7	IBRAHIM FERRER WORLD CIRCUIT/NOESUCH 79532/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	137
138	138	134	49	FIVE ▲ ARISTA 19003 (10.98/16.98) HS	FIVE	27
139	145	151	4	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) HS	SLIPKNOT	112
140	147	146	35	METALLICA ▲ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
141	141	141	6	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	107
142	136	131	32	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17
143	142	145	14	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98) HS	HOW TO OPERATE WITH A BLOWN MIND	115
144	132	138	54	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
145	129	126	9	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	43
146	NEW ▶	1	1	SOUNDTRACK OFF LINE/TVT SOUNDTRAX 8310*/TVT (10.98/17.98)	WHITEBOYS	146
147	130	107	10	EIGHTBALL & M.J.G. ● SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	10
148	164	152	19	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
149	172	171	39	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
150	161	162	37	R. KELLY ▲ JIVE 61625* (19.98/24.98)	R.	2
151	140	133	13	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	22
152	117	100	4	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	72
153	143	163	10	BLESSID UNION OF SOULS PUSH 27047/V2 (10.98/16.98)	WALKING OFF THE BUZZ	143
154	131	111	9	CHANTE MOORE SILEAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	31
155	158	140	16	JOEY MCINTYRE ● C2/COLUMBIA 69856/CRG (11.98 EQ/17.98)	STAY THE SAME	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	149	147	86	ANDREA BOCELLI ▲ 2 PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
157	146	129	19	SOUNDTRACK ▲ ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
158	154	153	15	TOM PETTY AND THE HEARTBREAKERS ● WARNER BROS. 47294* (10.98/17.98)	ECHO	10
159	134	136	9	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
160	156	154	20	SOUNDTRACK DREAMWORKS 50033/INTERSCOPE (17.98 CD)	A NIGHT AT THE ROXBURY	95
161	152	137	6	ALABAMA RCA (NASHVILLE) 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	51
162	167	156	17	VARIOUS ARTISTS ● IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
163	153	148	10	DWIGHT YOAKAM REPRISE (NASHVILLE) 47389/WARNER BROS. (NASHVILLE) (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	80
164	165	158	37	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
165	150	90	3	JIMI HENDRIX EXPERIENCE HENDRIX 11987*/MCA (13.98/21.98)	JIMI HENDRIX LIVE AT WOODSTOCK	90
166	139	112	6	GERI HALLIWELL ● CAPITOL 21009 (11.98/17.98)	SCHIZOPHONIC	42
167	159	144	18	SOUNDTRACK ● HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
168	171	165	69	SOUNDTRACK ▲ 3 WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
169	175	172	9	LYNYRD SKYNYRD THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD		147
170	135	110	7	SARAH BRIGHTMAN REALLY USEFUL 539330/DECCA	THE ANDREW LLOYD WEBBER COLLECTION	110
171	157	127	5	VARIOUS ARTISTS WU-TANG/RAZOR SHARP 69610*/EPIC (11.98 EQ/17.98)	THE RZA HITS	61
172	181	175	43	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
173	168	155	5	LOS TIGRES DEL NORTE FONOVISA 80761 (13.98/17.98)	HERENCIA DE FAMILIA	92
174	178	182	55	BARENAKED LADIES ▲ 3 REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
175	170	164	35	ELVIS CRESPO ▲ SONY DISCOS 82634 (8.98 EQ/13.98) HS	SUAVEMENTE	106
176	RE-ENTRY	3	3	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS	176
177	169	159	36	MARIAH CAREY ▲ 3 COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
178	173	170	40	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
179	155	139	12	ROBBIE WILLIAMS CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
180	160	150	14	SARAH BRIGHTMAN ● NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
181	182	161	23	SIXPENCE NONE THE RICHER ● SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	89
182	166	143	5	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	97
183	177	173	29	VARIOUS ARTISTS ▲ KOCH 8803 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
184	176	—	2	VARIOUS ARTISTS BLACK HAND 54329*/LIGHTYEAR (11.98/17.98)	BLACK GANGSTER — ORIGINAL SOUNDTRACK	176
185	186	188	16	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	85
186	187	178	73	MADONNA ▲ 3 MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
187	179	168	32	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
188	189	181	20	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
189	190	180	32	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
190	NEW ▶	1	1	TAL BACHMAN COLUMBIA 67956/CRG (7.98 EQ/11.98) HS	TAL BACHMAN	190
191	191	185	7	PENNYWISE EPITAPH 86553* (10.98/15.98)	STRAIGHT AHEAD	62
192	196	—	6	MOBY V2 27049* (16.98 CD) HS	PLAY	145
193	193	184	43	OUTKAST ▲ 2 LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
194	188	177	36	JEWEL ▲ 3 ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
195	198	198	56	VARIOUS ARTISTS ● RAZOR & TIE 89024 (11.98/17.98)	MONSTERS OF ROCK	112
196	183	174	7	MC EHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	54
197	RE-ENTRY	46	46	FASTBALL ▲ HOLLYWOOD 62130 (10.98/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
198	200	196	7	CHRIS LEDOUX CAPITOL (NASHVILLE) 99781 (10.98/16.98)	20 GREATEST HITS	145
199	194	186	63	JOHN ELLENBACH ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
200	162	157	6	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	60

