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OCTOBER 9, 1999

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Global Stats Are Flat In First Half

BY MARK SOLOMONS
 LONDON—The global music industry's great sales expectations for this fall and coming holiday period just got greater: Traditionally, a year's sales skew into its second half, and the first half of 1999, according to sales data just published by the International Federation of the Phonographic Industry (IFPI), leaves the rest of the year with
(Continued on page 14)



DVD Audio In Holding Pattern

BY PAUL VERNA
 NEW YORK—DVD Audio is ready for its close-up. Well, almost. Although the specification book for Version 1.0 of DVD Audio was published months ago, a series of technical, creative, and philosophical challenges have stood in the way of the format's market launch. At press time, it was extremely unlikely that any commercially released DVD Audio titles would see the light of day this millennium. "DVD Audio is in a holding pat-
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BILLBOARD SPOTLIGHTS

DJ, Dance And Electronic Music

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Analysts Weigh Pros, Cons Of Big-Ticket Web Deals

BY BRIAN GARRITY
 NEW YORK—In the battle among E-tailers for the hearts and minds of online music consumers, the weapon of choice remains the checkbook. Companies specializing in digital download and CD sales over the Internet—flush with cash in the wake of the industry's venture-capital and initial-public-offering (IPO) fund-raising bonanza over the last three months—are spending furiously on advertising and cross-promotion campaigns designed to build consumer traffic and, ultimately, consumer spending. But the question of how to best use newfound financial resources toward that end remains open for debate. At



NEWS ANALYSIS

issue: the true value of pricey tie-in agreements with larger Web sites favored by budding Internet companies and whether it is better for them to appeal to a mass audience or a more targeted one. In Internet circles this is known as "customer acquisition"—using marketing dollars to boost sales and/or volume numbers. The latest point/counterpoint in the discussion took shape last week when EMusic.com Inc., fresh off a secondary stock offering, announced that it would offer hundreds of dollars' worth of digital download hardware and software to the first 5,000 customers who buy \$50 worth of music.
(Continued on page 106)

Online Tax's Impact Debated

E-Biz Issue Gains Weight Among Presidential Candidates

BY BILL HOLLAND and MARILYN A. GILLEN
 WASHINGTON, D.C.—Taxation certainly won't mean the death of the Internet sales marketplace in the U.S., but it could put a chill on the sector, according to a BizRate.com survey presented at a Sept. 14 meeting of the congressionally created Advisory Commission on Electronic Commerce. The survey found that some 75% of online consumers would be less inclined to shop the Web if they



were faced with paying taxes on purchases made there. On the other hand, the establishment of guidelines for taxes offers a prescription for healthy competition for business as a whole, say retailers. They argue that the lack of a clear policy on the subject now makes for an uneven playing field—and confusion for those "click-and-mortar merchants" who have both on- and offline stores. "As an organization associated
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GOOD WORKS

Acts Rally For Rainforest

BY CHRIS MORRIS
 LOS ANGELES—An all-star group of musicians will put their best feet forward for global conservation at this year's benefit concert for the nonprofit Rainforest Alliance—Smart Sounds: Music for the Planet—which will be held on Nov. 29 at the Beacon Theatre in New York. Performers set for this year's
(Continued on page 107)



GRAY

Will Digital Players Carry Off Profits?

BY MARILYN A. GILLEN
 NEW YORK—Can portables carry the concept of Internet-delivered music into the mainstream? That is the question that will be put to the test in the coming months as major hardware companies enter the U.S. personal-digital-device market with players they are positioning as both hip and hip-pocket size, lightweight and skip-proof, and—most important to the record industry—protected against freewheeling copying by a variety of safeguards.
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Flip/Elektra's Staind Makes Its Mark On The Chart

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BILLBOARD OFFICES:

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Learning From Cyberspace's Forerunners

Those reluctant to learn from the past always miss the future when it finally occurs. Looming behind enduring debates about MP3, the primitive process of music downloads and streaming, and the current paucity of both Internet profits and the online listening audience are real insights from a prior era about interim technologies and their transitional worth.

What's historic about the Web is that it has spawned a virtual mono-market for various goods, services, and audiovisual forms of entertainment. What's as significant is that commonplace enterprises, from trucking and airlines to express mail, are often integral to ensuring satisfied customers. What hasn't yet been achieved is a spontaneous personal cyber-experience. Results are the point, rather than steps in between. Such simple verities have been misperceived before, leaving some winners and many losers in their wake.

An anecdote often told to herald the maverick merit of the Internet concerns how Radio B92 in Belgrade, Serbia, went online in 1996 to continue broadcasting human rights messages after dictator Slobodan Milosevic shut down its transmitter. Such plucky strokes of communications ingenuity have many antecedents, however. An example is the 1912 saga of the wireless operator/manager of a Marconi Co. promotional station in Wanamaker's New York department store who gained fame by monitoring ship-to-shore reports of the sinking of the Titanic. That canny young operator, who was one of several who captured the humanitarian (and spectacularly newsworthy) distress signals via an emerging technology, was David Sarnoff, later founder of NBC and chairman of the Marconi Co. after it became RCA.

The lessons in these tales are that savvy media professionals in seasoned firms must act decisively, using the best available technology, to perform a meaningful service. As chronicled in 105 years of Billboard, as well as Leonard Maltin's "The Great American Broadcast" (Dutton, 1997) and Susan J. Douglas' "Listening In: Radio And The American Imagination" (Times Books, 1999), radio's rise is a parable of lasting import.

Many think regular radio broadcasting commenced in the 1920s. That's inexact, because it had a vast prehistory analogous to the incremental strides of the Internet. So-called "wireless telegraphy," as introduced in 1899 via Guglielmo Marconi's electromagnetic radiation devices, was quickly embraced by hundreds of thousands of amateur operators (later called "hams") who spent the next decade eavesdropping on military Morse codes, railway messages, and staticky maritime dispatches. Besides refining and developing their own gear, they also created handsome publications that were the forerunners of Wired, the most notable being scientist/hacker Hugo Gernsback's pioneering Modern Electrics (1908) and its popular successors, Radio News and Radio Review.

By 1910, wireless tinkers on the "electromagnetic ether" had propagated an amateur search network of "DXers" (DX being seminal ham code for "distance"). Although the invention of the vacuum tube in 1907 gradually enabled voice transmissions on the new "radio" waves it generated, no one thought of broadcasting music until ham operators circa 1919 plopped a gramophone in front of a microphone. Between 1920 and 1922 all broadcasts were briefly compelled to share the same interference-fraught wave-

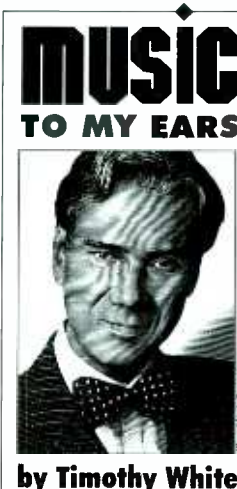
length of 360 meters (833 on today's AM setting). Still, it seemed everyone wanted to start a station. The earliest commitment to building or operating them came from the Westinghouse Electric and Manufacturing Co. in Pittsburgh, with George Westinghouse having patented alternating current and the transformer in the 1880s. Many early stations were created/sponsored by respected companies that already catered to public needs. The call letters of WSM Nashville stood for the motto—"We Shield Millions"—of its sponsoring firm, the National Life and Accident Insurance Co. of Tennessee, while WLS Chicago stood for "World's Largest Store," i.e., owner Sears, Roebuck and Co.

Nighttime was prime time for DXers, since the nature of the AM band enables its clearer evening signals to rebound off the highly fluctuant ionosphere, thereby bumping them thousands of miles beyond their home broadcast zones. Most DXers only listened until they heard a station announcer bark its call letters or slogan before surfing onward for more such antique downloads. Before 1924, radio consumption was primarily by headphones. "Listening in" or "radio-phoning" was reported in The New York Times in 1922 to be the "most popular home amusement in America," its rituals akin to going online: Listeners sat transfixed beside battery-powered rigs (plug-in models weren't generally available until 1927) twiddling tuning dials (the best consoles had five) that were the equivalent of today's computer mouse.

Mid-1920s issues of Radio Review from this writer's own archives brim with ads for the Conrad Portable Radio Receiver, the Rauland-Lyrics All-American Transformer ("The choice of noted music critics"), and the Ultradyne Model L-2 receiver, the last advertised as a "consistent distance getter. From 7:30 p.m. Friday, Feb. 26, to 5:10 a.m. Saturday, Feb. 27, Aaron Whitener of La Grange, Texas, logged 72 stations, totaling 69,000 miles of reception. The most distant station was Sydney—9,600 miles away."

Music, much of it live, could be heard on regional radio starting in 1920, but the fine points of tuning and reception (as heard through solo, twin, or multiple headphones) remained key to the search-and-enjoy experience of radio. Yet the rest of the future arrived almost immediately: The June 1926 cover of Radio Review showed a young woman dancing the Charleston (*sans* headphones) in front of a loudspeaker-topped radio cabinet. Articles explicating arcane electronic apparatus were now passé. The medium was speeding toward pure, user-cordial maturity. Inside the same issue of Radio Review was an ad for the Chicago Salvage Stock Store's new bargain catalog of surplus/outmoded radio parts.

Myriad refinements rendered radio technology invisible to patrons; its gadgetry had no further gravity. Appropriately, what became uppermost in professional and consumer minds was just the intrinsic lure of whatever tangible/perceptible wares radio offered. Don't call it "content" or even use such condescending old-school handles as "information." What it was, is, and should be is *substance*. The humanity of any cultural medium transcends its underlying technologies, and even in the mono-market of a new millennium, only the quality and meaning of the total presentation are what truly matter in the end.



Universal Closes A&M Studios Complex

BY PAUL VERNA

NEW YORK—The A&M Recording Studios complex—a fixture of the Los Angeles scene for generations—has been closed by parent company Universal Music Group, according to sources.

Universal acquired the studio in January, when it purchased PolyGram, which owned A&M. Since then, industry insiders have speculated that Universal would sell the studio, and at least one key player had emerged as a potential suitor.

Although it could not be confirmed at press time, several sources say the Jim Henson Co. is in the process of purchasing the building and the lot where the studio resides. However, according to sources, the deal does not include the A&M name, the business itself, or all of the equipment within. (Sources say two consoles were removed by Universal officials prior to the closing, which occurred

Sept. 24.)

Representatives at Universal and the Jim Henson Co. had not returned calls by press time.

At press time, the staff of A&M Recording Studios had been reduced to manager Ron Rutledge and his assistant, according to sources. In addition, mastering engineer Stephen Marcussen, who had been leasing space at A&M since leaving former facility Precision Mastering in March, continued to work out of A&M.

The complex consists of four recording/mixing studios, one mixing room, and several mastering suites. The staff of the latter department included chief engineer Dave Collins and engineers Alan Yoshida, Pat Sullivan, Stewart Whitmore, and Andrew Garver.

Rutledge says he plans to stay on board running the studio and hopes to rehire

most of the staff once the new ownership structure is in place. However, he would not comment further on his status or on the ongoing negotiations to purchase the facility.

Before it was bought by A&M Records in 1966, the lot was one of Hollywood's most cherished landmarks. It was built in 1917 by silent film pioneer Charlie Chaplin to accommodate his productions. Between 1918 and 1952, Chaplin shot 17 films on the lot, including "A Dog's Life," "The Great Dictator," and his last picture, "Limelight."

In the '50s and '60s, the space went through a series of owners and tenants and became home to such popular TV series as "Superman" and "Perry Mason."

A&M founders Herb Alpert and Jerry Moss purchased the lot in 1966 and used it as the headquarters for A&M Records and A&M Recording Studios, which included recording and mastering rooms.

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U.K. Sees Pitfalls Of Undervaluing Music

BY TONY WADSWORTH

While other markets are coming to terms with a decline in sales, the U.K. marketplace continues to grow. Recent figures from the British Phonographic Industry once again show an increase in business year on year.

But still, there is a feeling throughout the entire industry that the business is tough; that the profits are harder to come by and that targets are tougher to achieve.

I think this stems from one main reason—we are undervaluing music. The price of CDs to the consumer is lower now in real terms than it was 10 years ago. But I do not see any reduction in the cost base of the music industry—either at the record company level or at retail. Store rents are not going the same way

as CD prices.

There are a lot of good reasons for the situation we find ourselves in: record companies chasing sales; retailers competing with one another; the threat of



'Store rents are not going the same way as CD prices'

Tony Wadsworth is president/CEO of EMI Records U.K. and Eire.

cheap imports; publicity about cheap CDs available through the Internet—all putting a downward pressure on price.

But the net result is we are under-

valuing music. We sell a fantastic product that makes a difference in people's lives in a way that very few things do. Music is special to people, and believe it or not, they expect to pay more for certain music in certain circumstances.

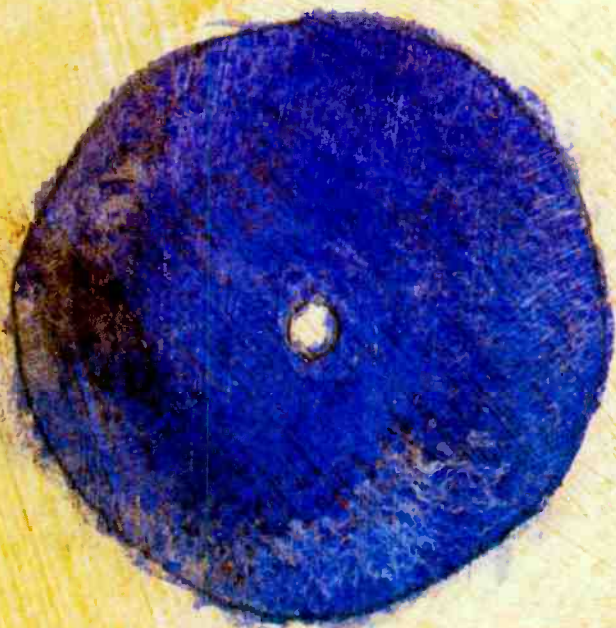
We recently conducted research among consumers that confirmed this. It breaks my heart to see the album of the millennium, the Beatles' "Sgt. Pepper's Lonely Hearts Club Band," being sold in U.K. stores at 9.99 pounds (\$15.98) more often than not; and it confuses the hell out of consumers, who don't understand why legendary albums such as "Sgt. Pepper" or Pink Floyd's "The Dark Side Of The Moon" are cheaper than other albums. It perpetuates the myth that most CDs are overpriced, and that's no

(Continued on page 74)

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.

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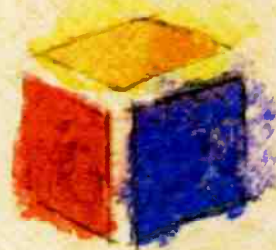
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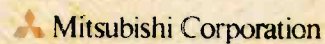
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Schur Aims To Revive Geffen

BY CARLA HAY

NEW YORK—In what appears to be a dramatic revival of a label that some industry observers had believed was on its way to extinction, Geffen Records has appointed Jordan Schur as its new president.

"Geffen Records is back, and I want it to be everything it was and more," says Jordan Schur, who is the founder and president of Los Angeles-based Flip Records (*Billboard Bulletin*, Sept. 30).

Following the merger of Universal/PolyGram, the Universal-owned Geffen experienced massive downsizing of its staff and artist roster (*Billboard*, Jan. 30). Its former president, Bill Bennett, and former chairman/CEO, Eddie Rosenblatt, departed at that time, along with most of the label's staffers.

Most of the label's acts were also dropped, and Geffen, which includes

the DGC imprint, has since been assimilated into a hybrid label group called Interscope/Geffen/A&M.

Releases from the remaining Geffen acts—including Hole, Rob Zombie, Counting Crows, Beck, Lisa Loeb, Guns N'Roses, and Peter Gabriel—are being worked on by Interscope staffers.

Sources say that the executive reporting structure for Schur is still being discussed. The executive, who will continue to be based in Los Angeles, says that in his new Geffen post he will be "working closely with" Jimmy Iovine and Ted Field (co-chairmen of Interscope/Geffen/A&M Records) and Interscope/Geffen/A&M president

Tom Whalley.

In an unusual arrangement, Schur will retain ownership of Flip while assuming the helm at Geffen.

Schur tells *Billboard*, "I'm very fortunate that I've been allowed to still own Flip. I'll still be working with the acts currently on Flip's roster," which include rock bands Limp Bizkit, Staind, and Dope.

Flip signs separate 50/50 joint venture deals with record companies for the promotion, marketing, and distribution of its acts on a case-by-case basis. For example, Limp Bizkit is on Flip/Interscope, Staind is on Flip/Elektra, and Dope is on Flip/Epic.

"There will be new management handling the day-to-day operations at Flip," Schur notes, "but we're not sure who it will be yet." He adds that he will continue to be a key

(Continued on page 107)



SCHUR

WB Loses '3 Kings' Only On 2 Web Sites

BY EILEEN FITZPATRICK

LOS ANGELES—Lack of interest from its affiliated music labels has led Warner Bros.' film division to make the soundtrack for "Three Kings" available only on the Internet.

MP3.com and CDnow will be the exclusive retailers for two different soundtrack albums from the film that will be available Oct. 1, the opening day of the George Clooney/Mark Wahlberg/Ice Cube/Spike Jonze Gulf War drama.

The CDnow "Three Kings" product will consist of seven songs and five tracks from the film score and will be priced at \$11.99. For \$13.99, MP3.com will sell an enhanced CD that adds on two movie trailers and an interview with co-star Ice Cube, conducted by fellow cast member and famed music video director Jonze.

MP3.com will also offer a free download of the score track "The Gold," by "Three Kings" composer Carter Burwell.

"There was not a tremendous amount of enthusiasm from our labels to put out a soundtrack from the film," says Gary LeMel, president of Warner Bros. worldwide music and CEO of Warner Sunset Records, "and this is the chance to be first with something. We thought it was a good opportunity."

The deal came about, LeMel says, through "Three Kings" production company Atlas Entertainment's prior relationship with MP3.com. One of the film's co-producers is Charles Roven, who is also with Atlas Entertainment, which manages Alanis Morissette.

Morissette's 1999 tour was sponsored by MP3.com.

"Chuck made the proposal," says LeMel, "but what impressed us was that MP3.com gets 400,000 hits a day."

CDnow was chosen because Warner is currently in negotiations to purchase 37.5% of that company. Warner Bros. parent Time Warner, along with Sony, have agreed to merge their Columbia House record club with CDnow (*Billboard*, July 24).

Warner Bros. director of business and legal affairs Dan Butler says both CDnow and MP3.com will handle manufacturing and shipping the discs.

The Warner Bros. logo will appear on packaging, along with either the CDnow or MP3.com logo.

Butler says that Warner has reserved the right to release the albums to retail if the sites cannot handle the volume of sales.

But CDnow senior manager of custom CDs Julie MacKinnon says the company can produce up to 2,000 units per day and can have unlimited capacity within 24 hours through partnerships with other manufacturers. MP3.com says it can produce 2,400 per day, scaling up to 3,000 if needed.

"This is a groundbreaking development for a motion picture soundtrack," MacKinnon says, "and we're able to do this because we have the technology to produce on demand."

The albums will be sold at the sites until the end of the year, and it is unlikely they will ever be released at traditional retail, Butler says.

Both CDnow and MP3.com will cross-promote the availability of the two albums.

Tower Records chairman Russ Solomon says that even though the deal was made outside of the music division, it is unfair.

"If they don't want to give it to retail, that's one thing," he says, "but it's not fair that all Internet dealers don't get it." Like many other brick-and-mortar merchants, Tower also operates an online retail site.

Butler says time constraints made limited Internet distribution the best possible option.

"This is an experiment, and we couldn't have gotten it out in time any other way," he says. "We delivered the record master to them on Monday [Sept. 27], and it will be released on Oct. 1."

The soundtrack's songs are Public Enemy's "Can't Do Nuttin' For Ya Man"; "I Just Want To Celebrate" from Rare Earth; the Beach Boys' "I Get Around"; Lee Greenwood's "God Bless The USA"; Plastic Bertrand's "Stop Ou Encore"; Snap's "The Power"; and a song from a traditional Iraqi group.

'This is an experiment, and we couldn't have gotten it out in time any other way'

- DAN BUTLER -

MIDEM's Fair For Americas Is Postponed

BY MARK SOLOMONS

LONDON—The postponement by at least a year of the next MIDEM Americas trade fair—originally scheduled for next June in Miami Beach—has already kicked up a stir in the international Latin music community, whose interests the show was initially created to serve.

The Paris-based Reed Midem Organization (RMO), the fair's sponsor, made the surprise announcement Sept. 28. In a statement, it blamed disappointing feedback from key MIDEM clients to this year's revamped and renamed show.

RMO, which runs MIDEM, the 34-year-old annual music fair in Cannes, had hoped to export that show's success by attracting mainstream exhibitors and delegates to its principal U.S. event, previously billed as MIDEM Latin America & Caribbean.

Meanwhile, Teddy Bautista—chairman of Spanish authors rights' body SGAE and last year's MIDEM Americas Man of the Year—had already referred to the postponement at a public meeting Sept. 24 in Madrid.

Reflecting the level of concern in the burgeoning Latin market outside the Americas, another MIDEM Americas stalwart, Alberto Segura, president of Spanish-based label Manzanera Discos, told *Billboard* he feared that the uncertainty might be overtaken by events.

"If RMO does not get a move on to sort this out, then the focus for Latino music is likely to move to Cuba, with its annual Cubadisco trade fair [held each May]," he says.

Segura adds that the show had generated distribution deals in Europe and Latin America for Manzanera's Cuban-artist-only Eurotropi-

(Continued on page 103)



The Martell Cup Overflows For Charity. The 1999 Martell Cup Golf Tournament, held recently, raised \$166,000, bringing the cup's contribution to the T.J. Martell Foundation to over \$1 million. This year's honorees were Lyor Cohen, president of Island/Def Jam Music Group, and Mitch Slater, executive VP of SFX Entertainment. Shown at the tournament, from left, are Jim Caparro, chairman of Island/Def Jam Music Group; Slater; Michael Bolton; Tony Martell; and Cohen.

Grammy Awards Box Covers 5 Decades

BY MELINDA NEWMAN

LOS ANGELES—Five decades of Grammy honorees will be represented with the release of "The Ultimate Grammy Box" Nov. 16 on Grammy Recordings/Columbia/Legacy.

"We've been working on this project for about three years," says Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences (NARAS), the organization responsible for the Grammys.

The four-CD, 73-track boxed set features performances by artists who have either won a Grammy since the award ceremony's inception in 1958 or have been voted into NARAS' Hall of Fame, which was established in 1973.

"When you look at the Grammy winners and the Hall of Famers, it's a compelling list," says Greene. "We started looking at the feasibility of putting such a collection together, and there were a couple of really important things: Could we put out something in four CDs that we could feel good about putting the Grammy

name on, and could we have enough genres represented so that someone who really got into this package felt like they heard a good representation of modern American music over the last two-thirds of this century?"

"The toughest part was narrowing it down," he continues. "It was a Sophie's choice. We started with 1,000 recordings."

Greene says he put the project out to bid and ultimately decided on Columbia/Legacy because "they came back with the best partnership deal." Columbia representatives did not return calls by press time.

While Greene's original idea for the set, which has a suggested list price of \$49.98, was to include all of the song- and record-of-the-year winners, "some of it was just real tough to license," he says.

Among the tracks on the set are "Volare" by Domenico Modugno, winner of both record and song of the year in 1958; Mariah Carey's "Vision Of Love"; and Marvin Gaye's "What's Going On." Hall of Fame inductees represented include Ella

Fitzgerald, with a 1938 recording of "A-Tisket A-Tasket," and Duke Ellington & His Orchestra, with a 1941 performance of "Take The 'A' Train."

Greene says that all five major record companies agreed to license tracks, although he admits, "We found ourselves in a position where they didn't want to be in competition with some of their boxed sets. However, I think the collection is even-handed."

He also notes that he had to overcome people's perception that each genre was getting too little play. "Once people got over the shock that I was asking for a very limited representation of the genres, people were looking at all the recordings and seeing how they could add to the fabric of the collection."

NARAS' portion of the proceeds from sales of the set will go to its charity arm, MusiCares. "A large portion of that money will go to the assisted living facility that we'll break ground for early next year,"

(Continued on page 24)

WARNING: MP3.com has been found to be addictive. Prolonged use may lead to considerable discovery of new music. If conditions persist, increase dosage.



www.mp3.com

BMG Int'l Optimistic At Confab

BY KAI R. LOFTHUS

MONTREUX, Switzerland—A recovering Asia-Pacific region, a string of U.S. chart successes, and a revived A&R presence in both local and international markets contributed to a strong corporate spirit at BMG Entertainment International's managing directors' meeting Sept. 27-30 at Le Montreux Palace.

Less than a week before the confab, BMG parent Bertelsmann reported record revenue growth, also with a slight increase at its entertainment division, and the highest level of investment in its corporate history. The music company's focus is now firmly on repertoire development, following a period of corporate upheaval.

BMG Entertainment chairman Michael Dornemann, BMG Entertainment president/CEO Strauss Zelnick, and BMG Entertainment International president/CEO Rudi Gassner were among those who addressed delegates. Other attendees included RCA Records president Bob Jamieson, BMG Distribution and BMG Associated Labels president/CEO Pete Jones, Arista Records international VP George

Levendis, Windham Hill international marketing VP Nancy Farbman, BMG Music Canada president Lisa Zbitnew, Bad Boy Entertainment executive VP Jeff Burroughs, BMG Classics managing director Lars Toft, and LaFace Records chairman/president Antonio L.A. Reid.

At recent such conventions, which are held twice yearly, Gassner has stressed the importance of developing local artists within all BMG companies, especially because the deal to license repertoire from and distribute for the pre-merger Universal Music expired earlier this year.

"We have always known we have lived on borrowed time," the executive told Billboard during the confab. "In the last few years we have been telling everybody to focus on developing domestic repertoire and take advantage of a distribution deal with Universal but not count on it for good. We measure our companies very much on their performance with domestic repertoire."

Gassner said that the message he hoped to convey to delegates was "that we have done an enormous job in the last 12 months in

trying to reinforce our company, in terms of increasing our efficiency further and streamlining the organization to make room for the repertoire to come."

He said he had briefed the attending delegates about developments in three particular locations "where we knew we had to improve"—Japan, France, and the U.K. "In all three cases, there's a new management, and we have drastically reduced the artist roster to be able to focus much better."

The meeting gathered some 100 senior executives from 40 countries and was principally geared toward presenting key upcoming releases and priority product for the remaining months of 1999. The conference featured live showcases by Robyn, Lou Bega, So Pra Contrariar, Gotthard, Thomas Helmig, Vertical Horizon, Lyte Funkie Ones, Dencye Graves, Lucio Dalla, and Patrick Bruel. Foo Fighters, who had been scheduled to entertain delegates at a closing event Sept. 29, canceled their performance after the band's bass player temporarily fell ill.

(Continued on page 24)

Changes At LIFEbeat

SFX's Slater Assumes Presidency

BY MICHAEL PAOLETTA

NEW YORK—Mitch Slater, executive VP of SFX Entertainment and co-president/co-CEO of DelsenerSlater, has assumed the added role of president of LIFEbeat, the not-for-profit music industry AIDS-relief organization.

According to LIFEbeat's executive director, Tim Rosta, a New York charter stipulates that not-for-profit organizations are required to have term limits for board presidents and officers.

A six-year member of LIFEbeat's board of directors, Slater replaces industry veteran Daniel Glass, executive VP of Artemis Records, who had held the position since the organization's inception seven years ago. Glass will continue to serve on LIFEbeat's board of directors.

"I'll work as hard on the board as I did as president," says Glass. "I'm as passionate as ever about raising awareness about AIDS. I'm committed to beating this terrible plague."

Says Rosta, "Words can't express my gratitude to Daniel. Early on, he was the individual who opened doors that seemed closed to those of us on the front lines of the AIDS crisis. He helped facilitate contact with important executives in the industry. He's been selfless."

More specifically, Rosta notes that Glass was instrumental in securing talent like Jon Secada, Gloria Estefan, Seal, Jewel, and Melissa Etheridge, among others, for fund-raising events.

Slater, whose expertise is in producing and promoting live shows, says he will "certainly concentrate on raising money and awareness in the touring world."

He confirms that LIFEbeat will continue its successful outreach program at various clubs and concert venues. "We need to seriously get the word out about our Zero Transmission 2001 campaign," he says.

Additionally, he is looking to expand the number of clubs/venues/artist tours that institute a ticket surcharge to benefit the organization. Slater points to the H.O.R.D.E. and Lilith Fair tours (on certain dates), as well as New York's Irving Plaza, as being fore-runners in this area. Says Slater, "Rod Stewart was very helpful this year. We were able to raise \$100,000 from his tour alone."

Slater also wants to "re-establish LIFEbeat's board of directors, re-energize everybody, and get everybody focused."

Slater says he'll expand LIFEbeat's board by "bringing in new and influential members of the music industry to further the organization's reach and prominence."



SLATER

LIFEbeat's board of directors now includes Jerry Blair, senior VP of Columbia Records Group and senior VP of national promotion for Columbia; John Sykes, president of VH1; Judy McGrath,

president of MTV; Denise Rich, songwriter and president of DV8 Records; Hilary Rosen, president/CEO of the Recording Industry Assn. of America; John "Jellybean" Benitez, president of Jellybean Recordings; Mel Cheren, president of West End Records; and actress/author/model Veronica Webb.

Upcoming LIFEbeat-sponsored events include a post-concert party (part of the organization's AFTERparties series) with Luscious Jackson at the Coup bar/restaurant in New York on Monday (4) and its first sports and music memorabilia auction at New York's Ohm club on Nov. 9.

Additionally, a breakfast benefit honoring Ron Delsener is scheduled for Nov. 3 at New York's newly remodeled Russian Tea Room. At the event, Delsener will be awarded the first-ever Bob Caviano award. The late Caviano founded LIFEbeat in 1992.

TLC, MP3.com Sign Marketing Pact

BY EILEEN FITZPATRICK and GAIL MITCHELL

LOS ANGELES—TLC has signed a two-year marketing agreement with MP3.com that includes a number of elements, including tour sponsorship and the kickoff of a new charity download program (Billboard Bulletin, Sept. 28).

The deal, which was made without the direct involvement of the trio's label, LaFace, according to sources, includes MP3.com's sponsorship of the trio's upcoming tour, which begins Oct. 13 in Ottawa. Destiny's Child is also on the bill for the U.S. portion. MP3.com did not disclose the financial terms of the pact.

In addition, the deal initiates a new corporate giving program for MP3.com, called Dime-a-Download, where the company will donate a dime to a charity every time the TLC track "I Need That" is downloaded. The track was available for free download starting Sept. 27. An end date has not been set.

TLC has chosen the Sickle Cell Disease Assn. of America as the beneficiary. Group member Tionne "T-Boz" Watkins has been diagnosed with the disease. To kick off the new program, MP3.com has donated \$25,000 to the association.

The Dime-a-Download program, though, is open to any artist interested in earmarking a specific charity.

MP3.com chairman/CEO Michael Robertson says the tour and the charity tie-in are part of a new corporate marketing strategy that he plans to expand to other artists. The company presented Alanis Morissette and Tori Amos' tour this sum-

'We're looking for opportunities which can give us the widest exposure'

- MICHAEL ROBERTSON -

mer and is sponsoring the upcoming Goo Goo Dolls/Tonic tour.

Other co-marketing elements of the TLC deal include links between the MP3.com and TLC sites, early ticket availability for TLC concert dates on MP3.com, and contests that

will award backstage passes.

"The tour sponsorship is a marketing initiative, so we're looking for opportunities which can give us the widest exposure," Robertson says. "It's not limited to specific acts or genres."

Commenting on the TLC and MP3.com alliance, a LaFace spokesman says, "LaFace has many artists, and we pursue cross-marketing opportunities with them all. However, as LaFace was not visibly involved in this, we cannot comment. However, LaFace does and will continue to embrace cross-marketing opportunities."

TLC's management company is New York-based Digg! Entertainment.

RECORD COMPANIES. Jay Durgan is appointed senior VP of international for Universal Music Group in Los Angeles. He was senior VP of international for PolyGram Holding Inc.

Michael Bessolo is promoted to senior VP of marketing for Walt Disney Records in Burbank, Calif. He was VP of marketing.

Nancy Taylor is appointed VP of business and legal affairs for Arista Records in New York. She was working in private practice.

Veronica Gonzalez is named VP of product development for Caliente Entertainment in New York. She was label manager at Luaka Bop Records.



DURGAN



BESSOLO



TAYLOR



GONZALEZ

Greg Marella is promoted to national director of promotion for MCA Records in Universal City, Calif. He was the Los Angeles regional promotion director.

Andrea Craig is promoted to process manager for Rhino Records in Los Angeles. She was assistant to the senior VP of marketing.

Palmetto Records names Patrick Rustici executive VP/GM, Terence Coen VP of promotion, and Carmey Ground director of retail in New York. They were, respectively, a consultant with PR Consultants, GM of Pure Records, and A&R assistant of international for Warner/Reprise Nashville.

Shawn Vitas is named a controller for Dorian Recordings. He was a senior accountant for Von Roll Isola.

PUBLISHERS. Jennifer Insogna is promoted to senior VP of general and copyright administration for EMI Music Publishing in New York. She was VP of general and copyright administration.

RELATED FIELDS. Richard Lobel is named VP of marketing and media communications for SFX Entertainment in New York. He was account director of global advertising for Calvin Klein Inc./CRK Advertising.

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Join Billboard as we chronicle the two-decade history of Sony Discos, a giant in the Latin music industry. Editorial includes a Q&A with the executives of Sony Discos, focusing on the label's resurgence on the past three years and its prosperous past. Don't miss this great opportunity to congratulate Sony Discos!

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Rage Wages 'Battle Of Los Angeles' On Epic

BY LARRY FLICK

NEW YORK—It's no coincidence that "The Battle Of Los Angeles," Rage Against The Machine's first album in three years, is slated for worldwide release on Nov. 2, which is Election Day in the U.S.

Produced by the band with Brendan O'Brien, the Epic set is a well-crafted, often revelatory blend of hyper-aggressive hard rock and pointed, timely political tirades on topics that range from racism and capitalism to the plights of Mumia Abu-Jamal and the Zapatista rebels.

"This is a band of immeasurable political conviction and depth," says 550 Music/Epic president Polly Anthony. "Releasing this



RAGE AGAINST THE MACHINE

record on Election Day allows them to convey a strong and important statement. It's a wake-up call to people."

Rage guitarist Tom Morello views the timing of the set's U.S. release as an aspect of the band's

intention to give its fans "vital food for thought. We're telling the truth about the world as we see it. As with our other records, the intention here is to give people plenty to absorb and consider."

While 1996's "Evil Empire" and

the band's landmark 1992 eponymous debut resonated like impassioned rallies to arms, this set rings like a call for a full-tilt revolution.

"It's indicative of the world right now," Morello says. "Everything is harder, faster, more intense. I've never been more proud of anything we've done than this batch of songs. We're ready to go to the wall for this album."

To that end, the band is preparing for its most extensive promotional run to date. For starters, it spent two weeks in mid-September doing press and promotion in the U.K. and continental Europe. The trip was

(Continued on page 96)

Joe Jackson Pens '90s 'Symphony' On Sony Classical

BY JIM BESSMAN

NASHVILLE—With his recent albums treading more and more into the classical realm of his career beginnings, Joe Jackson's "Symphony No. 1," which Sony Classical releases Oct. 19, should really come as no surprise.

"It's been inevitable for a long time," says Jackson, whose 1997 label debut, "Heaven And Hell," masterfully merged classical with pop and whose new autobiography traces his evolution from a scholarship composition student at London's Royal Academy of Music into one of the most important singer/songwriters of the late-'70s British new wave.

"I started as a 'classical' composer, but put that in big quote marks because it's such a vague and meaningless term—especially when you're playing something contemporary," he continues. "What I did was take a very long detour through the pop world and had a great time and hits, which I still like and perform. But that was never all there was."

"Symphony No. 1," which is Jackson's second instrumental album (the first was 1987's "Willpower"), comprises four movements representing life's journey through childhood, youth, midlife, and old age.

Besides Jackson on keyboards, it

(Continued on page 96)



JACKSON

Sunset Valley Holds Out For A 'Superhero' On Sugar Free

BY MOIRA McCORMICK

CHICAGO—Last year, Sunset Valley's album "The New Speed" was one of the most buzzed-about releases on Chicago indie Sugar Free Records (Billboard, June 13, 1998).

Now, the Portland, Ore., band, whose specialty is distinctively skewed guitar pop, is back with sophomore Sugar Free title "Boyscout Superhero," which streets Oct. 12, and is also in possession of a new recording contract with RCA-distributed Kneeling Elephant Records.

"[Sunset Valley leader] Herman Jolly is an exceptional songwriter," says Kneeling Elephant A&R rep Kio Novina, "with the potential to reach a wider audience. We hope to have them return to the studio in November or December and release something in late spring or early summer."

Sugar Free co-founder Thaddeus Rudd says his label is focusing on a two-part marketing plan to push "Boyscout Superhero."

First, he says, "we'll work on furthering their growth, development, and record sales in the Pacific Northwest, extending into the West Coast. We'll start with lifestyle marketing in the Northwest, which is Sunset Val-



SUNSET VALLEY

ley's strongest market, and concentrate on retail presence and press exposure, especially in California.

"The second part of the plan includes fostering national awareness via the music press, for which we've hired publicist Mike Cubillos of Los Angeles-based Earshot Media. Dis-

tribution North America's strong national sales staff will help us with retail accounts. Radio-wise, Athens, Ga.-based Team Clermont, which expressed interest in Sunset Valley some time ago, will be working the album at the college-radio and commercial-alternative level."

There have been other developments for Sunset Valley over the past 12 months, including personnel changes. Guitarist Jonathan Drews and bassist Eric Furlong have remained in the band, but drummer Tony Lash and keyboardist Jeff Saltzman, who co-produced "Boyscout Superhero," departed earlier this year. Jolly says the pair's production commitments conflicted with Sunset Valley's live-gig availability: "It just wasn't working out." There's a new drummer on board, Lenny America, but "we're not replacing the key-

board position."

Sunset Valley also signed with Revolver Management of Los Angeles, whose clients include Everclear.

The Kneeling Elephant deal, which was finalized in mid-September, was in the works as far back as May 1998. Kneeling Elephant—the label arm of L.A.-based booking agency ARTIST-direct, which also runs the Ultimate Band List Web site (www.ubl.com)—had gotten wind of Sunset Valley through favorable press for "The New Speed."

Another factor in Kneeling Elephant's decision to court Sunset Valley, according to Novina, was Jolly's 1998 solo album, "Mad Cowboy Disease": "It solidified in our minds that Herman Jolly was a great songwriter. They had a commitment for two more albums with Sugar Free; we initiated a buyout for the third."

Sunset Valley will tour the West Coast this fall.



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Bush Beats Troubles For New Set

Trauma Suit Against Band Ends With Multi-Year Contract

BY CARLA HAY

NEW YORK—It's not easy being sued by your record company. But that was the pivotal challenge multi-platinum rock band Bush overcame for its highly anticipated new album, "The Science Of Things," set for a U.S. release Oct. 26 and internationally Oct. 25 on Trauma Records.

Bush had already completed the album when Trauma filed a \$40 million breach-of-contract lawsuit against the act in March. The label claimed that Bush failed to deliver the album and was shopping for another record deal (*Billboard-Bulletin*, March 9). A few months later, Trauma dropped the lawsuit, and Bush signed a new multi-year contract with the Sherman Oaks, Calif.-based company.

Bush lead singer/guitarist Gavin Rossdale explains, "Basically, the band and the record company had stopped communicating. We asked for one thing and got another, and that's when the lawsuit happened."

"We know what kind of deals other bands on our level were get-



BUSH

ting," adds drummer Robin Goodridge, "and we said to the label, 'Look, we've got the album, and we're not going to deliver until we get what we deserve.' It was essentially like asking for a pay raise."

Trauma Records GM/senior VP of marketing Jim Martone says of the lawsuit, "When a band has the kind of success Bush does, it's inevitable to have contract renegotiations. There was a communication breakdown, and perhaps that happens when too many lawyers become involved. Once communication between the band and the label got back on track, we were able to resolve our differences

amicably."

Trauma's wanting to keep Bush on the label should come as little surprise, considering that the London-based rock group is Trauma's best-selling act. According to SoundScan, Bush's 1994 debut album, "Sixteen Stone," has sold 5.3 million copies in the U.S. to date, while the follow-up album, 1996's "Razorblade Suitcase," has sold 2.8 million copies. A Bush remix collection, "Deconstructed,"

(Continued on page 22)



Bacon Boys Rock. Famed actor Kevin Bacon, right, and brother Michael are promoting "Getting There," their second release for the Helena Music Co. Like their 1997 debut, "Forsoco," this set combines roots-rock with acoustic-pop. The Bacon Brothers are eyeing a U.S. concert tour in early 2000.

Danzig To Deliver 'Satan's Child' On His Evilive Imprint

BY LARRY FLICK

NEW YORK—With "6:66 Satan's Child," due Nov. 2 from E-Magine Entertainment, punk/metal legend Glenn Danzig ends a three-year hiatus from recording.

The 12-cut disc will also carry the logo of Danzig's own imprint, Evilive Records, which will eventually house other acts to be distributed by E-Magine. The set was produced by the artist with Peter Lorimer. The band lineup includes bassist Lazie and drummer Joey C.

"It's cool to finally be with a label that respects what I'm trying to do as an artist," says



DANZIG

Danzig, who had contentious relationships with his previous labels, Def American and Hollywood (*Billboard*, Nov. 9, 1996). "I also dig the forward approach E-Magine has toward marketing music."

In addition to issuing "6:66 Satan's Child" to retail, the label will have the album for sale on its Internet site (www.emaginemusic.com) via mail order and digital download. E-Magine will also pursue the traditional radio route for the project. The dark, aggressive track "Five-Finger Crow" went to metal specialty shows Sept. 21.

A video of the track, directed by Danzig, has been completed. In addition to being serviced to MTV and

various local outlets, the clip will be available for download on E-Magine's Web site.

"We believe we have a unique, revolutionary artist. That requires exploring a wide variety of promotional methods," says Christoph Ruecker, president of E-Magine. "The Internet is as crucial to reaching consumers as any other method, particularly for fans of music that's not instantly played on mainstream radio."

Besides issuing new Danzig recordings, the artist's deal with E-Magine includes releasing a substantial part of his catalog, totaling more than 10 recordings by Danzig. Early 2000 will bring a long-awaited boxed-retrospective by former Danzig band Samhain as well as "Blackacidevil," an album previously issued by Hollywood. Also planned is a full-length set containing previously unreleased cuts from Danzig's first five albums, as well as the artist's out-of-print classical set, "Black Aria."

Finally, just in case Danzig's die-hard fans are still hungry for more, E-Magine will issue a double live album (including a longform video release) in spring 2000. It will include cuts culled from the self-managed artist's fall U.S. tour, which will be booked by Tim Borrer.

Ric Wake DV8s Into 1st Release At Sony; Goo Goo Dolls Pick Guests For MP3 Tour

WAKING UP: Producer Ric Wake is preparing for his first release on DV8 since he moved his imprint from A&M to Sony.

"Even though the move to Sony took place at the first of the year, I haven't had any releases, so we're going to start getting some out the first of the new year," says Wake.

First up is a rock/rap group formerly known as Fat, whose members are still coming up with their new name. "It's like Korn and Rage Against The Machine with real hooky hooks," says Wake, who expects the group's album to come out in February or March.

Unlike in his position at A&M, Wake has been signed to Sony as an overall talent scout/producer somewhat similar to David Foster's senior VP role at Warner Music Group. When asked his title, Wake simply says, "I have to look at my contract. I don't know what it is. I just call myself [Sony Music Entertainment chairman/CEO] 'Tommy Mottola's guy.'"

And he's been tremendously busy in that role. Among the artists he's worked with in the past year are Celine Dion, Jennifer Lopez, Jon Secada, Marc Anthony, and new Sony Discos artist Gizelle D'Cole, whom he brought to the company.

Wake is best-known for his work with Mariah Carey, Whitney Houston, Taylor Dayne, and Natalie Cole.

He's now busy producing a number of tracks for Rosie O'Donnell's Christmas album, which will feature cuts from Dion, Sir Elton John, Billy Joel, Cher, Gloria Estefan, Trisha Yearwood, Lauryn Hill, Garth Brooks, Rosemary Clooney, "Sesame Street's" Elmo, and "The Rugrats" Angelica.

While Wake can sign acts directly to DV8, his main responsibility is to bring acts into the Sony family and decide with Mottola onto which imprint they should be placed.

He also produces and writes material for acts on the Sony labels.

Should Sony pass on an act Wake brings in, he can then shop the act to other potential homes. For example, Wake signed a teen group named Moth to Virgin after Mottola passed.

Wake looks back at his DV8/A&M stint, where he signed acts like Billy Mann and Raw Stilo, as a valuable-yet-painful learning experience. "It

was actually pretty rough," he says. "I think I got so absorbed in the politics of dancing, so to speak. I used to believe if I made a great record nothing could keep it down, and I found out that's not true. It was a great learning experience, because it taught me everything not to do."

While that may sound harsh, Wake continues, "A&M's history is incredible, and I'm not bad-mouthing it. In the end, it just didn't work for me there, but it made me a better producer. There are so many things I thought of that I never thought of before. When you just make records, you make records, and you don't really think about the other side. It was definitely a good learning experience but not something I want to replicate."

Therefore, while Wake will sign acts to DV8, "I can't run DV8 like a real label," he says.

"I just don't have the stomach for it. I just can't take the bumps, man."

More important, and perhaps with more modesty than is appropriate, he realizes that his imprint wouldn't necessarily offer anything out of the norm.

"If you take Island, they were doing reggae when the majors weren't doing reggae. Or Russell Simmons was doing rap when others weren't. The problem with me is the music I do is head-on with the majors. It's very mainstream; I always do pop."

STUFF: The Goo Goo Dolls have handpicked unsigned Springfield, Mo.-based band Fern as the special guests on the MP3.com Music and Technology tour, which starts Oct. 5 at the University of Iowa. Fern is managed by New York-based PPM/Musicentives. The tour also includes Tonic and Moke. The outing will stop at more than 28 colleges this fall, with the first leg concluding Nov. 17 at the University of California, San Diego . . . MTV VP of music/artist development Lewis Largent will be leaving to take a senior A&R executive post at Island/Def Jam Music Group (*Billboard-Bulletin*, Sept. 29) . . . Elektra will release a seven-CD boxed set of Doors music on Nov. 9. "The Doors; The Complete Studio Recordings And Essential Rarities" contains each of the group's six original studio albums plus a bonus CD of rarities initially issued on the Doors' 1997 boxed set.

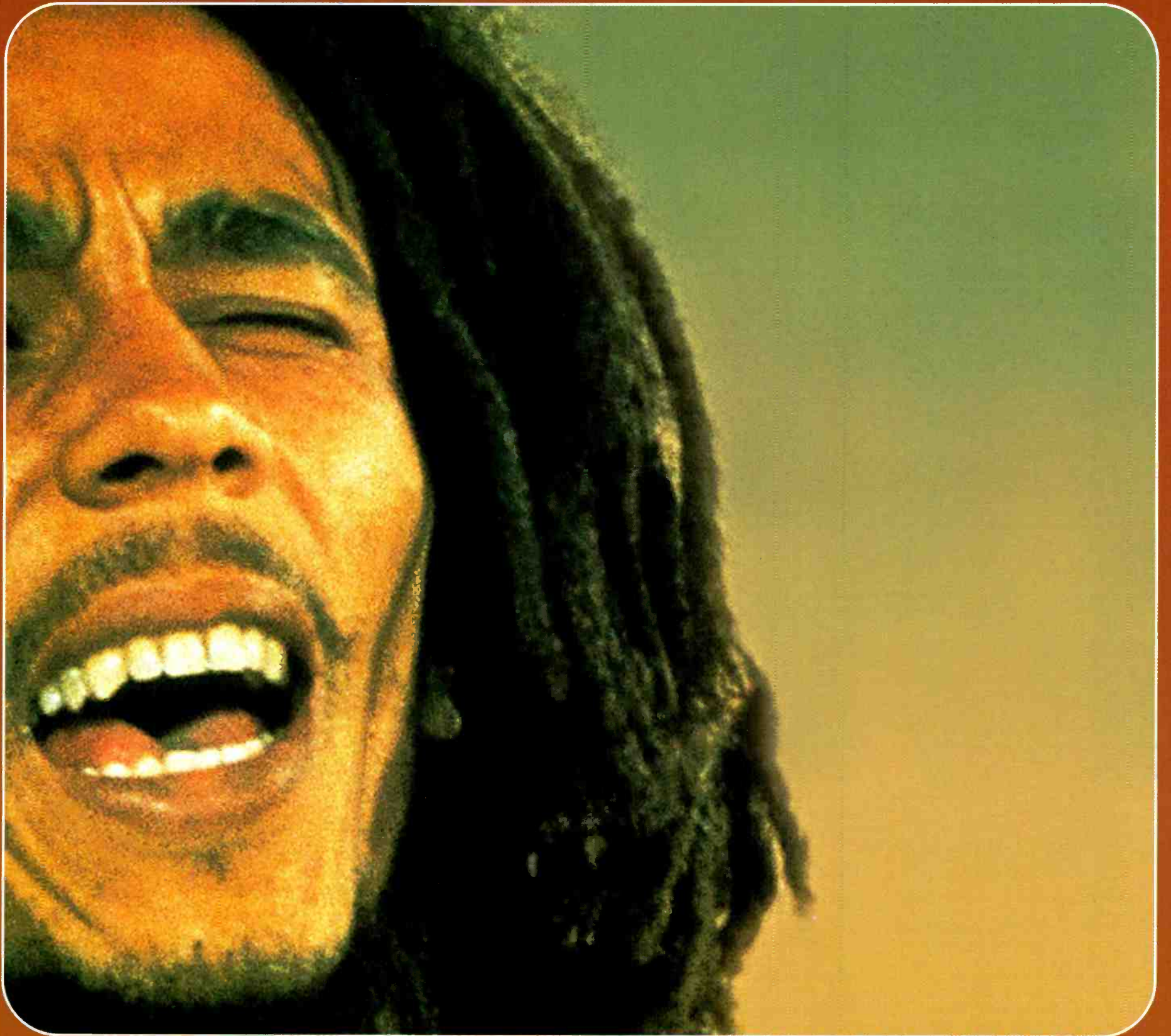


by Melinda Newman

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Artists & Music

GLOBAL SALES FLAT IN '99'S FIRST HALF

(Continued from page 1)

some ground to make up.

Woes in Europe and Latin America, says IFPI, canceled out patches of growth elsewhere, leaving the value of global sales flat in the first six months of this year, compared with the same period in 1998. Turmoil in Asia saw some spectacular movements in both directions.

Price inflation has staved off a contraction in the world market, since although there was a 1% rise in total CD sales, the volume of world music shipments fell by 4% compared with last year.

Bright spots included the U.S., which saw shipments and sales both rise by 2%, and Australia, where there was growth of 9% in the volume of sales and 5% in value terms. Shipments by French labels

rose by around 5%, and values increased slightly; the dollar value of Mexican sales shot up by 13%, on a 4% increase in units.

The continent of Europe saw a 10% drop in unit sales. Among European Union member states—which excludes, among others, several poorly performing medium-size Eastern markets such as Poland, Slovakia, and the Czech Republic—the overall decline in units was 5%. The volume of shipments by Latin American countries was down 16% overall, while in Asia excluding Japan, it was up by 5%.

But three of the world's top five markets—Japan, Germany, and the U.K.—put in disappointing performances between January and June of this year.

Japanese labels managed to limit the effect of an 8% drop in unit sales to a 2% fall in values, to \$3.34 billion; in Germany, the world's third largest music market, total sales of just over \$1 billion in the first half were 4% down from 1998, on shipments that were 10% lower. In the U.K., the value of unit sales fell 6%, and values were off by 1%.

Brazil, which had been growing in importance as a world market in recent years, looks likely to drop back down the global rankings at the end of this year. In sixth place behind France at the end of last year, the Brazilian record industry in the first half of 1999 sold \$253 million worth of recordings, the same as Australia, which last year ranked ninth in world terms.

In Asia, political and economic volatility was reflected in the performance of the local music industries. Concern is focusing on the growth in the trading of pirate product, especially in Indonesia, Hong Kong, and Taiwan.

It is thought that increased trafficking of illegal recordings has artificially boosted the apparent value of several Asian markets where domestic sales are known to have fallen.

IFPI recorded a doubling of the value of sales in dollar terms in Indonesia in the first half of 1999, with which, the organization says, the country is beginning to regain earlier losses.

Keith Cahoon, Tower Records' senior VP for the Far East, is skeptical: "Indonesia is a disaster area. The best record store in the country [Aquarius] was looted and gutted last year, and it's difficult for shops to keep regular business

operations. The currency took a huge dive, resulting in massive amounts of Indonesian product—often not legit—being exported around the world, especially to Australia and Europe."

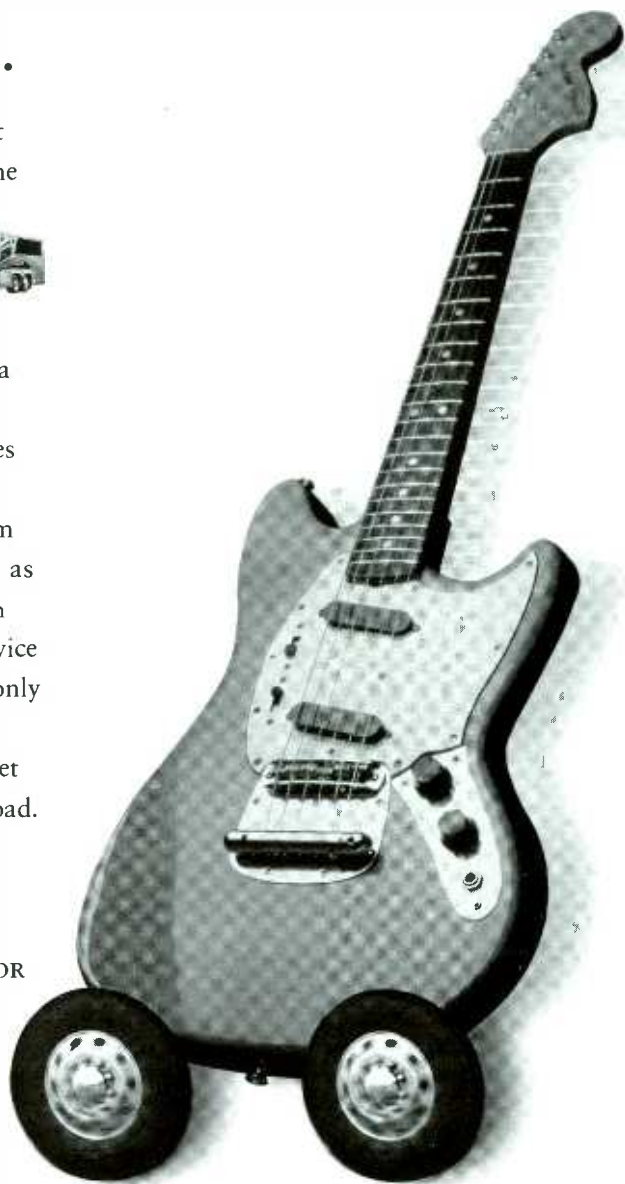
Cahoon agrees with IFPI's assessment that markets in Korea and Thailand are recovering.

"Korea was very hard hit by the economic crisis, but I believe that it has hit bottom," he says. "We think it is good that Korea is opening the market to Japanese music and that it is a sign of both good will and confidence. Thailand, where we have six stores, is making a fairly strong comeback. Now that the baht has recovered substantially, supplies are much better, and the overall economy is looking up."

Assistance in preparing this story was provided by Steve McClure in Tokyo.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN	Palace of Auburn Hills Auburn Hills, Mich.	Sept. 8-9	\$2,417,370 \$67.50/\$37.50	39,547 Two shows	Palace Sports and Entertainment Inc., Belkin Productions
SHER, CYNDI LAUPER, JULIO IGLESIAS JR.	Palace of Auburn Hills Auburn Hills, Mich.	Sept. 11-12	\$1,559,268 \$33.25/\$45.25	29,582 Two shows	Palace Sports and Entertainment Inc., Cellar Door, Belkin Productions
BACKSTREET BOYS, ETC.	Continental Airlines Arena East Rutherford, N.J.	Sept. 23-24	\$1,416,708 \$39.75/\$29.75	38,919 Two shows	Metropolitan Entertainment Group
CELINE DION	Molson Centre Montreal	Sept. 8-9	\$1,395,742 (\$2,078,543) Caradon \$43.95/\$19.81	41,866 41,854 Two shows	Universal Concerts Canada
BACKSTREET BOYS, ETC.	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Sept. 26-27	\$1,323,204 \$39.75/\$29.75	34,777 Two shows	Metropolitan Entertainment Group
BACKSTREET BOYS, ETC.	Fleet Center Boston	Sept. 21-22	\$1,285,558 \$38.50/\$29.50	34,489 Two shows	Metropolitan Entertainment Group
CELINE DION, COREY HART	Marine Midland Arena Buffalo, N.Y.	Sept. 20	\$977,289 \$45/\$40.50/\$29.50	18,070 Sold out	Metropolitan Entertainment Group
TOM WYTS	Beacon Theatre New York	Sept. 23-27	\$499,720 \$45/\$25	11,416	Delsener/Slater Enterprises
MAXWELL, MELANIE COMARCHO	The Theater at Madison Square Garden New York	Sept. 10-12	\$486,720 \$25/\$45	15,735 15,113 Three shows	Delsener/Slater Enterprises
BACKSTREET BOYS, ETC.	Charlotte Coliseum, Charlotte, N.C.	Sept. 17	\$688,704 \$28.50/\$29.50	23,180 Sold out	Cellar Door

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Counting Crows Explore New Territory On 'This Desert Life' From DGC

BY CARLA HAY

NEW YORK—"This Desert Life," the new Counting Crows album due Nov. 2 on DGC/Geffen Records, represents change for the band in more ways than one.

"On this album," says Counting Crows lead singer Adam Duritz, "we did something we hadn't really done before: We went into the studio without the songs completed. So we didn't have preconceptions about the songs, and we were freed up to improvise."

That relatively spontaneous approach is reflected in the looser arrangements on the album's songs. However, Counting Crows' reflective and observational songwriting is still present on "This Desert Life."

The album's first single, "Hanginaround," has been released to rock and triple-A radio. The "Hanginaround" video, directed by Gregory Dark, is being serviced to TV and video outlets.

"I've heard the new album," says Kevin Welch, music director of triple-A station KINK Portland, Ore., "and Adam Duritz as a songwriter is at the top of his game. This is an important album for the

band because they've already proved that they can go multi-platinum, but this album will show if they can go to the next level of being an A-list band."

Counting Crows, which hail from the San Francisco Bay Area, burst on the national music scene in 1993 with their debut album, "August And Everything After," which has sold 5.3 million copies in the U.S., according to SoundScan. The band's second album, 1996's "Recovering The Satellites," sold 2.1 million, according to SoundScan. A live album released in 1998, "Across A Wire: Live In New York," didn't fare as well commercially, having sold 282,000 copies to date, according to SoundScan.

Counting Crows also changed producers for "This Desert Life," which was produced by David Lowery (best known as the front man for Cracker) and Dennis Herring.

"This Desert Life" is the band's first release since the Universal/PolyGram merger, which resulted in massive staff layoffs at the Universal-owned Geffen. Geffen's duties have since been primarily absorbed by the staff at Interscope Records, also owned by Universal.



COUNTING CROWS

Interscope head of marketing Steve Berman says of the Counting Crows: "We're honored to be working with the band. They've delivered a great album, and we've been getting positive feedback at every level. This is a long-term project. We want the band to tour for as long as possible, and we're going to be very aggressive in marketing this album on the Internet and at retail. Our goal is not to limit the audience for this record."

Duritz admits that the band is adjusting to the label staff that will be working "This Desert Life." He says, "A lot of our friends who were at Geffen no

longer work there, and we don't really know these guys at Interscope. I don't know how it's going to work out, but I do know I liked that they didn't freak out because ["Hanginaround"] got leaked early to radio. I agree with that 'new school' attitude, where the label adapts and treats someone playing your songs early as a good thing."

In addition to Duritz, the band's lineup consists of guitarist Dan Vickrey, bass player Matt Malley, keyboardist Charles Gillingham, guitarist David Bryson, and drummer Ben Mize.

Counting Crows are managed by Steven Jensen and Martin Kirkup of Direct Management Group. The band's songs are published by EMI Music Publishing (BMI).

Besides his work with Counting Crows, Duritz has also been busy with his own Universal-distributed record label, E Pluribus Unum, whose acts include rock bands the Gigolo Aunts and Joe 90.

Duritz says of E Pluribus Unum, "What I'm trying to do with the label is provide a supportive atmosphere for bands to make music, but they can't be afraid to work hard."

Counting Crows launch a North

American theater tour Oct. 26 in Atlanta. The band is booked for North America by Mitch Rose at Creative Artists Agency.

Before the tour, the band will perform Oct. 9 at the all-star NetAid benefit concert at Giants Stadium in East Rutherford, N.J.

Counting Crows' international plans include a promotional tour of Europe before the North American concert trek. The band will embark on a concert tour of Europe, Australia, and Japan next year.

David Levesque, head music buyer for the Troy, Mich.-based retail chain Harmony House Records and Tapes Inc., says of the new Counting Crows album: "With all the other rock releases this quarter, sales for the new Counting Crows album might be a bit slow out of the gate, but it should do fine. We've already had customers asking about the album, and I don't think the band's music has gone out of style."

Duritz concludes, "You can't predict what people want. Our music is honest and heartfelt, and it's not going to suffer if we don't remake last year's hit. We're into doing our own thing."

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Crenshaw Digs 1st Set For Razor & Tie

BY LARRY FLICK

NEW YORK—On “#447,” Marshall Crenshaw’s first release for Razor & Tie, the venerable artist didn’t aim to do more than make the kind of album his fans could embrace.

“Of course, it’s nice to envision everyone in the free world gravitating toward your music, but it’s just as gratifying to make a record that a core group of people can fall in love with,” he says of the pop-inflected set of rockers, due Nov. 2.

His first record since 1996’s “Miracle Of Science,” “#447”—named as a joke to denote “the onset of the umpteenth Marshall Crenshaw record”—illustrates the artist’s maturity. He says the material came together rather quickly.

“I was also doing music for a documentary on Yogi Berra for PBS, so there was no time to second-guess anything,” he says.

The set features collaborations with friends and longtime writing partners, including Richard Julian and David Cantor (in New York) and Bill Lloyd and Bill DeMain (in Nashville). Crenshaw says, “It was great to work with these guys.

They’re all really good, and things proceeded with a minimum of psychic wear and tear.

“I really dig the sense of detail and humor that comes across in some of these songs,” he says.



CRENSHAW

“That’s always been an important part of my work, even though sometimes I’m the only one who gets the jokes.”

Actually, the artist’s fans must be getting the joke. Advance copies of the set have fast become a college radio favorite, while mainstream rock stations are giving cuts like the uptempo, guitar-driven “Dime A Dozen Guy” a close listen. “He has history as part of the New Wave movement [of the early ’80s]

with those great tunes like ‘Some-day, Someway,’ but he’s been great at remaining fresh and current,” says Julie Forman, music director at WYYB Nashville.

“The other great thing about him—especially on this album—is that he can go from light to dark pretty easily,” Forman says. “He’s a master of creating a comfortable song flow.”

Crenshaw turns down the humor on at least one tune, “Ready Right Now,” a dark, minor-key song that seems so foreboding that its subject matter is unlikely. “It’s my fatherhood song,” he explains. “There’s something kind of fearsome and daunting about how you love your children. There’s joy in it, too, but . . .”

Crenshaw is looking forward to playing a series of club dates this fall in support of “#447,” although he says he’s “trying not to get too caught up” in the industry’s promotional machine.

“It’s important to support your music, but it’s equally important not to lose your head,” he notes. “I enjoy playing for people who appreciate my music. In the end, that’s the best part of doing what I do.”

SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

WHAT ‘LEGEND’ IS MADE OF: A story that takes place almost entirely on the sea. A deeply entrenched score that builds throughout the film and culminates in an end-title song that weaves its instrumental themes into a powerful track.

If you’re thinking “Titanic,” think again. Sony Classical, which apparently knows a thing or two about melding score and lyrical song, given its chart-busting **James Horner/Celine Dion** collaboration, is back with an encore in its soundtrack to Fine Line Features’ “The Legend Of 1900.”

The album, due Oct. 12, contains almost entirely the score by **Ennio Morricone** (who also scored director **Giuseppe Tornatore**’s “Cinema Paradiso,” “Everybody’s Fine,” and “Especially On A Sunday,” among other films), plus an end-title song by none other than **Roger Waters**, featuring a guitar solo by **Eddie Van Halen**.

“Legend,” Tornatore’s first English-language film, recounts the story of an infant boy who is abandoned by his mother aboard a ship and essentially raised by the crew. He passes time listening to the orchestras in first-class and becomes a self-taught virtuoso pianist and composer who never leaves his nautical universe as he spins his musical masterpieces.

The development of the main character started Morricone reminiscing about another great child musical prodigy, and he says he came to think of the protagonist as the reincarnation of **Mozart**.

“Given that our protagonist was born on a ship and his birth was never recorded officially . . . he is a person who was never born,” Morricone says. “A person who was never born can never die. And a person who cannot die is therefore immortal. I began to think of this character as the reincarnation of a virtuoso musician from the past.”

Following this train of thought, Morricone says, he composed the first segment of score—which appears in a scene where the boy is 8 years old—in the style of Mozart. “This Mozartian theme will be played only once in the film. The other pieces are definitely Morricone,” he says, laughing.

BACK IN THE SWING: In a year when there haven’t been a whole lot of soundtrack sequels, it’s interesting to note that Hollywood Records is releasing the sequel to “Swingers,” a full three years after the original album release.

In stores Sept. 28, “Swingers Too” is a jazzy, jitterbuggy collection of saucy snap-alongs, including **Dean Martin**’s “Ain’t That A Kick In The Head,” **Mel Tormé**’s “Down For Double,” **Ann-Margret**’s “There’ll Be Some Changes Made,” and “She’s A Woman” by **Sammy Davis Jr.** with **Count Basie**.

The film’s original soundtrack, which Hollywood released in 1996, includes cuts from **Big Bad Voodoo Daddy**, **Roger Miller**, and **Tony Bennett** and has sold close to a half-million units, according to the label.

PRODUCTION NOTES: Columbia Records has finessed the hotly anticipated soundtrack to HBO’s hit series “The Sopranos” away from the Time Warner family and will have an album out some time in the late fall. Word is that the label is trying to strike a balance between some of the highly resonating tracks from the music-intensive program’s previous season and those from the upcoming season.

Angelo Badalamenti fans do not want to miss the new Windham Hill score to **David Lynch**’s “The Straight Story,” due Oct. 12. True to form, Badalamenti again finds himself experimenting with sound and structure, this time leaning heavily on the influence of bluegrass music to complement the story, which takes place primarily in America’s heartland.



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BUSH BEATS TROUBLES FOR NEW SET

(Continued from page 12)

was released in 1997.

According to Trauma, "The Science Of Things" will be the last Bush album released under Trauma's U.S. distribution deal with Interscope/Universal. The next Bush albums under the band's renegotiated contract will be released on Trauma and through "whatever Trauma's distribution

home is at the time," says Martone. Trauma currently has a worldwide distribution deal with BMG Distribution.

With the lawsuit behind them, the members of Bush—Rossdale, Goodridge, guitarist Nigel Pulsford, and bass guitarist Dave Parsons—embarked on a U.S. club tour in select markets this past

summer to road-test the new material. The band also made a high-profile appearance in July at Woodstock '99, where Bush was a festival headliner.

The group, which is managed by David Dorrell Management, played concerts for select U.S. radio stations in September and plans to do the same in December.

In November, Bush will play a string of dates in the U.K., and the group plans to launch a North American tour in February. Bush's booking agent is John Marx of the William Morris Agency.

Martone says, "We expect the band's tour next year to pick up where they left off on the last major [North American] tour: headlining arenas."

Among the new songs the act performed on the sneak-preview tour were "The Chemicals Between Us" (the album's hard-driving first single), "Warm Machine," and the mellower "40 Miles From The Sun." Bush's songs are published by Famous Music Publishing (the U.K.'s Performing Right Society).

"The Science Of Things"

shows Bush's trademark sound of hard-edged rock that still retains pop-hook sensibilities. The album also features the left-of-center song "English Fire,"

which Rossdale, the band's chief songwriter, says is the track that might surprise people the most. "We pushed more boundaries on that song than we've ever pushed before," he says.

Bush usually records as a self-contained unit, but this time around, it recorded two songs—"Spacetravel" and "Ban The Bomb"—with a guest artist: Gwen Stefani, lead singer of No Doubt, who sang backing vocals on the tracks. "Spacetravel" is featured on the new album, while "Ban The Bomb" could end up on a future release, according to Rossdale.

"The Science Of Things" reunites Bush with producers Clive Langer and Alan Winstanley, who co-produced "Sixteen Stone."

"The hardest thing about making this album was deciding who to work with," says Rossdale. "We wanted to produce the album ourselves, but we went with Clive and Alan because having them produce the album was like working with members of your family."

Trauma's Martone, who describes the band's audience as ranging from "teenagers to people in their 30s," says that Bush was in charge of deciding which songs would end up on "The Science Of Things."

"The Chemicals Between Us" has been released to rock radio



Traveling Through Time. Alan Parsons returns to active duty with "The Time Machine," which was inspired by the H.G. Wells novel of the same name. The enduring artist makes his Miramar debut with the set, which went to retail Sept. 28. He'll be touring the U.S. in support of "The Time Machine" through mid-October. Pictured, from left, are Parsons; Miramar's Russ Martin; Pete Smith, Parsons' manager; and Miramar's George Nunes.

and is already in heavy rotation at numerous stations, including modern rock outlet WFNX Boston.

WFNX music director Laurie Gail says of the track, "It's a great single, and listener re-

'We were able to resolve our differences amicably'

- JIM MARTONE -

action has been positive. Bush is a band that still has relevance, so there's a good chance that ["The Science Of Things"] will do just as well as their other albums."

The "Chemicals Between Us" single is available for purchase exclusively on download site Emusic.com in the MP3 format (see Sites & Sounds, page 81).

Meanwhile, the video for "The Chemicals Between Us," directed by Stephane Sednaoui, has been serviced to TV and video outlets.

Karl Grier, head music buyer for the Norcross, Ga.-based retail chain the Music Network, notes, "With all the big rock albums being released around the same time as Bush's new album, there's going to be heavy competition. But I think Bush's album will likely have longevity after initial sales. The first single's already big at radio, and I think the success of the album will also be determined by how well MTV supports Bush."

Bush is scheduled to be among the performers at MTV's New Year's Eve party, which will be televised on the network Dec. 31.

As Martone concludes, "We have very high expectations for this album. Bush's new music has been met with a tremendous and overwhelming response. There's potential for the album to match sales of 'Sixteen Stone.' This new album is about four hit singles deep, and the album should be multi-platinum by January."

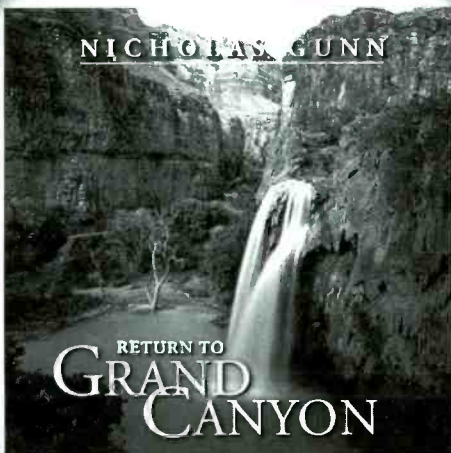


Music Of Their Hearts. Gloria Estefan and 'N Sync were all smiles after wrapping up production on the video clip supporting their duet single, "Music Of My Heart." The clip was directed by Nigel Dick. The tune is the first single off the Epic/Sony Music Soundtrax album from the forthcoming Meryl Streep film "Music Of The Heart." The album also features new music from Jennifer Lopez ("Baila"), Aaliyah ("Turn The Page"), and C-Note (the Diane Warren composition "One Night With You"). Shown, from left, are 'N Sync's Chris Kirkpatrick, Estefan, and 'N Sync members Joey Fatone, Lance Bass, Justin Timberlake, and J.C. Chazez.

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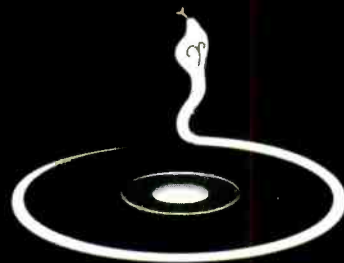
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BMG INTERNATIONAL FOCUSED ON REPERTOIRE DEVELOPMENT

(Continued from page 8)

BMG Brazil managing director Luiz Oscar Niemeyer had an opportunity to showcase the band So Pra Contrariar and to introduce the first solo album of national heartthrob Leonardo, previously half of duo Leandro & Leonardo. That album, "Tempo," has sold 1.5 million copies in Brazil since June, according to Niemeyer. Included on the set is "I'll Go On Loving You," a duet

with U.S. country artist Alan Jackson.

BMG's main priorities for the rest of the year are TLC (LaFace/Arista), Whitney Houston (Arista), Foo Fighters (RCA U.S.), Lou Bega (Lautstark/BMG Berlin), Eurythmics (RCA U.K.), Christina Aguilera (Arista), and Five (RCA U.K.). Other key projects presented were Barry White (Private Music/Windham

Hill), Pink (LaFace Records), Lit (RCA U.S.), Leonardo (BMG Brazil), McMaster & James (BMG Canada), Goodie Mob (LaFace), and Martina McBride/Lonestar (RCA Nashville).

There were closed sessions on catalog priorities (led by BMG Entertainment International senior VP of international marketing Gary Dale) and online marketing (chaired by BMG Entertainment senior VP of worldwide marketing Kevin Conroy).

special award at the confab recognizing total career sales of 1 million units, which represents 20-times platinum in Denmark; a

similar trophy was awarded to BMG Ricordi Italian artist Lucio Dalla for sales of 20 million albums.

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- RUDI GASSNER -

Gassner, talking later to Billboard, revealed plans for BMG's online retail joint venture with Universal Music in the U.S., Getmusic.com, to extend its activities into Europe. Plans call for the creation of dedicated Web sites in the U.K., Germany, the Netherlands, and France in November (Billboard Bulletin, Sept. 29). No details of these plans were made official. Gassner stressed that the decision recognized the importance of local-language content and tailored product offerings.

BMG Denmark's best-selling act, Thomas Helmig, received a

GRAMMY BOX

(Continued from page 6)

says Greene.

To market the box, Greene says, there will be a VH1 special, as well as an emphasis on print and radio press.

While the set is clearly positioned to take advantage of the holiday buying season, Greene says he expects it to be a perennial and also to pick up steam in the spring, around Grammy Awards time.

Greene, who serves as the set's executive producer, decided not to sequence the tracks chronologically or by genre. "That would have been too easy," he says. "I believe the only boundaries of music are radio and the boundaries in our minds."

"I believe if you just sit down and put these CDs on and let yourself move through the music, the barriers that divide the genres come tumbling down," he continues. "It's tough, but you have to give it a chance. There's a lot of symmetry between Al Green and Carlos Santana. There's a connection between Earth, Wind & Fire and Soundgarden. It works."

Because of the wealth of recordings still available, Greene says he would ultimately like to put out a Hall of Fame boxed set, although no release date is pending.



Rhino Turns 21. Rhino Records saluted its 21st anniversary recently by staging a celebration of popular retro culture with the first annual Rhino RetroFest. The three-day event of music, film, television, cars, rock photography, fashion, collectibles, food, and celebrity appearances took place Aug. 13-15 at the Santa Monica Civic Auditorium in Santa Monica, Calif. The festival featured exhibits, live performances on two stages, a children's area, a vintage arcade, and a multitude of vendors. Proceeds from the event went to benefit VH1's Save the Music. Shown backstage, from left, are Harold Bronson, managing director of Rhino Records; Dick Dale, guitarist; and Richard Foos, president of Rhino Records.

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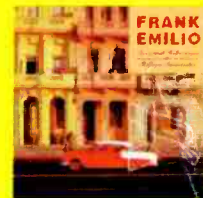
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THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	2	24	STAIN'D FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
2	NEW		IDEAL NOONTIME 47882/VIRGIN (10.98/16.98)	IDEAL
3	1	27	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	TRAIN
4	NEW		YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
5	4	13	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
6	5	17	MOBY V2 27049* (16.98 CD)	PLAY
7	8	25	STATIC-X WARNER BROS. 47271 (7.98/11.98)	WISCONSIN DEATH TRIP
8	NEW		STEREOLAB ELEKTRA 62409/EEG (10.98/16.98)	COBRA AND PHASES GROUP PLAY VOLTAGE IN THE MILKY NIGHT
9	7	5	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/DJMG (11.98/16.98)	BRING YOUR OWN STEREO
10	14	14	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN
11	6	17	TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98)	TAL BACHMAN
12	9	16	IBRAHIM FERRER WORLD CIRCUIT/SONY 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
13	10	23	OLEANDER REPUBLIC 53242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
14	3	2	IYANLA VANZANT HARMONY 1799 (11.98/17.98)	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
15	15	8	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
16	16	4	WINANS PHASE2 MYRRH/WORD 69881/EPIC (10.98 EQ/16.98)	WE GOT NEXT
17	12	9	BOYZONE RAVENOUS/MERCURY 559171/DJMG (10.98/16.98)	WHERE WE BELONG
18	13	8	G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98)	PHILADELPHONIC
19	33	29	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
20	11	4	VITAMIN C ELEKTRA 62406/EEG (10.98/16.98)	VITAMIN C
21	21	25	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
22	24	19	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
23	18	2	AIR SOURCE/ASTRALWERKS 6264*/CAROLINE (10.98 CD)	PREMIERS SYMPTOMES
24	19	2	THE CANTON SPIRITUALS VERITY 43135 (10.98/16.98)	LIVE EXPERIENCE 1999
25	NEW		DOPE EPIC 63632 (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES

26	20	7	KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)	ROYAL HIGHNESS
27	26	7	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98)	LOVE IN THE REAL WORLD
28	NEW		AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
29	23	16	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
30	NEW		GOMEZ VIRGIN 48218 (16.98 CD)	LIQUID SKIN
31	48	15	OUT OF EDEN GOTEE 2806 (10.98/15.98)	NO TURNING BACK
32	41	25	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG (10.98/16.98)	SACRED LOVE SONGS
33	25	26	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
34	36	5	P.O.D. ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
35	30	4	LOS HURACANES DEL NORTE FONOVISA 0766 (7.98/11.98)	NORTENO 2000
36	27	2	BEBO NORMAN WATERSHED 10519/ESSENTIAL (10.98/16.98)	TEN THOUSAND DAYS
37	NEW		YANKEE GREY MONUMENT 69085/SONY (NASHVILLE) (10.98 EQ/16.98)	UNTAMED
38	17	4	YUNGSTAR STRAIGHT PROFIT 0012/DEF SOUF (11.98/16.98)	THROWED YUNG PLAYA
39	NEW		GINNY OWENS ROCKETTOWN/WORD 63617/EPIC (10.98 EQ/16.98)	WITHOUT CONDITION
40	40	7	CHAD BROCK WARNER BROS. (NASHVILLE) 47071/WRN (10.98/16.98)	CHAD BROCK
41	NEW		CARLTON PEARSON ATLANTIC 46006/AG (10.98/15.98)	LIVE AT AZUSA 3
42	31	2	TERRY DEXTER UNIVERSITY 46899/WARNER BROS. (10.98/16.98)	TERRY DEXTER
43	RE-ENTRY		ASLEEP AT THE WHEEL DREAMWORKS (NASHVILLE) 50117/INTERSCOPE (10.98/16.98)	RIDE WITH BOB
44	29	11	LIL' KEKE JAMDOWN 1011 (10.98/15.98)	IT WAS ALL A DREAM
45	28	16	FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98)	WE ROCK HARD
46	RE-ENTRY		RAZE FOREFRONT 25210 (15.98 CD)	POWER
47	22	3	JOHN POPPER A&M 490408/INTERSCOPE (11.98/17.98)	ZYGOTE
48	34	53	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
49	RE-ENTRY		EDNITA NAZARIO EMI LATIN 59935 (8.98/14.98)	CORAZON
50	32	8	BASEMENT JAXX XL/ASTRALWERKS 6270*/CAROLINE (13.98/16.98)	REMEDY

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.

POPULAR UPRIISINGS

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

BAILEY'S 'LOWBLOW': It's been 10 years since jazz musician **Victor Bailey** released a solo album. His previous solo set, 1989's "Bottom's Up" (Atlantic), peaked at No. 22 on the Top

include noted jazz artists **Bill Evans** and **Kenny Garrett**. Bailey is a veteran bass player whose credits include being a musician with **Madonna**, **Weather Report**, **the Zawinul Syndicate**, and **Weather Update**.

One of the album's tracks is "Continuum," a vocal tribute to the late **Jaco Pastorius**.

Bailey says, "I wrote those lyrics after Jaco died. I can't even say I wrote it... It just came through me. I wrote the lyrics as they are in about 10 minutes. They just kind of flowed out, and it just happened."

He notes that "Continuum," a song made famous by Pastorius, had a significant impact on Bailey in his formative years. "I spent half my childhood practicing it," says Bailey of the song. "Every day after school I had my routine of things I would do. And one was to play 'Continuum.' To this day, I can put that record on every day and listen to it."

ZAPPED IN THE ZONE: Philadelphia R&B/hip-hop



Grand Cole. Freddy Cole may be the brother of the late Nat "King" Cole, but Freddy has carved out his own identity as a talented jazz artist. His latest Fantasy Records album, "Le Grand Freddy," features music written by Michel Legrand and lyrics by Alan and Marilyn Bergman.

group **Zap Mama** returns with its fourth album, "A MA Zone," due Oct. 19 on Luaka Bop Records. The act, led by singer **Marie Daulne**, combines contemporary hip-hop sounds with world-beat influences.

Zap Mama launches a North American tour Oct. 13 in Cambridge, Mass. Other tour dates include Oct. 14 in New York; Oct. 15 in Philadelphia; Oct. 20 in Toronto; Oct. 23 in Chicago; Oct. 28 in Seattle; Oct. 29 in Vancouver; Oct. 30 in Portland, Ore.; Nov. 5 in Los Angeles; and Nov. 7 in Berkeley, Calif.