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 58 2Pac 126 702 52 98 Degrees 21	Steven Curtis Chapman 72 The Chemical Brothers 76 Cher 41 Kenny Chesney 107 Charlotte Church 121 Collective Soul 123 Phil Collins 111 Harry Connick, Jr. 115 Creed 69 Elvis Crespo 175 Sheryl Crow 124 Def Leppard 65 Dixie Chicks 22 DMX 99, 103 Dru Hill 136	Kenny G 32 Gang Starr 56 Lenny Kravitz 28 Ginuwine 29 Godsmack 43 Goo Goo Dolls 47 GZA/Genius 54 Geri Halliwell 166 Heavy D 200 Jimi Hendrix 165, 189 Faith Hill 93 Lauryl Hill 61 Dave Hollister 159 Whitney Houston 60 Enrique Iglesias 71 Insane Clown Posse 96 Jamiroquai 105 Jay-Z 81 Jewel 194 George Jones 102 JT Money 125 Juvenile 27	Korn 68 Diana Krall 129 Lenny Kravitz 28 Chris LeDoux 98 Len 66 Lil' Cease 53 Lil' Troy 33 Limp Bizkit 2, 82 Lo 51 Lo Fidelity Allstars 143 Lonestar 37 Jennifer Lopez 16 Los Lobos 135 Lyle Lovett 119 Luscious Jackson 132 Lynyrd Skynyrd 169	MC Eht 196 Tom McGraw 48 Joey McIntyre 155 Sarah McLachlan 5, 89 John Mellencamp 199 Mercedes 152 Jo Dee Messina 83 Metallica 140 Moby 192 Monica 144 Chante Moore 154 Van Morrison 188	Kenny Rogers 112 Ja Rule 24 Santana 18 Shedaisy 106 Silk 75 Silverchair 148 Sixpence None The Richer 181 Slick Rick 63 Fatboy Slim 98 Slipknot 139 Smash Mouth 6 Will Smith 113 Snoop Dogg 64 SOUNDTRACK American Pie 50 Austin Powers: The Spy Who Shagged Me 15 Big Daddy 90 City Of Angels 168 Songs From Dawson's Creek 109 Eyes Wide Shut 133 Life 157 The Matrix 117 A Night At The Roxbury 160 Notting Hill 34 Pokémon: 2.B.A. Master — Music From The Hit TV Series 127	South Park: Bigger, Longer & Uncut 45 Star Wars Episode I: The Phantom Menace 92 Tarzan 11 Varsity Blues 167 Whiteboys 146 Wild Wild West 9 The Wood 19 Britney Spears 4 Tracie Spencer 120 George Strait 130 Sugar Ray 35 Donna Summer 74 Sway & King Tech 141 Los Tigres Del Norte 173 TLC 23 Too Short 10 Trick Daddy 104 Tru 39 Shania Twain 12 Tyrese 142	Family Values Tour '98 162 Marvin Is 60: A Tribute Album 182 Millennium Hip-Hop Party 67 Monster Ballads 36 Monsters Of Rock 195 No Boundaries — A Benefit For The Kosovar Refugees 31 Punk-O-Rama 4 114 Ruff Ryders: Ryde Or Die Vol. 1 20 The RZA Hits 171 World Wrestling Federation: WWF The Music Volume 3 183 Wow! 1999: The Year's 30 Top Christian Artists And Songs 178 Wow! The 90s: 30 Top Christian Songs Of The Decade 84 WoW Worship: Today's 30 Most Powerful Worship Songs 70 Vengaboys 91 Robbie Williams 179 Weird Al Yankovic 30 Dwight Yoakam 163 Rob Zombie 100
---	--	---	--	--	---	---	---

HOUSE OF BLUES

(Continued from page 8)

several financial backers for HOB.

The purchase price is gratifying, Marciano says, reflecting future potential as well as current earning power.

"It speaks not only to our potential but to our profitability as a company," he says. "Ultimately, some of the price that House of Blues paid for Universal is a reflection of Universal being one of the most profitable concert companies in the business."

Hodges agrees. "We feel good about what we've accomplished as a team, which helped make [Universal] attractive for any buyer," he says. "We did too good a job, in a way—\$190 million is a nice little compliment."

Universal's deal compares favorably with what its former rivals brought when acquired by SFX. All divisions of PACE, including interests in 13 sheds, went for \$130 million in early 1998. Cellar Door, with two major sheds and a bevy of regional offices, brought about \$106 million last summer.

The retention of the management team is a key element in the deal. While HOB has packaged national tours, such as Smokin' Grooves, in the past, it hasn't been a concert promoter per se, whereas Universal and its team rank among the best in the business. Last year, Universal promoted or co-promoted concerts grossing a total of \$144.5 million, according to Amusement Business' Boxscore.

Marciano says long-term expansion plans for Universal Concerts will remain largely intact. Previously announced amphitheater projects in Minneapolis, Salt Lake City, and Austin, Texas, will go forward, as will plans for mid-sized theaters. Additionally, more than a dozen new House of Blues venues are planned.

The new company will also create new programming for non-HOB venues. The company will produce a new "Lord Of The Dance"-style arena dance show that will kick off in March 2000 at Madison Square Garden in New York. The game plan calls for the show, titled "Burn The Floor," to play arenas in the spring, sheds in the summer, and theaters in fall 2000.

The \$190 million purchase price includes cash and assumed debt and buys the bulk of the Universal sheds and venue-booking arrangements. Seagram will retain ownership of the Universal Amphitheatre in Universal City, Calif., with HOB operating the venue under a long-term lease.

Universal Concerts, along with PACE Concerts and Cellar Door, made for a powerful live entertainment triumvirate for more than a decade. PACE, Cellar Door, and a veritable who's who of the business have been acquired by SFX over the past two years in a \$1.5 billion shopping spree that forever changed the industry.