SOUVENIR STAND: Jazz-influenced pop duo 8½ **Souvenirs** has built a following through releasing its first album, "Happy Feet," on indie label **Souvenirs Records** before being signed to RCA Victor Records. The act is touring in support of its current RCA Victor album, "Twisted Desire." 8½ **Souvenirs**—which consists of songwriter **Chrysta Bell** and songwriter/guitarist **Olivier Giraud**—performed at several events this past summer,

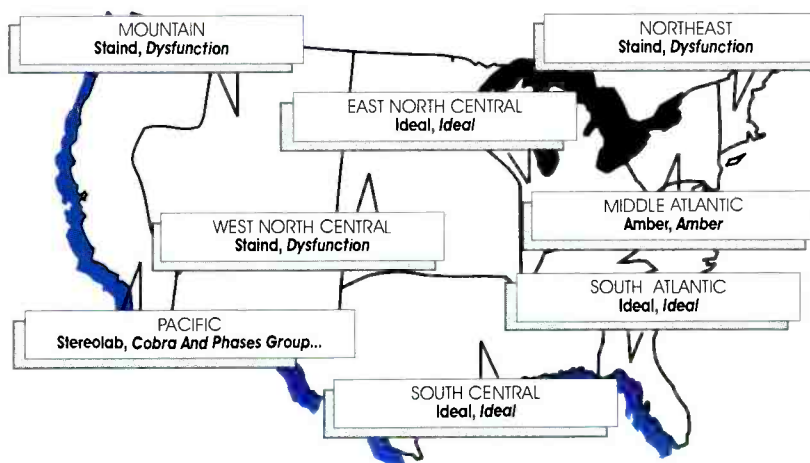
including the American Fashion Awards and the PBS Programmers Convention. The Austin, Texas-based duo continues its U.S. tour with



Danielle's Life. Danielle Brisebois may be best-known as a former child actress who co-starred on the '80s TV series "Archie Bunker's Place." That was then. This is now. Brisebois has begun a singing career, and she was a touring member of the New Radicals. Her latest AC/pop album, "Portable Life" (due Oct. 12 on RCA Records), was co-produced by former New Radicals leader Gregg Alexander. "I've Had It," the first single from "Portable Life," has been serviced to top 40 radio.

dates that include Monday (4) in Salt Lake City; Thursday (7) in Denver; Friday (8) in Santa Fe, N.M.; and Saturday (9) in Dallas.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
MOUNTAIN	NORTHEAST
1. Stain'd Dysfunction	1. Stain'd Dysfunction
2. System Of A Down System Of A Down	2. System Of A Down System Of A Down
3. Kottonmouth Kings Royal Highness	3. Slipknot Slipknot
4. Train Train	4. Static-X Wisconsin Death Trip
5. Static-X Wisconsin Death Trip	5. John McDerrott/Anthony Kearns/Ronan Tynan The Irish Tenors
6. Frost That Was Then, This Is Now Vol. 1	6. Ibrahim Ferrer Buena Vista Social Club Presents Ibrahim Ferrer
7. Loflover Salmon Nashville Sessions	7. Boyzone Where We Belong
8. Tal Bachman Tal Bachman	8. Susan Tedeschi Just Won't Burn
9. Los Huracanes del Norte Norteno 2000	9. Train Train
10. Jimmie's Chicken Shack Bring Your Own Stereo	10. G. Love & Special Sauce Philadelphonic

Flying high

Dixie Chicks

1999 CMA AWARDS

Vocal Group of the Year

✕ ✕ ✕ ✕ ✕ ✕ ✕

Single of the Year

Video of the Year

“Wide Open Spaces”

*“There’s three
new sheriffs in town,
folks, get used to it...”
—Vince Gill*

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ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

ORIGINAL 1999 CAST RECORDING

Do Re Mi

PRODUCER: Hugh Fordin
DRG 94768

With reliable froth from Jule Styne, Betty Comden, and Adolph Green, "Do Re Mi" had a respectable run of 400 performances on Broadway starting in 1961. The vaunted Encores! presentations in New York offered a concertized version last season, and Nathan Lane's performance in a role created by the late Phil Silvers won everybody's favor. Equally notable here are the three show-stoppers by Brian Stokes Mitchell, who starred in the original production of "Ragtime." They include two duets with Heather Headley, one of which is the show's great sentimental standard, "Make Someone Happy." The original "Do Re Mi" cast is available on CD via RCA Victor, but show music fans won't let that stand in the way of getting their hands on this sparkling release, which includes an interview with Comden, Green, and Styne conducted during the RCA Victor cast album sessions.

R & B

▶ YOLANDA ADAMS

Mountain High . . . Valley Low

PRODUCERS: various
Elektra 62439

It's not your mother's gospel anymore . . . and award-winning vocalist Yolanda Adams—already a household word in gospel and Christian circles—hopes to take that message mainstream with her Elektra debut. From the DJ scratches on the aptly titled opening track "Time To Change" to the funky beats of "Already Alright," Adams proves she can ably rub octaves with the best and still have ample room to get her inspirational word across. With a powerful voice that ranges from down-home traditional to ultra-smooth R&B/soul, Adams joins forces with a production palette that includes Jimmy Jam & Terry Lewis, Warrin' Campbell, and Keith Thomas. It remains to be seen whether the mainstream marketplace will embrace Adams, who's often touted as the female Kirk Franklin. But with the right marketing and radio acceptance, she stands a strong chance of reaching those outside Sunday-morning church aisles.

COUNTRY

★ CLINT BLACK

D'Lectrified

PRODUCER: Clint Black
RCA 07863-67823-2

Examining the lineup of guest artists on Clint Black's unplugged album, "D'Lectrified," provides a snapshot of the breadth of his musical influences, many of whom are called upon here: Waylon Jennings, Kenny Loggins, Edgar Winter, Jerry Douglas, Bruce Hornsby, Steve Wariner, Marty Stuart, and Eric Idle. As successful as it is ambitious, "D'Lectrified" covers a wide terrain of musical styles, from Dixieland to Western swing to jazz. Throughout, the landscape ably retains each genre's ties to country music. At his core, Black is a country traditionalist. But he reminds the listener that country has many traditions that embrace as many styles, from Leon Russell's "Dixie Lullaby" to Idle's "Galaxy Song" to Jennings' "Are You Sure Hank Done It This Way." Jennings originally meant the last as a tribute to Hank Williams; in a clever play on words, Black transforms the song into

SPOTLIGHT



CHRIS GAINES

Greatest Hits

PRODUCER: Don Was
Capitol 20051

By now, everyone knows that Gaines is the alter ego of country megastar Garth Brooks. The material that make up this faux-hits compilation is said to be the pre-soundtrack to "The Lamb," a movie starring the artist as Gaines. However, it's hard not to interpret this project as little more than Brooks' bid for a Shania Twain-like pop crossover—without risking his country persona. Without the actual film to breathe life or credibility into the character, the project just feels like a puzzling Halloween costume game. Adding to the confusion is the fact that Brooks' (or is that Gaines?) renegade rocker garb doesn't quite match the soft, oft-dated tone of the material. Given the image he presents, one would expect a splash of grunge or at least a hint of metal. Instead, he offers a spree of easygoing funk/rock ditties and acoustic-pop ballads that carry the unmistakable influence of the Eagles, Pure Prairie League, and James Taylor (with the occasional nod to John Waite circa "Missing You"). In addition to the first single, "Lost In You" (which bears a remarkable resemblance to Eric Clapton's Babyface-produced "Change The World"), the set is stacked with potential singles, starting with "Right Now," "Snow In July," and "That's The Way I Remember It"—all of which are certainly pleasant, well-crafted efforts. But they're ultimately not likely to linger in the memory.

a Jennings tribute. Naturally, the title has become "Are You Sure Waylon Done It This Way."

DANCE

★ LEFTFIELD

Rhythm And Stealth

PRODUCERS: Leftfield, Nick Rapacioli

Hard Hands/Higher Ground/Columbia 68529

Four years after the release of its stellar debut album, "Leftism," U.K. dance act Leftfield returns with its all-important sophomore set, "Rhythm And Stealth." Like its predecessor, "Stealth" reinvents British house music, cleverly incorporating Jamaican dub, Detroit techno, Kraftwerk-etched electro, and groovy ambient panoramas into the stimulating mix. The overall vibe is as aurally breathtaking as it is dancefloor-savvy. Perplexed? Just imagine the outcome if Trevor Horn, the Human League, and the Basement Jaxx were to collaborate in the studio; the end result is that gorgeous. Also like its predecessor, "Stealth" features several guest artists, including Afrika Bambaataa ("Afrika Shox," the first single), Roots Manuva ("Dusted"), and Cheshire Cat ("Chant Of A Poor Man"). Throughout, bandmates Paul Daley and Neil Barnes effortlessly bridge the gap between unadulterated pop and feverish club music.

SPOTLIGHT



MARC ANTHONY

Marc Anthony

PRODUCERS: various
Columbia 54932

Anthony is more than just another spark in the ongoing Latin music explosion. He's a major pop superstar waiting to happen. The Latin music icon's first English-language album in eons brilliantly showcases his soulful tenor/baritone range, offering mouth-watering tastes of youthful pop (the rising hit "I Need To Know"), theatrical power balladry (the glorious "My Baby You," which is fondly reminiscent of "Wind Beneath My Wings"), and salsa (the spiky "That's Okay," which will keep purists more than happy). Although the set's predominance of slow jams indicates Anthony's gift for playing the impassioned Romeo, his performances on the occasional uptempo ditty shouldn't be ignored. For example, his collaboration with hip-hop guru Rodney Jerkins on "You've Been Good To Me," with its delicious blend of street funk and tropical rhythms, is a true revelation. This all adds up to one of the strongest pop collections to come down the pike this season.

LATIN

▶ CARLOS PONCE

Todo Lo Que Soy

PRODUCERS: various
EMI Latin 72435

The Cuban-American actor/singer with head-turning good looks follows up his eponymous debut with a solid sophomore set. Bulging with unabashedly romantic, hook-laced pop tales, "Todo Lo Que Soy" gets extra points for wickedly merging

SPOTLIGHT



INDIGO GIRLS

Come On Now Social

PRODUCER: John Reynolds
Epic 54330

Those who have pegged IG partners Amy Ray and Emily Saliers as little more than earnest folkies need to lend an open-minded ear to their seventh studio set—which shows 'em at their most varied and creatively potent. Complementing their signature acoustic strumming is an array of well-crafted roots rockers framed by adept, intricate electric guitar work. Ray's superior contributions brim with guttural intensity and wildly emotional performances, in which she often sounds two steps away from a nervous breakdown. Most notable is her blues-kissed "Sister," wherein she vamps like the revered rock goddess she deserves to be. Meanwhile, Saliers seasons her reliably sensitive, introverted compositions with newly discovered aggression—as evidenced on the foot-stompin' "Trouble." Added pleasure is derived from guest appearances by Sheryl Crow, Joan Osborne, and MeShell Ndegéocello, although their appearances are more incidental than integral to the set's overall appeal.

sweet-and-low lyrics with Ponce's gruff-and-ready vocal stylings. And on heartfelt ballads like "Hay Algo En Ti," "Si Te Vas," and "Sigues Conmigo," Ponce's machismo delivery effortlessly morphs into a honey-glazed baritone. A phalanx of talented producers, working under the watchful eyes and ears of Emilio Estefan Jr. (Ponce's manager and the album's executive producer), turn in several stylish arrangements and vocal harmonies. Of

SPOTLIGHT



THE SWEETEST PUNCH:

THE NEW SONGS OF ELVIS COSTELLO AND BURT BACHARACH ARRANGED BY BILL FRISELL

PRODUCER: Lee Townsend
Decca 314-559-865

This may seem like an odd sequel to Elvis Costello and Burt Bacharach's '98 "Painted From Memory" album. Actually, avant-jazz guitar whiz Bill Frisell taped his arrangements of their songs concurrently with the duo's own recording sessions, having been handed their music as soon as it was dry on the page. The result is one of the most unique and adventurous collaborative projects in recent years—not to mention one of the most beautiful. Truth be told, this album may be the superior vessel for these tunes, and that's not to slight Costello's artful lyrics or expressive voice. It is just that Frisell's abstract touch finds an enduring measure to this material that seemed strangely absent on the more pastel "Painted From Memory." Costello does appear here to fine effect, singing "Toledo" and a duet with jazz chanteuse Cassandra Wilson on "I Still Have That Other Girl." The star vocal turn, though, comes from Wilson alone, as she claims the touching "Painted From Memory" as her own. Frisell and his band—including clarinetist Don Byron, trumpeter Ron Miles, and drummer Brian Blade, among other aces—shine on a reprise of "Painted From Memory," as they do on Frisell's of-a-piece original "Vamp Dolce" and every other track. A gem.

particular note are the rhythmic title track, the pulsating "Me Muero, Me Muero," and the flamenco-laced first single, "Escúchame," whose sonic vibe recalls the chugging grooves of Enrique Iglesias' "Bailamos," a former chart-topper on the Hot Latin Tracks chart and The Billboard Hot 100. Without question, EMI Latin is sure to go the distance with this disc.

GOSPEL

▶ ANGELO & VERONICA

Change

PRODUCERS: various
Harmony 7978

Husband-and-wife duo Angelo and Veronica Petrucci have spent the better part of the '90s making some of the decade's most captivating and commanding gospel/R&B music. The aptly titled "Change" finds the duo, after a two-year hiatus, on a new label, which appears to have been beneficial. "Change" is easily the duo's definitive album. Equally adept at soaring, soulful solos and heavenly harmonies, Angelo & Veronica have never sounded better. A host of potential hits should give gospel and contemporary Christian stations, as well as R&B and hot AC, plenty to sink their teeth into. Over the years, Angelo & Veronica have tilled faithfully in fields both fertile and frustrating, but the fruit they've now borne could not be sweeter.

VITAL REISSUES®

THE ISLEY BROTHERS

It's Your Thing: The Story Of The Isley Brothers

PRODUCERS: Ronald Isley, Kelly Isley, Rudolph Isley, Ernie Isley, Marvin Isley, Chris Jasper
REISSUE PRODUCERS: Leo Sacks, the Isley Brothers
Epic/T-Neck/Legacy 65547

The latest entry in Legacy's Rhythm & Soul series, "It's Your Thing" is a dream come true for R&B purists who have come to know and embrace the hearty output of the Isley Brothers. And in the case of the Isleys, who last year celebrated their 40th anniversary of making music, that's a lot of soul-satisfying music. The three-disc/50-track digitally remastered set gives special attention to the act's 15 years on family-owned T-Neck Records. And for good reason. Songs like "Harvest For The World," "Between The Sheets," "Voyage To Atlantis," "For The Love Of You," and "Fight The Power" still resonate with a vital intensity. Of course, mid-'60s tracks like "Move Over And Let Me Dance" and "Testify," which featured the licks of Jimi Hendrix, also don't disappoint.

TOWER OF POWER

What Is Hip?: The Tower Of Power Anthology

PRODUCERS: Emilio Castillo, Tower Of Power, David Rubinson, Iron Capone, Steve Cropper
REISSUE PRODUCERS: Emilio Castillo, Michelle Zarin, Stephen "Doc" Kupka, Gary Peterson, David McLess
Warner Archives/Rhino 75788

Formed in the late '60s, the multiculti collective Tower Of Power has, over the course of three decades, recorded 15 albums, spawning such hook-laden R&B/pop hits as "You're Still A Young Man," "This Time It's Real," and "You Ought To Be Havin' Fun," all of which are included on this way-fine two-disc set. The first-ever comprehensive collection from Tower Of Power, "What Is Hip?" spotlights 30-plus soul-induced moments from the act's Warner Bros., Columbia, and Epic albums. Of note to longtime fans is the inclusion of a previously unreleased track ("Credit"), as well as very rare, non-album B-sides ("Stroke 75" and "Simple As That"). And the colorful liner notes by Kevin Phinney should not be overlooked.

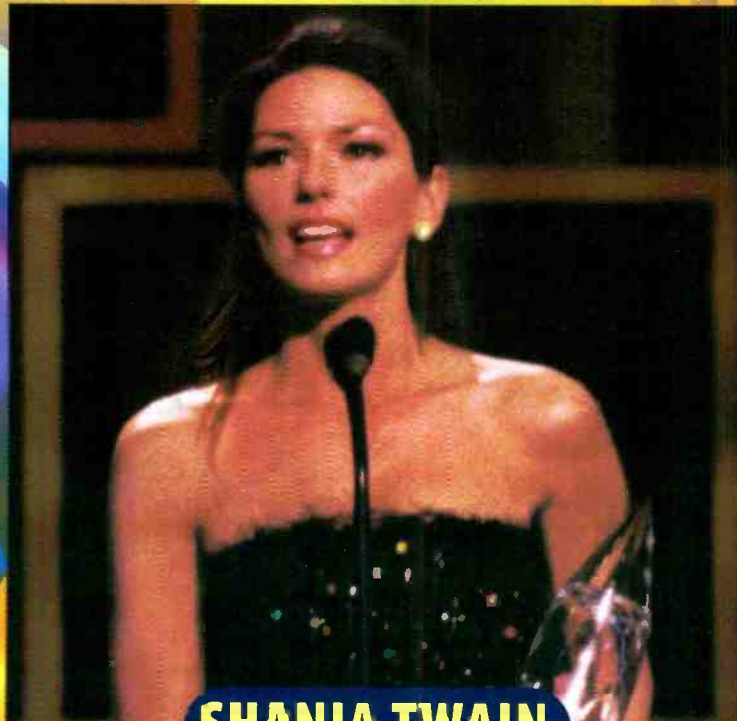
ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists.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

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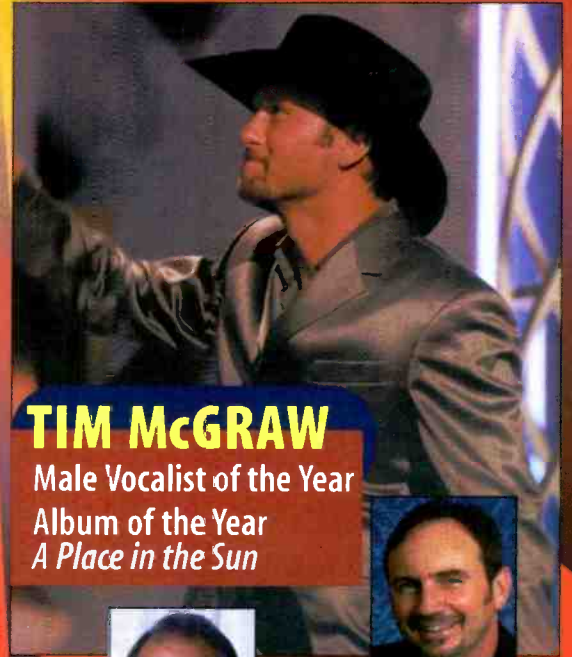
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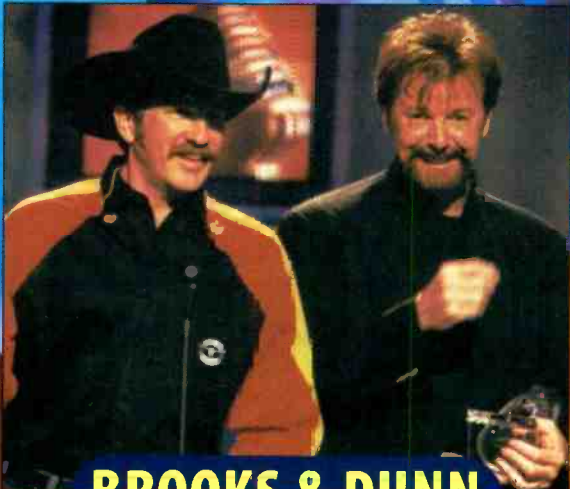
SHANIA TWAIN
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International Artist Achievement Award



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Album of the Year
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JAMES STROUD
AND **TIM McGRAW**



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ROBIN LERNER
Song of the Year "This Kiss"



DIXIE CHICKS
Vocal Group of the Year
Single of the Year and
Music Video of the Year
"Wide Open Spaces"

Music Video Directed by
THOM OLIPHANT

Single Produced by
BLAKE CHANCEY



RANDY SCRUGGS
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Sisqo Unleashes Solo Set On Def Soul

Nov. Release Is 1st In Series Of Solo Projects From Dru Hill

BY JEFF LOREZ

NEW YORK—Having recently enjoyed crossover success with his appearance on Will Smith's hit "Wild Wild West," Dru Hill lead singer Sisqo says he's ready to revive R&B and fill "the Michael Jackson void" with the Nov. 30 release of his solo debut album on Def Soul/Island, "Unleash The Dragon." The set is the first in a series of solo projects from the Dru Hill quartet, who now have separate production deals with their parent label under the umbrella company Dru World Order (Billboard, Sept. 4).



SISQO

the success of 'Wild Wild West,' the Baltimore native continues. "Being on shows like the 'MTV Movie Awards' exposed me to a whole new audience. I knew I had to get straight back into the studio and come up with a great album."

As for the group members' decisions to release solo albums, Sisqo says, "We looked at other groups like Boyz II Men and Jodeci and realized that by their third album their sales had begun to drop. It was like the public had become bored with them. We wanted to avoid that and keep it interest-

ing." "I set out to do something fresh," says Sisqo of his solo album. "To me, R&B's pretty dead right now, and I want to put the excitement back. Before I started this album, I listened to a lot of music and really thought about what makes a superstar a superstar. Why are people like Michael Jackson, Janet Jackson, and Madonna so popular? I realized that Michael was the last real singing and dancing superstar to come out of R&B. I can fill that void.

"I also wanted to capitalize on

Managed by Kenneth Crear for CMG in Los Angeles, Sisqo worked with producers Babyface, Montell Jordan, Tim and Bob, and Alvin West, plus various up-and-comers, to cultivate energetic, innovative material that he feels will continue his ascendant career course.

"The music on the album is very melody- and hook-driven," explains Sisqo. "I'm not trying to make music for one demographic. I want as many people as possible to be into my stuff without ever compromising the art."

The first single—coming Nov. 1—is the infectiously funky "Got To Get It." It features rapper Make It Hot, who is signed to the singer's Dragon imprint. The video, directed by Hype Williams and shot in Toronto, is themed around a Chinese New Year celebration.

Other notable tracks include the uptempo "Incredible" and the Jordan-written and produced ballad "Incomplete." Sisqo, who wrote most of the songs on the project, is published through Da Ish/ASCAP.

Booked through International Creative Management, Sisqo plans to tour extensively in support of his solo album while also pursuing film and television roles in Los Angeles, where he is now based.

"I've learned a lot from Will Smith in terms of talking to him and seeing how well his career has gone," says Sisqo. "One of the main things I realized was that Dru Hill might be on top in R&B, but that world is so small. When you're an ant and standing on top of an anthill, you feel like you're standing on top of a mountain. After 'Wild Wild West,' people were asking, 'Who's the blond kid?' Before that, those in the pop world who were kind of aware of us thought my name was Drew."

At this point, however, Sisqo's core market remains R&B, where, naturally, anticipation for "Unleash The Dragon" is strongest. Notes Vinny Brown, PD of WBLS New York, "Dru Hill has been a staple on our playlist over the last few years. If Sisqo's new album matches up musically to his work with them, then you can expect he'll be on heavy rotation here."

Retail carries the same expectations. "When Dru Hill was last (Continued on page 36)



A Hip-Hop History Lesson. While promoting his solo debut album, "Hot Ta Def On The Mic Cord" on Da Entity Entertainment/Sonny Black Entertainment/Ground Level Distribution, Lord G and producer/Dr. Dre protégé Chris "the Glove" Taylor caught up with the Dre man himself at a photo shoot commemorating the history of hip-hop. Flanking Dr. Dre, from left, are Taylor and Lord G.

Will Smith Heads Into The Next 'Millennium'; Sounds Of Blackness Return With Zinc Album

WELCOME TO THE 'MILLENNIUM': Will Smith was in Los Angeles earlier this week filming the video for the first single from his Nov. 16 Columbia release, "Millennium." The Jazzy Jeff-produced "Will2K" features K-Ci and samples the Clash's "Rock The Casbah"; Robert Caruso—who directed the "Men In Black" video—was once again behind the camera. The single and video are slated to hit in early to mid-October. Joining Jazzy Jeff on the production team for Smith's latest project were Track Masters, Rodney Jerkins, and Wyclef Jean; featured guests were Jean, Lil' Kim, Slick Rick, Eve, and Biz Markie. In addition to "Wild Wild West," album tracks include "La Fiesta," "Afro Angel," "Da Butta," "Freakin' It," and "Pump Me Up."

SOUNDING BOARD: Two years after their final album with Perspectives/A&M, "Time For Healing," Sounds Of Blackness are back with a new label—Zinc Records—and new album, "Reconciliation," released Sept. 28. The first single is the hip-hop dancer "U R The One," featuring rapper Lil' Buddy. Standouts include "Try" (sampling the Spinners' "It's A Shame"); the uplifting "Straight Ahead"; the rap/R&B-melded "24 & Back Again"; and "A Train," a takeoff on Duke Ellington's classic.

As in the past, this album reflects Sounds' musical goal of reaching "all styles of people through every style of black music," says leader Gary Hines. "Our primary mentor is Ellington in terms of what he was doing with all different styles of music within a culture. This particular album is our offering toward reconciling on every level: spiritually, racially, politically, and ideologically."

Between albums, the Minneapolis-based, 40-member group has kept busy with soundtrack work ("Down In The Delta"; Disney's 2000 animated feature on John Henry) plus concerts here and abroad. The 17-member touring ensemble will hit the road in mid-January with a stop at the Kennedy Center for a Martin Luther King celebration.

PRINCELY SUM: The Artist Formerly Known As Prince has donated \$100,000 to the Rhythm & Blues Foundation. The gift—initially announced in February at the organization's 10th annual Pioneer Awards—will henceforth be known as "The Artist's Emergency Assistance Fund" and provide medical and other emergency aid.

NEWS OF NOTE: TLC embarks on its first tour since 1995 when the women perform Oct. 13 in Ottawa, followed by an Oct. 15 date in Montreal. Also on the "bills, bills, bills" is Destiny's Child, with additional dates still being confirmed for the MP3.com-sponsored tour at press time. The "Fanmail" trio is also the first group to participate in MP3.com's Dime-a-Download charity initiative, whereby selected artists contribute exclusive tracks for free downloading, and MP3.com donates a dime to the artist's designated charity each time the track is downloaded. TLC's track is "I Need That"; their charity of choice: the Sickle Cell Disease Assn. of America.

Universal Records and Heavy D have amicably parted ways. His second solo album, "Heavy," was released in June . . . Meech Wells, son of Motown legend Mary Wells, is producing tracks for the Dec. 8 TVT Records compilation reuniting Long Beach, Calif., rappers Snoop Dogg, Kurupt, Warren G, Goldie Loc, and



by Gail Mitchell



Daz. Boyz II Men's Wanya Morris diversifies by launching his own label, Philadelphia-based WanMor Entertainment. First up: the October release of compilation album "Millennium Renaissance" . . . Tamar Braxton's DreamWorks debut is pushed back to January . . . Verve brings Al Jarreau back in early March.

KEEP AN EAR OUT FOR former Brownstone member Kina, another buzz-generating member of the DreamWorks urban roster. Noting that she falls in the alternative vein, urban music chief Jheryl Busby says Kina sings with an "in-your-face style like Tina Turner." Among the tracks on her 2000 album: "Girl From The Gutter" . . . Independent artist Cecil Parker, whose 12-track "Essensual" R&B/soul album is being distributed by L.A.-based Valley Media and online by Orchard.com at the end of October . . . The Oct. 22 release of Jody Russell's R&B/dance/pop-spirited "Just In Time" on KPC Records, produced by Andre Cymone. First single: "Tell Me" . . . Tina Moore's mix of R&B ballads/uptempo tunes on "All In My Vibe," via Chicago-based Musicmind Records.

CLARIFICATION: "After All Is Said And Done" from "The Best Man" soundtrack was co-written by Phil Galdston and Gordon Chambers.



Watts Happening. Warner Bros. artist Eric Benét was among the celebrities on hand to help kick off the Watts Renaissance benefit in Los Angeles. The fund-raiser, held on Paramount Pictures' New York street set, was staged on behalf of the Watts Cinema and Education Center. The nonprofit organization is spearheading the Wattstar Theatre and Educational Complex, which will be the community's first movie theater in 32 years. Joining Benét at the event was actress Halle Berry.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				▶ No. 1 ◀	
1	1	1	4	I WANT IT ALL (C) (D) (T) G-FUNK 73721/RESTLESS †	WARREN G FEATURING MACK 10 3 weeks at No. 1
2	2	2	6	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA 562201/IDJMG	JAY-Z
3	3	4	4	SIMON SAYS (C) (D) (T) RAWKUS 53567/PRIORITY †	PHAROAE MONCH
4	4	5	10	U-WAY (HOW WE DO IT) (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
5	5	3	13	JAMBOREE ● (C) (D) (T) (X) ARISTA 13712 †	NAUGHTY BY NATURE FEATURING ZHANE
6	7	7	4	PIMPIN' AIN'T NO ILLUSION (C) (D) (T) JIVE 42633	UGK FEAT. KOOL ACE & TOO SHORT
7	10	32	3	BIZARRE (C) (D) (T) WU-TANG 53574/PRIORITY	U-GOD
8	6	6	4	LUV AT FIRST SIGHT (C) (D) (T) HOO BANGIN' 53564/PRIORITY	CHILLDRIN OF DA GHETTO FEAT. SOULTRÉ
9	11	10	4	TAKE A LICK (C) (D) (T) VOLCANO 34281/JIVE †	AKINYELE
10	9	8	12	IT'S YOUR THING (C) (D) (T) NO LIMIT 53565/PRIORITY †	MERCEDES FEATURING MASTER P
11	14	12	11	B-BOY DOCUMENT 99 (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ
12	18	21	8	RHYME MANIA '99 (C) (D) (T) REPLAY 36002	LARGE PROFESSOR AND NEEK THE EXOTIC
13	12	9	20	WATCH OUT NOW (C) (D) (T) VIOLATOR 1795/LOUD †	THE BEATNUTS FEAT. YELLAKLAW
14	15	19	3	FRONTLINE (C) (D) SUMTHING ELSE 108 †	FACEZ OF DEATH
15	16	11	15	PLAY AROUND (C) (D) (T) UNDEAS/ATLANTIC 84482/AG †	LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL
16	13	—	2	WHOLE LOT OF GANGSTAS DIE (C) (D) SHANTY TOWN 1005/HOLLAND GROUP †	FLEXX G. FEAT. KURUPT AND ALKATRAZ
17	8	14	8	THUG ONES (C) (D) (T) PENALTY 7268/TOMMY BOY	HALF-A-MILL FEAT. NOREAGA, MUSALINI AND KOOL G RAP
				▶ GREATEST GAINER ◀	
18	27	38	3	EGO TRIPPING (T) (X) PRG 0412/DEH TYME	LT. STITCHIE FEATURING MAD LION
19	NEW ▶	—	1	GOTTA MAN (T) RUFF RYDERS 97085*/INTERSCOPE †	EVE
20	20	15	13	WILD WILD WEST ● (C) (D) OVERBROOK/COLUMBIA 79157/CRG †	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
21	17	13	17	NO PIGEONS ● (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	SPORTY THIEVZ FEATURING MR. WOODS
22	26	27	7	LIVIN THAT GHETTO LIFE (C) (D) (T) BIG J 1002 †	FIFTEEN
23	22	18	26	WHO DAT (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE
24	24	23	21	COLD FEET (M) (T) (X) FRANCIS 2118* †	40K CREW
25	31	29	13	VIVRANT THING (T) VIOLATOR/DEF JAM 562170*/IDJMG †	Q-TIP
26	19	20	12	FREAK WITH ME (C) (X) DOC HOLLYWOOD 5000*WHITE LION	TEE KEE & DIAMON RA'MONE
27	30	25	4	IT'S MINE (T) LOUD/COLUMBIA 79265*/CRG	MOBB DEEP FEATURING NAS
28	25	26	7	BOUNCE TO THE OUNCE (C) (D) (T) DUCK DOWN 53495/PRIORITY †	O.G.C.
29	21	17	7	TEXAS 2000 (C) (D) (T) PRIORITY 53492 †	MR. MIKE
30	29	22	15	TRU HOMIES (C) (D) (T) NO LIMIT 53494/PRIORITY †	TRU
31	23	16	18	LET ME KNOW (C) (D) (T) UNTERENTAINMENT 79170/EPIC †	CAM'RON
32	28	24	31	HOLLA HOLLA (M) (T) (X) MURDER INC./DEF JAM 566959*/IDJMG †	JA RULE
33	37	28	5	TEAR IT OFF (T) DEF JAM 562330*/IDJMG †	METHOD MAN/REDMAN
34	33	35	19	ALL I KNOW (D) (T) MCA 55597 †	RAHZEL
35	39	—	4	SYMPHONY 2000 (T) JIVE 42605*	TRUCK FEAT. BIG PUN, KOOL G RAP AND KRS-ONE
36	42	39	40	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA 566977/IDJMG †	JAY-Z
37	46	33	7	DRINKS ON ME (X) THUMP STREET 2267* †	T.W.D.Y.
38	NEW ▶	—	1	H-O-S-T-Y-L-E (T) HYDRA 2020*/TOMMY BOY	SCREWBALL
39	32	30	19	COME GET IT (C) (T) (X) OFF LINE/TVT SOUNDTRAX 8311*/TVT †	DJ HURRICANE FEAT. RAH DIGGA, RAMPAGE & LORD HAVE MERCY
40	35	31	27	ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
41	38	34	40	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
42	44	45	13	WORLDWIND (THIS IS WHAT IT SOUNDS LIKE) (C) (D) (T) DUCK DOWN 53484/PRIORITY †	BLACK MOON
43	RE-ENTRY	—	2	DEFEAT (T) GEE STREET 33563*/V2	AFU-RA
44	50	46	20	BIG MAMA (GO BIG GIRL) (C) (M) (T) (X) TRIAD 2170*/ROADRUNNER †	BLACK DAVE
45	RE-ENTRY	—	3	JUMP UP (C) (D) (T) DUCK DOWN 53491/PRIORITY	BLACK MOON
46	34	40	30	PHD. (PLAYA HATA DEGREE) (C) (D) EPICUREAN 0027	TONY-O FEAT. KEVIN GARDNER & REDWINE
47	41	37	30	WHAT'S IT GONNA BE?! ● (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	BUSTA RHYMES FEAT. JANET
48	45	—	2	RAP LIFE (T) LOUD 79266* †	TASH FEATURING RAEKWON
49	RE-ENTRY	—	99	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/IDJMG †	2PAC (FEAT. KC AND JOJO)
50	RE-ENTRY	—	31	IT AIN'T MY FAULT 2/SOMEBOY LIKE ME (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL

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

R&B

SISQO

(Continued from page 34)

here, people were lining up around the block," says Roberto Gooden, manager of New York City's HMV in Herald Square. "When the public finds out that this charismatic lead singer has released a solo project, I expect as many, if not more, people to show up. There's an energy about Sisqo that attracts and intrigues people."

Banking on that attraction, Def Soul plans to launch print advertising and editorial campaigns through R&B and mainstream publications, including Teen People, USA Today, Request, J14, Jump, React, and Vibe. The album is also set for international release

'We looked at groups like Boyz II Men and Jodeci and realized that by their third album their sales had begun to drop. We wanted to avoid that'

- sisqo -

on Nov. 29.

Def Jam COO Lyor Cohen says, "The Sisqo project will show how committed the Island/Def Jam group is to the R&B business as well as highlight the benefits of the merged Mercury, Island, and Def Jam."

Says label president Kevin Liles, "Sisqo's an R&B singer, but he's also much more. We aim to take a star and make him an international star by taking the culture of hip-hop to pop. Because of Dru Hill's success, we're now pursuing TV spots on such shows as 'Regis & Kathy Lee,' the 'Queen Latifah Show,' and 'Live From L.A.' We expect him to be the most added on both urban and crossover radio. And over the next year, I predict you will see Sisqo graduate from being a star to a certified superstar."

Once all the Dru Hill solo projects are released over the next 12 months, Woody—who left the group earlier this year to pursue his gospel calling—will reunite with Sisqo, Nokio, and Jazz for a third album that's slated to bow November 2000.

Reflecting on the turn of events, Sisqo says, "Wood got his calling. He felt he had to do a gospel album, and who am I to stand between a man and God? But for four months we were trying to do the three-member thing. And one day I said, 'Who are we fooling? The three of us aren't Dru Hill, the four of us are.' I called up Woody and said, 'I don't see a reason in me doing Dru Hill anymore unless you come back.'"



Grammy Redux. The National Academy of Recording Arts and Sciences recently surprised Isaac Hayes with a Grammy to replace the one he received—and later misplaced—for the score of "Shaft." On hand to make the presentation was director John Singleton, who's preparing to film an updated version of the '70s classic with Samuel L. Jackson.



DON'T GO CHANGING: If it ain't broke, don't fix it, goes the adage, and Mariah Carey is one who seemingly adheres to it. Typically, the Columbia artist sets up an album with a hip-hop flavored uptempo track as its first single, then leads into a pop ballad as its second.

"Dreamlover" led the way in 1993, peaking at No. 2 on Hot R&B Singles & Tracks to launch Carey's "Music Box" album, and "Fantasy" jump-started 1995's "Daydream" with a No. 1 R&B debut. The No. 2 R&B bow for 1997's "Honey" was the catalyst for her "Butterfly" set, and now "Heartbreaker"—the first single from her new album, "Rainbow," due Nov. 2—rises 13-1 on the Hot R&B Singles & Tracks list, easily winning Greatest Gainer/Sales.

With sale pricing in place, the single sold a whopping 271,000 units in its first week and arose the winner on both the Hot 100 Singles Sales panel and the core-store-based Hot R&B Singles Sales chart. Sales were the key factor in the rise to the top, accounting for 79% of the song's chart points.

"Heartbreaker" sits at No. 12 on Hot R&B Airplay for its audience of 25.6 million listeners. Two completely different versions of the song had been serviced to radio, with most R&B stations opting for the version featuring Da Brat, Missy "Misdemeanor" Elliott, and WQHT (Hot 97) New York mixer DJ Clue, who also produced the single. Although at press time only the original version had an accompanying video, the remix clip is scheduled to hit outlets the week ending Oct. 9. The album's next single will be the pop ballad "I Thank God I Found You," featuring 98°.

NEW HEIGHTS: Up until this point, Brian McKnight's highest opening-week standing was for 1995's "I Remember You" (Motown), which debuted at No. 22 on The Billboard 200 with 48,000 units and at No. 4 on Top R&B Albums.

Even during the height of his biggest-ever radio track, "Anytime," a No. 1 Hot R&B Airplay cut with an audience of 53 million, the album of the same title scanned just 69,500 units in the song's peak week. Now, his fifth album, "Back At One," rings in with 144,500 units, for his best-ever sales week, good enough for No. 7 on The Billboard 200 and No. 2 on Top R&B Albums, where it's also the Hot Shot Debut.

Obviously, his expanded fan base from "Anytime" and subsequent hits have everything to do with the debut, as "Back At One," the title track and lead single, is up to less than half the audience of "Anytime," at 25.1 million. "Back" holds at No. 18 on Hot R&B Singles & Tracks.

HOLDING STEADY: With the second single, "Satisfy You" (Bad Boy/Arista), kicking in at radio, sales for Puff Daddy's "Forever" have maintained a pace of more than 80,000 units for the past two weeks. The album sits at No. 15 on The Billboard 200, with MTV lending a mighty hand at 24 plays for the week ending Sept. 26.

Speaking of rebounds, Juvenile's "400 Degreez" (Cash Money/Universal) posts another 4% increase in its 46th chart week. Two weeks ago, the album hit No. 9 on the big chart, one of only two rap albums in recent memory to peak that long after its release. The single fueling the album, "Back That Thang Up," is No. 9 on Hot R&B Singles & Tracks and is No. 1 on the mainstream R&B panel.

The other rap set to peak late in its life was Arrested Development's "3 Years 5 Months And 2 Days In The Life Of..." (Chrysalis/EMI), which peaked at No. 7 after 49 chart weeks in 1993.

Party Pioneer Mancuso Presents Essential Set On Studio K7

BACK TO OUR ROOTS: Throughout the years, revered DJs like **Frankie Knuckles**, **Tony Humphries**, **Larry Levan**, **François Kevorkian**, **Danny Tenaglia**, and **David Morales** have, at one time or another, expressed how influential a figure **David Mancuso** has been in their respective careers. For it was Mancuso who, on Valentine's Day in 1970, initiated the concept of a truly underground "house party" with a dance party in his loft in New York's Soho area; admission was by invitation only.

Within weeks, Mancuso's party had become a weekly event. Lacking a name for the "club," guests quickly dubbed it the Loft. With that, the predecessor to clubs like the Paradise Garage, the Warehouse, and Vinyl was born.

From its inception, the Loft did not discriminate based on race, sexual preference, or economic status. In fact, it built its sturdy reputation on acceptance, tolerance, and love for one another.

Of course, the all-encompassing crowd came for the music. And as the owner and DJ, Mancuso was free to take the punters on whatever kind of musical journey he deemed worthy—and he rarely disappointed. His musical selection was about enlightenment, about education, about variety. If he could dance to it, he would play it, oftentimes to the chagrin of those on the dancefloor.

With a fondness for African and Latin rhythms, Mancuso spearheaded such seminal jams as **Manu Dibango's** "Soul Makossa," **Babatunde's** "Drums Of Passion," and **War's** "City, Country, City." But he also liked rock, playing tracks by **the Beatles**, **the Doobie Brothers**, and **Chicago**. Apparently, nothing was too disparate for Mancuso.

The Loft, in various incarnations and locations, lasted until the early '90s, when the stale mentality of "house music all night long" dominated (and still tends to dominate) clubland. Perhaps, though, a Loft-like renaissance is coming. Just consider the weekly **Body & Soul** soiree at New York's Vinyl club and the many similarly themed parties in London and Tokyo. Somethin' tells us that change is in the air.

Apparently the fine folks at Studio K7 Records agree. On Sept. 28, the label issued "David Mancuso Presents The Loft," an 18-track set compiled by Mancuso himself. (The equally fine folks at Nuphonic U.K. released the essential collection Sept. 6.)

Available as a double-CD and four-piece vinyl boxed set, it includes such Loft classics and favorites as **Ashford & Simpson's** "Stay Free," **Crown Heights Affair's** "Say A Prayer For Two," **Sun Palace's** "Rude Movements," **Risco Connection's** "Ain't No Stopping Us Now," and **Fingers Inc.'s** "Mystery Of Love." Also included are the aforementioned Dibango and



by Michael Paoletta

War tracks, as well as the unreleased original full-length (11:54) version of **Loose Joints' "Is It All Over My Face."** May the party continue...

SOMETHING GOIN' ON: Up and running for a scant six months, New York-based independent Contagious Records is putting the finishing touches on "Contagious Killer Cuts, Volume 1," a 16-track compilation beat-mixed by **Todd Terry**. Accompanying the set is a bonus CD containing four current Contagious singles.

Due in stores Oct. 12, the compilation includes such club jams as **Tony Moran Featuring Cindy M.'s** "Shine On," **House Junkies Featuring Linda Clifford's** "Deep," **Sash! Featuring Tina Cousins' "Mysterious Times," Wendy Phillips' "Love Never Changes,"** and **Judy Albanese's "You,"** which recently cracked the top 10 of the Billboard Hot Dance Music/Club Play chart.

Coinciding with the compilation's release is a remix contest open to the public. Entrants are invited to use the a cappella version of **Shannon's "Give Me Tonight,"** included on the bonus CD, to create their own original remix.

Entrants may also sign up for the contest and download the a cappella version directly from the Contagious Web site (www.bigmgmt.com) free of charge.

The rules are quite straightforward. The remix should run no longer than eight minutes; can be

either a vocal or dub; must use all original instrumentation; cannot use samples; must be on a DAT or CD-R; and must be postmarked by March 15, 2000, and received by March 31, 2000.

One grand-prize winner will receive a three-day, two-night trip for two to New York, including round-trip coach airfare, hotel accommodations, and dinner with Shannon. Additionally, the grand-prize winner's remix will be included on a future Shannon single.

Five second-prize winners will receive Etymotic Professional DJ headphones and the Airhead Headphone Amplifier by Headroom. Not

bad if ya ask us.

WHAT IS HIP? To celebrate the 10-year anniversaries of Warp Records U.K. and New York-based Matador Records, the latter, which licenses most every Warp release, will be releasing a series of compilations commemorating this momentous occasion.

According to Matador, there will be three separately sold sets, each available in two formats (double-CD and four-piece vinyl set), and each streeting Oct. 12; in the U.K., Warp will issue the sets Oct. 11.

The 27-track "Warp10 Remixes" features artists remixing Warp hits

(**Red Snapper's** remix of **Sabres Of Paradise's** "Wilmot" and **Stereo-lab's** remix of **Boards Of Canada's** "Me And My Horse With Wings"). The 22-track "Warp10 Influences" spotlights acid-house classics (**Mr. Fingers' "Can U Feel It"** and **Phuture's "Acid Tracks"**), and the 18-track "Warp10 Classics" highlights early Warp tracks (**Nightmares On Wax's "I'm For Real"** and **Sweet Exorcist's "Clonk"**).

KING OF HIS CASTLE: In case ya haven't heard, Strictly Rhythm act **Wamdue Project** (aka **Chris Brann**) has been enjoying much
(Continued on page 42)

EBXR
NOISE MAKER

MAURO PICOTTO - CICI D'ACOSTINO - MARIO PIU' - GABRY FASANO - PREZIOSO
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Billboard. **Dance** **HOT Breakouts**

OCTOBER 9, 1999
CLUB PLAY

1. **(JUST) ME AND YOU** NEW VISION
STRICTLY RHYTHM
2. **CENTRAL RESERVATION**
BETH ORTON ARISTA
3. **DR. LOVE** FIRST CHOICE SALSOU
4. **ENCORE SUGARBABIES**
TOMMY BOY SILVER LABEL
5. **HE LOVES ME TOO** CECE PENISTON SILK

MAXI-SINGLES SALES

1. **WAITING FOR THE SUN**
RUFF DRIVERZ TOMMY BOY SILVER LABEL
2. **WILD WILD WEST SHOWDOWN**
STREET BEAT
3. **CAFE DEL MAR ENERGY 52** RADIKAL
4. **WELCOME TO THE FOLD** FILTER F-111
5. **ENERGY TWO MAN RUSH**
METROPOLITAN

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

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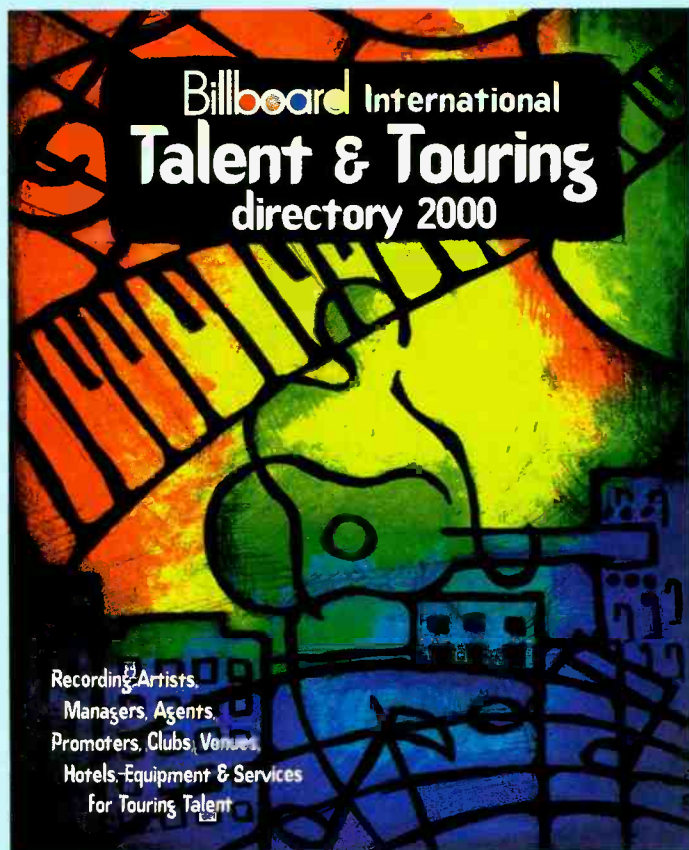
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Dance

ARTISTS & MUSIC

Thunderpuss 2000: 'It's Right And It's Okay'

NEW YORK—It's not every week that the same remix/production outfit is responsible for the No. 1 songs on the Billboard Hot Dance Music/Club Play, Hot Dance Music/Maxi-Singles Sales, and Hot Dance Breakouts/Club Play charts, but that's precisely what happened the week ending Aug. 27, with Thunderpuss 2000's restructurings of Whitney Houston's "My Love Is Your Love," Amber's "Sexual (Li Da Di)," and Louchie Lou & Michie One's "Body Rock," respectively. Naturally, the men of Thunderpuss 2000—DJs Chris Cox and Barry Harris—couldn't be happier.

"The best part about all of this is that Chris and I are simply doing what we love to do, and many people seem to be appreciating it," says Harris.

Since its formation in late '97, Los Angeles-based Thunderpuss 2000 has remixed numerous crossover hits, including Whitney Houston's "It's Not Right But It's Okay," Taylor Dayne's "Naked Without You," Chumbawamba's "Amnesia," Billie Myers' "Kiss The Rain," and Donna Summer's "Carry On," which received a Grammy in 1998 for best dance recording.

The self-managed Thunderpuss 2000 also remixed the "FOX Sports Football Theme," which appears on the multi-artist compilation "FOX Sports Presents Game Time!"

Forthcoming remixes from the duo include "New York City Boy" by the Pet Shop Boys and "Clubland" by Kristine W.

In the production department, Thunderpuss 2000 helmed Abigail's "Let The Joy Rise," Jennifer Holliday's "A Woman's Got The Power," and Engelbert Humperdinck's "The Dance Album" and co-produced Donna Summer's "Love Is The Healer," among others.

Explains Arista's senior director of A&R, Hosh Gureli, "Chris and Barry have the innate ability to deliver a commercial production with the necessary edge to give it both radio and club success." Gureli points out that, in addition to its club success, Houston's gold-

certified "It's Not Right But It's Okay" was a top five hit on The Billboard Hot 100, and its Thunderpuss 2000-remixed video received regular rotation on MTV. Additionally, notes Gureli, "Whitney incorporated Thunderpuss' version of 'It's Not Right' into her European tour."

In their two years working together, Cox and Harris have dis-



THUNDERPUSS 2000

covered a special, and somewhat rare, compatibility. Both play a variety of instruments, and both are adept at engineering, mixing consoles, and post-production.

"Unlike many other remixers, we're pretty much self-contained and able to do all the work ourselves," explains Cox. "And if I'm taking a song in a direction that's too aggressive, too cheesy, or too underground, Barry will pull back the reins." Laughing, Harris says, "And vice versa."

The same can be said for the duo's "tag team" DJ style, which intertwines tribal, house, and high energy. Since May, Thunderpuss 2000 has toured throughout the U.S., playing in Charlotte, N.C. (Club Mythos); Providence, R.I. (Hell); Indianapolis (Utopia); Dallas (Spy); New York (Tunnel); Boston (Karma); and Atlanta (the Warehouse), among other cities.

The pair's DJ bookings are handled nonexclusively by New York-based Track Central Booking and San Francisco-based T-Best Talent Agency.

Prior to the pair's business partnership, both individuals concentrated on a variety of musical endeavors.

For Cox, that included producing, remixing, and coordinating music for DJ remix service Hot Tracks; working with renowned disco producer Giorgio Moroder; being a club/radio DJ; and co-helming independent label Interhit, temporarily dormant due to a distribution deal with Priority Records that ended in August. (Cox and label partner Jeff Johnson are currently seeking new distribution for Interhit.)

During the same period, Harris was busy making a name for himself as a songwriter, producer, DJ, and artist in Toronto. Recording under the guise of Kon Kan, he scored an international hit in the late '80s with "I Beg Your Pardon," which slyly sampled Lynn Anderson's "I Never Promised You A Rose Garden." In the ensuing years, Harris has taken on many recording monikers, including Top Kat ("Feel Cool"), Killer Bunnies ("I Can't Take The Heartbreak"), and Outta Control (a club remake of Joan Osborne's "One Of Us").

According to Cox and Harris, they were introduced in 1991 by Marc Nathan, currently the senior director of A&R/research at Universal Records.

"After we met, I became Barry's technical support system for his computer stuff," says Cox. "I was working at Hot Tracks at the time and wanted desperately to do some Kon Kan remixes. Over the course of many years, and after many phone conversations about recording equipment, we decided to collaborate."

Cox's and Harris' songs are published by Songs of Interhit (ASCAP) and Beun Music Publishing (SOCAN), respectively.

As the millennium approaches, Thunderpuss 2000 is adamant about not becoming the remix flavor of the moment. "We don't have a need to be on everybody's record," notes Harris. "The checks are tempting, but we're trying to think about the future."

"We want to do more productions," adds Cox. "We want to do more songwriting. This is our passion. This is our love. Music's what we know. It's our way of life."

MICHAEL PAOLETTA

DANCE TRAX

(Continued from page 39)

success throughout Europe with "King Of My Castle," which has been licensed to Private Life (Belgium and France), Urban (Germany), Airplane (Italy), and Combined Forces (Netherlands), among other labels.

In most territories, the single (culled from the sublime album "Program Yourself") has been a top 10 smash and has achieved gold, silver, or platinum status. As great as all this news is for the state of dance music, it does have a slight downside: The ver-

sion being played—remixed by Italian producer Roy Malone—has virtually nothing to do with Brann's original vision.

What does Brann think of all this? "It's completely ridiculous," says the Atlanta-residing artist. "It's almost laughable. But at the same time, I'm grateful for it, because the remix is bridging the gap between the mainstream and my original version."

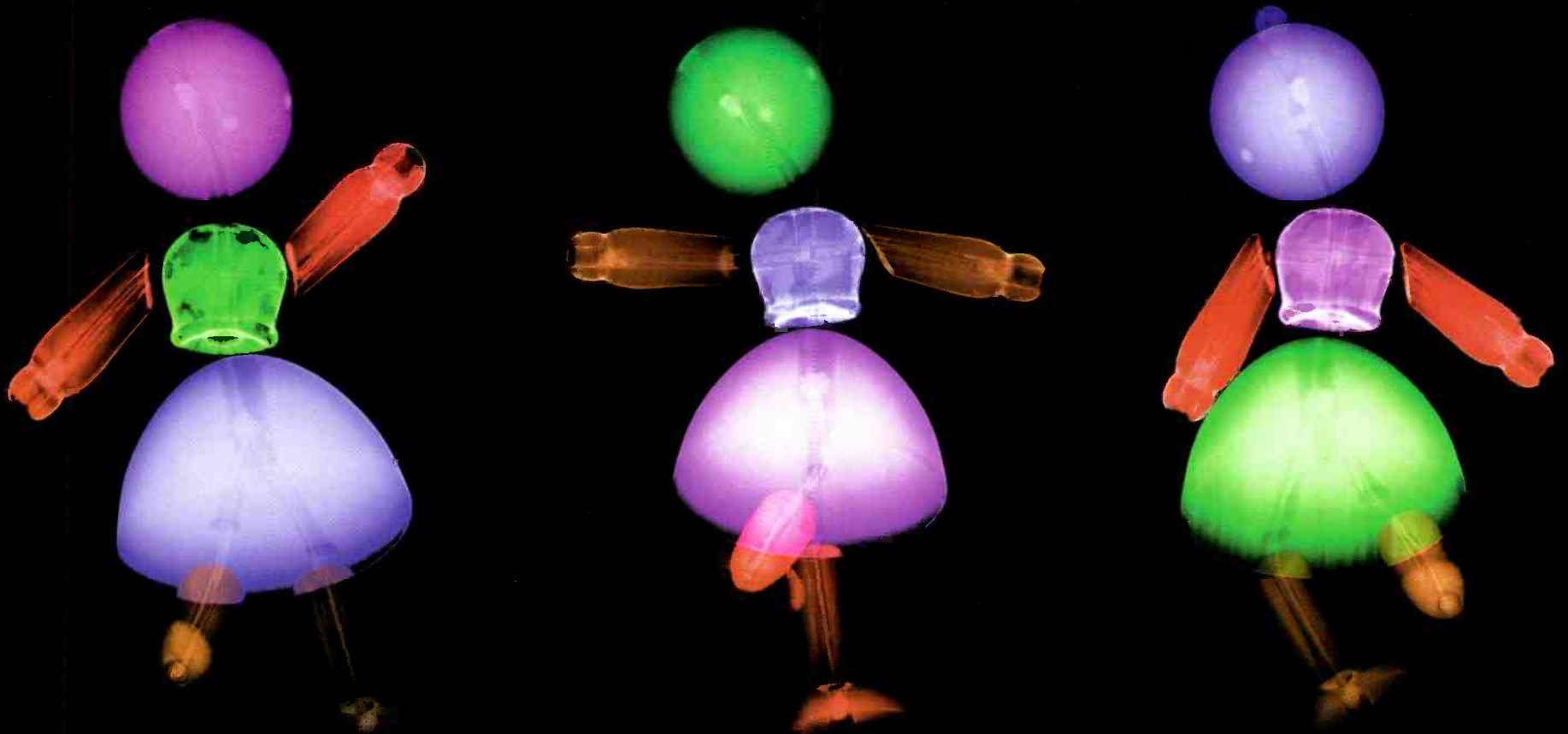
TIDBITS: Fans of sublime duo

Wendy & Lisa may want to watch "Snoops," a new action series on ABC's Sunday night lineup. Why? Well, the talented duo provide the show with its savvy soundtrack—just like they did for films like "Dangerous Minds," "Soul Food," and "Hav Plenty."

And finally, the seventh annual Billboard Dance Music Summit will take place July 12-14, 2000, in New York at the Waldorf-Astoria Hotel. It's never too early to start making plans...

DJ, Dance And Electronic Music

The Billboard Spotlight



America: Afraid Of Dance Music?

Europe: The Next Move

World: Reports From Regional Beats

Event: Delegates Converge On Amsterdam

The lack of label support and radio play, along with the perception that dance is "gay" music, keeps the genre from the next level in the U.S.

BY MICHAEL PAOLETTA

NEW YORK—Imagine such beat-sawvy house artists as Masters At Work, Pete Heller, Basement Jaxx and Armand Van Helden spotlighted on one beat-mixed CD. Good, huh? Now imagine trancemeisters like Chicane, ATB, Mauro Picotto and Hybrid on another beat-mixed CD. Sounds even better, doesn't it?

Well, imagine no more. The aforementioned artists—as well as numerous others—comprise "MTV Ibiza '99," a 40-track/2-disc set released in July by Columbia U.K. Unfortunately, residents of the U.S., where dance music hasn't yet achieved the same kind of mainstream acceptance it has in the U.K. and the rest of Europe, will simply have to rely on their imagination—or purchase a copy of the import CD. Welcome to the state of dance music in pre-millennial America.

As a genre, dance music, in all its many fierce colors, appears to be at a crossroads in the U.S. Except for a handful of electronic acts, dance-music artists aren't being cultivated with the same fervor as they once were (remember the salad days of Crystal Waters, Soul II Soul, Ultra Naté and C+C Music Factory?).

And, more often than not, once a dance-music artist scores a crossover hit, as CeCe Peniston did with "Finally," there's no guarantee that the artist will want to stay within the dance genre. Is this because dance music, which hasn't been wholly embraced by radio or music-video networks, isn't perceived as a legitimate musical form? Of course, exposure—a direct result of proper marketing and promotion—has a tendency to encourage legitimacy, as well as respect.

DISCO BACKLASH

"Ever since the 'disco sucks' mentality that invaded the U.S. in the late-'70s, dance music hasn't gotten the respect it so deserves," says Strictly Rhythm artist Ultra Naté. "And, without respect, how do you expect it to be seen as legitimate? It's almost like 'dance' is a dirty word for many Americans."

For the artists, producers and DJs in the trenches, the bottom line is commitment. "You've got to love the music," notes Armed recording artist Armand Van Helden. "Since it's not seen as a legitimate form of music by many in the U.S., you must have a personal



Astralwerks GM Errol Kolosine (center) with crossover act the Chemical Brothers



Celeda

attachment to the music."

For Celeda, who's signed to MCA-promoted and -distributed Twisted America Records, the lack of respect and legitimacy is due to dance music's roots. "Let's face it," she says, "it all comes down to disco's association with the black and gay communities, both of which threaten many Americans. It's so sad that, 20 years after the disco backlash, some people equate dance music with homosexuality. America just can't seem to get beyond the genre's gay association—and this is something that's never even been an issue in Europe."

Many European acts, including Everything But The Girl and Leftfield, support Celeda's claim. "Throughout Europe, the dance culture got rid of any and all such barriers and stereotypes that still manage to exist in the U.S.," explains Paul Daley of Leftfield, the U.K. duo that was awarded the U.K.'s much-coveted Mercury Music Prize, as well as a Brit Award for best dance act, for its 1995 debut, "Leftism."

"When the house-music scene exploded in England in the late '80s," continues Daley, "it was anti-everything. It got rid of all the elitism that existed in the club scene. It simply didn't matter what you wore or who you slept with."

Ben Watt, of Everything But The Girl, agrees, adding, "The American industry still perceives dance music, especially house music, to be the province of a gay, black subculture. They see it as the bastard child of disco, and disco is the devil to American rock. Quite honestly, that's a hard nut to crack."

Continued on page 52

Why Is America Afraid To DANCE?

With DJs becoming celebrities and the mainstream closing in, many in Europe are wondering...

What is dance music's next move?

BY MARK SOLOMONS

LONDON—As the music industry worldwide indulges in an orgy of pre-millennial self-contemplation, let's spare a thought for the dance records that will be relieving the tension for everyone this New Year's Eve. After all, beyond the current corporate and technological turmoil lie the same basic urges that will likely keep "Rock Around The Clock," "Let's Twist Again" and "La Macarena" among the most-played songs of the next century—the need for collective celebration through dance, and for international dance music that translates easily from ear to foot, transcending boundaries of language or place.

Disco was a global phenomenon: perhaps it still is, living on through its love-child, house music. But the formula for such

cross-border success remains unclear. Aficionados the world over share a hunger for the exotic, and, occasionally, in their furtive search for an alternative to the mainstream or the home-grown, stumble on the same treasure. At the same time, and at a dizzying pace, localized subcultures continue to spawn dance-music subgenres by borrowing and stealing from elsewhere.

The music industry, meanwhile, struggles to invent systems to capture all this energy and turn it into sales. Yet the mass-marketing techniques of pop threaten to undermine the music's necessary underground credentials or completely miss a target audience; conventional artist-development strategies fail when the "artist"—if there is one—is anything but conventional. All too often, promising, innovative dance acts release one album and then disappear.

DRUM'N'BASS EXPLAINED

In the U.K., it has been said that the British dance phenomenon of drum'n'bass failed to cross over into

the U.S. because Americans don't understand how to dance to it. Although a gross oversimplification, there is something in the statement that helps explain the difficulties in getting dance music to travel across the Atlantic. Drum'n'bass—a peculiarly British amalgam of styles incorporating, depending on the guise, elements of both "hardcore" techno-rave music and dub reggae—picked up existing, well-embedded strands of U.K. urban



Shanks & Bigfoot

culture and wove a musical cloth recognizable to locals but a mysterious tangle to others. Without the lifestyle and cultural references, drum'n'bass is just more electronica. Even in the U.K., despite the chart-crossover suc-

cess and mainstream acceptance of acts such as Roni Size & Reprazent, Goldie and Tricky in the last two years, the music at large remains confined to a handful of specialist club nights.

House music and its various offspring, by contrast, continue to mine a deeper seam in the global psyche of the dancing public; its value may be boosted when mixed in varying proportions with lifestyle factors such as social, drug or sexual habits, but does not depend on these. So ingrained in the Western cultural fabric is this music that house DJs are now household names in many countries—enjoying recognition at a level that the American originators of house music and their descendants can only dream of.

DJS IN THE DAILIES

In the U.K., DJ/artists such as Judge Jules, Fatboy Slim, Pete Tong, Brandon Block, Tall Paul, Danny Rampling, Sasha and their ilk are as likely to be featured in the gossip pages of the

Continued on page 50

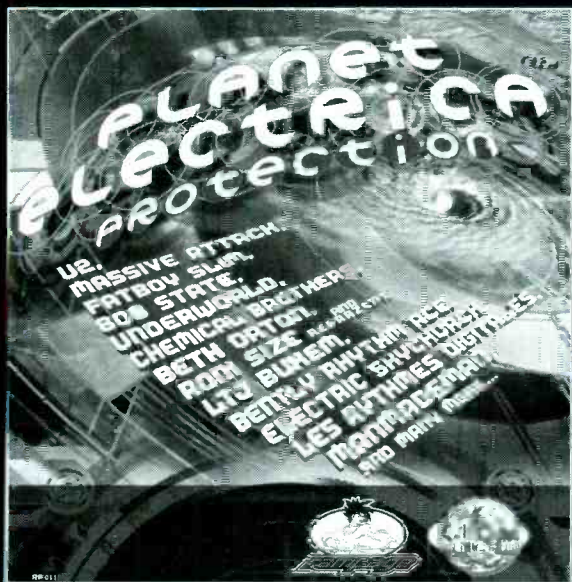


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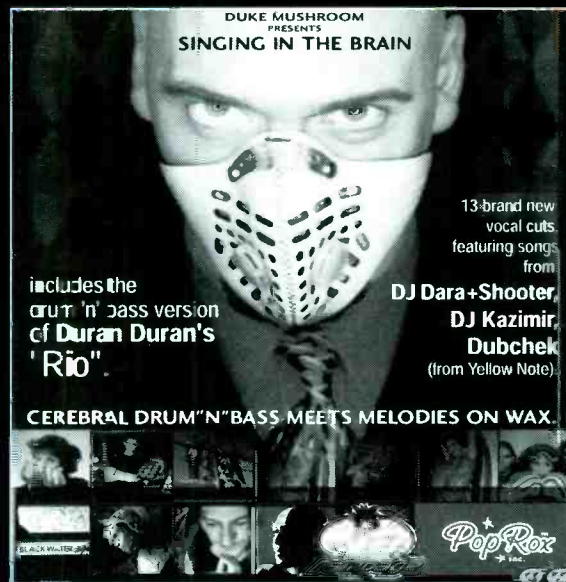
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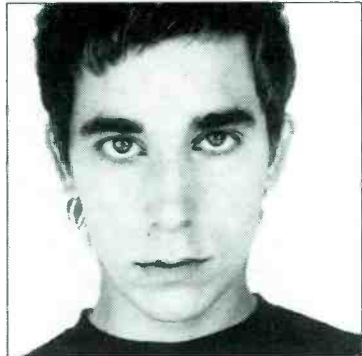
GLOBAL BEATS

Billboard's worldwide team of correspondents offers a mix-tape of sounds and news from dance artists, producers and labels in Europe, Asia and Australia.

HAMBURG—"Suspended sounds, special effects, spatial sounds, driving beats...mixed together with real instruments, played by the best musicians." That's how producer Kai Matthiesen describes the sonic mix of "Space Gate," the upcoming fourth album from WEA Germany act Mr. President, which, during the past five years, has become one of this market's most successful international exports. Matthiesen, 39, a one-time disc jockey, has guided the rise of Mr. President with a global perspective and a populist vision. "I don't want to release any productions that the public won't like," he declares. Mr. President was signed to WEA Germany in 1994 and gained its first domestic hit with "Up 'n' Away." In 1996, the single "Coco Jamboo" became an international success, earning gold and platinum sales certifications throughout Europe. In Japan, the track hit No. 2 on the international music charts, spurring sales of the act's album "We See The Same Sun." In 1998, a compilation of Mr. President's album tracks was released in the U.S., where "Coco Jamboo" went to No. 45 on the Hot 100. "'Space Gate' is a logical continuation [for the group]," says Matthiesen, "Trumpet, saxophone, trombone, bass and guitar are being played by real musicians. Thus, earthy instruments join the space sound. This leads to an extraordinarily full and well-rounded sound."

—WOLFGANG SPAHR

LONDON—Among the sects and sub-sects that make up the world



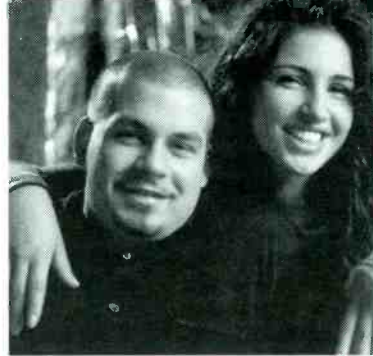
Les Rythmes Digitales

of British dance music, it's not uncommon for acts to find themselves dominating a sub-genre of the scene. Yet Chicane's bubbling, drawn-out and breezy music has given rise to a strand that the cognoscenti call "Chicane House." Chicane, signed to indie Xtravaganza, is DJ and producer Nick Bracegirdle, who has also worked under the moniker Disco Citizens. His tracks such as "Offshore," a 1996 top-20 hit, and "Sunstroke" have become favorites in the Ibiza club scene. This year, he has equalled that success with "Saltwater,"

which features Clannad's Maire Brennan voicing the recognizable theme from "Harry's Game." Xtravaganza has a license deal with Sony International Network Europe (SINE) outside the U.K. —DOMINIC PRIDE

LONDON—British label Wall Of Sound, which brought the world the Propellerheads' critically acclaimed set "Decksanddrumsandrocknroll" is also gaining attention with Les Rythmes Digitales, the brainchild of Jacques LuCont. Born in France, LuCont has lived in the U.S. since he was an infant. The act's bouncy, melodic single "Sometimes," released in July, features the vocals of '80s icon Nik Kershaw (himself signed to U.K. indie Eagle Records). Follow-up "Jacques Your Body (Make Me Sweat)" dropped Oct. 4, a month after Les Rythmes Digitales played six U.K. and Irish dates. Both tracks are taken from the album "Darkdancer," which came out in the U.K. in April. The act is licensed to Astralwerks in the U.S. —D.P.

MADRID—The tiny Spanish island of Ibiza remains Europe's sum-



Antique

mer-time dance-music capital. The continent's trend-setters have congregated on its beaches and in its clubs for more than two decades. Hot dance tracks played there often accompany vacationers home, and legendary discotheques like Priviledge, Amnesia and Pachá, have spawned a flurry of international summer hits over the years, making the island an A&R mecca for both majors and indies. The so-called Balearic sound can be heard on collections like "Pachá Ibiza 99," "Ibiza Mix 99" (both from Blanco Y Negro) and

"Original Ibiza Resident DJs" (Tempo). Pachá's 15-year veteran DJ Pippi put together the two-CD Pachá collection, featuring house tunes by such acts as Maw (featuring India), Sub-Sonic and Junior Sanchez, as well as half of the three-CD "Resident" anthology, which includes acts like Capriccio, Eclipse and Donna Allen, several of which have already become summer hits.

—TERRY BERNE

STOCKHOLM—A traditional Eurodance track, incorporating harmonies pulled from popular Greek folk music, has attracted the attention of the Swedish dance fans who frequent southern European resorts such as Kos and Parga. The song, "Opa Opa," is performed by Antique, whose members are Elena Paparizou and Nicos Panagiotidis. The track was produced by the renowned C&N Project and is the first release by Bonnier Music Scandinavia, the newly formed Stockholm-based music division of book-and-newspaper-publishing giant Bonnier, headed by former Arcade Music Company Sweden managing director Jonas Siljemark. Siljemark's credentials include the signings of Dr. Alban, La Cream and Lutricia McNeal. No licensing agreement for the U.S. or any territories outside Scandinavia has yet been announced.

—KAI R. LOFTHUS

AMSTERDAM—The biggest, most booming dance track of 1999 in the Netherlands is DJ Jean's aptly titled "The Launch." Released in

Continued on page 48

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Sound On The Ground

Delegates advance on Amsterdam for Europe's premier dance-music event.

BY MARK SOLOMONS

LONDON—As the world's dance-music community gathers in the Netherlands for the fourth annual Amsterdam Dance Event (ADE) Oct. 7-9, delegates—clutching bags of 12" vinyl—can look forward to having the run of that cosmopolitan and hospitable city.

Organizer Conamus, a government-funded body that promotes Dutch music, ensures every year that the event is as much a shindig as a show-down. The ADE team—surely the world's grooviest public employees—affords a plethora of global DJ talent VIP access at Amsterdam's clubs after each day's panel and conference sessions, and they have worked hard on the event's networking and communications facilities, acknowledging that delegates are there, principally, to do deals.

This year's ADE, Europe's answer to Miami's annual Winter Dance Conference, will draw attendees from well over 300 independent labels, publishers, retailers and other concerns from all parts of Europe, the Middle East and

the U.S. The big indie labels are expected to attend in strength, including edel, new pan-Scandinavian company Play-ground, Zomba and Arcade.

Household names will be thin on the ground, however. The major, multinational labels—in contrast to last year—are not expected to send a significant presence to ADE '99. Although staff from all of the majors' Dutch subsidiaries will attend, at presstime, other representation by the majors was expected to be limited to a handful of European publishing executives and staff from the German affiliates of Warner Music, Sony Music and Virgin Records.

All the multinationals, grappling with the effects of new media both on conventional distribution channels and in corporate upheaval, are currently focusing resources on core assets. In the

battle for dance repertoire, Sony Music, the only major to attempt a multinational, integrated solution to the vagaries of selling dance music, has fired a warning shot by recently scaling back and reducing the autonomy of its

Dance Pool imprint in the key territories of the U.K. and Germany. Meanwhile, the London-based Ministry Of Sound dance label and media complex, one of the few globally recognized brands in the sector (also not expected to attend the ADE), has been snapping up small, trend-setting indie labels and their founders.

Entrepreneurial ADE delegates, busy hustling for their next big tune, can at least look forward to three days of distance from this conflict—with the added option of the deafness offered by Amsterdam's pumping nighttime sounds. ■



GLOBAL BEAT

Continued from page 46

April on Digidance's Mo'Bizz imprint, "The Launch" rocketed to the top of both the Dutch dance chart and sales charts in no time. "It's a melodic club house track with a rather gimmicky, catchy theme," says DJ Jean. In its mind-blowing simplicity, the track recalls the '70s electronic instrumental hit "Popcorn" by Hot Butter. Supported by a video of NASA-esque space mania, "The Launch" has been licensed to AM:PM in the U.K. and Groovylicious in other international territories.

—ROBERT TILLI

ROME—While his latest release, "Tanzen," shot into the Top 10 of the *Musci & Dischi* chart in just two weeks this summer, Italian DJ-producer Gig D'Agostino already was looking ahead to this autumn and the release of two tracks he's been testing out on the club circuit. "The Riddle," which plays off Nik Kershaw's hit from the '80s, and the first single from the 10-track "Tanzen EP" has gained both club and radio support here. "Coco & Havana," the next single from D'Agostino scheduled for release, has been remixed with a more techno sound for European tastes. D'Agostino—who first came to the forefront with the trance track "The Voyage" in 1997—is one of a team of DJs producing progressive Mediterranean club music for BXR, the club imprint of Italy's Media Records. D'Agostino made his mark on the U.S. market earlier this year when Tommy Boy licensed his



DJ Jean

European hit "Elisir," releasing it as "Your Love." The track "Cuba Libre" was released in July in the U.S. by New York's Jellybean Recordings, while Tommy Boy has an option on D'Agostino's recent pop-dance single "Bla Bla Bla." That track has sold more than 20,000 copies in Italy alone, according to Media Records. It's being released by ZYX Records in Germany, Switzerland and Austria, by Media Records U.K. in the U.K., Radical Groove in France, Valley Music in Spain, Mega Records in Scandinavia, Media Records Benelux in Belgium and Luxembourg, and Magic Records in Poland, Hungary and the Czech Republic.

—ELENA PINARDI

PARIS—Enjoying massive airplay for her two singles, "In" and "Insomnies" on Barclay/Universal, 24-year-old Lois Andrea has stormed the dance floors of France in recent months. Both tracks have sold more than 100,000 copies apiece, reports her record company. Combining dance and soul influences,

Continued on page 50

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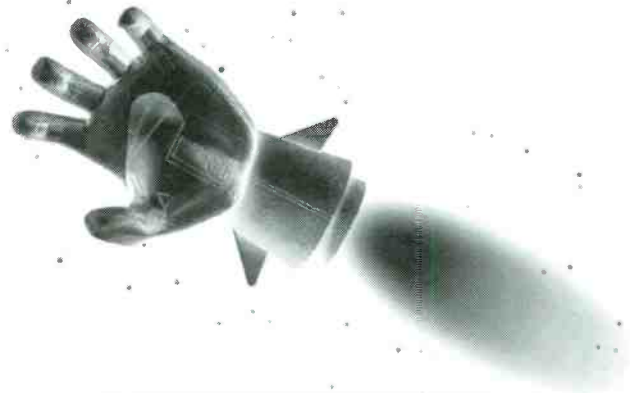
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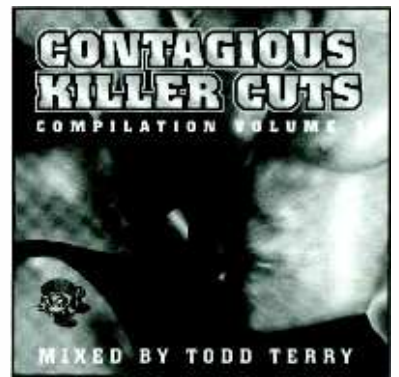


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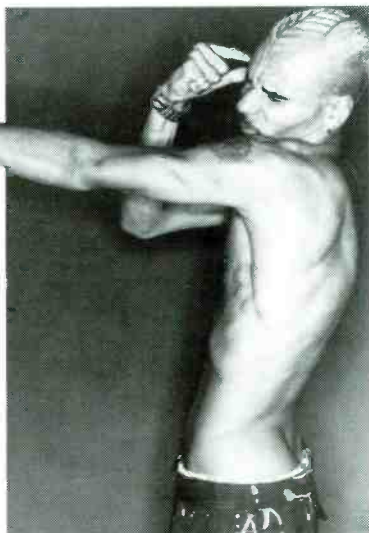
popular press as conventional pop stars. The same trend is also seen, to a lesser extent, in other territories. Germany has DJ Jurgen, Sash! and Mousse T. Meanwhile, Dutch artist DJ Jean, fresh from chart success at home, has broken out of his local market and, at presstime, had just scored a No. 2 entry on the U.K.'s CIN singles chart with "The Launch" (AM:PM). France has Dimitri from Paris, and, in Sweden, producer/remixer Stonebridge is better-known than many of the acts whose music he works on.

The profile of Britain's DJs was dramatically highlighted during the summer by the wounding of DJ Tim Westwood in a drive-by shooting incident in south London (Billboard, July 31). Although Westwood is a hip-hop specialist, the shooting drew attention to his 1-million-plus weekly radio audience and huge live following and led to features in all the national dailies on "the cult of the DJ." A couple of months earlier, fellow BBC Radio 1 DJ Tong received almost equal notoriety in the national media after the U.K.'s *Independent* newspaper alleged that a disproportionate number of records played on his taste-making Radio 1 "Essential Selection" show were released by London Records, of which he is a director.

SHEPHERDING MUSIC TO THE MARKET

According to "pop star" status to DJs

brings the public up to speed with the importance of dance music to the clubbing and record-buying youth. But it also constricts the flow of new music into the market. For, while the digital explosion has brought affordable technology and improved access to alter-



Goldie

native distribution channels to the creators of dance music, the music's move into the mainstream has increasingly concentrated the power to break dance records in the hands of a few gatekeepers who decide what gets played and where.

A case in point: Steve Jackson, a presenter at London dance radio station Kiss 100 FM, was dismissed earlier this

year as part of a revamp of the broadcaster's music policy following its acquisition by media giant EMAP. Now embroiled in a legal dispute with his former employer over his dismissal, Jackson is sorely missed by the underground dance community in the U.K.

"Jackson was a doorway to the mainstream," says Danny Langsman, aka Bigfoot, of the U.K. duo Shanks & Bigfoot. The duo's track "Sweet Like Chocolate" (Pepper/Zomba), co-written and co-produced by Langsman with partner Stephen Meade, was the biggest-selling single in the U.K. in the second quarter of 1999, with sales of over 600,000 units between April and June, according to British Phonographic Industry data. "He's gone, and [his absence] shot a lot of people down," says Langsman.

According to Langsman—who credits Jackson with finally breaking "Chocolate" to a mainstream audience after a year of playing the 12" vinyl promo version of the track on U.K. pirate stations—"Jackson had the pirate mentality. He identified with it because there is a view that underground music is black music. He ignored playlists. He was sent [our] record and played it immediately."

The question remains: Can dance music find other personalities and media supporters to propel the genre further into the global mainstream market in the years ahead—and still maintain its creative roots in the streets and clubs? Dance music fans will be asking that question well into the next century. ■

GLOBAL BEAT

Continued from page 48

Andrea has collaborated with her mentor, composer Jean Patrick Allouche and managed to cut stylish pop-dance tracks with French lyrics. But, unlike most dance songwriting, Andrea's lyrics offer short stories of emotional turmoil involving loneliness, homophobia and more. "My challenge," she says, "was to play with the French language, to give lyrics a meaning without losing either the rhythm or the energy." Lois Andrea's current single, "Duo," is a "Jules And Jim"-style tale and the third release from her album "Insomnies."

—CECILE TESSEYRE

BRUSSELS—One of Belgium's premier export dance acts is Praga Khan, originally a duo formed in the early '90s by record-company owner and artist Maurice Engelen and top dance producer Olivier Adams. Praga Khan has since established itself as a credible dance act in Europe, the U.S. and Japan. Now, having played such major European festivals as last year's Axion Beach Rock, this year's Rock Werchter festival, Glastonbury and the Marktrock festival (the latter before a crowd of 120,000), Praga Khan seems poised on the edge of a pan-European breakthrough. Its latest CD, "21st Century Skin," released here on Antler/Subway through EMI, has sold more than 10,000 units. The album is being released now in Germany (Intercord), Holland (EMI), France (Odeon) and most other European markets. "For the



DJ Joel Lai

new album, we have stepped off from the break-beats, our trademark in the U.S., to the more basic beats, which makes "21st Century Skin" more accessible to European audiences," says Engelen, who has recently cracked The Billboard 200 album chart with another project, Lords Of Acid. Given the strong visual identity of Praga Khan and its strength as a live act, Engelen is convinced that Praga Khan will eclipse the Lords' recent success.

—MARC MAES

HONG KONG—DJ Joel Lai is foremost in a select group of home-grown dance-scene figures here whose names alone can draw crowds into clubs. He has headlined Hong Kong parties with international DJ heroes like Paul Oakenfold and Graeme Park and also played at the Ministry Of Sound in London in July. Two years ago, the 27-year-old released his own dance compilation, "Club 1997 The Definitive Music," under PolyGram while working

Continued on page 54

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Undercurrent Resurfaces With Q-Bik Muz At The Helm

New Alterna-Dance Release "Pick It Up" Shatters Genre Boundaries

ATLANTA - On the strength of their hard breaks oriented single "Can You See?" **Q-Bik Muz** (*say cubic muse*) has lived up to its motto: "the next dimension in muzic" with a fusion of acid breaks, hard-edged vocals and aggressive rock, finally exposing the wizard behind the music, **John Penn II**.

The Q-Bik Muz sound has reached beyond the narrow scope of dance music, as illustrated by its recent 12"-vinyl release entitled "Can You See?" featuring hip-hop commissioner and rapper **Chuck D of Public Enemy**. "Our collaboration underscores the convergence of both musical and philosophical ideals - to break antiquated boundaries and redefine what great music can be."

Q-Bik Muz originally started as an artist-less concept to create a musical landscape tailored for the DJ and the dancefloor. Released exclusively on vinyl, John's early works ranged from house-anthems like "Can You Feel It" (featuring **Bridgett Grace**) and "Hip-notek," to ambient compositions such as "Voyage" and "Wet Dreams," which reached sales of 20,000 units primarily to DJ's world-wide. John's next surprise release, "Something's Goin' On," by R&B group **U.N.V.**, sold over 416,000 units in the first six months. "After that, it only made sense to cater to

a wider audience with Q-Bik Muz" says John.

Q-Bik Muz came to the attention of **Steve Hulme**, label manager of **Master Dance Tones/The Point Group** at the 1999 MIDEAM Americas conference in Miami. "Their new



Q-BIK MÜZ

heavy blend of electro and rock is absolutely brilliant!" he says while listening to "Frustrated," one of the featured songs off their forthcoming album. Impressed with what he

heard at MIDEAM, Steve flew to Atlanta and was treated to a special live performance from Q-Bik Muz during **Billboard's Dance Music Summit '99**. "Q-Bik Muz's sound lends itself well to the live stage because they're performing real songs, and the energy emitted from **John's** [leader of Q-Bik Muz] vocals and keyboards, drummer **Joel a/k/a "Mighty Mouse"** and DJ/keyboards player **Motomasa** is awesome."