Universal operates or has exclusive booking agreements with 20 premier concert venues in the U.S. and Canada. Thirteen of the venues are controlled through wholly owned entities.

Universal Concerts Canada, in partnership with Molson Breweries, promotes live entertainment throughout Canada and operates the Molson Amphitheatre and Molson Park in Toronto and the Commodore Ballroom in Vancouver.

A partnership between Universal and SFX operates the Starplex Amphitheatre in Dallas and Lake Wood Amphitheatre in Atlanta.

AT&T, Net Marketing Firm Electric Artists Working On Music Venture

BY MARILYN A. GILLEN

NEW YORK—Communications powerhouse AT&T is "deepening its relationship" with New York-based Internet music marketing firm Electric Artists as the first step in what it says will be a "significant expansion" of its activities in the music business in the coming months.

AT&T, which markets the proprietary a2b Music online-distribution technology and is a member of the industry's Secure Digital Music Initiative, expects to announce details about its as-yet-unnamed new music venture in mid-August, according to Chris Varley, GM of AT&T's a2b Music and VP of market development at AT&T Labs.

Electric Artists has been tapped to help "build the projects and execute the vision," says Ken Krasner, president of the company, which initially worked with AT&T in 1997 on the launch of the a2b platform and has also worked on Internet campaigns with such companies as BMG, Universal, and Warner Bros., as well as a number of artists.

"Over the course of the last 18 months, [AT&T] has made acquisitions that have changed the shape of what AT&T is, and as a result music is far more strategic to us as a core part of our business," says Varley.

He was brought in two months ago to "take a2b from a spinout to basically a spin-in," he says—"a larger AT&T initiative that will incorporate and leverage all those other assets that AT&T has, including our college marketing group and our general communications customer base."

In addition to its core telephone operations, AT&T's recent takeover of TCI Cable—which is being rebranded as AT&T Cable—positions it among the nation's largest cable-TV companies, offering lots of

"broadband pipe" that could be used to deliver music into homes.

"That [observation] hasn't been lost on us," says Varley, while declining to comment yet on specific plans.

The wider goal is to leverage more than the company's infrastructure, he adds. "AT&T is not in the 'dumb pipe' business. We are a services company—we know how to offer services to customers."

He notes, for example, that AT&T has experience offering subscription services to people and providing the devices—such as cell phones—to go with them.

"I have obviously looked at ways that we could create and make markets around some of these [portable digital music] devices, offering services where we would subsidize or give the device away for free on a large scale to help develop and grow the market for delivery of music to those devices," he says.

AT&T intends to work with both labels and artists—a goal in which Electric Artists is expected to assist.

"Certainly one aspect of this is that we are connected to all the spokes of the wheel of the music business and bring that knowledge and relationships to AT&T," says Marc Schiller, Electric Artists' CEO.

In May, the majority of AT&T's a2b Music team—including co-founders Larry Miller and Howie Singer—left to join digital rights management company Reciprocal; AT&T retained a2b Music. AT&T has since rebuilt the a2b operation, which competes in the marketplace with Liquid Audio, among others.

On a separate front, AT&T has been working with Universal, BMG, and Matsushita on development of a digital music delivery system, code-named Nigell (Billboard, May 15).

POST-WOODSTOCK ACTIVITY ON TRACK

(Continued from page 8)

plates, pizza boxes, and garbage strewn around the field, erupted during the set by Red Hot Chili Peppers, the last scheduled performer at the festival. "In the end, there was no damage to any permanent structure. No one was hurt," Scher says.

"The bottom line is that there were a lot of hard-news reporters there who were hunting for anything sensational," Scher adds. "This little rampage, which was started by a small group of people, gave them a sensational headline. However, it didn't capture the entire event—which was three days of relative calm, great music, and great interaction. But that's not big news."

Although the final financial numbers for Woodstock '99 have yet to be crunched, the festival's estimated 225,000 tickets sold outpaces the tally of 164,000 tickets sold for its 1994 edition, which was held Aug. 12-14 in Saugerties, N.Y. (many more got in without paying, however).

That event, boasting a lineup that included Green Day, Bob Dylan, and Aerosmith, spawned a double-CD set on A&M that has sold 454,000 copies, according to SoundScan. The long-form music video has sold 74,000 copies.

"Woodstock '94" also went on to become one of the highest-grossing pay-per-view events ever, raking in between \$10 million and \$12 million.

Although there is already speculation about a 35th-anniversary Woodstock festival, Scher insists it's premature. "We have to catch our breath and assess," he says. "Doing this certainly gave me a greater appreciation of the people who put together events like the Olympics. Actually, it's almost like running a military operation. It was incredibly tough, but ultimately gratifying."

Assistance in preparing this story was provided by Carla Hay and Robyn Lewis.



SCHER

BETWEEN THE BULLETS



by Geoff Mayfield

THUNDERING HERD: What two things do AC/DC; Alice In Chains; A Tribe Called Quest; the Backstreet Boys; Michael Bolton; Toni Braxton; Garth Brooks; Mariah Carey; Eric Clapton; Natalie Cole; Crosby, Stills, Nash & Young; Cypress Hill; Celine Dion; the Doors; DMX; Ice Cube; Kenny G; Jay-Z; Korn; Live; Paul McCartney; Master P; Meat Loaf; Metallica; Nas; No Doubt; Pantera; Puff Daddy; Rage Against The Machine; LeAnn Rimes; Stone Temple Pilots; George Strait; and Barbra Streisand all have in common? Each has placed albums at No. 1 on The Billboard 200. And each is expected to have a new album hit stores in the last four months of the year, as labels jockey for their fair share of the Christmas-shopping sweepstakes.