Not one to rest on his laurels, John has already made plans to release a new song called "Pick It Up" which fuses a high energy big beat/breaks sound with alternative rock-style vocals. The energetic nature of the song has already prompted John to submit the song to ad agencies that cater to youth-oriented markets.

Undercurrent is a multimedia and production company co-operating with sister company **Audible Arts Interactive**. Undercurrent was started in 1992 by John, who launched the company with his first Q-Bik Muz releases which rocketed to the top of the dance charts worldwide. Then, in a twist of fate and a bit of genius, John held his third dance release to break "Something's Goin' On" by an R&B group he discovered and produced called **U.N.V.**

Madonna's Maverick Records knew "Something's Goin' On" was a huge hit after it became the number one song on **WJLB** in Detroit and

soon inked a deal with Undercurrent to take it to #1 on **Billboard's R&B charts**, propelling John to the **Top 25 R&B Producers**. "It was a heck of an experience," comments

John. "It really gave me a true sense of how volatile the industry is and how to direct and position my artists and music for the future." After re-locating his company to Atlanta in 1995, John soon started Audible Arts Interactive, a multimedia venture servicing Undercurrent and a host of other indy labels in Atlanta, Detroit, New York, and the southeastern U.S.

"We wanted to become self-reliant with the ability to record, produce, mix, master, design and package our own products and edit our videos shot on our own sound stage," explains John. "Now we're developing major web-sites for corporate and entertainment companies, using our many skills to provide a diversity of services to Undercurrent and other companies."

Undercurrent will issue "Pick It Up" to radio in late January/early February, says John. It will be preceded by a five-track "sneak pre-

view" sampler in late October that will go to radio and retail, and will be available as downloadable MP3 files on their web-site (www.undercurrent.com).

"Their new heavy blend of electro and rock is absolutely brilliant!"

STEVE HULME - LABEL MANAGER
MASTER DANCE TONES

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gratification received from indy sales of Q-Bik Muz far out weighs the major label trickle down effect of U.N.V.'s gold record."

Q-Bik Muz is expected to tour North America with a live band, throughout November. "We'll be hitting all the major markets and several tertiary markets," says John. "The key is maximum exposure and awareness for our first full-length LP. Each album will have it's own concept and purpose," he continues. "Right now it's about capturing my true feelings about where we are in the scheme of the universe and conveying them musically to a wide audience."

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DJ, Dance & Electronic Music

AMERICA AFRAID TO DANCE

Continued from page 44

Watt wonders aloud if there was ever a generational moment in recent American pop history that equaled the acid-house and rave scenes that pervaded Europe in the late '80s. "There was this entire young generation that grew up listening to the Smiths, the Cocteau Twins and the Sundays, and suddenly they were confronted with this surge of house music in London and Manchester clubs," he says.

"They found it very easy to move up and into the Stone Roses, the Happy Mondays, and then Derrick Carter and Carl Craig," Watt continues. "And then they all moved forward and discovered Massive Attack and the Chemical Brothers. Then, finally, they see a band like us, who came from the generation before, and who has embraced club culture, and [they] absorb that as well. It's a cultural phenomenon that happened throughout Europe—and not in the U.S."

A correct statement, but the U.K. and the rest of Europe had the support of radio, which surely helped to legitimize the sound, say artists like Paul Oakenfold, Basement Jaxx and the Chemical Brothers.

RADIO ESTRANGED

"We're just trying to get a grip on America," sighs Simon Ratcliffe of U.K. duo Basement Jaxx. "The marketplace is a complete mystery to us. Radio seems to see the genre as this strange, underground sound that attracts freaks. It's so bizarre."

Offers Tom Rowlands of the Chemical Brothers, "I'm glad I live in England, where I can hear so much variety on radio stations like Radio 1 and Kiss 100." Rowlands points to American artists like Ultra Naté, Masters At Work, Armand Van Helden, Byron Stingily and

Duane Harden as being mainstays on British radio.

While American artists smile at this, they also wonder why the same can't be said for American radio. Erik Bradley, MD of WBBM Chicago, may have the answer.

"It's a bigger issue than radio," Bradley claims. "For most kids, dance is not a part of their lives. They're into acts like Britney Spears, the Backstreet Boys and 'N Sync. They read *Rolling Stone*, *Vibe*, *Teen People*, and watch MTV, all of which barely cover, if at all, dance/house music."

Bradley claims that his audience isn't requesting dance music the way it once did. "We do tons of research, and the songs we play are the songs our audience wants." According to Bradley, recent dance-oriented songs that have done well at the station include the Vengaboys' "Boom, Boom, Boom, Boom!!," the Thunderpuss 2000 remix of Whitney Houston's "It's Not Right, But It's Okay" and the Hex Hector remix of Deborah Cox's "Nobody's Supposed To Be Here."

No one is more perplexed by radio's resistance to dance music than Tom Silverman, founder of Tommy Boy Records. "We've shipped 120,000 units of Amber's 'Sexual (Li Da Di),' which scanned nearly 100,000 copies, and radio's still not playing it," he says.

Except for outlets like WKTU New York and WPOW Miami, Silverman says stations "just aren't feeling it. And I'm freaking out because it's my most-active record since Coolio's 'Gangsta's Paradise.' This is a record that's selling at retail, yet radio is still afraid to play it. I really have to wonder if it's not due to the older programmers and their prejudices against dance music."

Many label executives—including Junior Boy's Own U.K. president Steve Hall, Astralwerks GM Errol Kolosine and Rampage Music VP Kevin Doyle—agree

with Silverman and blame radio's rigid formats for dance music's inability to cross over into the pop mainstream.

"Stations are too genre-specific," complains Hall, whose label entered into a worldwide distribution deal with V2 Records in 1997. "We've been experiencing this with Underworld, an act that's not alternative, not modern,



Armand Van Helden

not rhythmic, yet it's all of the above. American radio doesn't know how to treat the band, therefore it gets minimal airplay."

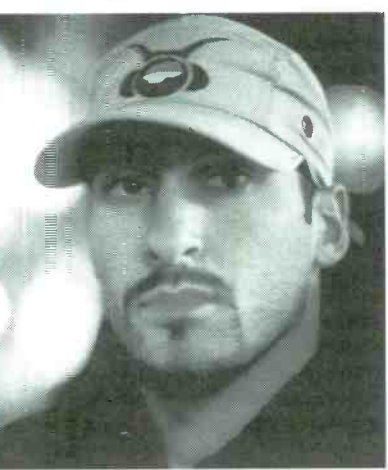
DANCEFLOOR GROUND SWELL

Dan Beck, former president of V2 Records North America, sees it differently. "With electronica, people expected an overnight sensation, which it wasn't," he notes. "It's an evolving process that is now seriously happening. Dance is in rock and hip-hop music, it's heard at sporting events, it's used in advertising and on film soundtracks. It's pervading all areas of life."

For proof, look no further than Astralwerks' artist roster: Fatboy Slim, the Chemical Brothers and Basement Jaxx,

among others. "If there's one thing we've learned, it's that you must concentrate on individual artists and not a specific movement," explains Astralwerks' Kolosine.

Additionally, he says, "You must develop artists, not singles. You've got to promote and market these acts the same way you would a hip-hop act. I



mean, it's taken hip-hop 20 years to establish itself as a lifestyle. We can't forget that."

Kolosine points to the success of the Basement Jaxx and its single, "Red Alert," which has been embraced by many top-40, rhythm and triple-A radio stations, including KZQZ San Francisco, WKTU New York, WPOW Miami and KCRW Los Angeles.

Perhaps it's time for some dance music statistics. According to SoundScan, Fatboy Slim's "The Rockafeller Skank" has sold 141,000 units, Stardust's "Music Sounds Better With You" has sold 140,000 units, Ultra Naté's "Free" has sold 80,000 units, Jaydee's "Plastic Dreams" has sold 98,000 units, the Vengaboys' "We Like To Party"

has sold 397,000 units, Pete Heller's "Big Love" has sold 4,800 units, Kim English's "Unspeakable Joy" has sold 18,000 units and Donna Summer's "I Will Go With You (Con Te Partiro)" has sold 126,000 units.

As for albums, SoundScan reports sales of 834,000 units for Fatboy Slim's "You've Come A Long Way, Baby," 649,000 units for the Chemical Brothers' "Dig Your Own Hole," 283,000 units for the Vengaboys' "The Party Album" and 2,500 units for Kim English's "Higher Things."

"If dance music is promoted and marketed properly, it will appeal to the masses," suggests Carey Vance, senior director of promotion at Virgin. "That's when it will get on the radio, and that's when the real sales occur."

Upon hearing this, club DJ/artist manager Manny Lehman only smiles. Formerly the VP of A&R at A&M, Lehman signed and developed dance acts like Uncanny Alliance, Malaika and CeCe Peniston, whose crossover hit, "Finally," he executive-produced.

"Although I was permitted to sign dance acts, A&M was hesitant to market and promote them," Lehman confirms. "They didn't see the genre as producing long-term, viable artists. Once in a while, my bosses allowed me to take a risk, but the needed follow-up wasn't there. I pretty much had no label support. And without label support, radio—as well as video play—is pretty much a non-issue."

CABLE-READY HOOFERS

Tom Calderone, senior VP of music programming at MTV, concedes that dance-music videos have "finally improved." He adds that labels are "finally understanding the importance of artistry, marketing and promotion."

Though MTV America's coverage of dance music is extremely lean in com-

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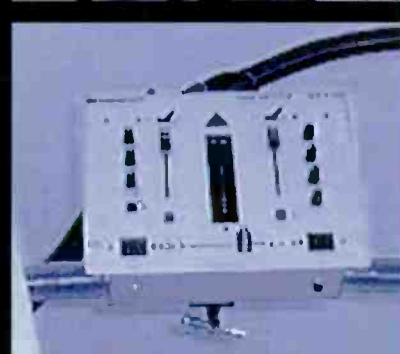
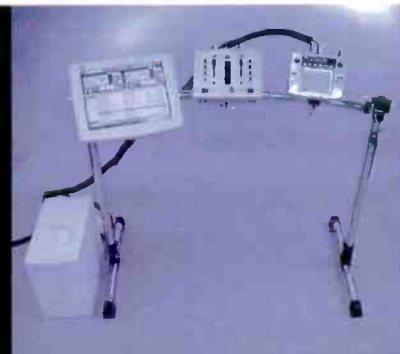
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AMERICA AFRAID TO DANCE

Continued from page 52

parison to MTV Europe, Calderone maintains the station does, indeed, support the genre with shows like "Global Grooves" and "Amped."

"Sometimes, you need a couple success stories to help propel others to the next level," he explains, referring to dance videos by the Chemical Brothers, Fatboy Slim and Whitney Houston that MTV championed.

If radio and video prove too difficult for many artists and labels to tackle, there's always the Internet. In fact, the Internet is poised to be more powerful and influential than many think.

"Club Webcasts and Internet radio stations could very well prove to be dance music's savior," says Ovum/Ruffhouse/Columbia recording artist Josh Wink. "It has the power to be a national phenomenon. Most important, it would provide a national base."

This has been Music.com's mantra since day one. "With the Internet, you're able to reach the world," explains Chris Bergen, artist- and public-relations manager for Music.com. "The Internet offers a slew of opportunities for dance music, but it must be viewed as one part of a label's commitment to the marketing of an artist."

Agreeing with Bergen is DJ Swedish Egil, format manager of the dance channel at CD Radio and president of Egil Music. "It's what America needs for change," he says. "Satellite, cable and the Internet will have a huge impact on the future of commercial radio."

Ministry Of Sound U.K.'s managing director, Matt Jagger, wholly concurs. "You're three years ahead of us with the Internet," he confirms. "This is your chance to build a mass-culture dance community." ■

GLOBAL BEAT

Continued from page 50

at the popular Lan Kwai Fong nightspot. He is now negotiating with BMG Records for a second album of what he calls "deep, progressive house," to be released in November.

—WINNIE CHUNG

MELBOURNE—The electronic-pop single "Addicted To Bass" (Prozaac/Shock) gave Josh Abrahams a top-10 single last year; and sold close to 100,000 units. This year, the 31-year-old remixer/producer—who, as a teenager in Melbourne, was drawn to electronic music through Kraftwerk and Art Of Noise—has seen the effects of the crossover. He has signed a worldwide deal with Sony Music's Sony Independent Network Europe (SINE) for territories outside Australia and New Zealand, is working on soundtracks for Baz Luhrman's "Moulin Rouge" and Tom Cruise's "Mission Impossible II," and is adding extra tracks for the European release of his album "Sweet Distorted Holiday." The album is due to be released in the U.S. early next year. Abrahams has signed a deal with Festival that includes the label co-financing his studio and production duties for its acts. Abrahams is co-writing and producing the debut album for Amiel Daemion, who sang on "Addicted To Bass" and who is also signed to Festival. "I'm learning very quickly to juggle things," Abrahams says.

—CHRISTIE ELIEZER



Sherré's Roots. Arista/Nashville artist Sherré Austin recently made a guest appearance on the Nashville live music show "Billy Block's Western Roots Revival." Shown at the show, from left, are producer Will Rambeaux, Arista/Nashville VP of promotion Bobby Kraig, Bill Boley of Anderson Merchandisers, Arista/Nashville senior VP/GM Mike Dungan, Austin, Arista/Nashville VP of marketing Fletcher Foster, Larry Fitzgerald of Fitzgerald-Hartley, and Billy Block.

'Gospel Music Of Elvis' On Vid & CD

Coming Home, BMG Present The King's Sacred Recordings

BY JIM BESSMAN

NASHVILLE—It's Elvis as you may have heard him but probably have never seen him.

The two-volume home video documentary "He Touched Me: The Gospel Music Of Elvis Presley," which Coming Home Music (distributed by EMI Music Distribution) releases to retail Nov. 16 simultaneously with the BMG-distributed two-CD soundtrack set, shows the heretofore unseen depth of the King of Rock'n'roll's fervor for gospel music.

"It's been said time and time again

by people who were close to him that he really wanted to be a gospel singer," says the project's producer/director Michael Merriman. "His hits, to him, were just bubble gum."

The 90-minute tapes, which are narrated by veteran newsman Sander Vanocur, contain some 40 gospel performances, along with numerous interviews with friends, musicians, and vocalists from legendary gospel and pop vocal groups associated with Presley. These include MCA Nashville president Tony Brown, who previously played piano for Presley; the Rev. Rex Humbard, who spoke at his funeral; and members of the Jordanaires, J.D. Sumner and the Stamps, the Statesmen, the Imperials, and the Sweet Inspirations.

The first tape covers Presley's childhood and early career and will be presented on TNN Nov. 20 in a shortened one-hour version. The second volume concerns the remainder of Presley's career and life and will be shown on TNN as a one-hour special on Jan. 8. The two tapes will be available as part of a special collectors' book-type package, which also includes the companion audio, for \$89.95. Singly, each tape is \$29.98.

"It shows a side of Elvis that the public wasn't that aware of—or I, quite frankly," says Bill Carter, executive producer of the videos, who was enlisted by Presley's estate because of his role as marketing consultant for the Gaither Gospel Series of gospel video and audio product. "His public image is tainted somewhat by the events surrounding his death, and they thought that this was an important part of him that needed to be known. Elvis won three Grammys—all for gospel records, not rock'n'roll.

"In these interviews, you see a totally different Elvis," Carter continues. "I'm a contemporary of his and grew up with him, and I didn't know this side of him—and it changed my whole opinion of him!"

The documentary footage in the programs, much of which was obtained from the estate and never before available, is indeed compelling. One example: a split-screen shot of a late-period, in-concert Presley, eyes fixed on J.D. Sumner and the Stamps as they sing "Sweet, Sweet Spirit" a cappella, Elvis silently mouthing the words as tears stream down his face.

As the Stamps' Ed Enoch notes, Presley put the group on the map. He turned the secular world onto gospel music, Brown states, by exposing it to the likes of Andraé Crouch, Mylon Le Fevre, and Bill Gaither, whose "He Touched Me" also provides the set's title.

"You really see his deep love of God," says Carter, discounting notions

that Presley capped his Las Vegas concerts with all-night partying. "That never happened. Every night after the show he went back to his suite and sang gospel till six in the morning! Tony Brown says it was his way of worshipping God. He couldn't go to church because of his popularity, so singing the music was his way of worship."

According to Merriman, there are so many "wonderful stories" contained in the interviews that "we could have continued for years." Securing the corresponding documentary footage, though, was extremely complicated, says Carter, because ownership of the material was so "spread out." In this regard, creative consultant Joe Moscheo proved instrumental, says Carter.

Formerly baritone singer and pianist for the Imperials during Presley's Vegas years, Moscheo was the Presley estate's liaison with the project's producers.



PRESELY

"Elvis' whole life has been covered in books from every point of view," notes Moscheo, "but if you were around him in his immediate group, you knew the importance of gospel music to him—which never came out. A lot of people have talked to the estate wanting to do

different things, but [the estate] never felt comfortable until they saw the phenomenal success of the Gaither videos and found a partner they trusted to do it right and get it to the fans."

For Moscheo, "He Touched Me: The Gospel Music Of Elvis Presley" is "a very powerful piece showing an individual, who attained so much success in show business, had this side to go back to and draw from." Noting Presley's video performance of "If I Can Dream," he adds, "He sang like a gospel singer, building a song and really milking it into a big ending."

According to Carter, everyone who has seen the tapes gets teary-eyed. Jim Powers, former executive VP of rackjobber Handleman and current distribution and retail consultant in the country and Christian markets, says he wept three times during the first volume. "It's a real blockbuster," says Powers. "If they get it out in the stores, it could definitely go to No. 1."

To that end, Carter says that a "premiere" of the tapes will be held this month in Nashville for trade and media. A promo trailer of the set has already gone out to retail accounts and has received "tremendous response."

A direct-marketing TV campaign will commence later this month, hinging on a 30-minute infomercial featuring TV personality Bob Eubanks. Carter says that the set will also be promoted via the various home shopping networks.

Lace Joins Ranks Of Female Country Trios; CMA Plans Town Meeting

TRIO TIME: No one has ever accused country music of not following trends, and now comes Lace to prove it. If trios of gorgeous women such as Dixie Chicks and Shedaisy—who also are very good musically—are just what the country needs, why not let a hundred female trios bloom?

Lace is made up of veteran Canadian singers Beverley Mahood and Giselle (one name) and Austin singer Corbi Dyann, who had moved to Nashville and was singing demos. The group recently performed an acoustic set of songs from their self-titled Oct. 5 Warner Bros. album for Nashville Scene and—hey, they've got the vocal chops. Their sound leans to pop, but these days, whose sound doesn't?

"David Foster had this idea to put together a girl group," says Mahood of Lace's history. "Giselle and I had sung on each other's records, and I just thought we'd be a natural fit. So then we needed a third, and Corbi came along. Originally David wanted four singers, but three are difficult enough to deal with."



by Chet Flippo

ple as possible. They're wonderful performers."

ON THE ROW: The Country Music Assn. (CMA) has planned a special town meeting for Nov. 16 at the Nashville Convention Center to discuss two major concerns facing country music. Two panels will address problems and challenges of the Internet and of consolidation in the business.

DreamWorks Nashville GM Wayne Halper will keynote, and moderating "Music And The Internet: The Future Is Now" will be ARTISTdirect president/CEO Marc Geiger, with N2K Entertainment founder Phil Ramone, Recording Industry Assn. of America president/CEO Hilary Rosen, and Warner Music Group VP Chris Tobey as panelists.

The second panel, "Consolidation: Is Bigger Better For Me?," will be moderated by CMA executive director Ed Benson, with panelists Borman Entertainment president Gary Borman, WUSN Chicago VP/GM Steve Ennen,



Mercury Nashville president Luke Lewis, Creative Artists Agency's music department head Rob Light, Warner/Chappell senior VP Ed Pierson, and Citadel Communications' chairman/CEO Larry Wilson.

PEOPLE: Veteran Music Row producer Norro Wilson will be the subject of a roast on Wednesday (6) evening aboard the General Jackson Showboat, docked downtown. Roasters taking part include Eddy Arnold, Tony Brown, Buddy Cannon, Robert K. Oermann, John D. Loudermilk, Ralph Emery, Merle Kilgore, Bud Wendell, and Ray Stevens. The event will benefit the Spina Bifida Assn. of Middle Tennessee. Tickets are available at 615-791-1518 or 615-262-1004.

Atlantic Records has completed its move into the Warner/Reprise building here. Publicist Mike Crawford has exited the label.

Acuff-Rose Music Publishing buys Tom Collins' holdings Collins Court Music, Tom Collins Music, and Hallnote Music.

John Brown's new promotion staff at Giant Records adds Fritz Kuhlman (national director), Dick Watson (West Coast), Larry King (Southeast), and John Trapane (Southwest).



LACE

the trio, tells Nashville Scene he had told Foster he was too busy to get involved with another act. Then he saw them perform. "They are very sharp," Krage says. "I think there's a big opportunity here. When one thing works in music, it opens the door for similar acts. I don't think the industry penalizes you for it. Plus, they've got their own unique sound."

Krage says he's in discussions with different fashion companies to acquire a major tie-in for the group. "We went to Revlon, but they had just signed Shania," he notes. "Besides getting major sponsorship, we're going to work on a grass-roots campaign, with a goal of getting them in front of as many peo-

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

Main chart table for Hot Country Singles & Tracks. Columns include This Week, Last Week, 2 Wks Ago, Wks on Chart, Title, Artist, and Peak Position. Features 'No. 1' and 'Airpower' callouts.

Continuation of Hot Country Singles & Tracks chart. Includes 'HOT SHOT DEBUT' callout for Faith Hill's 'Breathe'.

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.

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



Top Country Singles Sales chart. Columns include This Week, Last Week, 2 Wks Ago, Wks on Chart, Title, Artist, and Peak Position. Features 'No. 1' callout for Garth Brooks & Chris Gaines.

Continuation of Top Country Singles Sales chart. Columns include This Week, Last Week, 2 Wks Ago, Wks on Chart, Title, Artist, and Peak Position.

Records with the greatest sales gains this week. Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold).

COUNTRY CORNER



by Wade Jessen

CROSSROADS: If the 33rd annual Country Music Assn. (CMA) Awards show is remembered in history at all, the Sept. 22 telecast will be held up as three hours' worth of celluloid that most concisely depicts country music's feverish stylistic tug of war, a battle that has raged off and on since the music was first commercialized in the '20s.

Shania Twain, country's '90s contribution to the international pop/rock scene, won the entertainer of the year award. But Twain's victory seemed anti-climactic after integrity-driven traditionalist Alan Jackson musically protested the CMA's refusal to allow George Jones, a hitmaker for the past 45 years, to perform his single-of-the-year-nominated "Choices" in its entirety on the show (Billboard, Oct. 2). Jackson's move brought the mostly industry crowd at the Grand Ole Opry immediately to its feet during the show's only frenzied moment.

Amid the highly publicized Jones flap, equally controversial collaborative performances by Merle Haggard with Jewel and Alabama with 'N Sync fueled the flap over style. While many insiders along Music Row debate the show's overall impact, the not-so-jaded television audience voted at the cash registers in some interesting ways.

Although Twain's "Come On Over" (Mercury) gains approximately 11,000 to finish with more than 74,000 and bullet at No. 2 on Top Country albums, it is Tim McGraw's 21-week-old "A Place In The Sun" (Curb) that reaps the biggest reward. McGraw, who performed on the show and won the male vocalist and album trophies, collects Greatest Gainer honors on the country chart and The Billboard 200 with an increase of more than 19,000 scans.

While CMA performer Haggard's "For The Record—43 Legendary Hits" (TBA/BNA) gains a scant 1,000 units and moves 41-38 on the country list, Jones, who watched the show at home, sees his "Cold Hard Truth" (Asylum) jump 16-12, up 4,000 units. Haggard's set finishes with more than 4,000, and the Jones title scans approximately 11,000. Alabama's aforementioned performance did little to boost sales for "Twentieth Century" (RCA), which gains 1,000 pieces and moves 32-29.

Vince Gill also performed on the show he's hosted for eight consecutive years, and his ultra-traditional "The Key" (MCA Nashville) earns Pacesetter honors with a 118% sales bump and vaults 47-28.

With more than 47,000 units, Brooks & Dunn's "Tight Rope" (Arista/Nashville) pops on Top Country Albums at No. 6 and enters The Billboard 200 at No. 31. The duo performed on the CMA show and took home trophies for duo of the year.

The CMA show won its time slot with more than 18 million viewers and a 12.2 share.

SINGLES SCENE: Tim McGraw's "Something Like That" (Curb) dominates Hot Country Singles & Tracks for a third week, up 159 plays. The song leads Martina McBride's "I Love You" (RCA) by 713 plays (4-2) and Dixie Chicks' "Ready To Run" (Monument) by 748 (2-3). Each of the top three songs gain spins over the previous issue.

Toby Keith Lands At DreamWorks

BY DEBORAH EVANS PRICE

NASHVILLE—For the past few years, Toby Keith has been a Music Row foster child, bouncing from one label to the next. Now after signing with DreamWorks Nashville, Keith has found a home and is looking forward to the Nov. 2 release of his label debut, "How Do You Like Me Now?"

"It's time for him to be kicked up a notch. I think it will happen with DreamWorks," says Scott Schuler, music director at KRKT Albany, Ore. "I don't think they would have signed him if they weren't serious about taking him to the top. He's one of those artists who has been underrated and overlooked, I think, quite a bit, and it's time for him to start being nominated for things and getting the recognition he deserves."

"Obviously we want to take Toby to the next level," says John Rose, DreamWorks' senior executive of sales and marketing, "but Toby is an incredibly successful artist and has been for his entire career."

Keith says DreamWorks was an obvious choice when he began looking for a new label. "My producer is James Stroud, and he's the president of DreamWorks," says Keith. "It was beautiful. There was no other place really to go. When I left Mercury, I had nine phone calls the next morning from the other major labels in town. I went and listened. Everybody was nice and cordial and very appreciative of what I do artistically, but DreamWorks was the place."

Keith signed with Mercury in 1993 and began his career as part of the label's "Triple Play" promotion that also included Shania Twain and John Brannon. Keith scored big right out of the gate with the single "Should've Been A Cowboy" and proceeded to build a solid following.

In the summer of 1994, he was urged to move to Polydor, where he says he was promised he would be the label's "flagship artist." By spring/summer 1996 Polydor was closing its doors, and Keith was moved to A&M. He says that lasted 15 weeks before he was back on Mercury again.

"My first four albums had four

different regimes," he notes. "I even had one album where all three singles released were [worked] by different regimes. That was on 'Blue Moon.' The title cut was released on Polydor. The second single, 'Woman's Touch,' was on A&M, and the doors shut. We went back to Mercury and released 'Me Too,' but we managed through those changes to have No. 1 records."



KEITH

Keith feels the stability at DreamWorks will be a huge plus for his career. "From album to album I've never had any consistency," he says. "The only consistency I've had was from the 'Dream Walkin'' album to my greatest hits. So you've seen when a regime had time to plan and get ready, 'Getcha Some' sold a bunch of records in a short amount of time. It shows what can go on when you have consistency."

"When Love Fades," the first single from the album, is at No. 53 on Billboard's Hot Country Singles & Tracks chart. The video received a CMT "pick hit" designation the first week out and is now in "hot shot" rotation. Rose is pleased with radio's initial response. "I think this song is indicative of what we wanted from Toby," he says. "We were looking for a song that would connect best with his core base and also help expand his audience. We're feeling strong about 'When Love Fades.'"

"I'm a huge Toby fan from the get-go, and I was excited to hear some new stuff from him," says Schuler. "I've been anxiously waiting, and I

ripped it out of the package the day it got here. I like it. It sounds like Toby. It's packed with emotion. I think it will work."

Rose says the label has numerous elements in place to create awareness of Keith's new record. "We've already cut 'Face The Music,' a new series on CMT," says Rose. "We've already done 'Hit Trip' [another CMT series]. Toby has already gone up and visited GAC, Great American Country, as well. He has also been out doing the radio thing. Toby tours more than any other artist I'm aware of, and so we've been able to continually use those tour dates to help reacquaint him with radio."

Rose says they've done "a full-court press" on all the country publications, such as Country Weekly and Music City News, and are also advertising in October in The Hollywood Reporter and Variety.

"We're doing a concert and in-store in New York on street date," says Rose. "We're doing a Y-107 concert, and we're still picking a retailer. It will either be the Virgin Megastore or Sam Goody."

According to Rose, they also plan to use a direct-mail campaign, directed not only to Keith's fan club but also to members of Tracy Lawrence's and Tracy Byrd's fan clubs. Fans will have a chance to see Keith live by entering a contest via an entry form in the CD packaging.

Keith will also receive exposure in a TV ad for MCI's 10-10-220. "It will pick up right after the new-release advertising slows down," Rose says. "MCI 10-10-220 will be running the commercial throughout the fourth quarter, and depending on the response they get, it could grow into a national spot. It will initially air on CMT, VH1, GAC, and TNN."

Rose says the label is buying radio spots during drive time and on countdown shows in Keith's top 15 markets.

Keith is managed by T.K. Kimbrell of TKO Management, is booked by Monterey Artists, and is a BMI affiliated songwriter with his own publishing company, Tokeco Tunes.

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

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

- 50 AFTER A KISS (EMI April, ASCAP/Sound Island, ASCAP/Windswept, ASCAP/Blakemore Avenue, ASCAP) HL/WBM
- 58 ALL I WANT IS EVERYTHING (Hillbilly, BMI/Wedgewood Avenue, BMI/Windswept Pacific, BMI/Tall Girl, BMI/Bug, BMI) WBM
- 23 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
- 6 ARE YOUR EYES STILL BLUE (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC/EMI April, ASCAP) HL/WBM
- 70 BABY'S GOT MY NUMBER (Notes To, ASCAP/Maverick, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Song Island, BMI/Golly Rogers, BMI) HL/WBM
- 65 BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) WBM
- 29 BIG DEAL (Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
- 47 BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI)
- 25 COME ON OVER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
- 67 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
- 43 CRUSH (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM
- 42 DON'T LIE (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 54 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
- 74 GOODNIGHT (EMI Blackwood, BMI/Flybridge, BMI/Neon Sky, ASCAP/Check Yes, ASCAP) HL
- 26 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
- 14 HOME TO YOU (Arlos Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
- 16 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 10 I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM
- 2 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
- 9 I'M ALREADY TAKEN (Fleetside, BMI/CMI, BMI/Steve Warner, BMI) WBM
- 55 I'M DIGGIN' IT (Burg-Isle, BMI/Starstruck Angel, BMI) HL
- 24 I DON'T MATTER TO THE SUN (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/BMG, ASCAP/Bases Loaded, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) HL/WBM
- 62 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, ASCAP/My Life's Work, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 39 IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL

- 69 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP)
- 8 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
- 22 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
- 5 LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM
- 32 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
- 13 LONELY AND GONE (House Of Integrity, BMI/Little Tomatoes, BMI/Nomad-Norman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
- 40 LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
- 20 MAKE UP IN LOVE (Universal-MCA, ASCAP/O-Tex, BMI) HL/WBM
- 28 A MAN AIN'T MADE OF STONE (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Fucklesia, BMI/Nomad-Norman, BMI/Franne Gee, BMI) HL/WBM
- 36 A MATTER OF TIME (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 17 MISSING YOU (Markmeem, ASCAP/Paperwaite, BMI/Trio, BMI/Ally, BMI) HL/WBM
- 66 MOVE IT ON OVER (Acuff-Rose, BMI/Hiriam, BMI/Right-song, BMI) WBM
- 75 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
- 63 MY KIND OF WOMAN/MY KIND OF MAN (Vinnie Mae, BMI) WBM
- 15 (NOW YOU SEE ME) NOW YOU DON'T (Famous,

- ASCAP/Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL/WBM
- 72 ON MY WAY TO YOU (Miss Surret, BMI/Blakemore Avenue, ASCAP/Windswept, ASCAP/Brensboy, ASCAP) WBM
- 30 ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 49 POP A TOP (Sony/ATV Tree, BMI)
- 46 POWER WINDOWS (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM
- 41 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
- 44 THE QUITTIN' KIND (Sony/ATV Tree, EMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
- 3 READY TO RUN (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL
- 11 THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
- 12 SHE'S IN LOVE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
- 48 SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jainda, BMI/Scarlett Joon, BMI/CMI, BMI) HL
- 21 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/EMI Blackwood, BMI/EMI Full Feel, ASCAP) HL/WBM
- 73 SLOW DANCE MORE (Pa Nice, BMI/Sydney Erin, BMI)
- 59 SMOLE (DreamWorks, BMI/Encore, ASCAP) CLM
- 35 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
- 1 SOMETHING LIKE THAT Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM
- 71 START OVER GEORGIA (Bristar, BMI/EMI Blackwood, BMI) HL
- 33 STEAM (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob,

- ASCAP) HL
- 45 SURE FEELS REAL GOOD (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM
- 56 THAT'S THE WAY LOVE GOES (Acuff-Rose, BMI) HL
- 57 THINKING ABOUT LEAVING (Sony/ATV Cross Keys, ASCAP/Coal Dust West, BMI/Warner-Tamerlane, BMI) HL/WBM
- 52 THIS WOMAN NEEDS (Without Anna, ASCAP/Howlin' Hits, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) WBM
- 7 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroliac, BMI/CMI, BMI) HL
- 31 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaneyhouse, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
- 18 WHEN I SAID I DO (Blackened, BMI) WBM
- 53 WHEN LOVE FADES (Tokeco Tunes, BMI/Wacissa River, BMI)
- 38 WHEN YOU LOVE SOMEONE (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI)
- 68 WHEREVER YOU ARE (Why Walk, ASCAP)
- 19 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Colter Ray, BMI) HL
- 64 THE YODELIN' BLUES (Acuff-Rose, BMI) HL/WBM
- 60 YOU CAN'T HURRY LOVE (Stone Agate, BMI/EMI Blackwood, BMI) HL
- 27 YOU GO FIRST (DO YOU WANNA KISS) (Chater, BMI/Paddy's Head, SOCAN) WBM
- 4 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) HL/WBM
- 61 YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP) WBM
- 51 YOU'RE STILL BEAUTIFUL TO ME (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 37 YOU'VE GOT A WAY (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM

Billboard TOP COUNTRY ALBUMS

OCTOBER 9, 1999

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

Table with 7 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, ARTIST, TITLE, PEAK POSITION. Contains chart entries for No. 1 (Dixie Chicks), Greatest Gainer (Tim McGraw), Hot Shot Debut (Brooks & Dunn), and Pacesetter (Vince Gill).

Table with 7 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, ARTIST, TITLE, PEAK POSITION. Contains chart entries for The Record (Merle Haggard), Live in Texas (Lyle Lovett), Untamed (Yankee Grey), and Merry Christmas Wherever You Are (George Strait).

Albuns with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum).

Billboard Top Country Catalog Albums

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

OCTOBER 9, 1999

Table with 5 columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, TOTAL CHART WEEKS. Lists top catalog albums like Tim McGraw's 'Everywhere' and Shania Twain's 'The Woman in Me'.

Table with 5 columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, TOTAL CHART WEEKS. Lists top catalog albums like Vince Gill's 'Souvenirs' and George Jones' 'Super Hits'.

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.

Parties, Shows, Awards Mark Country Music Week



Shania Twain was named songwriter of the year and Warner/Tamerlane was named publisher of the year at BMI's awards dinner. Shown, from left, are BMI VP Roger Sovine, BMI senior VP Del Bryant, Universal Music Publishing Group president David Renzer, BMI president/CEO Frances Preston, Twain, Universal Music Publishing senior VP Pat Higdon, Warner/Chappell Music executive VP/GM Tim Wiperman, and Warner/Tamerlane Publishing Corp. president Rick Shoemaker.



Veteran country music star Dolly Parton was inducted into the Country Music Hall of Fame, along with the late Johnny Bond and the late Conway Twitty.



Veteran producer and songwriter Billy Sherrill was honored by BMI with its President's Award as songwriter of the century. He's show here with his wife, Charlene.



RCA artist Martina McBride was named female vocalist of the year at the awards show. Shown, from left, are BMG Entertainment president/CEO Strauss Zelnick, RCA Label Group (RLG) chairman Joe Galante, McBride, and RLG senior VP/GM Butch Waugh.



Multiple-award winners Dixie Chicks were honored by Sony Music Nashville. Shown, from left, are Sony Music Nashville senior VP Mike Kraski, Sony Music Nashville president Allen Butler, Dixie Chick Martie Seidel, Sony Music Nashville VP of sales Dale Libby, Dixie Chicks Natalie Maines and Emily Robison, Sony Music Nashville VP of A&R Blake Chancey, Monument Records VP of national country promotion Larry Pareigis, producer Paul Worley, and Sony Nashville senior VP of national country promotion Jack Lameier.



Country music entertainer of the year Shania Twain was congratulated at the Mercury Nashville party at F. Scott Fitzgerald's. Shown, from left, are Barbara Carr of Jon Landau Management, Universal Music Group (UMG) chairman/CEO Doug Morris, Jon Landau, Twain, Mercury Nashville president Luke Lewis, and UMG president/COO Zach Horowitz.

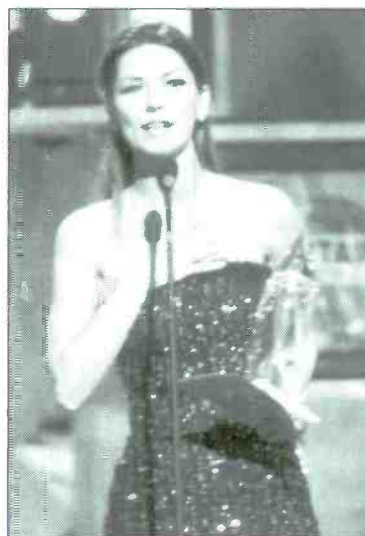
Nashville's annual country music week, held Sept. 18-24, featured parties by record labels and publishers. The week's highlight was the Country Music Assn. (CMA) Awards Show, held Sept. 22, at which Shania Twain became the first woman in 13 years to be named entertainer of the year.



To celebrate the week and their new building, BMG labels Arista/Nashville and RCA Label Group held a joint party in their courtyard after the awards show. Shown, from left, are Kix Brooks, Sherrié Austin, Ronnie Dunn, Arista/Nashville president Tim DuBois, Shannon Brown, Brad Paisley, and BMG Entertainment president/CEO Strauss Zelnick.



SESAC honored writers and publishers at its awards dinner. Shown, from left, are Curb Magnatune's Tommy Williams, SESAC president/COO Bill Velez, Glacier Park Music's Brent Maher, Family Style Publishing's Caroline Bienstock and Robert Bienstock, SESAC writer of the year Steve Mandile, Glacier Park's Michael Martin and Dianna Maher, and SESAC senior VP of writer/publisher relations Pat Rogers.



Entertainer of the year Shania Twain made an emotional acceptance speech at the CMA Awards show.



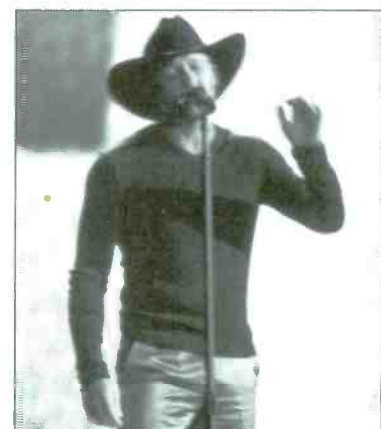
Vince Gill, celebrity host of the Sprint Music Row Celebrity Golf Tournament, greets BMI president/CEO Frances Preston. The event benefits the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research and the Frances Williams Preston Laboratories at the Vanderbilt-Ingram Cancer Center.



At ASCAP's awards banquet Sept. 18 at the Opryland Hotel, songwriter Phil Vassar was named songwriter of the year, and Sony/ATV Cross Keys was honored as publisher of the year. Shown, from left, are ASCAP senior VP Connie Bradley, Vassar, and Sony/ATV Tree Publishing president/CEO Donna Hilley.



Garth Brooks was honored by ASCAP with its prestigious Founders Award. ASCAP CEO John LoFrumento and his wife honor Brooks, center, for the award.



Curb Records' Tim McGraw was named male vocalist of the year at the CMA Awards show.

Denon Augments Savoy's Classics

BIG LEAGUES: With a newly inked distribution deal through Atlantic/WEA, Denon's Savoy Jazz imprint is poised to expose consumers to classic sides that have been long unavailable, or unknown, to all but the most ardent jazz fanatics.

The reintroduction of Savoy's line began Sept. 21, when the label issued a three-disc set of material recorded by Little Jimmy Scott dating from 1952 through 1960 titled "The Savoy Years And More..."; an Art Pepper compilation dating from 1952 and 1953 titled "The Discovery Sessions"; and "The Complete Savoy Sessions," which brings together material recorded by trumpeter/flugelhorn player Wilbur Harden and John Coltrane in 1958. Some of the music on the Savoy packages has been available on disc in the past, in its original form, sans extra material recorded at these classic dates.

"In 1992, Denon got the worldwide rights to the Savoy label, and a lot of the original albums were put out as straight reissues, at a midline \$11.98 list price, with no bonus tracks," says Eric Lowenhar, national sales director for the newly minted Savoy Entertainment Group, which encom-



by Steve Graybow

passes Savoy, Denon Classical, and the pop label Straight Line.

"We received feedback from retailers and consumers, pointing out

SAVOY JAZZ

inaccuracies in the liner notes [which were printed by the label's Japanese offices] and wondering if there was unreleased material from the sessions."

When Denon's domestic offices took over A&R duties for Savoy, the label started remastering and repackaging the Savoy sides in earnest.

"Savoy was the home of some of the

first recordings or debut recordings as leaders from people like Charlie Parker, Miles Davis, Dexter Gordon, Milt Jackson, and Dizzy Gillespie," says Lowenhar. "Our goal was to do justice to the music and to give consumers what they wanted by putting out multiple CD packages with as many bonus tracks as we could find. Plus, we included extensive essays by some of today's top jazz writers, along with the original album notes and historical photos. We want to position Savoy alongside the major jazz labels, at retail and in the minds of consumers."

Along with the Pepper, Scott, and Coltrane/Harden sets, Sept. 21 saw the label releasing "The Savoy Story," a three-disc set chronicling the label's history.

On Oct. 6, the label issues multiple disc sets from Charlie Parker, Dexter Gordon, Erroll Gardner, and Kenny Dorham. These four compilations were initially released last November when Savoy was under a now defunct distribution deal with Allegro.

Further titles, including a Milt Jackson compilation that features the earliest recordings of the Modern Jazz Quartet (before that moniker was coined) will see the light in November.

All Savoy Jazz four-CD sets will retail for \$49.98. Three-disc sets will retail for \$39.98, two-disc sets for \$29.98, and single discs for \$16.98. Lowenhar notes that the new distribution deal will allow Savoy to benefit from WEA's Supersaver retail promotions.

GOOD MAN, GOOD BAND: Commencing Oct. 1, Bill Frisell undergoes his most extensive U.S. tour to date in support of "Good Dog, Happy Man" (Nonesuch). The majority of the dates will see the debut of the guitarist's new working quartet, consisting of pedal steel and slide guitarist Greg Leisz, bassist David Piltch, and drummer Kenny Wollesen.

Frisell can also be heard on "The Sweetest Punch: The New Songs Of Elvis Costello And Burt Bacharach" (Decca, Sept. 21), which features material arranged by the guitarist.

AND: Medeski, Martin & Wood add their trademark organ trio grooves to three tracks on rocker Iggy Pop's new release, "Avenue B" (Virgin)... Pianist and jazz historian Dr. Billy Taylor adds drummer Winard Harper to his trio, to join bassist Chip Jackson. Taylor is playing select dates, following the release of his Arkadia Jazz solo piano disc, "Ten Fingers, One Voice," earlier this year.

FOR THE RECORD: Contrary to a column item in the Sept. 11 issue, Avenue Records has licensed the Bethlehem jazz catalogue for the United States only. Bethlehem Music Co. Inc. continues to be the owner of the Bethlehem Jazz catalogue and controls the rights for worldwide licensing.



Krall Sells Out Bowl. Jazz legend Horace Silver and Verve Music Group president Ron Goldstein recently congratulated vocalist/pianist Diana Krall on her sold-out performance at the Hollywood Bowl. Krall's current Verve album is "When I Look In Your Eyes," and Silver has just released his Verve debut, "Jazz Has A Sense Of Humor." Shown after the show, from left, are Silver, Krall, and Goldstein.

IMPORT & EXPORT

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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	NO. 1 EVERYONE FALLS IN LOVE VP/550 MUSIC 63758/EPIC CS	TANTO METRO & DEVONTE 2 weeks at No. 1
2	2	19	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
3	3	10	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
4	4	11	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
5	6	46	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
6	5	11	COMBINATION VIRGIN 47569	MAXI PRIEST
7	7	12	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
8	8	15	DJ REGGAE MIX 2000 BEAST 5470/SIMITAR	VARIOUS ARTISTS
9	10	20	THE DOCTOR SHOCKING VIBES 1547*VP CS	BEENIE MAN
10	9	5	CALLING RASTAFARI ROUNDER 617744/IDJMG	BURNING SPEAR
11	13	71	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
12	11	2	Y2K ARTISTS ONLY 031*	BEENIE MAN
13	RE-ENTRY		GENERATION COMING GATOR/I-MAN 1014/PLATINUM	THIRD WORLD
14	12	5	THE JOURNEY GEE STREET 32527/V2	KY-MANI
15	15	65	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	106	NO. 1 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG CS	BUENA VISTA SOCIAL CLUB 2 weeks at No. 1
2	1	26	SOGNO POLYDOR 547222	ANDREA BOCELLI
3	3	16	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG CS	IBRAHIM FERRER
4	4	29	THE IRISH TENORS MASTERTONE 8552/POINT CS	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN
5	5	7	CAFE ATLANTICO RCA VICTOR 65401 CS	CESARIA EVORA
6	6	104	THE BOOK OF SECRETS QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
7	7	11	SUBLIME ILUSION HIGHER OCTAVE WORLD 47494/VIRGIN	ELIADES OCHOA
8	10	19	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
9	8	65	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
10	11	24	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
11	12	35	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	ANDREA BOCELLI
12	9	8	KULANJAN HANNIBAL 1444/RKODISC	TAJ MAHAL/TOUMANI DIABATE
13	13	30	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
14	RE-ENTRY		NIAFUNKE HANNIBAL 1443/RKODISC	ALI FARKA TOURE
15	14	11	NAMAHANA COCONUT GROVE 78203	HAPA

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	NO. 1 BLUES POLYDOR 547178/UNIVERSAL	ERIC CLAPTON 9 weeks at No. 1
2	2	6	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
3	3	49	WANDER THIS WORLD A&M 540984/INTERSCOPE	JONNY LANG
4	4	27	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
5	5	73	JUST WON'T BURN TONE-COOL/ROUNDER 471164/IDJMG CS	SUSAN TEDESCHI
6	6	103	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
7	7	4	MATERIAL THINGS MALACO 2825	MEL WAITERS
8	8	11	UNDISPUTED QUEEN MISS BUTCH 4009/MARDI GRAS	PEGGY SCOTT-ADAMS
9	9	13	HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL	ETTA JAMES
10	12	53	GREATEST HITS MCA 11746	B.B. KING
11	14	95	DEUCES WILD MCA 11711	B.B. KING
12	10	22	TAKE YOUR SHOES OFF RYKODISC 10479	THE ROBERT CRAY BAND
13	11	49	BLUES ON THE BAYOU MCA 11879	B.B. KING
14	13	20	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 11939	B.B. KING
15	RE-ENTRY		SLOW DOWN OKEH/550 MUSIC 69376/EPIC CS	KEB' MO'

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 multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. * Asterisk indicates vinyl available. **CS** indicates past and present Heatseekers titles © 1999. Billboard/RIAA Communications and SoundScan, Inc.

In the SPIRIT



by Lisa Collins

L.A.'S THE PLACE: If there was any question that Los Angeles is gaining clout in its creative contribution to the success and popularity of gospel, it was answered with the overwhelming response to a recent ASCAP seminar.

More than 100 crowded into the Guitar Center on Sunset Boulevard to hear a panel explore the ins and outs of the gospel industry. Among the panelists was **Brent Jones**, whose self-titled debut album with **T.P. Mobb**—released June 27 from Holy Roller Records—has since risen to No. 25 on the Top Gospel Albums chart this issue. The lead single, "Goodtime," is receiving premium rotation on BET, VH1, and the Box, as well as airplay in key R&B stations such as KJLH Los Angeles and WRKS New York.

In fact, if L.A.'s gospel scene is growing, artists like Jones are one of the reasons why. Jones helped to pioneer hip-hop gospel in the area with his 19-voice Los Angeles-based vocal ensemble, which has on occasion been dubbed "the 'Soul Train' Choir." The 28-year-old artist, who has spent seven years developing his fan base, employs a distinctly youthful and urban style he characterizes as smoothed-out Christian hip-hop on the R&B tip with a touch of pop.

Jones developed the style while still a teen. "My friends thought church was boring, and I wanted a way to get them to see what I was so excited about," Jones recalls. "I had a group in high school, and I would take secular songs like **Janet Jackson's** 'Control' and rewrite the words. It worked. My friends began to find Christianity and the church more appealing."

In 1992, Jones founded the T.P. Mobb. Within a year, Jones had landed the chance to do a tune for the Grammy-nominated album "Motown Comes Home," and his act became one of the first gospel

groups to play at the House of Blues in Los Angeles. Through word-of-mouth, the group flourished.

Jones, who has written for **L.A. Mass Choir** and the **GMWA Youth Choir**, says response to his act's debut release has been phenomenal. "I wanted to do music that would touch the secular marketplace and people who would never give church music a chance, and this album is doing that with our brand of [reality-based] R&B music. We talk about sin, marriage issues, temptations, and just kicking off your shoes and having a good time in Jesus—representing that this kind of life is the best kind of life."

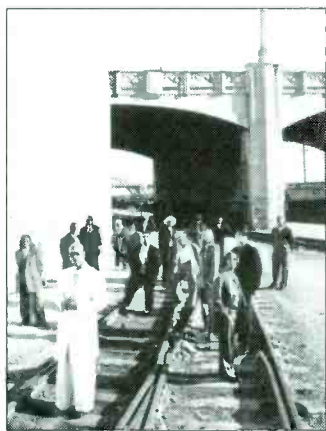
REAPING THE HARVEST: Los Angeles' avant-garde, cutting-edge brand of gospel flows not only from artists like **Brent Jones** and home-grown labels like **Gospo Centric/B-Rite Records** and **Neily Dickerson's** newly launched **Church Howse Music**, but from little-known labels like **Reap Records** as well. Distributed through **Word**, the 8-year-old label is home to a handful of Christian hip-hop acts, including the **Dynamic Twins**, **Southern Gospelity**, and **I.D.O.L. King**.

Director **Jefflyn Dangerfield** attributes the emerging acceptance of avant-garde gospel and "holy hip-hop" to the acceptance and success of acts like **God's Property**, **Kirk Franklin**, and **Trin-i-tee 5:7**.

"Both radio and retail have become more receptive within the last six to eight months," **Dangerfield** says. "Many of the labels who were once resistant are now including more formatting and, like Atlanta's **Hot 97 [WHTA]**, are seeing a great deal of success with it."

Reap is currently gearing up for the marketing of **Two Edge**, a male R&B-flavored hip-hop duo whose debut album is set for release on Nov. 16.

TO OUR READERS: Higher Ground will return in two weeks.



BRENT JONES & T.P. MOBB



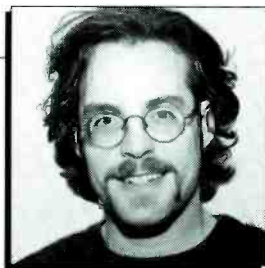
Queensryche Visits Atlantic. The band recently visited its new home at the New York headquarters of Atlantic Records. Shown, from left, are **Ray Daniels**, manager; **Val Azzoli**, co-chairman/co-CEO of the Atlantic Group; band member **Geoff Tate**; **Ahmet Ertegun**, co-chairman/co-CEO of the Atlantic Group; band member **Michael Wilton**; and band member **Scott Rockenfield**.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NO. 1	
1	NEW		YOLANDA ADAMS	MOUNTAIN HIGH... VALLEY LOW
			<small>ELEKTRA 62439/EEG [CS] 1 week at No. 1</small>	
2	1	3	IYANLA VANZANT	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
			<small>HARMONY 1799 [CS]</small>	
3	2	4	WINANS PHASE2	WE GOT NEXT
			<small>MYRRH/WORD 69881/EPIC [CS]</small>	
4	3	52	KIRK FRANKLIN	THE NU NATION PROJECT
			<small>GOSPO CENTRIC 90178/INTERSCOPE</small>	
5	4	2	THE CANTON SPIRITUALS	LIVE EXPERIENCE 1999
			<small>VERITY 43135 [CS]</small>	
6	5	25	T.D. JAKES	SACRED LOVE SONGS
			<small>ISLAND INSPIRATIONAL 524630/DJMG [CS]</small>	
7	NEW		CARLTON PEARSON	LIVE AT AZUSA 3
			<small>ATLANTIC 46006/AG [CS]</small>	
8	8	75	FRED HAMMOND & RADICAL FOR CHRIST	(PAGES OF LIFE) CHAPTERS I & II
			<small>VERITY 43110</small>	
9	9	18	RICHARD SMALLWOOD WITH VISION	HEALING—LIVE IN DETROIT
			<small>VERITY 43119 [CS]</small>	
10	6	31	VARIOUS ARTISTS	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
			<small>VERITY 43125</small>	
11	7	15	GOSPEL GANGSTAZ	I CAN SEE CLEARLY NOW
			<small>B-RITE 90096/INTERSCOPE [CS]</small>	
12	15	46	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR	LIVE FROM THE POTTER'S HOUSE
			<small>INTEGRITY/WORD 69542/EPIC [CS]</small>	
13	17	19	VIRTUE	GET READY
			<small>VERITY 43122 [CS]</small>	
14	10	27	DOTTIE PEOPLES	GOD CAN & GOD WILL
			<small>ATLANTA INT'L 10250</small>	
15	23	41	JUANITA BYNUM	MORNING GLORY VOLUME ONE: PEACE
			<small>SHEKINAH INTERNATIONAL 11659</small>	
16	13	23	VICKIE WINANS	LIVE IN DETROIT II
			<small>CGI 5325/PLATINUM [CS]</small>	
17	11	63	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7
			<small>B-RITE 90094/INTERSCOPE [CS]</small>	
18	22	27	HELEN BAYLOR	HELEN BAYLOR...LIVE
			<small>VERITY 43124 [CS]</small>	
19	34	2	RICHARD SMALLWOOD	MEMORABLE MOMENTS
			<small>EMI GOSPEL 20253</small>	
20	28	19	THE FLINT CAVALIERS	THE FLINT CAVALIERS LIVE IN CONCERT
			<small>FIRST LITE 4018</small>	
21	16	23	ANOINTED	ANOINTED
			<small>MYRRH/WORD 69616/EPIC [CS]</small>	
22	20	45	SOUNDTRACK	THE PRINCE OF EGYPT—INSPIRATIONAL
			<small>DREAMWORKS 50050/INTERSCOPE</small>	
23	19	4	THE MISSISSIPPI MASS CHOIR	EMMANUEL (GOD WITH US)
			<small>MALACO 6031</small>	
24	24	79	CECE WINANS	EVERLASTING LOVE
			<small>PIONEER 92793/AG</small>	
25	12	9	BRENT JONES AND T.P. MOBB	BRENT JONES AND T.P. MOBB
			<small>HOLY ROLLER 7012/MCG</small>	
26	26	31	VARIOUS ARTISTS	GREAT WOMAN OF GOSPEL VOLUME II
			<small>EMI GOSPEL 20209</small>	
27	21	36	VARIOUS ARTISTS	HERITAGE OF GOSPEL
			<small>MALACO 1002</small>	
28	27	87	VARIOUS ARTISTS	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
			<small>VERITY 43109</small>	
29	18	8	BISHOP PAUL S. MORTON, SR.	CRESCENT CITY FIFE
			<small>B-RITE 90267/INTERSCOPE</small>	
30	14	3	REV. GERALD THOMPSON & CHICAGO COMBINED	LIVE IN CHICAGO
			<small>ATLANTA INT'L 10254</small>	
31	NEW		DREA RANDLE	JOHN P. KEE PRESENTS: DREA RANDEL — OOO WEE
			<small>NEW LIFE 43143/VERITY</small>	
32	25	34	VARIOUS ARTISTS	RAISIN' THE ROOF
			<small>INTERSOUND 5315/PLATINUM</small>	
33	35	7	BEN TANKARD	THE MINSTREL
			<small>VERITY 43137</small>	
34	38	9	LAMAR CAMPBELL & SPIRIT OF PRAISE	I NEED YOUR SPIRIT
			<small>EMI GOSPEL 20246</small>	
35	39	11	VARIOUS ARTISTS	BRIDGES
			<small>VERITY 43127</small>	
36	33	9	SONYA BARRY	LATTER RAIN
			<small>BORN AGAIN 1022</small>	
37	29	32	LEE WILLIAMS & THE SPIRITUAL GC'S	LOVE WILL GO ALL THE WAY
			<small>MAJESTIC 7004</small>	
38	32	2	BLESSED	BLESSED
			<small>ULTIMATE 70984/BORN AGAIN</small>	
39	30	34	MEN OF STANDARD	FEELS LIKE RAIN
			<small>MUSCLE SHOALS SOUND 8015/MALACO</small>	
40	31	54	YOLANDA ADAMS	SONGS FROM THE HEART
			<small>VERITY 43123 [CS]</small>	

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

Classical KEEPING SCORE



by Bradley Bamberger

BYRD BRAIN: More so than with perhaps any other genre, classical music endures—and excites—through labors of love. Keyboardist **Davitt Moroney** and Hyperion Records principal **Ted Perry** are two of the latest we should thank for their affectionate investment. Moroney's stunning survey of the complete keyboard music of Elizabethan master **William Byrd** (1540-1623) is due from Hyperion Oct. 12 in the U.S., coming as a slimline boxed set of seven discs that sells for the price of five.

The attractively presented collection comes with some 45,000 words of absorbing annotation by Moroney, complementing his superlative musicianship. The sheer sonic allure of the set is also remarkable; even those who may have thought themselves averse to early keyboards on record should find the sound compelling. Moroney plays a variety of harpsichords, as well as a muselar virginal, clavichord, chamber organ, and the grand Ahrend organ of L'Eglise-Musée des Augustins in Toulouse, France—with each instrument recorded as sensuously as one could imagine.

The Byrd set took Moroney 15 years to bring to fruition, time taken up not only by scholarship and performance but business concerns. Luckily, Perry "took to it immediately over a cup of coffee in London," Moroney says. "The project was on its third record company, so it was very nice for a change to meet a label head who understood its importance—and that it would undoubtedly make a profit. In other words, Ted believed in the music. But that's because he knows who Byrd is."

Central to Byrd's output is his long series of keyboard pavanés and galliards, a body of work that Moroney compares to the 48 preludes and fugues of **Bach's** "Well-Tempered Clavier" and **Beethoven's** 32 sonatas. "For all three collections," Moroney explains, "the composers worked on them over their whole lifetimes, continually redefining what the forms meant—almost a private obsession, like the sonnet for some Elizabethan writers."

Moroney describes Byrd as "the truly Shakespearean figure for English music, the one with the widest range of emotions, the greatest vocabulary, the most life, the most unusual turns of phrase that stick in the mind as only the utterances of geniuses do. In **Forkel's** biography of Bach, he says that each of Bach's musical phrases are 'marked by a seal that cries to the world, 'I am Bach.'" It's the same with Shakespeare, of course, but also of Byrd, where even the smallest phrase cries out, 'I am Byrd.'" He adds, "At a time when the films 'Shakespeare In Love' and 'Gloriana,' not to mention 'A Midsummer Night's Dream' and 'Hamlet,' give so much pleasure to so many people, I'd like to think that the Elizabethan period, the golden age for English art, is back in favor."

Those taken with Moroney's infectiously erudite art can look beyond his interpretations of Byrd to his wonderful Bach recordings for Harmonia Mundi. Newly reissued separately and in a slimline, seven-disc boxed set as part of the label's anniversary "Bach Edition" (which looks to rival Teldec's in sumptuousness if not completeness), Moroney's turns on "The Well-Tempered Clavier," "Art Of Fugue," and "Musical Offering" come with his fascinating liner notes. British-born but a longtime resident of Paris, the 49-year-old Moroney has recorded more than 50 discs, including first takes on recently discovered manuscripts of **Henry Purcell** (for Virgin) and the little-known **Marc Couperin** (Hyperion).

THE 10-YEAR TENURE of **Martin Goldsmith** as host of NPR's "Performance Today" will end Oct. 15, although he will still contribute to the daily classical music magazine as a senior commentator. Goldsmith can now devote more time to a book he is writing about his parents' lives as musicians in Nazi Germany (to be published next fall by John Wiley & Sons). **Lisa Simeone**, the regular "Performance Today" guest host, will fill in during the search for a new permanent host, at least until year's end. **Don Lee**, the show's executive producer, is actively casting about for Goldsmith's replacement. But he says, "Martin's shoes are obviously not going to be easy ones to fill."

In other "Performance Today" news, the program has just issued a second holiday album, another volume of "Christmas Around The Country," on the NPR Classics label (available at retail and via 1-800-NPR-DISC). Also, a half-hour Goldsmith interview with **Robert Shaw** has been included on the late conductor's final recording, of **Dvořák's** "Stabat Mater," due Oct. 26 from Telarc.



MORONEY

SADLY, BBC MUSIC magazine has decamped from its U.S. publishing office in New York, opened with much fanfare less than a year ago (Keeping Score, Billboard, Oct. 17, 1998). The BBC has decided to concentrate on publishing an international version of the magazine (rather than separate North American and U.K. editions), even though it has continued to expand its American coverage and the ratio of state-side contributors. The shuttering of the New York office cost five people their positions. In a statement, BBC Americas chief **Peter Phippen** said he remains "optimistic about the

magazine's continued global growth. This action in no way affects our plans to develop in the U.S., and we are in discussions to that end." BBC Music has a North American circulation of some 40,000.

PAST PERFECT: As its counterparts in New York, Cleveland, and St. Louis have recently done, the **Philadelphia Orchestra** is releasing an archival boxed set Oct. 13. Issued to mark the orchestra's 100th birthday next year, the 12-disc "Centennial Collection: Historic Broadcasts And Recordings, 1917-1998" features maestros from **Leopold Stokowski** and **Eugene Ormandy** to **Ricardo Muti** and **Wolfgang Sawallisch**, as well as such soloists as **Jascha Heifetz**, **Birgit Nilsson**, **Jacqueline Du Pré**, and **Sviatoslav Richter**. The artistic consultant for the project was **Mark Orbert-Thorn**, with **Ward Marston** overseeing the mastering. Selling for \$200, the set is available through select Tower outlets and the orchestra itself (www.philorch.org).

The **New York Philharmonic** issued its third archival boxed set Oct. 1. Titled "An American Celebration," the richly annotated 10-disc set features works by 39 American composers, recorded between 1936 and 1999—including 11 previously unreleased performances by **Leonard Bernstein**. It was produced by **Sedgwick Clark** and Philharmonic archivist **Barbara Haws**, as were the hits "Historic Broadcasts: 1923-1987" and "Mahler Broadcasts: 1948-1982" (Keeping Score, Billboard, Oct. 3, 1998). Going for \$185, the set will be available at select Tower outlets worldwide, as well as via the Philharmonic (www.newyorkphilharmonic.org).

Just out from the Dutch NM label (via Qualiton in the U.S.) is a 14-disc boxed set featuring radio tapes of **Bernard Haitink** leading the **Royal Concertgebouw Orchestra** from 1962 to '85. Commemorating Haitink's 70th birthday this year, the set is a treasure trove. Haitink is featured in his symphonic specialities of **Mahler**, **Bruckner**, and **Shostakovich**, as well as in 20th-century French music, rare Dutch moderns, and more. He also accompanies such estimable soloists as **Clifford Curzon**, **Isaac Stern**, and **Dame Janet Baker**. And the box is a bargain, retailing for about \$150.

Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	15	STEVEN CURTIS CHAPMAN SPARROW 1695/CHORDANT	NO. 1 (SPEECHLESS)
2	3	15	VARIOUS ARTISTS MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
3	1	2	AUDIO ADRENALINE FOREFRONT 5225/CHORDANT	UNDERDOG
4	NEW		YOLANDA ADAMS ELEKTRA 62439/CHORDANT	MOUNTAIN HIGH...VALLEY LOW
5	6	10	VARIOUS ARTISTS ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
6	4	5	THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
7	5	41	SIXPENCE NONE THE RICHER ● SQUINT 7032/WORD	SIXPENCE NONE THE RICHER
8	NEW		TWILA PARIS SPARROW 1690/CHORDANT	TRUE NORTH
9	NEW		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2216/CHORDANT	SWEET, SWEET SPIRIT
10	7	4	WINANS PHASE2 MYRRH 6082/WORD	WE GOT NEXT
11	8	52	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
12	12	31	SONICFLOOD GOTEE 2802/CHORDANT	SONICFLOOD
13	9	49	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
14	18	22	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2213/CHORDANT	KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH & HERITAGE
15	13	39	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
16	24	9	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2215/CHORDANT	SO GLAD!
17	10	24	CAEDMON'S CALL ESSENTIAL/SILVERTONE 10486/PROVIDENT	40 ACRES
18	17	27	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
19	15	53	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
20	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HILL 2214/CHORDANT	SINGIN' IN MY SOUL
21	19	15	OUT OF EDEN GOTEE 2806/CHORDANT	NO TURNING BACK
22	14	5	P.O.D. ATLANTIC 83245/CHORDANT	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
23	27	32	SOUNDTRACK ▲ DREAMWORKS 50041/PROVIDENT	THE PRINCE OF EGYPT
24	11	2	BEBO NORMAN WATERSHED/ESSENTIAL 10519/PROVIDENT	TEN THOUSAND DAYS
25	26	60	POINT OF GRACE ● WORD 5444	STEADY ON
26	RE-ENTRY		VARIOUS ARTISTS INTEGRITY 1543/WORD	BEST SEATS IN THE HOUSE
27	20	17	VARIOUS ARTISTS WORD 5782	STREAMS
28	33	6	GINNY OWENS ROCKETTOWN 6262/WORD	WITHOUT CONDITION
29	29	23	VARIOUS ARTISTS STAR SONG/SPARROW 0230/CHORDANT	PASSION BETTER IS ONE DAY
30	23	11	RAZE FOREFRONT 5210/CHORDANT	POWER
31	28	19	GAITHER VOCAL BAND SPRING HILL 5475/CHORDANT	GOD IS GOOD
32	21	2	JACI VELASQUEZ MYRRH/SONY DISCOS 6682/WORD	LLEGAR A TI
33	RE-ENTRY		NEWSONG BENSON 82313/PROVIDENT	ARISE MY LOVE: THE VERY BEST OF NEWSONG
34	16	4	VARIOUS ARTISTS DAYWIND 00D5	SOUTHERN GOSPEL — SHARE THE JOY
35	NEW		GEOFF MOORE FOREFRONT 5231/CHORDANT	GEOFF MOORE
36	36	16	DELIRIOUS? FURIOUS?/SPARROW 1677/CHORDANT	MEZZAMORPHIS
37	25	14	GOSPEL GANGSTAZ B-RITE 6582/WORD	I CAN SEE CLEARLY NOW
38	RE-ENTRY		NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
39	39	80	JENNIFER KNAPP GOTEE 3832/WORD	KANSAS
40	34	48	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD	ANYBODY OUT THERE?

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

Songwriters & Publishers

ARTISTS & MUSIC

Indie Set Gets Lucky With Number 13

Ann Ruckert's '13 Stories' Sells Enough To Fund 2nd Disc

BY JIM BESSMAN

NEW YORK—Veteran New York musician Ann Ruckert has released an indie CD compilation of 13 fellow Gotham singer/songwriters that has done so well so far that a second disc, focusing on holiday songs, is due by the end of October.

The initial offering, "Ann Ruckert Presents 13 Stories Over Times Square, Vol. 1," came out on Ruckert's 13 Stories Records on June 13.

"13 Stories, 13 cuts, from the 13th floor—for \$13," says Ruckert of the \$13-priced album, which she executive-produced. "The 13th floor" refers to the location of the Songwriters Guild of America in the Actors Equity Building on Times Square, where she hosts the Pro-Shop, a weekly songwriters' workshop. The set, a product of the Pro-Shop, contains cuts written and in most cases performed by the same artist; featured are Lezlee Peterzell, Bill Jordan, äj (Andrea and husband James Rohlehr, who is a co-producer of the album), Abe Ollman Award winner Clare Cooper, Nina Mankin, Rich Winter, John Lennon Award winner "Hollywood" Steve Gaspar, Ron Fournier, Andrew Solomon, Gary Zimmerman, Kerrville Folk Festival winner Patti Shea, album co-producer Brian Muni, Sherwin Kaufman, and Jeff Franzel.

"These are all members of the guild and the Pro-Shop who in one way or another make their livings through music," says Ruckert. She adds that many of the "13 Stories"

tellers got their first cuts as artists via the project, which began when she teamed with Muni and James Rohlehr.

"13 Stories" was launched with a release party featuring many of its singer/songwriters at SESAC's New York headquarters—even though most of the writers are associated with ASCAP or BMI, notes Ruckert.



RUCKERT

"I'm so proud of these kids," she says. "They've shown so much enthusiasm, to go out and play and sell albums at gigs from the back of a truck."

The album, she adds, "is a lot like listening to '60s radio: The first cut, [Peterzell's] 'Rolling Wave,' is rock, because Lezlee's a rock kid, then [Jordan's] 'One Step' is pop, 'Love Me Or Leave Me' [by äj] sounds like country—even though [they are] African-American. [Gaspar's] 'Heaven Must-A-Sent You' is R&B."

Gaspar's tune, included in demo form, is getting airplay in Boston and Rhode Island and has been picked up for performing by two other artists, Ruckert says. Muni's uplifting "Pieces Of The World," she adds, has brought Muni a bigger publishing deal with Shawnee Press, which is sending out 45,000 copies of the recording to choral departments in schools and universities.

Zimmerman's "Watermelon Man"

got so much play on two Long Island, N.Y., radio shows that 50 copies of the set were ordered prepaid, says Ruckert. Also significant is that it appears to have rejuvenated the career of '60s R&B stylist Freddie Scott, of "Hey, Girl" fame, who sings on the track.

"Aretha Franklin heard it and got in touch with him," says Ruckert. "He sang with her at a big show on Long Island and then performed at Ben E. King's golf tournament in Virginia."

"13 Stories" has garnered positive notices from American Songwriter and other publications, according to Ruckert, and is available via the Orchard and other Internet distribution sources.

"My kids do shows at Borders and Barnes & Noble throughout the Eastern Corridor and sell 100 to 200 [albums] a clip," says Ruckert. "Then we follow up by making sure they get college radio, because [these stores] are in college towns where they're more into singer/songwriters and are not so genre-specific. And I make 'house calls,' because I have personal relationships with a lot of the stores; I'm on listening posts because they like me. I can't afford to buy them—I produce jazz."

Sales of "Ann Ruckert Presents 13 Stories Over Times Square, Vol. 1" have not only paid for the project but have enabled production of the forthcoming "Home For The Holidays." Ruckert says that the disc will involve new guild singer/songwriters and will feature songs relating to Christmas, Hanukkah, and Kwanzaa.

NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

THE HOT 100

HEARTBREAKER • Mariah Carey, Shawn Carter, Shirley Elliston, Lincoln Chase, Narada Michael Walden, Jeffrey Cohen • Sony/ATV Songs/BMI, Rye/BMI, EMI Blackwood/BMI, Lil Lu Lu/BMI, Al Gallico/BMI, WB/ASCAP, When Words Collide/ASCAP, See No Evil/ASCAP

HOT COUNTRY SINGLES & TRACKS

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

HOT R&B SINGLES

HEARTBREAKER • Mariah Carey, Shawn Carter, Shirley Elliston, Lincoln Chase, Narada Michael Walden, Jeffrey Cohen • Sony/ATV Songs/BMI, Rye/BMI, EMI Blackwood/BMI, Lil Lu Lu/BMI, Al Gallico/BMI, WB/ASCAP, When Words Collide/ASCAP, See No Evil/ASCAP

HOT RAP SINGLES

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

HOT LATIN TRACKS

DIMELO (I NEED TO KNOW) • Marc Anthony, Cory Rooney • Sony/ATV Songs/BMI, Cori Tiffani/BMI, Copyright Control

'Pennsylvania 6-5000' Scribe Enjoys The Big 9-0; Online Label's New Spin

HAPPY 90TH, CARL! In the midst of a time when major songwriters' 100th birthdays come with great frequency, it is also an occasion for celebration when a 90th birthday arrives and the writer has the good fortune to bask in the glow.

Such is the happy case for Carl Sigman, whose standards include "Ebb Tide," "Love Story (Where Do I Begin)," "It's All On The Game," "What Now, My Love?," and "Pennsylvania 6-5000." He celebrated his 90th birthday Sept. 24. (Sigman was merely 87 when Words & Music had a chance to chat with him for the column's March 8, 1997, edition.)

A member of the Songwriters' Hall of Fame, Sigman has written both lyrics and music, and his collaborators have included Johnny

Mercer, Duke Ellington, Francis Lai, Gilbert Beaudert, Robert Maxwell, Percy Faith, and James Last. Other standards in his

catalog include "Ballerina," "Arrivederci, Roma," "You're My World," "Robin Hood," "Crazy He Calls Me," "My Heart Cries For You," "Answer Me," "Hop-Scotch Polka," "Buona Sera," "The World We Knew," "Shangri La," and "Dream Along With Me."

Many of Sigman's songs have continued to be popular around the world and have been featured in recent films, including "October Sky" ("It's All In The Game") and "Mickey Blue Eyes" ("Buona Sera"). Sigman met his wife, Terry, during the '40s, when he was writing songs for Louis Prima and she was Prima's "gal Friday." They now live in Manhasset, N.Y., and Del Ray Beach, Fla.

ONLINE LABEL, ONLINE PUB: San Diego-based SpinRecords.com has expanded its online role with the formation of music publishing company SpinPublishing Co. Inc. (ASCAP), according to Wayne Irving, president/CEO of the label. Some of the acts recently signed to the label include Alien Ant

Farm, Viveka Davis, Belly Puddle, Randi Driscoll, SoulCracker, and the Color Red.

WB PRINT RIGHTS: Warner Bros. Publications has acquired the distribution rights to the classical music print catalogs of Schott Musik International and Universal Edition. All printed publications from Schott's international group, including Germany, England, and Japan and Universal Edition publications from Austria and England are included. The catalogs feature works contained in Vienna Urtext piano music, Orff-Schulwerk educational publications, and choral methods for Carl Orff's "Carmina Burana."

In another arrangement, Warner will also distribute the American

publishing catalogs of European American Music Corp. and Helicon Music Corp. Included are Franz Lehár's Glocken Verlag, Moeck

Verlag, and Arthur Honegger's "King David" choral materials in the Hugh Musikverlag catalog.

THREE FROM JAY: Jay Records, U.K. producer John Yap's label, which keeps bins well stocked with cast or studio recordings of show material, has three new releases. There is a remastering of the 1984 John Kander and Fred Ebb Broadway musical "The Rink" starring Chita Rivera and Liza Minnelli; a two-CD set of "Sondheim Tonight," a 1998 benefit concert featuring various artists; and "Simply Barbra," Steven Brinberg's take on Barbra Streisand presented before a live audience at the Abbey Road Studios in London.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.

1. Tori Amos, "The Singles."
2. Tom Waits, "Mule Variations."
3. Tori Amos, "Anthology."
4. "Riverdance: The Music."
5. Pink Floyd, "The Wall" (guitar tab).



by Irv Lichtman



Stewart, peermusic Make Deal. Laney Stewart has inked a music publishing deal with peermusic. His songs and productions include such hits as "Last Night's Letter," from K-Ci & JoJo's multi-platinum debut album. Stewart has also written and produced with Kenny "Babyface" Edmonds and Jimmy Jam and Terry Lewis. Stewart recently moved from Los Angeles to Atlanta to join forces with Red Zone Entertainment. Shown, from left, are Stewart and Monti Olson, creative director at peermusic.



For Administration. Sony/ATV Music Publishing has made an exclusive worldwide agreement with hit Spanish songwriter/producer Miguel Gallardo to administer his past, present, and future copyrights. Shown, from left, are Juan Márquez, director of Sony/ATV Music Publishing Spain; John Echevarria, VP of Sony/ATV Music Publishing Latin America; Gallardo; Richard Rowe, president of Sony/ATV Music Publishing; and William Booth, senior VP of Sony/ATV Music Publishing Europe.



In Sync. Los Angeles-based National League Music has entered into a nonexclusive synchronization licensing arrangement with BMG Songs, giving its R&B, dance, rap, and hip-hop catalog exposure in the film/TV and ad worlds. Shown, from left, are Art Ford, Los Angeles-based VP of film/TV music at BMG Songs, and Jay Warner, president of National League Music.



Playtime. A group of music executives, known as Nine Inch Toledo, got a chance to display their musical talents at the recent ASCAP Presents program at the Atlanta Atlantis Conference. Shown, from left, are Nick Casinelli, senior director of A&R at Atlantic Records, on vocals; Greg Hammer, director of A&R at Universal Records, guitar; Allan Teppe, VP of creative services at Warner/Chappell Music, bass; Mike Taylor, director of A&R at Maverick Records, drums; ASCAP's Diane Snyder, a non-player; and musician Tony Truglio, lead guitar. Kneeling is an unidentified fan.

Pro Audio

ARTISTS & MUSIC

Digital Mixers, Disc Recorders Star At AES

THE CENTURY'S LAST major gathering of audio professionals—engineers, producers, designers, and manufacturers—offered plenty of hot new gear, a continuing momentum toward the next generation of digital sound, and a chance to reflect on the industry's imminent passage into what promises to be a bold new era of technology and creativity.

From a product perspective, the major developments at the 107th Audio Engineering Society (AES) Convention—held Sept. 24-27 at the Jacob Javits Convention Center in New York—occurred in the areas of large-scale digital mixing consoles and other high-resolution digital recording solutions. Euphonix debuted its first all-digital board, while



by Paul Verna

Yamaha introduced a model aimed at the live-sound sector—a market that has remained staunchly analog even as the recording industry has migrated toward digital solutions.

Meanwhile, Solid State Logic continues to see healthy sales of its Axiom-MT digital console, and other high-end manufacturers report sim-

ilar results.

Furthermore, two of the companies that have steered the '90s revolution toward inexpensive, modular, and high-quality equipment have ventured, for the first time, into the world of stand-alone hard-disc recorders. Mackie introduced the HDR24/96 hard-disc recorder, while Tascam debuted the MX-2424.

The latter manufacturer also made headlines by introducing the DA-78HR, a 24-bit version of its popular DA-88 modular digital multitrack recorder (see New Products & Services, this page).

The abundance of high-resolution equipment was tempered by the realization that some of the tools necessary for the creation of DVD Audio

and Super Audio CD (SACD) material are either nonexistent or not readily available (see story, page 1).

However, most industry pros agreed that it's only a matter of time before manufacturers respond to market demand by providing the missing links in the DVD Audio and SACD production chains.

In the meantime, studios of all calibers—from large music facilities to post-production houses to project studios—are embracing the surround-sound revolution by installing additional speakers and subwoofers and ensuring that their consoles are able to support the new medium.

This trend has resulted in a windfall for speaker companies—which are selling up to five speakers to clients who used to buy only two at a time—and manufacturers of processors, amplifiers, microphones, and software plug-ins, all of which stand to gain from surround sound.

While some attendees salivated at the opportunity to work at ever-increasing levels of resolution, others took an interest in companies that offer the capability of delivering large amounts of digital audio over the Internet, albeit in compressed form. This coexistence of the high and low ends of the audio spectrum had at least one veteran remarking that the industry has taken on a schizophrenic character, with technology progressing in seemingly opposite directions.

If there was consensus on any topic, it was that digital mixing has finally come of age. Even analog enthusiasts acknowledged the sophistication and maturity of some of the high-end digital boards on display. And, with a digital sound reinforcement mixer in the picture from Yamaha, many attendees predicted that the live sound sector may be next in line.

WITH SO MANY MEMBERS of the Music Producers Guild of the Americas (MPGA) already belonging to the National Academy of Recording Arts and Sciences (NARAS), a marriage between the two organizations seemed like a natural fit. Although it's not official yet, the MPGA held a reception at AES to announce its "intention to merge" with NARAS.

(Continued on next page)

NEW PRODUCTS & SERVICES

TASCAM INTRODUCED the MX-2424 hard-disc recorder and DA-78HR high-resolution modular digital multitrack at the Audio Engineering Society Convention, held Sept. 24-27 at the Jacob Javits Convention Center in New York.

The MX-2424 is a stand-alone, 24-bit, 24-track recorder/editor that carries a suggested list price of \$4,000. The unit—which was developed under a newly announced venture with synchronization specialist TimeLine

chronized via the unit's TL-Bus connector.

Concurrent with the unveiling of its highly anticipated MX-2424, Tascam introduced a 24-bit version of its popular DA-88 8-track modular recorder. Marketed as the DA-78HR, the new unit will be priced at \$3,000. It is compatible with Tascam's related units: the DA-88, the DA-38, and the DA-98.

ENDING MONTHS of speculation that it would expand beyond its core product base of analog and digital mixers into the hard-disc recording arena, Mackie Digital Systems of Woodinville, Wash., introduced the HDR24/96, a 24-track, 24-bit recorder/editor that will sell for \$5,000 when it ships by the end of the year.

The HDR24/96 features an internal, 20-gigabyte hard drive that allows for up to 100 minutes of 24-track recording at 48 kilohertz; a press release from Mackie says that future software upgrades to the unit will deliver 96 kHz capability, presumably at a sacrifice in playing time.

Although the unit does not require an external computer, rear panel ports allow for the use of a monitor, mouse, and keyboard to graphically control its functions.

The HDR24/96 uses the same I/O cards as Mackie's Digital 8•Bus console, which is compatible with AES/EBU, Adat, and TDIF. Synchronization options include SMPTE, MIDI, video black burst, NTSC, and PAL clock sources.

Two remote control units will be available for the HDR24/96: a large model with an integrated meter bridge and a compact version.

EUPHONIX CAPTURED RAVES on the AES show floor with its System 5 high-resolution digital console. A 24-bit, 96-kilohertz board, the System 5 is aimed at high-end users in music, post, and film studios. The console features variable sampling rates from 44.1 kHz to 96 kHz; flexible bus configurations for up to 48 group, 48 mix,

24 auxiliary, and 32 monitor buses; multi-format monitoring for compatibility with mediums ranging from mono up to 7.1-channel surround; a comprehensive digital patch bay; programmability of all settings; and user-friendly digital knobs and function selectors.

YAMAHA INTRODUCED THE PM1D, a large-format digital mixing console targeted at the live-sound market.



YAMAHA PM1D

The announcement was made at the Weill Recital Hall of New York's Carnegie Hall the evening before the AES Convention.

The PM1D is configurable in 48- or 96-channel versions, with 48 mix buses, 24 matrixes, and 12 digitally controlled amplifiers. The system uses 28-bit analog-to-digital and 27-bit digital-to-analog conversion. Dual inputs in each channel provide 96 inputs for the 48-channel system and 192 inputs for the larger version.