There are also murmurs of possible fourth-quarter releases by Pearl Jam, Michael Jackson, and Bush, but any of those may get pushed back to next year, a fate already met by a Steely Dan album that had been expected. There will no doubt be some traffic jams during the holiday drive. One appears to be Oct. 26, when the Dion, Master P, and Nas titles are due. And, of course, all release dates are subject to change.

The Dion, Clapton, Tribe, and Master P sets will be hits collections; Genesis and Gin Blossoms have ones coming, too. The Doors and Alice In Chains are among the acts that will be represented by boxed sets, as will Buffalo Springfield and Yanni, which all follow the \$400-plus Elvis Presley box.

Need Christmas albums? Chart-toppers Backstreet Boys, Cole, Kenny G, and Strait each go the seasonal route, the second time around the Christmas tree for Cole and Kenny G. Amy Grant brings her second Christmas title; Brooks is scheduled to follow his Chris Gaines outing with his second seasonal album, due Nov. 23. Also fishing the yule tide: Jewel, 98°, Reba McEntire, and Ringo Starr.

Among the other high-profile acts aiming for the last trimester: Will Smith, 'N Sync, Sting, Creed, Nine Inch Nails, Insane Clown Posse, Adam Sandler, Melissa Etheridge, David Bowie, 311, Jars Of Clay, Paula Cole, Big Bad Voodoo Daddy, Tony Bennett, Tori Amos, Primus, Everything But The Girl, Meredith Brooks, Queensryche, UB40, the Cure, George Winston, and Kenny Wayne Shepherd. Rappers Method Man and Redman team up for one album, then release individual ones, with OutKast, Mobb Deep, Ol' Dirty Bastard, Goodie Mob, and the Roots also waving hip-hop's flag. Alan Jackson, Faith Hill, Brooks & Dunn, Randy Travis, Martina McBride, Clint Black, Toby Keith, Trace Adkins, and Mindy McCready lead Nashville's invasion.

STEADY ON: Although Limp Bizkit continues to trail the Backstreet Boys on The Billboard 200, consistent sales of "Significant Other" are shaping up as a significant story. The rock'n'rap band's sophomore album has exceeded 200,000 units in each of its first five weeks, the first rock title to do so since—drumroll, please—the Beatles' "Anthology 1" in 1995.

A few rock titles came close to this feat. Last year, Metallica's "Garage Inc." was above 200,000 copies for all but the third of its first five weeks on the street. Bush's 1996 release, "Razorblade Suitcase," exceeded that milestone in all but the third of its initial six weeks. In '93, Pearl Jam's "Vs.," which set what was then a first-week record of 950,000 copies, surpassed the 200,000 mark for all but the fifth of its first 11 weeks on the market.

The timing of this album's release clearly sets Limp Bizkit apart from the pack. The other mentioned rock titles, including "Anthology," all came out during the fourth quarter and therefore benefited from the rising tide of holiday shopping traffic, while "Other" has staked its claim during the summer months, far from the pull of Santa Claus' magnet.

Perhaps as a result of the attention it received for playing Woodstock '99, Bizkit gains ground on the chart-topping Backstreet Boys. The former has a sales decline of just 1.25%, while the Boys see a 10% dip. Last issue, a 14% margin separated the two titles, but there's just a 4% difference on this issue's list.

OF WOODSTOCKS PAST AND PRESENT: Since the July 23-25 Woodstock '99 fell at the end of the tracking week, we won't see the full effect of the event—witnessed by some home viewers via pay-per-view and covered extensively through the weekend on MTV—until next issue's charts. There are 25 albums by Woodstock '99 performers on The Billboard 200, of which only four bullet: Kid Rock (11-7), the Offspring (46-40), Limp Bizkit's previous set (87-82), and Sheryl Crow (151-124); the last mentioned has been invigorated in part by a new edition, which contains her "Big Daddy" soundtrack cover of "Sweet Child O' Mine."

Meanwhile, a band that rose to stardom 30 years ago at the original Woodstock festival, Santana, continues to impress with its latest set, which bullets for a second straight issue (20-18). The album has been bolstered by the multi-format success of its lead single, "Smooth" (see Hot 100 Singles Spotlight, Billboard, July 31), a track that has been picked up by MTV and VH1. Also coming from VH1 is a Santana special that premieres Saturday (7) and will repeat throughout the month.

SONY SALUTES ISLEYS WITH BOXED SET

(Continued from page 11)

defining hits are present, including "Twist And Shout," "This Old Heart Of Mine," "Take Me In Your Arms (Rock Me A Little While)," "That Lady," "Fight The Power," "Harvest For The World," and "Between The Sheets." Four previously unreleased live-in-the-studio selections from 1980 are featured.

Joy Gilbert, marketing director for Legacy's "Rhythm & Soul" series, believes that the Isleys' ubiquity on the contemporary music scene will push interest in the box.

"The Isley Brothers are a household name," she says. "They've crossed over [to] every demo. They're on commercials, like Burger King and Salon Selectives. They've got a track in the 'Muppets From Space' movie. Ronald's got current collaborations with Ja Rule and Puffy Combs; he's going to have a duet on Puffy's new 'Forever' album. So the public is obviously still interested in the Isley Brothers."

"They tour all the time, so obviously they're still selling concert tickets," Gilbert adds. "They're receiving continuous airplay on every format from classic rock to jammin' oldies to urban lunch-time flashback hours, and the hottest artists today are trying to collaborate with Ronald."

Guitarist Ernie Isley—who joined his brothers onstage in 1969 at the age of 16—says the group's four-decade career is unlike any other.

"It's a one-of-a-kind situation," he says. "There's not another artist, male or female or group,

that originally started in 1959 that's been relevant to this day . . . It's great to have been, and, by the grace of God, still be a source or a touchstone for music, a definitive reference point. This Sony boxed set really sort of acknowledges that."

He adds, "In some ways, we were either on the cutting edge or certainly a big influence at the time. I mean, the fact that the Beatles did both 'Twist And Shout' and 'Shout' and everybody knows 'Shout' [and it's played] at weddings, bar mitzvahs, or Super Bowls is really quite remarkable."

One of the great inspirations for Ernie Isley's own burning guitar solos on '70s tracks like "That Lady" is featured on the set: The Isleys' rarely heard mid-'60s singles "Move Over And Let Me Dance" and "Testify" spotlight frenetic picking by a young Jimi Hendrix, who toured and recorded with the group.

Isley says of Hendrix, "Once he made it, it didn't surprise me. People were amazed by his ability. I was like, 'Hmph! Get outta here, you guys. He was doin' that in 1964! I'm not really

impressed. He's just got a bigger amp, is all!'"

The collection also focuses on the brothers' unique interpretations of contemporary pop songs like James Taylor's "Fire And Rain" and "Don't Let Me Be Lonely



THE ISLEY BROTHERS

Tonight," Stephen Stills' "Love The One You're With," Todd Rundgren's "Hello It's Me," and Seals & Crofts' "Summer Breeze."

The set—a wallet-style Digipak housed in a reflective silver slipcase—comes with a 52-page booklet that includes historical notes by Leo Sacks (who co-produced the compilation with the Isleys); a tribute by poet (and Cincinnati home-

girl) Nikki Giovanni; and musings on family music-making by Aaron Neville, Bobby Womack, and Maurice White.

Gilbert says that while no single will be worked from "It's Your Thing," the collection will be made widely available to radio.

"We are servicing the boxed set to jammin' oldies and urban adult and specific mainstream urban and crossover stations that have these flashback shows, like WKUT in New York or [KPWR] Power 106 in L.A.," Gilbert says. "We're working with the Epic Records promotion staff to create awareness at the consumer level . . . We're talking about setting up trivia contests and giveaway promotions."

Maxx Myrick, PD at R&B WVVAZ (V103) Chicago, anticipates continued play for the Isleys, one of the station's most popular acts.

"As a format, we've been playing Isley Brothers for 30 years," Myrick says. "I don't think their popularity ever went away. Every time they release an album, their core audience goes to the store and buys it."

Gilbert says sales tools for the collection will include an electronic press kit that incorporates rare and unseen footage and a 13-track highlights CD (which includes a medley of "Livin' In The Life" and "Go For Your Guns" not available in the boxed set).

Legacy has hired independent publicist Patty Webster to work R&B press outlets.

Touring will also be an important promotional component, says Gilbert. "We have a full set of tour dates in July, August, and September. They're touring all over, all through summer and early fall."

Concerning the campaign at the retail level, Gilbert says, "We're working with both major and independent outlets to maximize our sales out of the box and through the Christmas selling season."

Legacy will work the Isleys' extensive Epic/T-Neck catalog—most of it now available as "Best Value" midline titles—in conjunction with the box's release.

Violet Brown, R&B buyer at 600-store Warehouse Entertainment in Torrance, Calif., says, "[The set] should do well. They have other greatest-hits packages out there, but core fans would like to have a box. A lot of young people like the Isley Brothers as well."

DIGITAL RIGHTS FOR SALE

(Continued from page 1)

the labels."

Allegro, a private company whose annual revenue is about \$40 million, distributes such labels as Jay, Dorian, Arabesque, Summit, Opera D'Oro, and Kells. Its catalog includes tracks from such artists as Duke Ellington, Celia Cruz, Brian Eno, Mickey Gilley, Jascha Heifetz, and Herbert von Karajan. Micallef estimates that Allegro's music is about 33% classical, 33% jazz, 15% world, and 19% other genres. The only types of music Allegro does not distribute are rap and alternative.

Virtually all the tracks to be included in the new entity have not been previously available for downloading, Micallef says.

Allegro executives decline to say whom they have been in talks with about acquiring ADD.com. But such an entity would likely be of value to custom compilation companies like musicmaker.com and cductive as well as digital distribution companies like amplified.com, mp3.com, and E-music.com. In addition, technology companies working on music applications might also be interested in acquiring the rights.

Executives will not disclose the price Allegro is seeking for the digital company. Sources say it is difficult to put a value on digital rights since no one knows what the market is going to be like or what consumers are going to be willing to pay for downloads.

Research firm Jupiter Communications, in a recent report, estimates that sales of music from digital downloading will be only about \$300,000 this year but that in 2003 they will have grown to \$146 million, which the researchers say will be about 5.7% of total online music revenue (Billboard, July 24).

Some industry executives have said that Jupiter's figures are too conservative and that once secure

standards for digital distribution are in place, the market may explode.

Jupiter says in its report, "Perhaps the greatest obstacle to digital distribution is the limited availability of music for downloading . . . Concerns over privacy and security will result in the majority of catalogs not being available for downloading until 2002."