Bass In Your Face. Profile/Arista act 2nd II None mastered its latest album at Bernie Grundman Mastering in Hollywood with engineer Brian "Big Bass" Gardner. Shown at the session, from left, are Gardner, 2nd II None's KK, producer DJ Quik, and D of 2nd II None. The album, "Classic 220," is the second from Compton, Calif.-based 2nd II None. (Photo: David Goggin)



TASCAM DA-78HR

Vista—offers digital connectivity with the Tascam TDIF, Adat, or AES/EBU digital formats, as well as an option that allows the recording of 12 tracks at a sampling rate of 96 kilohertz. The unit features SMPTE synchronization, as well as digital word clock, video sync, MIDI machine control, and MIDI time code synchronization.

It has a built-in, 9-gigabyte SCSI hard drive and two channels of AES/EBU or SPDIF digital I/O, routable to any disc channel.

The unit is compatible with both Macintosh and PC format discs using industry-standard AIFF, Broadcast Wave, and Sound Designer II audio files. In addition, the MX-2424 system uses TimeLine's Open Track List format, which is being made available for free to the audio industry.

The MX-2424 comes loaded with the ViewNet MX software application, which allows an external computer to control all facets of the unit's operation via an Ethernet connection. Optional features include the RC-2424 remote control and Tascam TL-Sync synchronizer.

For users needing 768 tracks of audio, up to 32 MX-2424s can be syn-

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STUDIO MONITOR

(Continued from preceding page)

Speaking on behalf of the two organizations were **Ed Cherney**, founder and president of the MPGA; MPGA executive director **Chris Stone**; **Phil Ramone**, NARAS chairman emeritus and chairman of the MPGA Advisory Committee; and MPGA ambassador at large **Leslie Ann Jones**, who is also a NARAS board member.

Cherney said the motion to merge the MPGA into NARAS would be submitted to the MPGA membership, which would need to approve it by a simple majority in order for it to pass.

Jones said, "Engineers and producers who are already members of the academy have seen their visibility grow, with more engineer Grammys and more producer Grammys."

MPGA Advisory Committee member and NARAS board member **Hank Neuberger** added, "NARAS has incredible resources, with permanent staffing in 12 cities and an infrastructure already in place to take the mission of the MPGA and expand it. I see this as a win-win."

EMTEC PRO MEDIA, the North American sales and marketing group for BASF tape, awarded grants to the Country Music Hall of Fame, the Folklife Center of the Library of Congress, and the Louis Armstrong Archive in an effort to help them preserve their archives of recorded music.

The in-kind grants—valued at \$10,000 each—consist of BASF blank

tape and other recording media, as well as technical advice from Emtec engineers about how to manage the three nonprofit organizations' respective archives.

The grants were presented at a pre-AES ceremony during which Emtec representatives played an excerpt from **Mozart's** Symphony No. 9 recorded in 1936 and still playable because of proper archiving. **Alan Stoker** of the Country Music Hall of Fame, **Peggy Bulger** of the American Folklife Center, and **Michael Cogswell** of the Louis Armstrong Archives accepted the awards on behalf of their organizations.

Kudos to Emtec for helping save some of our country's most vital—and fragile—tape and disc libraries. Readers of *Billboard* know that this cause is dear to us, as exemplified by Washington bureau chief **Bill Holland's** painstaking reporting on the state of tape vaults and the preservation of analog and digital masters.

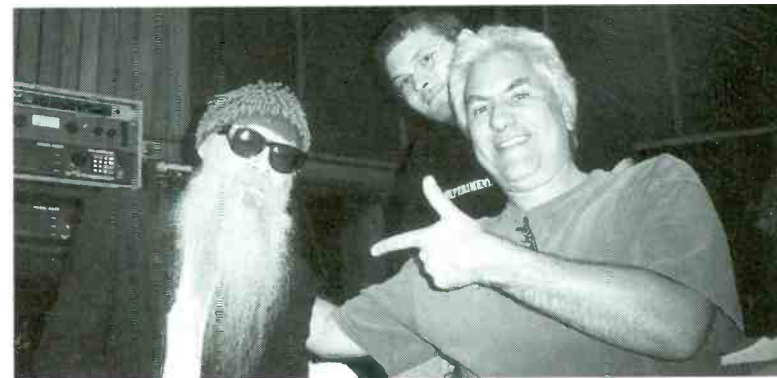
SONIC SOLUTIONS maintained its leadership position as a designer and manufacturer of high-end workstations by collaborating with consumer electronics specialist Panasonic, Sony Music, the Warner Music Group (WMG), Universal Music, and BMG.

Using its SonicStudio HD and DVD Creator AV, the Novato, Calif.-based company produced what it claims are among the first DVD Audio discs.

In a statement released at the AES show, Sonic Solutions president **Robert Doris** said, "Together we're all getting a crash course in this new format. Prior to these first test discs, no one really knew how DVD Audio titles would be authored. Working with the major labels on the first DVD Audio discs has been invaluable and will help us refine the production version of our system."

WMG VP of technology **Al McPherson** added, "Preparing DVD Audio titles is much more challenging than traditional CD mastering. In contrast to a CD, which involves just a single stream of stereo audio at a fixed sample rate, our first demonstration DVD Audio disc contains hundreds of different elements—10 tracks with six channels at different sample rates, graphics, menus, slide shows, and video."

The test discs include a sampler created by Hamburg, Germany, DVD production house Syrinx Music and Media to be bundled with Panasonic and Technics DVD Audio players in Germany; a Denon Classic compilation featuring works by **Beethoven**, **Gershwin**, and others; a disc of **Bernard Herrmann** film scores performed by the **Los Angeles Philharmonic** and **Esa-Pekka Salonen**; a recording of **Carl Orff's** "Carmina Burana"; and a recording of **Johann Strauss** waltzes that used Meridian Lossless Packing (MLP) technology to store audio across six



Tres Hombres. Veteran rock act ZZ Top mixed its latest RCA Records album at Ardent Studios in Memphis with mix engineer Joe Hardy. Shown, from left, are ZZ Top's Billy Gibbons, assistant engineer Pete Matthews, and Hardy. (Photo: Terron Shoemaker)

channels at 24-bit, 96-kilohertz resolution.

DIGITAL RECORDING pioneer **Tom Jung** has been retained by Sony Electronics as a technical adviser in the company's DRE-S777 U.S. Sampling tour—a project whereby engineers record the ambiance of various locales, such as the Grand Canyon, for inclusion in the DRE-S777 digital reverb unit.

Already, Sony has captured the acoustics of European halls and churches for its DASK-S701 package—the first optional software

package for the DRE-S777 system. That project included the Musikvereinsaal and the Concertgebouw.

Jung says, "When you listen to the S777, it is like nothing you've ever heard before. That is, unless you've attended live concerts of acoustic music in some of the best halls and churches in the world. The S777 brings us a giant step closer to the real thing. The re-creation of the European halls and churches contained within the first software package is uncanny. I eagerly await our travels to capture a whole new set of spaces here in the U.S."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 2, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	UNPRETTY TLC/ D. Austin (Lafayette/Arista)	WE CAN'T BE FRIENDS Deborah Cox Feat. R.L./ S. Crawford, Professor Funk (Arista)	SOMETHING LIKE THAT Tim McGraw/ B. Gallimore, J. Stroud T. McGraw (Curb)	I WANT IT ALL Warren G Feat. Mack 10/ Warren G (Restless)	WALKING Pocket Size/ D. Pearson, L. Overs (Atlantic)
RECORDING STUDIO(S) Engineer(s)	DARP (Atlanta) Carlton Lynn Leslie Brathwaite	PARAMOUNT (Los Angeles) Anne Catalino	OCEANWAY (Nashville) Julian King	TRAC KEN PLACE (Los Angeles) Manny Marroquin	REEL TYME (New York) Ernie Lake Bobby Guy
CONSOLE(S) / DAW(S)	SSL 6056	SSL 6056G	Neve 8078 80 channel	SSL 9000	Pro Tools Pro Control
RECORDER(S)	Studer A827	Studer A800	Sony 3348 HR	Sony 3348	Pro Tools
MIX MEDIUM	BASF SM900	Ampex 499	Quantegy 467	Quantegy 467	DAT
MIX DOWN STUDIO(S) Engineer(s)	DARP (Atlanta) Alvin Speights	BARKING DOCTOR (Minneapolis) Mick Guzauski	IMAGE (Los Angeles) Chris Lord-Alge	LARRABEE (Los Angeles) Manny Marroquin	REEL TYME (New York) Ernie Lake Bobby Guy
CONSOLE(S) / DAW(S)	SSL 4000	Sony Oxford	SSL 5046G	SSL 9000	Pro Tools Pro Control
RECORDER(S)	Studer A827	Sony 3348	Sony 3348	Quantegy 467	Pro Tools
MASTER MEDIUM	Quantegy 499	Ampex 467	Quantegy GP9	Quantegy 499	DAT
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	MASTERDISK Tony Dawsey	MASTERING LAB Doug Sax	BERNIE GRUNDMAN Brian Gardner	PRECISION MASTERING Rick Essig
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI/BMG	BMG	WEA

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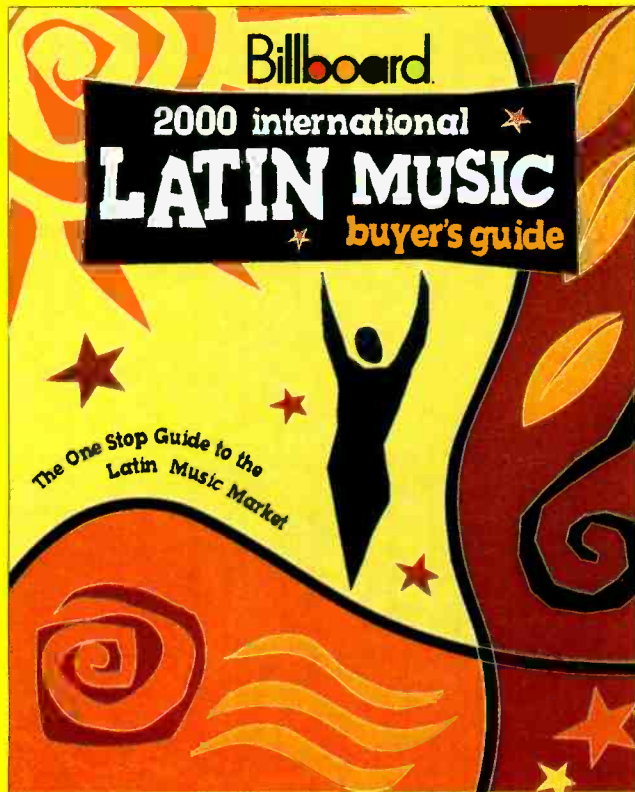
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NOTAS

(Continued from page 66)

pressions to 16.1 million, Marc Anthony's "Dímelo" (Columbia/Sony Discos) strengthened its hold on the top rung of Hot Latin Tracks. "Dímelo" also shot to No. 1 on the tropical/salsa genre chart with 10.8 impressions, up 1.9 million from last issue.

Conjunto Primavera's long-running "Necesito Decirte" (Fonovisa) reigns over the regional Mexican genre chart for the second week running on 6.9 million audiences, down 1.2 million impressions.

Likewise, Ricardo Montaner's "El Poder De Tu Amor" (WEA Latina) retains top ranking on the pop genre chart for the second consecutive week, with 10.9 million impressions, up 2.1 million.

SALES STATFILE: The Billboard Latin 50: this issue: 161,000 units; last issue: 179,000 units; similar issue last year: 115,500 units.

Pop genre chart: this issue: 78,000 units; last issue: 90,500 units; similar issue last year: 53,000 units.

Tropical/salsa genre chart: this issue: 47,500 units; last issue: 48,500 units; similar issue last year: 32,000 units.

Regional Mexican genre chart: this issue: 31,500 units; last issue: 31,500 units; similar issue last year: 24,000 units.

Assistance in preparing this column provided by Teresa Aguilera in Mexico City and Karl Ross in San Juan, Puerto Rico.

LATIN TRACKS A-Z

- 24 TITLE (Publisher - Licensing Org.) Sheet Music Dist. A CAMBIO DE QUE (Not Listed)
- 10 ALGUNA VEZ (F.I.P.P., BMI)
- 25 ALMA REBELDE (San Angel)
- 38 ATADA (Erami, ASCAP)
- 15 ATADO A TU AMOR (World Deep Music, BMI)
- 3 BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)
- 5 BELLA ISHE'S ALL I EVER HAD (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)
- 30 CANDELA (World Deep Music, BMI)
- 28 CUANDO LA BRISA LLEGA (Gran Caiman Songs, BMI)
- 20 DE HOY EN ADELANTE (Rubet, ASCAP/Universal-MCA, ASCAP)
- 9 DEJATE QUERER (PSO, ASCAP/Peermusic, ASCAP)
- 1 DIMELO II NEED TO KNOW I (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
- 32 EL NIAGARA EN BICICLETA (Redomi, BMI)
- 14 EL PEOR DE MIS FRACASOS (Crisma, SESAC)
- 2 EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)
- 39 EN LAS NUBES (Caribbean Waves, ASCAP)
- 7 ESTAS ENAMORADA (JKE, ASCAP)
- 29 INGRATOS OJOS MIOS (EMI Blackwood, BMI)
- 16 LA PERSONA EQUIVOCADA (Erami, ASCAP/WB, ASCAP)
- 27 LAGRIMAS (Fonomusic, ASCAP)
- 36 LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
- 11 LLEGAR A TI (Ventura, ASCAP)
- 6 LOCO (M.A.M.P., ASCAP)
- 4 MAS GRANDE QUE GRANDE (Don Cat, ASCAP/Warner-Tamerlane, BMI)
- 22 ME IRE (Warner/Chappell)
- 40 ME VAS A RECORDAR (Fonomusic, SESAC)
- 17 NECESITO DECIRTE (Seg Son, BMI)
- 23 NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)
- 13 O TU O NINGUNA (El Pedrosillo)
- 8 PERO DILE (Not Listed)
- 34 QUE TE VAS (Zomba Golden Sands, ASCAP/BMG Songs, ASCAP)
- 12 SANTO, SANTO (F.I.P.P., BMI)
- 26 SE ME OLVIDO OTRA VEZ (BMG, ASCAP)
- 18 SI HE SABIDO AMOR (Warner-Tamerlane, BMI)
- 31 SOL, ARENA Y MAR (Warner-Tamerlane, BMI)
- 35 TE PIDO Y TE RUEGO (Not Listed)
- 37 TE QUIERO MUCHO (Not Listed)
- 33 TE SOLTE LA RIENDA (Not Listed)
- 19 TIEMBLIO (CD Elvis, BMI/Sony/ATV Latin, BMI)
- 21 TRAIGO UNA PENA (Warner/Chappell, ASCAP)

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
◀ No. 1 ▶					
1	1	2	LUIS MIGUEL	WEA LATINA 29288	2 weeks at No. 1 AMARTE ES UN PLACER
2	2	105	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
3	3	18	ENRIQUE IGLESIAS	FONOVISA 0517	BAILAMOS
4	4	14	MANA	WEA LATINA 27864	MTV UNPLUGGED
5	5	16	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532/AG	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
6	6	76	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
7	7	10	VARIOUS ARTISTS	COLUMBIA 69989/SONY DISCOS	LATIN MIX USA VOL.2
8	8	4	LOS HURACANES DEL NORTE	FONOVISA 0766	NORTENO 2000
9	9	21	ELVIS CRESPO	SONY DISCOS 82917	PINTAME
10	14	30	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
11	10	53	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
12	17	28	EDNITA NAZARIO	EMI LATIN 59935	CORAZON
◀ GREATEST GAINER ▶					
13	18	3	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
14	15	27	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO
15	11	14	LOS TIGRES DEL NORTE	FONOVISA 80761	HERENCIA DE FAMILIA
16	12	17	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
17	16	9	INTOCABLE	EMI LATIN 21502	CONTIGO
18	19	4	PRISCILA Y SUS BALAS DE PLATA	ANDREA/PLATINO 9872/FONOVISA	CORAZON DE CRISTAL
◀ HOT SHOT DEBUT ▶					
19	NEW		CARLOS PONCE	EMI LATIN 21979	TODO LO QUE SOY
20	20	85	RICKY MARTIN	SONY DISCOS 82653	VUELVE
21	13	5	JAGUARES	RCA 69740/BMG LATIN	BAJO EL AZUL DE TU MISTERIO
22	21	7	VARIOUS ARTISTS	COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000
23	22	35	MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA
24	23	7	LIBERACION	DISA 21878/EMI LATIN	SI ESTUVIERAS CONMIGO
25	24	20	ALEJANDRO FERNANDEZ	SONY DISCOS 83182	MI VERDAD
26	25	27	CONJUNTO ALMA NORTEÑA	CDM 1037	ALMA
27	29	31	NOELIA	FONOVISA 6080	NOELIA
28	27	10	ELIADES OCHOA	HIGHER OCTAVE WORLD 47494/VIRGIN	SUBLIME ILUSION
29	33	71	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
30	39	59	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
31	32	24	TONNY TUN TUN	CAIMAN 2986	CAMINANDO
32	38	2	MOLOTOV	UNIVERSAL LATINO 153770	APOCALYPSHIT
33	31	34	LOS TRI-O	ARIOLA 58436/BMG LATIN	NUESTRO AMOR
34	28	23	DLG	SONY DISCOS 82924	GOTCHA!
35	35	59	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
36	37	19	VARIOUS ARTISTS	SONY DISCOS 83231	BILLBOARD LATIN MUSIC AWARDS
37	34	5	LIMITE 21	EMI LATIN 98315	SEPTIMA ARMONIA
38	26	4	MELINA LEON	SONY DISCOS 83327	CON LOS PIES SOBRE LA TIERRA
39	42	3	RICARDO MONTANER	WEA LATINA 29382	RICARDO MONTANER CON LA METROPOLITAN ORCHESTRA
40	46	13	MANNY MANUEL	MERENGAZO 82302/RMM	LLENO DE VIDA
41	49	7	LOS ANGELES DE CHARLY	FONOVISA 9863	LA MAGIA DEL AMOR
42	41	53	ENRIQUE IGLESIAS	FONOVISA 080002	COSAS DEL AMOR
43	45	103	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
44	47	51	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
45	40	12	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
46	50	63	VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
47	48	5	GRUPO MOJADO	FONOVISA 9860	REFLEXION
48	36	66	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE	OZOMATLI
49	RE-ENTRY		LOS TEMERARIOS	FONOVISA 6078	15 EXITOS PARA SIEMPRE
50	44	5	BANDA MACHOS	WEA LATINA 28917	RANCHEROS DE ORO

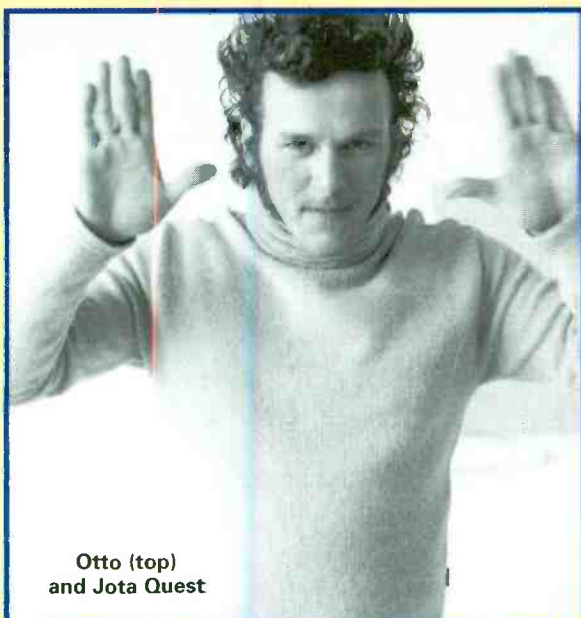
Albuns with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

LATIN MUSIC 6 PACK

Brazil's New Faces

Representing An Electrified Panorama
Of Musical Genres

BY JOHN LANNERT



Otto (top)
and Jota Quest



Musically speaking, much of the Brazilian market nowadays is split among various samba-pagode bands and recording artists that mix a panorama of Brazilian rhythms with electronic elements.

The pagode acts continue to follow a musical recipe that, so far, has been infallible: romantic lyrics, a distinct, swinging style and a well-rehearsed choreography that, like their simple choral segments, attract a large female following.

But, in one case, pagode has taken on a new celestial look. Divina Inspiração, which consists only of evangelists, dropped a pagode-gospel CD in June that contains verses that exalt Jesus Christ. Without any publicity, the group's June CD sold 150,000 units, surprising its label, Continental.

Another pagode group, Kiloucura, consists solely of big-name pagode artists, such as Délcio Luiz and Prateado, who have formed a pagode supergroup that is sure to become massive in Brazil.

While pagode absorbs churchy vibes and a superstar union, the new sonic alchemists from Brazil are busy coming up with a new world-music groove. Such is the case with Otto, a former percussionist with Mundo Livre S/A, one of the early progenitors of "mangue beat," a rhythmic groove that marries rock and hip-hop with rhythms from northeastern Brazil.

Continued on page LM-4

Showtime In São Paulo!

Brazil's Biggest Concert Market
Explodes With New Venues

At the end of the 1980s, when Brazil became part of the international touring circuit, stadiums, gymnasiums and municipal theaters were the only options for staging large-scale shows. Things started to change around 1990, when promoters began to go after the leisure market by making unprecedented investments in concert halls—particularly in São Paulo, Brazil's largest city.

In the past 16 years, the number of new concert halls in the São Paulo state has grown exponentially. Two traditional venues—the Palace, a 1,600-seater built in 1983, and the Olympia, a 2,300-seater built in 1988—were followed by Bourbon (400 seats, 1991), Tom Brasil (1,300 seats, 1995), Teatro Alfa (900 seats, 1998) and Via Funchal (2,600 seats, 1998).

Apart from these privately owned venues, there also are facilities owned by government agencies, such as Serviço Social Do Comércio (SESC), which runs an extensive network of concert venues in São Paulo and throughout Brazil.

All of these venues share a common architectural concept—generally modern and bold in design. Above all, they share the capacity to stage technically advanced shows from international artists in the fields of ballet, opera and theater. Even a circus show can be staged. The only variant is the audience capacity, which determines the type of show that can be staged at costs that can range from \$8 million to \$30 million.

ROOM FOR ALL

According to Lucy Pipulini, marketing manager of Tom Brasil, the emergence of so many new venues in such a short period does not mean there is increased competition.

Continued on page LM-10

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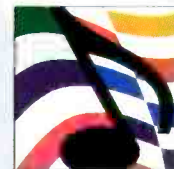
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Labels And Artists Solidify Their Positions

BY JOHN LANNERT

The recaps in this Spotlight are based on year-to-date standings, starting with the Dec. 5, 1998, issue, which began Billboard's chart year, through the Sept. 11 issue.

The Hot Latin Tracks and the Tropical Salsa Airplay charts are compiled by gross audience impressions as detected by Broadcast Data Systems (BDS), while The Billboard Latin 50 and Tropical/Salsa Albums charts are compiled using sales data from SoundScan. The recaps reflect the performances of titles appearing on the chart—including, in the case of The Billboard Latin 50 and the Tropical/Salsa genre charts, weeks the charts do not publish in Billboard.

Hot Latin Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 ENRIQUE IGLESIAS (2) Fonovisa (1) Fonovisa/Interscope/Universal Latino
- 2 VICENTE FERNANDEZ (3) Sony Discos
- 3 JUAN LUIS GUERRA 440 (3) Karen/Caiman
- 4 RICKY MARTIN (2) C2/Sony Discos (2) Sony Discos
- 5 MARCO ANTONIO SOLIS (3) Fonovisa
- 6 CHAYANNE (4) Sony Discos
- 7 PEPE AGUILAR (4) Musart/Balboa
- 8 TIRANOS DEL NORTE (2) Sony Discos
- 9 SHAKIRA (4) Sony Discos
- 10 CHRISTIAN CASTRO (3) Ariola/BMG Latin (1) WEA Latina

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 ME VOY A QUITAR DE EN MEDIO—Vicente Fernández—Sony Discos
- 2 SI TE PUDIERA MENTIR—Marco Antonio Solís—Fonovisa
- 3 NECESITO DECIRTE—Conjunto Primavera—Fonovisa
- 4 LIVIN' LA VIDA LOCA—Ricky Martin—C2/Sony Discos
- 5 DEJARIA TODO—Chayanne—Sony Discos
- 6 ME ESTOY ACOSTUMBRANDO A TI—Pepe Aguilar—Musart/Balboa
- 7 NO ME AMES—Jennifer Lopez With Marc Anthony—WORK/Sony Discos
- 8 LOCO—Alejandro Fernández—Sony Discos
- 9 CREI—Tiranos Del Norte—Sony Discos
- 10 ESE—Jerry Rivera—Sony Discos
- 11 EL NIAGARA EN BICICLETA—Juan Luis Guerra 440—Karen/Caiman
- 12 BAILAMOS—Enrique Iglesias—Fonovisa/Interscope/Universal Latino
- 13 TU—Noelia—Fonovisa
- 14 NUNCA TE OLVIDARE—Enrique Iglesias—Fonovisa
- 15 MI VIDA SIN TU AMOR—Christian Castro—Ariola/BMG Latin

Hot Latin Tracks Imprints

Pos. IMPRINT (No. Of Charted Tracks)

- 1 SONY DISCOS (45)
- 2 FONOVISA (23)
- 3 EMI LATIN (24)
- 4 ARIOLA (18)
- 5 KAREN (4)



Hot Latin Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 SONY DISCOS (60)
- 2 FONOVISA (24)
- 3 EMI LATIN (29)
- 4 BMG LATIN (27)
- 5 UNIVERSAL LATINO (17)

Top Billboard Latin 50 Album Artists

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

- 1 ELVIS CRESPO (2) Sony Discos
- 2 ENRIQUE IGLESIAS (3) Fonovisa
- 3 RICKY MARTIN (1) Sony Discos
- 4 SELENA (2) EMI Latin
- 5 SHAKIRA (1) Sony Discos
- 6 BUENA VISTA SOCIAL CLUB (1) World Circuit/Nonesuch/AG
- 7 MANA (2) WEA Latina
- 8 LOS TRI-O (1) Ariola/BMG Latin
- 9 IBRAHIM FERRER (1) World Circuit/Nonesuch/AG
- 10 CHAYANNE (1) Sony Discos

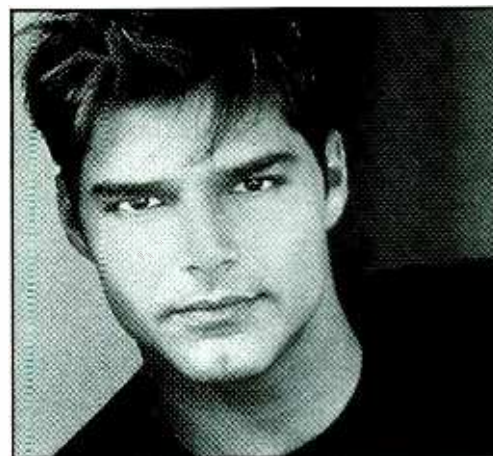
Top Billboard Latin 50 Albums

Pos. TITLE—Artist—Imprint

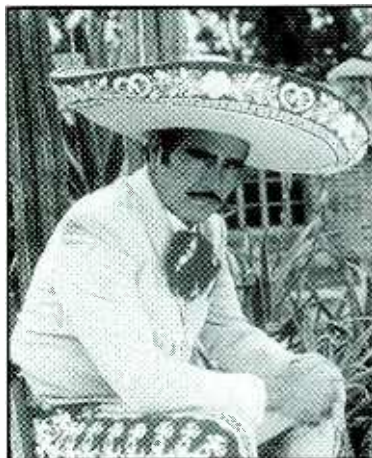
- 1 VUELVE—Ricky Martin—Sony Discos
- 2 SUAVEMENTE—Elvis Crespo—Sony Discos
- 3 ALL MY HITS TODOS MIS EXITOS—Selena—EMI Latin
- 4 DONDE ESTAN LOS LADRONES?—Shakira—Sony Discos
- 5 BUENA VISTA SOCIAL CLUB—Buena Vista Social Club—World Circuit/Nonesuch/AG
- 6 BAILAMOS—Enrique Iglesias—Fonovisa
- 7 COSAS DEL AMOR—Enrique Iglesias—Fonovisa
- 8 PINTAME—Elvis Crespo—Sony Discos
- 9 NUESTRO AMOR—Los Tri-O—Ariola/BMG Latin
- 10 DANCE WITH ME—Soundtrack—Epic/Sony Discos
- 11 MTV UNPLUGGED—Maná—WEA Latina
- 12 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—Ibrahim Ferrer—World Circuit/Nonesuch/AG
- 13 ATADO A TU AMOR—Chayanne—Sony Discos
- 14 TROZOS DE MI ALMA—Marco Antonio Solís—Fonovisa
- 15 ENTRE EL AMOR Y YO—Vicente Fernández—Sony Discos



Enrique Iglesias



Ricky Martin



Vicente Fernández



Elvis Crespo

Top Billboard Latin 50 Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 SONY DISCOS (29)
- 2 FONOVISA (24)
- 3 EMI LATIN (20)
- 4 WEA LATINA (9)
- 5 ARIOLA (12)

Top Billboard Latin 50 Labels

Pos. LABEL (No. Of Charted Albums)

- 1 SONY DISCOS (42)
- 2 FONOVISA (27)
- 3 EMI LATIN (23)
- 4 ATLANTIC GROUP (5)
- 5 WEA LATINA (13)

Top Billboard Latin 50 Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 SONY (43)
- 2 INDEPENDENTS (41)
- 3 WEA (18)
- 4 EMD (25)
- 5 UNIVERSAL (13)
- 6 BMG (21)

Hot Tropical/Salsa Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 ELVIS CRESPO (8) Sony Discos
- 2 JUAN LUIS GUERRA 440 (3) Karen/Caiman
- 3 JERRY RIVERA (3) Sony Discos
- 4 VICTOR MANUELLE (6) Sony Discos
- 5 MARC ANTHONY (2) RMM (1) Columbia/Sony Discos (1) WORK/Sony Discos

Hot Tropical/Salsa Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 PINTAME—Elvis Crespo—Sony Discos
- 2 ESE—Jerry Rivera—Sony Discos
- 3 EL NIAGARA EN BICICLETA—Juan Luis Guerra 440—Karen/Caiman
- 4 NO ME AMES—Jennifer Lopez With Marc Anthony—WORK/Sony Discos
- 5 QUE HABRIA SIDO DE MI—Victor Manuelle—Sony Discos
- 6 LIVIN' LA VIDA LOCA—Ricky Martin—C2/Sony Discos
- 7 POR MUJERES COMO TU—Tito Rojas—M.P./Sony Discos
- 8 MI PC—Juan Luis Guerra 440—Karen/Caiman
- 9 NINA BONITA—Grupomania—Sony Discos
- 10 PRINCESA—Frankie Negrón—WEACaribe/WEA Latina

Hot Tropical/Salsa Imprints

Pos. IMPRINT (No. Of Charted Tracks)

- 1 SONY DISCOS (36)
- 2 EMI LATIN (14)
- 3 KAREN (4)
- 4 RMM (10)
- 5 ARIOLA (12)

Hot Tropical/Salsa Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 SONY DISCOS (54)
- 2 WEA LATINA (17)
- 3 CAIMAN (7)
- 4 BMG LATIN (17)
- 5 RMM (11)

Top Tropical/Salsa Album Artists

Pos. ARTIST (No. Of Charted Albums)

- 1 ELVIS CRESPO (2) Sony Discos
- 2 BUENA VISTA SOCIAL CLUB (1) World Circuit/Nonesuch/AG
- 3 IBRAHIM FERRER (1) World Circuit/Nonesuch/AG
- 4 JUAN LUIS GUERRA 440 (1) Karen/Universal Latino
- 5 MARC ANTHONY (1) RMM

Top Tropical/Salsa Albums

Pos. TITLE—Artist—Imprint/Label

- 1 SUAVEMENTE—Elvis Crespo—Sony Discos
- 2 BUENA VISTA SOCIAL CLUB—Buena Vista Social Club—World Circuit/Nonesuch/AG
- 3 PINTAME—Elvis Crespo—Sony Discos
- 4 DANCE WITH ME—Soundtrack—Epic/Sony Discos
- 5 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—Ibrahim Ferrer—World Circuit/Nonesuch/AG
- 6 NI ES LO MISMO NI ES IGUAL—Juan Luis Guerra 440—Karen/Universal Latino
- 7 CONTRA LA CORRIENTE—Marc Anthony—RMM
- 8 ALEGRÍAS Y PENAS—Tito Rojas—M.P./Sony Discos
- 9 DE OTRA MANERA—Jerry Rivera—Sony Discos
- 10 THE DYNASTY—Grupomania—Sony Discos

Top Tropical/Salsa Album Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 SONY DISCOS (9)
- 2 WORLD CIRCUIT (4)
- 2 NONESUCH (4)
- 4 EPIC (1)
- 5 RMM (4)

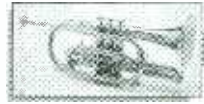
Top Tropical/Salsa Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 SONY DISCOS (20)
- 2 ATLANTIC GROUP (4)
- 3 RMM (5)
- 4 UNIVERSAL LATINO (2)
- 5 WEA LATINA (4)

Ricky Speaks And Jara Lives

IN HIS HURRICANE VISIT to Mexico City in August, Sony superstar Ricky Martin taped special performances for Televisa's "Teletón '99" to air in December. He also taped a greeting for New Year's Eve for Televisa that will be followed by his "Livin' La Vida Loca" video. Martin's world tour, now



ARTISTS & MUSIC
NEWS IN REVIEW

but I have worked with people like Elton John and Madonna, superstars who have taught me that artists only have to learn and create, not compete. That's the wrong thing that frequently happens in Latin America."

CHILE'S NOTED FOLK-LORIC GROUP Inti-Illimani is preparing a new disc that will feature previously unreleased material penned and recorded by Victor Jara, the famed Chilean singer/songwriter who died a political prisoner in 1973. The compilation of Jara tunes were composed for Inti-Illimani and other groups tied to the Nueva Canción Chilena movement in the late '60s and early '70s as

ences for me." "The only competition I have is with myself. I respect Luis Miguel a lot,

due out later this year in the U.S. and Europe. The disc subsequently is set to be dropped in Chile.

SONY BRAZIL'S REGGAE ACT Cidade Negra's recently released double-CD, "Hits And Dubs," features guest contributions from a who's who of reggae and dub artists, including Patra, Shabba Ranks, Augustus Pablo, Sly And Robbie, Aswad, U-Roy, Mad Professor and Steel Pulse. Lee Perry, one of the inventors of dub, transformed "Nada Mudou (Nothing Changed)" into another song, soft and magical, with Perry's voice sailing over the irresistible groove.

LUCIANO PEREYRA AND ABEL PINTOS are two teenage newcomers who currently are tearing up Argentina's record industry with folkloric sounds. Pereyra has sold 140,000 units of his EMI Argentina debut, "Amaneciendo (Waking Up)." His popular blend of folklore and romantic ballads includes such hits as "Desde



Ricky Martin

set to begin Oct. 21 in Miami, was supposed to stop in Mexico City in November, but it has since been rescheduled for March 2000. RAC Producciones will promote the show.

Also during his visit to Mexico City, Martin issued a few choice comments about his life—professional and personal.

"I don't have the best voice in the world, but I feel my music and lyrics, so I can make the audience feel the emotions."

"I represent the Latin generation, but people like Santana, José Feliciano and Gloria Estefan worked hard to open doors."

"I don't care if some say I'm gay; I'm sure I'm not. The only thing I hate about these comments is that my mother and nieces are hurt by them."

"I love Mexico because it was the country that opened its arms to me when I started my solo career. Here, I found chances to sing, act in telenovelas and theater. These were important experi-



Inti-Illimani

musical accompaniment to a ballet titled "Los Siete Estados (The Seven States)." But before the ballet could be staged, a military coup took place that brought General Augusto Pinochet to power. The coup sent Inti-Illimani into exile in Europe and Jara to a premature passing. Some of the rehearsals by Inti-Illimani in which the group performed Jara songs were recorded. The band currently is sifting through the compositions to be included on the CD,

Que Te Has Ido (Since You've Gone)." Pintos' second Sony Argentina disc, "Todos Los Días Un Poco (Each Day A Little Bit)," sports folkloric standards of the sort that earned him a gold disc (30,000 units sold) on his first CD. Also featured are songs by such contemporary Argentine troubadours as León Gieco and Víctor Heredia, the latter of whom contributes the disc's leadoff single, "Ojos De Ciego (Heavenly Eyes)." ■

Contributors to this edition of Latin Music 6 Pack are Teresa Aguilera, Marcelo Fernández Bitar, Sergio Fortuno, Karl Troller and Jean-Yves de Neuville.

BRAZIL'S NEW FACES

Continued from page LM-1

Also beating new musical paths are Pedro Luís E A Parede, a rock act whose two albums have been warmly accepted in international markets. There also is the funk of Jota Quest and the popular, classical-pop style of the Lima family.

Following are brief profiles of some of Brazil's hottest new acts.

PEDRO LUIS E A PAREDE

Pedro Luís, 38, began playing at 17 with theater group Asdrúbal Trouxe O Trombone. The ensemble cut two independent CDs. At the same time, he was composing music and words that mixed onomatopoeic verse, pinches of lyricism and a lot of swing.

Luís' tunes were recorded by Fernanda Abreu, Cidade Negra, Ed Motta and Ney Matogrosso before he cut his own CD, "Astronauta Tupy," for Dubas/Warner in 1995. It was a hit. Luís ended up working with Japanese singer Miyazawa Kazufini, which afforded him a nice career boost in Japan. He went to Japan in 1995 to do seven shows while his song "Teve De Vida" was becoming one of the 50 most-played songs in Japan in a three-month period.

"Astronauta Tupy" sold 10,000 units in Japan, where such esteemed Brazilian artists as Fernanda Abreu and Carlinhos Brown are unable to sell 3,000 units each.

"The world is flirting with Brazilian music," says Luís. "Anybody can produce a CD at home, but the public is looking for more polished product that sparks originality from the artist. And there is a good-sized public looking for more artistic product. I want to talk to more and more persons, and, with my music mixing many things, it will happen."

Luís means what he says. Now with Warner Brazil, Luís performed at a Summerstage show in New York and even made Madonna dance.

Luís and his band, A Parede, mix rock, soul and funk with techno ingredients and musical sensibilities similar to those introduced by the "mangue beat" created by Chico Science.

In his latest CD, "É Tudo 1 Real," Luís is backed by the sophisticated production of famed studio pilot Liminha and continues to throw all sorts of Brazilian sounds into his singular musical pot. There is rap, reggae, ballads and a delectable ska tune, "Brasileiro Em Tóquio," which jokes about a Brazilian living in Japan.

JOTA QUEST

With its second disc, "De Volta Ao Planeta," this band from Minas Gerais state has transformed itself into a big priority for Sony Brazil, which wants to convert the group into a million-selling hit band the likes of Paralamas Do Sucesso.

Formerly known as J. Quest, Jota Quest's first album, the 1997 disc "J. Quest," sold 300,000 units with a sound inspired by '70s U.S. funk/soul ensembles and lyrics grounded in ingenious wit. The hit single "As Dores Do Mundo" stayed on the charts for months in 1998 and was the band's fourth single.

For its effort, Jota Quest was widely recognized as the best new act in 1997.

The group's second CD, which came out in June, maintains the same pop/soul sound with touches of rock. The disc, which has been certified gold (100,000 units sold), sports more elaborate lyrical imagery that blends humor with social criticism. Two standout tracks are "O Vento," which boasts string arrangements by Jacques Morelenbaum, and a rendition of "Tão Bem," an '80s classic by Lulu Santos.

Comprising the quintet are Rogério Flausino (vocals), Marco Túlio Polara (guitar), Márcio Buzelin (keyboards), Paulinho Fonseca (drums) and Paulo P.J. (bass).

OTTO

A 30-year-old native of the Pernambuco, this former percussionist of Mundo Livre S/A has become a media darling by merging northeastern Brazilian idioms, such as *frevô* and *maracatu*, with electronic drums. Thanks to his mother, who believed in his talent, Otto was able to develop his signature *pandeiro* 'n' bass sound in the studio until he was signed by Trama, a São Paulo-based imprint. A *pandeiro* is a small tambourine.

Otto's *pandeiro* 'n' bass groove attracted a cult following, particularly among the country's music critics, who baptized his Trama label bow, "Samba Pra Burro," as the best CD of 1998. Otto's disc sold fewer than 30,000 units—the champion of the upstart Trama label, but a long way from the charts.

"Samba Pra Burro" features a northeastern, 2/4 Brazilian cadence called *xote*, samba and *maracatu*, each of which is grounded in electronic arrangements. Otto sets a popular song like "A Giranda De Lia" to drum 'n' bass and dares to play with the immortal bossa nova "Ela É Carioca" by featuring distorted vocals by Bebel Gilberto, son of bossa nova pioneer João Gilberto.

"Samba Pra Burro" has evolved into a cult hit even in London, where members of Oasis and Spice Girls have hit the dance floor to tracks from the CD. Otto now is recording his second disc, "Condom Black," due for release at the end of 1999.

DIVINA INSPIRAÇÃO

It is not exactly a phenomenon, but Divina Inspiração's contemporary-Christian disc "Fonte De Inspiração" reached the surprising count of 150,000 units within a month of its release in June, even though there was

Continued on page LM-12

caimán



tropical



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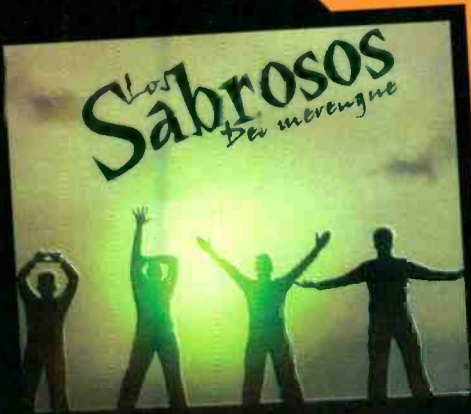


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After a rough 18 months in which Brazil's record industry suffered deep gashes in its sales growth, there may be signs that the industry is ready to expand once again.