At present, digital rights to the most valuable catalogs, those of the majors, have not been made available online for downloading or for custom compilations with one exception. The majors are developing their own financial models for this new business. Once secure digital standards are set, many observers expect to see the large record companies make their catalogs available.

One major, EMI, has a deal with custom compilation company musicmaker.com to make available a sizable portion of its catalog. EMI received a 50% equity stake for this arrangement, later reduced to 40% after musicmaker.com went public last month.

Sony and Warner have entered the digital market by acquiring online retailer CDnow, which has a custom compilation unit and does some digital downloads. Sony also has announced plans to begin offering singles for downloading this year: BMG and Universal have teamed up in getmusic.com, an E-commerce venture, but have not yet made their catalogs available for digital downloads, although they will do so later this year or early next year when new, secured portable digital-music devices are on the market.

There have been a number of deals recently between other independent labels and digital distributors. One of the most active online companies has been Emusic.com, which says it has exclusive downloading contracts with about 60 independent labels.

Until the majors decide what to do

with their catalogs, the Allegro rights deal will give some company a significant share of the new market.

Micallef says that more than 90% of Allegro's labels have agreed to pool their digital rights in the new company and that labels not distributed by Allegro may be added. "We have been approached by a number of other labels asking to be part of the consortium," he says, adding that no decision has been made on that.

"It's in the labels' best interest to sell these rights," he adds. "When independent labels have tried to sell rights on their own, they've gotten nothing or small advances."

Micallef says the proceeds of the sale of ADD.com—which he expects will occur before the end of the year—will be split between the distributor and the labels. In addition, he says, "the revenue stream generated from the subsequent sale of digital downloads to consumers will be shared between us and our distributed labels."

The company that acquires ADD.com will have exclusive digital rights to the 200,000 tracks for five years. After that, rights will revert to the labels and distributor.

Micallef says that a "prominent investment bank" will be hired to negotiate the sale of the new company.

Assistance in preparing this story was provided by Clay Marshall.

This Week's
Billboard
ONLINE

<http://www.billboard.com>

Exclusive Album
Reviews

Macy Gray
"On How Life Is"
(Epic)

Macha
"See It Another Way"
(Jetset)

News Updates
Twice Daily

Hot Product Previews
Every Monday

A new **Billboard Challenge**
begins every Thursday.
This week's champ is repeat
winner **Dave Bernstein**
of Phoenix.

News contact: **Julie Taraska**
jtaraska@billboard.com

Posters

NOW AVAILABLE ON

300
just
\$99

When You Make CDs with Disc Makers!

Full color, glossy, 11" x 17" posters are the ideal way to promote gigs, record releases, or store appearances. Make CDs with Disc Makers, and you can get 300 full color posters for just \$99!

FREE catalog!

1-800-468-9353

DISC MAKERS

www.discmakers.com • info@discmakers.com

■ BPI COMMUNICATIONS INC. • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Mark Dacey, Robert J. Dowling, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett, Craig Reiss • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1999 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$289.00. Continental Europe 225 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call: 212-536-5261. For Subscription information call: 1-800-745-8922 (Outside U.S.: 740-382-3322). For any other information call: 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 111 Issue 32. Printed in the U.S.A.

If you do not wish to receive promotional material from mailers other than Billboard Magazines, please call (800) 745-8922.

'This Business Of Music' Adds Info On Internet

Billboard Books introduces its latest publication, "This Business of Music Marketing & Promotion," targeted to those trying to succeed in the highly competitive world of music. This definitive guide offers a comprehensive array of techniques, tools, and strategies to channel music into the marketplace, promote it effectively, and ensure the highest possible sales.

Several facets of marketing and promotion are covered, including creating eye-catching album covers; selling CDs and tapes through direct mail; developing a strong sales message; writing effective advertising and promotional copy; and producing

catalogs, brochures, and mailers.

A special section is dedicated to marketing for the Internet. This section covers distributing musical product via the Internet; setting up a Web site; using a Web site as a promotional tool; and making money through online sales, subscriptions, and advertising.

The teaching aid also includes interviews with prominent industry figures representing various aspects of the music business, from marketing and sales to promotion and distribution.

Copies of "This Business of Music Marketing & Promotion" can be obtained at book stores nationwide for \$21.95, or by calling 800-451-1741.



Eurofile Maps Out Industry Contacts

The 1999 Music & Media and Billboard Eurofile is now available. This comprehensive resource provides an outlook on the pan-European music and radio industries. An essential tool for professionals in the business of music and radio in Europe, the Eurofile includes contacts at labels, national and local commercial radio, and non-profit radio stations in Europe. Listings also include record companies; retailers; retail suppliers; music publishers; professional

associations; rights organizations; trade shows; radio suppliers; promotion companies; publications; artist managers; booking agents; concert promoters and venues; and soundcarrier manufacturers.

The 1999 Eurofile is available for £85; 128 Euro dollars; or \$140, plus shipping and handling, depending on the country. To obtain copies, call Beverly Evans at 44-171-323-6686, or mail check payable to Billboard LTD, 23 Ridgmount Street, London, England, WC1E7AH.

PERSONNEL DIRECTIONS

Several changes have been made in Billboard's special issues department in Los Angeles. Porter Hall has been promoted to assistant editor, reporting to Gene Sculatti, director of special issues, and Dalet Brady, associate director. Formerly special coordinator, his new responsibilities include editing a number of special sections while retaining some of his prior duties. Before joining Billboard, Hall worked for Hitmakers Magazine, a radio trade magazine, as charts coordinator. He received his B.A. in English from California State, Northridge.

Katy Kröll has joined Billboard as specials coordinator and will be

responsible for preparing copy, gathering and maintaining photos for the archives, and other editorial duties. She reports to Sculatti and Brady as well. Prior to joining Billboard, Kröll worked for Massachusetts weekly Milton Times, Tower Records, and the TVT label. She is a recent graduate of New York University.

Anne Marie Skelton has joined Amusement Business in Nashville as an advertising sales representative, managing the southeastern coastal territory. Prior to joining AB, Skelton was a sales management associate for General Mills in Atlanta. She is a graduate of Vanderbilt University.



'The Day' Nine Inch Nails Hit The Top 40

IF THERE'S ONE ACT that could have gone an entire career and never had a top 40 hit, it's Nine Inch Nails. But surprise surprise, a little more than five years after the act founded by Trent Reznor first appeared on The Billboard Hot 100 with "March Of The Pigs," Nine Inch Nails has its highest-charting single. "The Day The World Went Away" (Nothing/Interscope) crashes into the chart at No. 17, earning Hot Shot Debut honors.

"The Day" is the first top 40 hit for Nine Inch Nails. Reznor's previous best was "Closer," which peaked at No. 41 in October 1994. The act's first chart single, "March," halted at No. 59 in March 1994. "The Perfect Drug," its third chart entry, stalled at No. 46 in June 1997. While "Day" breaks on the Hot 100, Nine Inch Nails enters the Modern Rock Tracks chart at No. 40 with "Star*kers, Inc." (see Hot 100 Singles Spotlight, page 77).



by Fred Bronson

'REAL' DEAL: Brothers K-Ci & JoJo already have the second-highest hit of their career with "Tell Me It's Real" (MCA), which rockets 16-3 on the Hot 100 while enjoying a 25-3 bounce on Hot 100 Singles Sales. Only "All My Life" fared better, peaking at No. 1 in April 1998 (although the brothers were featured on 2Pac's chart-topping "How Do U Want It" in 1996). "Tell Me It's Real" is K-Ci & JoJo's second-highest hit even if you add their work with Jodeci into the mix. That group's highest-charting title was a remake of Stevie Wonder's "Late-ly," which hit No. 4 in 1993.

EXPANDING GENRES: Two Brits more accustomed to having pop hits have crossed over to the Top Jazz

Albums chart. Phil Collins is new at No. 3, as the Phil Collins Big Band enters with "A Hot Night In Paris" (Atlantic). Lisa Stansfield, whose biggest U.S. hit to date was the single "All Around The World," slides 7-8 with the original soundtrack to "Swing" (RCA Victor). I haven't seen the film, but based on Stansfield's fabulous performance of standards, new songs, and a reworking of the Four Tops' "Baby I Need Your Lovin'," I can't wait.

UN, DOS, TRES: Ricky Martin has had four singles on the Hot 100 since July 1996, and three of them appear on the chart this issue. Only "Maria," his first entry, is not included. His second single, "The Cup Of Life," rebounds to No. 45, a new peak. His third entry, "Livin' La Vida Loca," falls out of the top 10, dropping five places to No. 15. And his fourth and latest effort, "She's All I Ever Had" (C2), debuts at No. 63.

THE NEXT GENERATION: Julio Iglesias has had three singles on the Hot 100, and all have been duets. The most successful was his collaboration with Willie Nelson on "To All The Girls I've Loved Before," which hit No. 5 in 1984. "All Of You," with Diana Ross, went to No. 19 in 1984, and "My Love," with Stevie Wonder, stopped at No. 80 in 1988. That leads Larry Cohen of Trumbull, N.J., to note that Enrique Iglesias has surpassed his father when it comes to solo singles on the Hot 100. Enrique's "Bailamos" (Overbrook/Interscope) leaps 29-16 this issue... Some 30 years and three months after his father, Randy Bachman, first appeared on the Billboard album chart, Tal Bachman enters The Billboard 200 at No. 190 with his self-titled debut on Columbia.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	418,061,000	420,932,000 (UP 0.7%)	CD	278,250,000 312,323,000 (UP 12.2%)
ALBUMS	347,745,000	371,074,000 (UP 6.7%)	CASSETTE	58,656,000 57,903,000 (DN 15.7%)
SINGLES	70,316,000	49,858,000 (DN 29.1%)	OTHER	839,000 848,000 (UP 1.1%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,351,000	12,663,000	1,688,000
LAST WEEK	LAST WEEK	LAST WEEK
14,751,000	13,126,000	1,625,000
CHANGE	CHANGE	CHANGE
DOWN 2.7%	DOWN 3.5%	UP 3.9%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
14,557,000	12,647,000	1,910,000
CHANGE	CHANGE	CHANGE
DOWN 1.4%	UP 0.1%	DOWN 11.6%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE	1998	1999	CHANGE
CHAIN	39,360,000	26,559,000	DN 32.5%
INDEPENDENT	10,469,000	7,278,000	DN 30.5%
MASS MERCHANT	20,438,000	15,891,000	DN 22.2%
NONTRADITIONAL	49,000	129,000	UP 163.3%

ROUNDED FIGURES FOR WEEK ENDING 7/25/99

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

Billboard/Airplay Monitor Radio Seminar & Awards
Fontainebleau Hilton • Miami Beach • October 7-9, 1999
Billboard Music Video Conference & Awards
Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999
For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at <http://www.billboard.com>
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

Announcing "NEW THIS WEEK"

Customize a page for your artist on billboard.com and reach **MILLIONS OF CONSUMERS!!!**

MEMBER SERVICES
Current Issue And Archives
Membership Details
Member Login

Billboard ONLINE

NEW! Hear The Hottest Songs On The Billboard Hot 100
New Listen To Billboard Radio
Click Here

DAILY MUSIC NEWS
updated by us daily
Last Update: May 14, 1999, 4:08 p.m. EDT

Ruffhouse To Hay No More
Ruffhouse Records, an independent hip-hop label that was home to the Pogues, Lauryn Hill, Kris Kross, and Cypress Hill, is shutting its doors after 13 years of operation. [Read The Full Story](#)

Breaking News

- ▶ [Kid Rock: Broken Boat Hit The Road](#)
- ▶ [Anderson .Paak: Walk With Me](#)
- ▶ [Cher: Still Unlabeled For Release: Sheryl Crow](#)
- ▶ [Lil' Kim: Arrested: Live Shows, Columbia Records](#)
- ▶ [Eminem: May Arrested: After Unlabeled: Young](#)
- ▶ [Eminem](#)

The Voting Booth
This week's poll: [Cruel Summer: album or single a success?](#)

Artist Of The Day
Lil' Kim: [Lil' Kim: Arrested: Live Shows, Columbia Records](#)

See Ricky Martin Perform "Livin' La Vida...
Watch The Latin Music Award on TV

ADVERTISEMENT

Billboard

new this week



Naughty By Nature

nineteen na ughty nine NATURE'S FURY
Selection #: 07822-19082-2

Are you still down with Naughty By Nature? Because their Arista Records debut 19Naughty9: Nature's Fury is going to blow you away! Naughty By Nature's new album is full of chemistry and high energy, offering the one-two lyrical and verbal punch of Vinnie and Treach combined with the production wizardry of KayGee. From the soulful party vibe of "Jamboree" (featuring Zhane) and the late-night R&B flow of "Blu Balls" (with KayGee's proteges Next) to the rugged, dirty South-meets-illtown vibe of the first single "Live or Die" (featuring Mystikal and Silkk The Shocker), Naughty By Nature continue to prove that they are one of the top Hip-Hop acts around.

BIO

From their nascent years as New Style, rocking Jersey talent shows, to their Platinum smashes like "O.P.P." and "Hip Hop Hooray," from their trend-setting style to their groundbreaking appeal, Naughty By Nature have redefined what Hip-Hop can be. In the process, they have emerged not just as pioneers, but as true stars. At a time when "artists" are cooked up by a marketing department, Naughty By Nature have earned the respect of the community by working hard, keeping the faith and, most importantly, coming with the dope flow.

LINKS

[Listen To Naughty By Nature](#)

<http://www.arista.com/arista/w-b/NaughtyByNature>
<http://www.naughtybynature.com>

Tour/TV

July 10th Naughty By Nature on Showtime at the Apollo (Check local listing for channel and times)

TRACKS/NOTES

Track Listing

1. Intro
2. Ring The Alarm
3. Dirt All By My Lonely
4. Holiday (Feat. Phiness)
5. Live Or Die (Feat. Master P, Silkk The Shocker, Mystikal & Phiness)
6. On The Run
7. Radio (Feat. Rustic Overtones)
8. Jamboree (Feat. Zhane)
9. Would've Done The Same For Me (Feat. Coffee Brown)
10. Thugs & Hustlers (Feat. Mag & Krazy Bone)
11. Work (Feat. Mag & Castro)
12. We Could Do It (Feat. Big Punisher)
13. The Blues (Feat. Next)
14. Wicked Bounce
15. Live Then Lay (Feat. Phiness)
16. The Shivers (Feat. Chai & Gang Platone)

Large icon on home page links to "NEW THIS WEEK"

Insert images of your choice

Track listings or liner notes

Write your own album review

More cool artist information

Link to your label site, retail, sound & video clips

List touring and appearance information

With over 100,000,000 annual page views, Billboard.com is your link to music fans worldwide.

212-536-5004 • www.billboard.com



ASCAP's EZ-Eagle™ technology is here today to ensure that Lauryn receives maximum royalties for her internet performances.



ASCAP EZQ™ 3.0 is in place today to track Hans' Film and TV performances with the greatest accuracy.

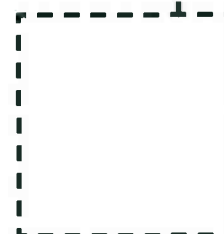
MEET THE POWER BEHIND OUR MEMBERS

ASCAP POWER™

TOMORROW'S TECHNOLOGY IN PLACE TODAY



ASCAP's Multi Lingual Monitoring Technology maximizes Garth's foreign revenues.



ascap.com, the most visited performing rights website, delivers today's information along with real-time assistance to prospective members like you.

MEMBER-DRIVEN TECHNOLOGY DELIVERED TODAY.

BECAUSE WE ARE MEMBER-RUN, OUR PRIORITY IS TO ENSURE THE OPTIMUM SUPPORT AND FINANCIAL BENEFIT FOR OUR MEMBERS AND THEIR MUSIC.

THAT IS WHY ASCAP'S TECHNOLOGY IS MORE THAN A PROMISE FOR TOMORROW BUT IS, IN FACT, A REALITY FOR TODAY.



WHERE MUSIC BEGINS™

www.ascap.com

©ASCAP 1999