Helping the Brazilian record business is the improvement in the overall domestic economy, whose gross domestic product grew in the second quarter a seasonally adjusted 0.93% from the first quarter. That growth spurt is equal to an annualized rate of 4.3%.

In addition, the country's stratospheric interest rates are coming down. Brazil's benchmark rate in August was 19.5%, down from a high of 45% in March, a rate that set Brazil's central bank to stifle possible inflationary threats in the wake of the government's abrupt devaluation in January of its currency, the real.

Those positive economic figures, however, have not been reflected in the wholesale unit tallies recorded by the homegrown record industry. In the first six months of 1999, Brazil's record industry sold 36 million units, off 18% from the 44 million moved in the same period in 1998. That 18% decline comes on the heels of a similar drop in mid-year unit sales from 1997 to mid-year 1998.

LOOKING AHEAD

Despite the plunge, Roberto Souto, the general secretary of Brazilian trade association ABPD, opines that "the market seems to have stabilized." Reasons for Souto's cau-

Reasons for cautious optimism lie in the fact that the country's rampant piracy affliction has been contained through a series of raids and extensive anti-piracy publicity campaigns. Moreover, the second-half release schedule is chock-full of big-name hit product that should enable the market to recoup earlier losses.

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LATIN MUSIC 6 PACK

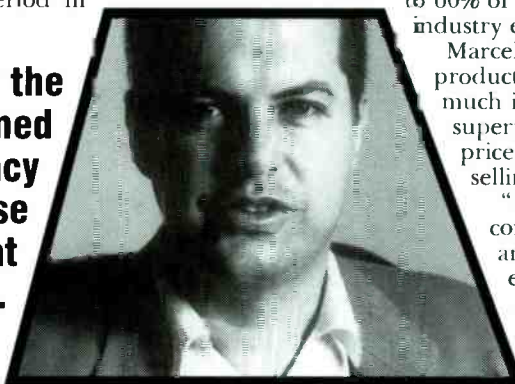
Brazil: Poised To Bounce Back?

Strong Releases And Anti-Piracy Programs Encourage Economic Optimism

BY JOHN LANNERT

Moreover, the second-half release schedule is chock-full of big-name hit product that should enable the market to recoup earlier losses.

Marcelo Castello Branco, president of perennial market leader Universal Music Brazil, reckons that the market could grow 8% to 10% in the second half of the year, compared with the same period in 1998.



Marcelo Castello Branco, Universal Music Brazil

Luis Oscar Niemeyer, president of BMG Brazil, is less optimistic

than Castello Branco, in terms of growth, but he reckons that the Brazilian market will begin to improve by the end of the year.

Niemeyer laments the closing of a pair of large department-store chains that were important points of sale. On the other hand, he points out that one fiscally sound newcomer, supermarket chain Pão De Açúcar, has exploded on the retail scene "to become one of the biggest clients in the industry."

Because of the devaluation of the real, Castello Branco says Universal, which industry insiders say accounts for 26% of Brazil's CD sales, raised its prices about 10% in the first quarter of 1999. He says catalog CDs currently run about 8 to 10 reais (about \$5), and frontline CDs range from 14 to 16 reais (about \$8).

"But after all is said and done," adds Castello Branco, "it is not only a matter of price, it also is a matter of product. If you have the right product at the right moment, the market will be there."

PRICE WARS

But prices do concern Brazil's music retailers, such as São Paulo-based bookseller/music retailer Saraiva, who are feeling the price pinch caused by a price war among Brazil's department stores and supermarkets, where 50% to 60% of Brazil's recorded product is sold, according to industry estimates.

Marcelo Affonso, Saraiva's manager of audio/visual product, says the pricing of Brazilian product is "very much in the hands of the department stores and the supermarkets. They are engaging in a very strong price war that has come to a point where they are selling at a zero margin or a negative margin."

"For example," Affonso continues, "É O Tchan comes out with a new CD selling at 15.9 reais, and another comes along with 14.9, and then another counterattacks at 13.9. It is very complicated and, in my opinion, is really hurting our market, because the small retailers are going out of business."

Nonetheless, Affonso affirms that the

Continued on page LM-8

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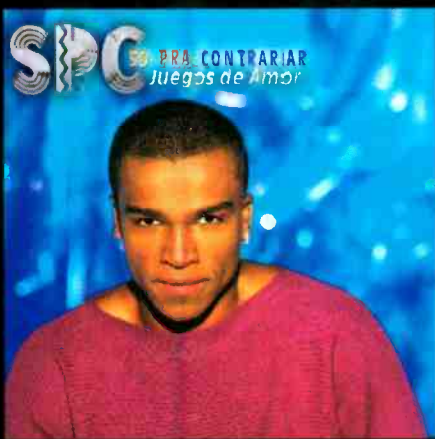
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LATIN MUSIC & PACK

The Power Of Spanish-Language Radio And Latino Purchasing Power

SPANISH-LANGUAGE RADIO had its best week ever in the U.S., according to Airplay Monitor and Billboard's exclusive national format tally of the spring '99 Arbitrons. The 12+ audience share of Spanish-language radio rose from 6.5 to 6.7 from the winter Arbitron book, making it the fifth-most-listened-to format in the U.S. Playing music that appealed to a youthful demographic appeared to be key, as Spanish radio scored its sharpest gain (from 7.9 to 8.4) among listeners aged 18 to 34. But not all listeners of Spanish radio may be buying Latino product. According to the Hispanic mid-year sales report issued in August by the Recording Industry Association Of America (RIAA), Spanish-language product accounted for only 4.9% of sales measured in the U.S.

FM RADIO STATION TIEMPO in Santiago, Chile, recently was ordered to end a publicity campaign considered offensive to women by Consejo de



PROGRAMMING

NEWS IN REVIEW

Autorregulación Publicitaria (Conar), an entity created by Chilean media and advertising agencies to watch over the contents of their activities. Currently, Tiempo promotes its modern-rock programming using two sexually explicit public advertisements in press and on buses. In one of them, volume and tuning controls replace the nipples of a woman's breasts. The other one shows feminine buttocks dissected as in a beef-cutting diagram under the slogan "Puro Filete." A Chilean woman acting individually was the first to complain against Tiempo before Conar. Two days after her, the head of the Servicio Nacional de la Mujer (SERNAM), Josefina Bilbao, officially asked for the withdrawal of the advertisements. Tiempo artistic manager Ricardo Bezanilla countered by saying the cam-

paign would run until September. "We won't stop till then," he said. The executive also announced that Tiempo will report the situation to the Freedom of Speech Committee of the Interamerican Association of Radio-Broadcasters.

THE PURCHASING POWER of Latinos is expected to account for 8% of U.S. consumer spending in 2000, and two Miami-based radio groups are hoping to capitalize on this growth by going public: Radio Única and Spanish Broadcasting System (SBS). Radio Única is a news/talk network that creates original programming for its 13 owned-and-operated stations and 36 affiliate stations. SBS owns 13 FM stations in the U.S., with 11 of its stations reaching six of the 10 largest Hispanic markets in the country. The nation's largest Spanish-language radio company, Hispanic Broadcasting Corp., was trading around \$80 per share in September, up 180% in the past year. ■

SHOWTIME IN SÃO PAULO

Continued from page LM-1

"The venues were constructed with specific goals that vary greatly from one locale to another," she says. "Each one specializes in a certain type of show."

Initially, Tom Brasil specialized in traditional Brazilian pop. Nowadays, the venue is betting on more eclectic projects and prestigious concerts, such as the one delivered in January by esteemed

includes a 720-square-meter stage. The venue's stage gear can maneuver sets that weigh up to 30 tons. Credicard Hall's acoustic design was created by French engineer Daniel E. Commins, who designed the acoustics for Teatro Scala in Milan, Italy; the opera theater in the Kennedy Center in Washington, D.C.; and the Cologne Philharmonic Concert Hall in Cologne, Germany.

For Luciano Nogueira Neto, director of the Credicard Hall, the concert hall's size and versatility will permit the realization of huge, Broadway-type shows that have not been possible in Brazil. Also, according to Nogueira Neto, the principal innovation introduced by the Credicard project is the electronic system that allows the creation of modular spaces for specific events through the movement of retractable stages and elevated platforms.

Adds Nogueira Neto, "The project was based on a sophisticated marketing plan that is going to maximize the administrative capacity of the venue. We are inaugurating a new market in Brazil with the rental of corporate suites. They are theater boxes with 10-, 20- and even 32-person capacity and excellent visibility."

Until now, all of the concert houses have been concentrated in middle- to upper-middle-class neighborhoods located relatively close to one another. Breaking with that geographical trend is the new venue Jambo Mix, slated to open in late October. A multifaceted complex with nearly 2,400 square meters of space, a seating capacity of 1,850 and a standing capacity of 9,000, Jamba Mix is located in Itaquera, a neighborhood with tremendous economic potential in Zona Leste, more than 25 miles from the other venues.

Jambo Mix's director, Ivan Koh, says the new venue is a \$10 million investment destined to serve an area until now known as "virgin."

Continued on page LM-12

In the past 16 years, the number of new concert halls in the São Paulo state has grown exponentially. Two traditional venues—the Palace, a 1,600-seater built in 1983, and the Olympia, a 2,300-seater built in 1988—were followed by Bourbon (400 seats, 1991), Tom Brasil (1,300 seats, 1995), Teatro Alfa (900 seats, 1998) and Via Funchal (2,600 seats, 1998).

Cuban ensemble Buena Vista Social Club.

The secret to the venue's success, says Pipulini, lies in the "polls that we constantly conduct with the public" to ascertain its musical tastes.

There is yet another venue coming to the fore in October in São Paulo, a \$31 million facility called Credicard Hall, which seats 4,700 people.

A partnership between the owners of the Palace and a Brazilian credit-card company called Credicard S.A., Credicard Hall is the largest concert hall in São Paulo. The spacious venue houses 15 million square meters of space that

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LATIN MUSIC 6 PACK

BRAZIL'S NEW FACES

Continued from page LM-4

little media attention and the disc's material was targeted toward a specialized audience.

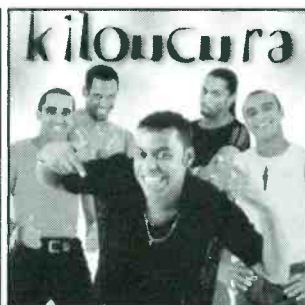
Only evangelists playing pagode music could have done it. Moreover, most of the group's members are professional soccer players, including famed player Marcelino Carioca, who, besides handling vocals, also plays a two-headed tenor drum called a *repique*.

Other soccer players in the group include Amaral (pandeiro); Pelezinho, who plays a bass drum

Popular and Sensação.

The composer of most of the hits of the aforementioned star pagode acts was Dêlcio Luiz, a member for eight years of another popular pagode act, Grupo Raça.

Invited by BMG to cut a solo disc, Luiz called up his friends from other groups and put together Kiloucura. The band is destined to be a big hit, given its talented writer, Luiz; Prateado, who penned hits for Zeca Pagodinho and Sensação; and Gerson du Pand, a pandeiro virtuoso who performed juggling exhibitions with the instrument in Brazilian revue



called *sardo*; and Bira, who plays *repique* and *rebolo*, a percussion instrument similar to the washboard used in some U.S. country acts. Also in some the group are vocalists Mario Jardim and Eliezer and Toninho, who plays a ukelele-type instrument called *cavaco*.

Amaral, who baptized the bandmates, says the group's objective is to "give a conscience to the public and take the name of God to a larger and larger number of persons."

KILOUCURA

BMG Brazil is wagering heavily on this pagode band consisting of vocalists and hit composers from other big-name pagode acts, including Exaltasamba, Molejo, Negritude Jr., Karamettade, É O Tcham, Só Pra Contrariar, Art

shows in the U.S., sharing the stage with Frank Sinatra and Jerry Lewis.

Other prominent members are Bigode, former percussionist with Grupo Raça, and Picolé, composer for Exaltasamba, Negritude Jr. and Sensação.

The five samba stalwarts have hooked up to form a group that is expected to sell 1.5 million units of its first disc, "Tudo Que Sonhei," released in July. The CD's leadoff single, "Pela Vida Inteira," has been parked on the charts for weeks and is featured on the soundtrack to the soap opera "Suave Veneno."

A FAMILIA LIMA

A Familia Lima, formed in 1993 in Rio Grande do Sul, is a curious example of achieving success outside of the normal paradigms of the record industry.

It all began when José Carlos Lima resolved to learn violin and, at the same time, taught the instrument to his son Amon-Rá before he could even speak. Lima employed the Suzuki method of instruction and became a violin teacher for kids. His three sons—Amon-Rá, Moisés, who sings and plays cello and bass, and Lucas, a vocalist and violinist—grew up playing everything from Beethoven to Van Halen to a countrified Brazilian genre called *sertaneja*. In 1993, Allen, who plays keyboards and is the band arranger, joined the group, and A Familia Lima was born.

A Familia Lima has been on the road ever since, delighting audiences with a singular blend of classically influenced pop. From 1994 to 1996, A Familia Lima played throughout Europe, as well as in U.S. cities, such as Los Angeles, New York and Washington, D.C.

It was only in 1997 that the group put out its first disc, independently, and it sold 250,000 units. The "A Familia Lima" CD mixes styles and melodies from the distant past and present and yielded a pair of radio hits: "O Primerio Amor" and "Verão E Primavera."

A Familia Lima currently is finishing up a tour of Brazil with a show called "Violinos Mágicos," a somewhat kitschy performance that features pyrotechnic effects. A Familia Lima's next CD, to be released by Abril Music, is due out in the fourth quarter of 1999. ■

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SHOWTIME IN SÃO PAULO

Continued from page LM-10

He adds that 4 million people with reasonable discretionary income live in Zona Leste, where their leisure options and access to the existing concert houses are limited because of geographical distance. For 2000, Jambo Mix is preparing a program of shows featuring popular artists, as well as international acts.

Nowadays, São Paulo is home to the largest infrastructure for the staging of shows in Latin America. The growing number of venue options has transformed São Paulo into an obligatory concert stop, be it for the quantity and diversity of the shows or for the potential audience of this metropolis: 17 million persons, who account for 10% of Brazil's population and 20% of its wealth. —J.L.

Assistance in preparing this story provided by Jean-Yves de Neuville in São Paulo.

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

BARD Warns Labels Of Net Moves International Initiatives May Be Disruptive To U.K. Cos.

BY TOM FERGUSON

LONDON—At the annual general meeting (AGM) of the British Assn. of Record Dealers (BARD), the trade body's chairman, Brian McLaughlin, called for U.K. labels to make their international counterparts aware of the "disrupting effects" that their Internet initiatives could have on the balance of the U.K. music market.

McLaughlin—managing director of HMV Europe—was speaking Sept. 23 in London (*Billboard Bulletin*, Sept. 24). He specifically referred to the recent Internet download in the U.S. of the new David Bowie album "hours . . ." (Virgin), two weeks before going to brick-and-mortar outlets. Acknowledging that the Bowie release was a U.S. initia-

tive—a "firewall" keeps Net users outside the U.S. from accessing the download—McLaughlin called on retailers to be alert to other labels attempting similar ventures and "possibly paying no regard to the relationship between suppliers and retailers in the U.K."

Calling for "a level playing field," McLaughlin told BARD members at the AGM in London's Commonwealth Club that he believes U.K. record companies must "make their international affiliates aware of the potentially disrupting effects such Internet initiatives will have if they can be accessed in this country."

He continued, "Retail has always been about giving the fans the greatest possible access to music, and the Internet obviously widens our scope in achieving these ambi-

tions. This exciting development, however, must be managed to the benefit of all the parties, including not only the retailers, the artists and record companies, but also the consumer."

Music retailers, conceded McLaughlin, "have no preordained right to exclusively sell music," and he noted the arrival in the market of new companies, "including Internet direct-mail outlets, media groups, and, indeed, the suppliers themselves." However, he also called for "recognition of the role retailers have played—and will continue to play—in supporting a vibrant industry."

He continued, "Up to now, the music industry as a whole has been well-served through everyone working together. This has ensured high-

(Continued on page 88)

Music Industry Spared By Taiwan Earthquake

BY STEVE McCLURE

TOKYO—Taiwanese music companies emerged relatively unscathed following the massive earthquake that struck the island early in the morning of Sept. 21, killing and injuring thousands. But the companies continue to experience difficulties with utilities like phones, electricity, and water.

The quake's epicenter was in central Taiwan, and most of the territory's labels and other music companies are headquartered in the capital city of Taipei, in the island's north.

An employee at leading independent label Rock Records' Taiwan head office contacted two days after the quake struck said the office was without electricity or water. However, she added that none of the label's person-

nel were injured in the quake, including those working at a Rock sales office in the central city of Taichung, where the earthquake did the most damage. As with other companies in Taiwan, normal operations have been halted at Rock until the situation returns to normal.

An employee at EMI Taiwan's office says that none of the label's staff were injured in the quake but added that in the tremor's aftermath the office was still experiencing electrical power outages.

BMG Taiwan says that a Taichung-based sales representative was left homeless following the collapse of his apartment building in the quake, but he and his family survived the tremor. The only damage to the label's Taipei office was some falling shelves. Because of the post-quake chaos, BMG Taiwan postponed all new releases for two weeks.

While most Taiwanese music stores had to deal with CDs that had fallen from shelves, no serious problems were reported. Tower Records' two Taiwan outlets, both in Taipei, were closed for a day and a half following the quake.

"Of course the mood in Taipei is still shocked and somewhat dark—and with aftershocks, a little nervous—although talking to people there, they seem immediately determined to bounce back," says Keith Cahoon, Tower's senior VP for the Far East. He says all of Tower's staff has donated a day's wages to earthquake relief charity.

Meanwhile, all concerts have been canceled in Taiwan, including shows by U.K. alternative rockers Suede and Japanese pop duo Puffy.



A few days before his address to the British Assn. of Record Dealers' annual general meeting, HMV Europe managing director Brian McLaughlin unveiled the music merchant's latest venture, a free in-store magazine called HMV Choice that targets fans of specialist music genres, from classical to roots. The 100,000-print-run magazine, published by Origin Publishing, was launched at a reception in HMV's Oxford Circus flagship store in London.

Support IFPI, Berman Tells U.K. Labels Group Chairman Asks For Cooperation In Meeting Digital Future's Challenges

BY TOM FERGUSON

LONDON—The music industry still has a bright future in the digital age, but it's more vital than ever that labels work together at a national and international level to counteract the power and influence of the telecommunications and consumer electronics giants.

That was the key message put across by International Federation of the Phonographic Industry (IFPI) chairman Richard Berman at the British Phonographic Industry's (BPI) annual general meeting in London (*Billboard*, Oct. 2).



Pictured, from left, are Rob Dickins, Jay Berman, and Richard Deacon.

In a keynote speech that BPI director general John Deacon described as "very invigorating," former Recording Industry Assn. of America chairman Berman de-

scribed the Secure Digital Music Initiative as "the single most important initiative ever undertaken by the recording industry." However, he added that the initiative needs help in the form of appropriate legislation such as that "embodied in the [European Union's proposed] Copyright Directive, the terms of which are still in doubt" (*Billboard*, July 31).

Berman insists the music industry still has a "pretty bright" future. Echoing remarks made earlier by BPI chairman Rob Dickins, who

(Continued on page 88)

S. Korea To Allow Some Japanese Live Acts

BY CHO HYUN-JIN

SEOUL, South Korea—The Ministry of Culture and Tourism has announced plans to further liberalize South Korea's longstanding ban on Japanese pop culture.

In October 1998, the ban was lifted on selected movies, animation, and comic books, while distribution and live performances of Japanese music continued to be prohibited. On Sept. 10, the ministry announced that live concerts by Japanese artists will now be permitted in venues with seating capacities of less than 2,000, but a ban on broadcast and sale of Japanese music will remain in effect. Japanese musicians will still not be permitted to perform in bars, cafes, or clubs.

Culture and Tourism Minister Park Jie-Won says Japanese pop concerts will also not be held in Seoul's Korean National Theater. "Although its seating capacity is 1,518, the theater symbolizes Korean culture," Park says.

The ban stems from Japan's 1910-45 colonization of Korea, when Japan suppressed Korean language and culture. Further relaxation of the ban is expected sometime next year.

However, industry insiders say the latest move will have little effect on the Korean music business. "The further lifting of the ban isn't expected to lead to a flood of concerts by Japanese artists," says Lee Jong-Hyeon, president of Live Club, one of the busiest live-music venues in Seoul.

"Staging Japanese acts in venues with such capacities [under 2,000] will not be profitable enough. We are focusing on staging joint concerts: shows featuring both local and Japanese acts."

Notes Kim Chang-Hwan, a producer at Retro Music production company, "Album sales and reviews have to come before concert attendance. Without allowing Japanese music to be sold, not many people are going to see a show, especially without having information on J-pop."

In any case, Japanese music poses little threat to local product, says Kim. "The rock-oriented J-pop scene is not what melody-oriented K-pop listeners are asking for."



Universally Acknowledged. Yoël Kenan, Universal Music International (UMI) VP of marketing, MCA, and Hiten Bharadia, UMI marketing manager, MCA, recently received an award in London from UMI chairman/CEO Jorgen Larsen and senior VP of marketing and A&R Max Hole for their contribution to Enrique Iglesias' global success. Shown, from left, are Kenan; Larsen; Bharadia; Hole; and Nina Hansdotter, marketing manager at Universal Music Sweden. Hansdotter replaces Kenan as of Oct. 11 (*Billboard*, Oct. 2).

McNeal's Swedish-Flavored Pop A Hit

BY DOMINIC PRIDE

COLOGNE, Germany—Lutricia McNeal is finding there's value in being ahead of the pack.

While the world's pop acts flood to Sweden to tap into the unique European pop/R&B sound, the Dallas-based singer has been working with the Scandi sound for a decade.

Half of the tracks on her latest album, "Watcha Been Doing," which debuts Oct. 18 through Arcade Music subsidiary CNR Music and a network of indie licensees in Europe, were recorded in Sweden. The rest were done in Dallas and Los Angeles.

Her last album, 1996's "My Side Of Town," sold close to 1 million units in Europe, says CNR, and the first single from the current set is already finding an audience here.

"Last year I did 26 round trips between Dallas and Europe," says the singer, on yet another round of pre-release promotion, which took her to Spain, Sweden, and back to Germany. "It's been really testing. It's always a struggle flying across the Atlantic, but I know that this is the one thing that broke me, that put me on the map here in Europe."

While the market for both U.S. and homemade R&B in Europe is growing, it remains limited, and, as McNeal points out, "I'm not doing R&B; I'm doing pop with a soul, R&B twist."

McNeal first arrived in Sweden in 1989 on vacation and liked it so much she stayed. By 1991 she had fallen in with Swedish-based duo Rob 'n' Raz, with whom she made two albums for Warner Music.

Her solo breakthrough came in late 1996 and early 1997 with a cover of Barbie Benton's 1974 hit "Ain't That Just The Way." Follow-up singles, including "My Side Of Town" and "Washington," were local hits, which paved the way for the European cross-over success of the single "Stranded," which to date has sold 2 million copies, according to CNR.

In working with Swedish producers, McNeal was ahead of such acts as Britney Spears, Backstreet Boys, and 'N Sync, whose combination of teen-pop appeal, R&B-oriented production, and pop melodies has proved to be a winning formula worldwide.

The market for this sound has become more crowded, McNeal says, noting, "Nowadays with Britney Spears it is competitive."

Among the Swedish hitmakers on the album are Josef Larossi and Andre Romdhan (who work as Phat Fly Productions) and Daniel Papalexis, who wrote the current single "365 Days" and "Stranded," one of the European hits from her previous album, which he also produced.

"The sound coming from Sweden is awesome right now," she says. "Everyone is flying to Sweden to get produced."

U.S.-based producers and writers include Bradley and former Color Me Badd member Mark Calderone.

McNeal's affinity for Sweden extends as far as hiring a Swedish manager, Jay Gullers of Flash Management, who is also her husband.

While she is happy to deal with U.S. record labels, she says she is happier without an American manager.

"I have a good friend in a famous group," she says. "The horror stories that he tells me are unbelievable. They get ripped off for millions. From hearing that, I said I would never have an



MCNEAL

American manager."

Although both McNeal and Gullers are now based in Dallas, they are focusing their efforts on European promotion. Says Gullers, "Her presence is important here, and she's got momentum behind her. We would be crazy to waste that."

McNeal was originally signed to Siljemark Entertainment, the label

owned by Jonas Siljemark, who was managing director of CNR/Arcade Sweden until last May. He left during the recording of the album to become president of Bonnier Music, the label created by Swedish media company Bonnier. Upon his exit, he sold the rights to the Siljemark label catalog to CNR.

However, Siljemark was still heavily involved as executive producer, and, says McNeal, he is actively involved in creating her sound. "He's the one that started me out with this, the main reason I got put on the map, so to speak."

Siljemark says his involvement lay in all creative aspects of the set, including choosing producers and writers. "Swedish producers get these great big melodies which lift out of the song," he says. "Maybe she could have done a similar record with American pop producers, but it would be slightly more difficult with U.S. R&B producers, who are more interested in producing an atmosphere."

CNR will release the album in Scandinavia, Benelux, and Spain. Last February it closed its German company, and "Watcha" is now licensed to Zyx for the Germany/Switzerland/ (Continued on page 88)

Managers Honor Biz Colleagues

U.K.'s IMF Ceremony Recognizes Industry Achievers

BY DOMINIC PRIDE

LONDON—Managers are now seated firmly at the table of the music industry establishment, says the International Managers Forum (IMF), which feted music industry figures in its Roll of Honour Sept. 22 (*Billboard Bulletin*, Sept. 23).

"Our aim is to raise the profile of the managers in the business and to show people that we have become professional," says James Fisher, IMF general secretary, at the body's sixth such event in five years. "At one time we used to fight with everybody; now we don't. With this ceremony, we pay homage to the unsung heroes of the industry."

Rod Smallwood, CEO of the Sanctuary Group and the man who managed British metal group Iron Maiden to international success, received the Peter Grant Award at the ceremony at the Hilton Park Lane here. The accolade, named after the legendary Led Zeppelin manager, celebrates outstanding achievement on the part of a manager.

Leigh Johnson, manager of Virgin act Skunk Anansie, was named manager of the year. Jeremy Lascelles, managing director of the act's publisher, Chrysalis Music, said Johnson had taken Skunk Anansie "from playing to 12 people in a club to a band selling around the world."

Skunk Anansie's lead singer, Skin, called Johnson "my best friend in the whole planet."

Producer of the year was Ray Hedges, named for his work with Epic U.K.'s B*Witched and Polydor U.K.'s Boyzone. Presenting the

award, Boyzone lead singer and solo artist Ronan Keating said Hedges "had helped Boyzone grow as a band."

Three industry figures were inducted into the Hall of Fame: Rupert Perry, recently named senior VP of EMI Recorded Music; Martin Hopewell, an agent at booker Primary Talent and founder of the International Live Music Conference; and John Hutchinson, CEO of the U.K.'s Performing Right Society/Mechanical Copyright Protection Society.

Perry used his citation of Smallwood (with whom he worked on Iron Maiden's career) to praise the positive efforts that the IMF has made to strengthen links with other parts of the industry.

"I have always encouraged these people," Perry said. "I thought it was important for our industry that we had an organization representing managers and that we have an organization in other countries."

"There are a lot of issues that we all agree on," continued Perry, "on which we need to be speaking with one voice: record companies, promoters, agents, music publishers, and, most important, the managers."

The gathering was addressed by Janet Anderson, under-secretary of state at the U.K. government's Department of Media, Culture, and Sport.

She praised the music industry as "the fourth-largest contributor to national income" and said the dynamism and creativity of the music industry was "exactly the kind of growth industry that the government likes."

newsline...

WARNER MUSIC U.K. has merged the international departments of its WEA and EastWest labels, appointing Hassan Choudhury director of international marketing for the whole company. Choudhury was formerly WEA's director of international. EastWest has been without a head of international since the departure in February of Ian Grenfell. Theo Gupta, international manager for EastWest, becomes senior international manager, based at the Warner U.K. building. The merged department will report to Warner U.K. chairman Nick Phillips. "We're talking to the same label managers at our international labels," says Choudhury, "so it makes sense to have one department." Among acts being marketed by the department in coming months are Simply Red, Chris Rea, Shola Ama, and Cher. Other U.K. majors that have one head of international for all labels include BMG, Universal, and Sony Music.

DOMINIC PRIDE

SINE (SONY INDEPENDENT NETWORK EUROPE) and Sony Music Sweden have agreed to buy a 39% stake in Stockholm-based independent Diesel Music, whose label and publishing roster includes Eagle-Eye Cherry, Titiyo, Lisa Nilsson, Mauro Scocco, and the Esbjörn Svensson Trio. BMG Sweden holds a 10% stake in Diesel, but this is being bought back by the current owners of the remaining 90%—Scocco, Torbjörn Steen, and Johan Ekelund. Under the new deal, those three will own 61% of Diesel. Neither the price paid nor the ownership split between Sony Sweden and London-based SINE has been disclosed. Diesel's A&R autonomy will be retained, while Sony/SINE will handle sales and distribution.

KAI R. LOFTHUS

LONDON-BASED CONCERT BOOKER the Agency Group (TAG) is opening a Netherlands office, based in Amsterdam. Local booker Jan Reijnders will head the new office as managing director. The Agency Group chairman Neil Warnock says the company has been working with Reijnders' company, Netherconnections Agents, in Holland over the last year, particularly on reggae and urban groups represented from TAG's New York office. Explains Warnock: "We believe that by this association Jan can strengthen his position as an agent in the international marketplace." He adds that the move represents an "ideal opportunity" to develop TAG's services into central Europe and that it will operate as a "fully stand-alone agency, as in our operations in New York, Toronto, and London."



REIJNDERS

TOM FERGUSON

SABINE BAUERFEIND, formerly head of international exploitation for the pre-merger Universal Music in Hamburg, is replacing Heiko Müller as Sony Music Germany's manager of international marketing. Müller, formerly senior local product manager at Epic Germany, took the Frankfurt-based post earlier this year (*Billboard Bulletin*, June 15). The position had been created to help Sony Music Germany market repertoire from its various labels and joint ventures. Bauerfeind reports to managing director/senior VP of Sony Music Germany/Switzerland/Austria



BAUERFEIND LEFT WITH LEUSCHNER

Jochen Leuschner. Müller says he expects to announce plans for a new venture shortly.

DOMINIC PRIDE

STEVE AND MUFF WINWOOD will be among the 1999 recipients of the Gold Badge Awards presented by the British Academy of Songwriters and Composers. Veteran U.K. singer/songwriter Steve and brother Muff—now managing director of Sony's S2 label—first came to attention in the mid-'60s as members of the Spencer Davis Group. The annual awards honor artists and others who have made a lasting contribution to the U.K.'s entertainment industry. Other recipients named this year include performers Elkie Brooks and Ian Dury, sound engineer Dick Lewzey, and DJ Paul Gambaccini. The ceremony, sponsored by the Mechanical Copyright Protection Society, will be held Oct. 13 at London's Savoy Hotel.

DAVID STARK

VIRGIN MEGASTORES has followed up the recent move of its London headquarters by unveiling a new logo for its U.K. stores. The first store to feature the new branding is Virgin's outlet in Middlesbrough in northeast England, opening Oct. 7. The new look will also be used at the chain's new store in London's Piccadilly Circus (opening Oct. 25) and the new flagship outlet in Glasgow, Scotland (Nov. 25); over the next six months, it will be rolled out at Virgin Megastores across the U.K. and internationally. The company recently moved its head office across west London, from Kew to Brook Green, Hammersmith.



TOM FERGUSON

Another Act Reunion? Guess Who

BY LARRY LeBLANC

TORONTO—Guitarist Randy Bachman has long predicted that the late-'60s lineup of Canada's Guess Who would re-form—but only “when it's sunny and 80 degrees at [renowned Winnipeg, Manitoba, intersection] Portage and Main on New Year's Eve.”

It seems it could be time to look out for some unseasonable weather, as the veteran band's members may be touring together next year—a prospect that was unthinkable even a year ago.

While in their hometown of Winnipeg Oct. 17 to be inducted into the Hall of Fame at the inaugural Prairie Music Awards, Bachman, singer Burton Cummings, bassist Jim Kale, and drummer Garry Peterson will discuss a possible reunion tour. “We'll look at the offers and see what kind of sense they make,” says Bachman.

Reunion talk has been sparked by a recent appearance by the quartet and U.S. airplay for Lenny Kravitz's rendition of their hit “American Woman,” which reached No. 1 on The Billboard Hot 100 in 1970. Kravitz's version is featured on the “Austin Powers: The Spy Who Shagged Me” soundtrack (Maverick) and on his Virgin album “5.” Maverick is issuing a sequel soundtrack to “Austin Powers: The Spy Who Shagged Me” this month to coincide with its home video release Nov. 16. The second “Spy” soundtrack contains the Guess Who's original version of “American Woman.”

“There's been 10 versions of ‘American Woman’ over the years,” says Bachman. “Most of them have been copies of ours with the same guitar run played louder and the singers screaming louder than Burton.” Adds Cummings, “It's flattering how true Lenny stayed to my original vocals. Even the ad-libbed [vocal] licks at the end, he copied.”

Reassembling the best-known Guess Who lineup is going to be a major undertaking. One reason is that another version of the band—under

Kale, who owns the name—is still active, with former Coney Hatch member Carl Dixon as front man. However, the chief obstacle is bitterness over that fact that the bulk of the group's catalog is owned by Cummings' Shillelagh Music. This includes “American Woman,” which was written by all four members, and the U.S. top 10 hits “These Eyes,” “Laughing,” and “No Time,” which Bachman and Cummings co-wrote. Cummings acquired the rights in 1981 from Nimbus 9 Pro-

‘There's a chemistry when Randy and I are together. I sing better, and he plays better’

—BURTON CUMMINGS—

ductions.

A legal battle between Cummings and Bachman over the publishing in the '80s led to the two rarely speaking after the band's 1983 Canadian tour. However, in 1997 they briefly buried the hatchet and performed together in Winnipeg at a benefit concert in aid of flood victims.

Earlier this year, a reported \$200,000 Canadian (\$136,000) fee and the personal appeal of Manitoba Premier Gary Filmon convinced the quartet to perform at the closing ceremonies of the XIII Pan American Games Aug. 8 in Winnipeg. It was the Guess Who's first time onstage together in 16 years.

Despite a sudden downpour immediately before the band's 20-minute set, the stadium audience stayed in its seats to hear the Guess Who play. Says Bachman, “That 20 minutes went by in a snap of a finger. The adrenaline was

unbelievable. The years of pain, anger, and distance disappeared.”

“We had fun; the music was terrific,” says Cummings. “There's a chemistry when Randy and I are together. I sing better, and he plays better.”

A 90-minute documentary of that appearance, shot by CBC-TV, will air later this year in Canada. With offers pouring in from promoters in Canada, the U.S., Japan, and Australia, the four could tour for “a year or two” playing Guess Who, Bachman-Turner Overdrive, and Cummings solo selections, says Cummings.

However, when the four meet this month, Bachman says, he will ask Cummings to first relinquish publishing rights to the Guess Who songs written by Cummings with the other three. “That could end any talk of touring right away,” predicts the band's longtime producer and mentor, Jack Richardson, who had originally co-owned Nimbus 9 Productions.

“It's time for this to be resolved,” says Bachman firmly. “Peterson and Kale feel the same as I do. If Burton doesn't give it up, [a transfer] is going to be demanded [with the right of copyright termination].”

“I'm not going to let them hold a gun to my head,” counters Cummings. “I'd like to go and play the United States again with those guys, but I don't need a Guess Who reunion. Acquiring the songs' rights was a business deal. Nimbus 9 was on the chopping block. I found out the songs were available and bought them.”

At the impending meeting, Bachman will also lobby for the members to consider other Guess Who-related projects. They include a DVD release featuring performances from the band's 1983 Canadian tour; footage from its 1967 CBC-TV program “Let's Go”; promotional videos of “These Eyes” and “American Woman”; and footage of the Pan American Games appearance.

Also to be considered is a Bachman-compiled double album, “This Time Long Ago,” with four unissued tracks from a 1967 session in London and nine songs from “Let's Go,” including a rendition of the Doors' “Light My Fire” with the Winnipeg Symphony Orchestra and a scorching version of “Summertime Blues.”

The Guess Who has been a towering presence in Canadian music since its 1965 rendition of British rockers Johnny Kidd & the Pirates' “Shakin' All Over” reached No. 1 here and No. 22 on The Billboard Hot 100. However, the original group, which had Chad Allen as the singer, never had another international hit. “These Eyes,” with Cummings, broke in the U.S. in 1969.

While “American Woman” topped the Hot 100 in 1970, Bachman—a Mormon—left the group that year, citing lifestyle differences. He soon resurfaced with Bachman-Turner Overdrive, which signed with Mercury Records in the U.S. Following Bachman's departure, Cummings wrote or co-wrote the Guess Who's early-'70s hits “Clap For The Wolfman” and “Share The Land” before leaving in 1975 to launch a solo career.



Un-Covered. Martay, who is signed to the U.K.'s Riverhorse Records, meets ZZ Top, the inspiration behind her latest single, “Gimme All Your Lovin' 2000,” an uptempo club version of the classic hit. Martay is pictured here with ZZ Top after meeting the band in Houston. The meeting aired on the U.K.'s “Big Breakfast” TV show on Channel 4. The single debuted on Sept. 27 in continental Europe via Sony International Network Europe and on Oct. 4 in the U.K. via 3mV/TEN.

Sony, Warner React To Drug Bust

Makihara's Catalog Recalled, Activities Suspended

BY STEVE McCLURE

TOKYO—Following the recent arrest of singer/songwriter Noriyuki Makihara for possession of amphetamines, his label, Sony, has halted production of his material and has asked record stores nationwide to return their stock of Makihara recordings.

“[Sony] decided to take a severe action concerning Makihara, as we believe what he did is a serious antisocial act,” the label said in a statement. “Makihara, as a famous singer/songwriter, has put out a lot of work and gained broad popularity among listeners. But his illegal act betrayed his fans.”

Sony also says it will not release any new recordings by Makihara but held out the prospect of the artist's eventual return to the label's good graces. “We hope he will come back to live up to his fans' expectations through his music activity after atoning for his crime,” the statement said.

Meanwhile, Warner Music Japan (WMJ) says that it will accept returns of product Makihara released when he was signed to WMJ label WEA Music, although, unlike Sony, WMJ is not insisting stores do so.

Makihara's management company, A-Note, took a similar line in commenting on the artist's arrest. “We were shocked,” Mitsuo Nakajima was quoted as telling a news conference. “We regret that we must suspend all activities immediately.”

Makihara's arrest also caused his autumn concert tour to be canceled, his official Web sites to be closed, and all his artistic activities to be indefinitely suspended.

The severity of the reaction to Makihara's arrest has surprised many people in the Japanese music industry, especially since Makihara has not so far been convicted of any crime. But in a country with a 99% conviction rate, the media and the public tend to equate an arrest with guilt. One industry source says the fact that the case involves amphetamines explains the harsh stance taken by Makihara's labels and management. “It would have been different if it had been pot,” he says.

A group of Makihara's fans sent a petition to Sony asking the label to reconsider its stance, but the label is sticking to its guns. The announcements by Sony and Warner led to a

brief run on record stores by Makihara's fans, putting several of his albums back into the lower reaches of the album charts.

Makihara, 30, made his recording debut in 1990, and in 1991 the Japanese Phonograph Record Assn. named him the year's most promising new artist. He has released 29 singles and nine albums during his career. Makihara was charged with possession of amphetamines after police raided his apartment in Tokyo's chic Aoyama district on Aug. 26. Also arrested was a male friend of Makihara's who was in the artist's apartment at the time.

MTV Adds Web Site In Chinese Language

BY DAVENA MOK

HONG KONG—MTV has launched its first Chinese-language Web site, www.mtvchinese.com, to complement its MTV Mandarin channel, which recently went 24-hour in Hong Kong (Billboard, Oct. 2).

The Web site “provides advertisers with an additional avenue for reaching the 15-34 Chinese demographic,” says Richard Cunningham, senior VP of network development, MTV Networks Asia. He adds, “The Chinese Internet universe is rapidly growing.”

The site launched Sept. 23 in Hong Kong and is a joint venture with leading Asian Internet content provider Tricast. Paul Meyers, GM of MTV Asia Online/COO of Tricast, says, “As Asian audiences become more Internet-savvy, they are beginning to demand greater localized content depth.”

The Web site is divided into eight categories, including music news, interviews, reviews, lifestyle information, and the latest music-related products. Users will be able to learn about music-related events in Beijing; Hong Kong; Shanghai, China; Singapore; and Taipei, Taiwan, as well as chat with other music fans.

In May, Tricast launched MTV Asia Online (www.mtvasia.com), an English-language Web site based on MTV Asia's regional television programming.

Sony Revisits Solo Cummings

TORONTO—Some 24 years after he left the Canadian group, singer Burton Cummings is still primarily identified as the Guess Who's front man. Still, he hopes people also remember him for his solo work and is jubilant that a batch of his solo recordings has just been issued on CD for the first time.

On Sept. 21, Sony Music Entertainment (Canada) issued Cummings' self-titled 1976 album, which featured the hit “Stand Tall,” as well as his albums “My Own Way To Rock” (1977), “Dreams Of A Child” (1979), and “Woman Love” (1980). All were originally issued on Portrait or Epic. The albums, featuring new liner notes by Cummings and two bonus tracks, will be released next year in the U.S. by Sony Legacy.

Previously, only two of Cummings' compilations featuring those recordings had been released on CD—“The Best Of Burton Cummings” (CBS) and “The Burton Cummings Collec-

tion” (Rhino). “I've been waiting for these albums to be released for a long time,” says Cummings.

“With an expected Guess Who tour and with Lenny Kravitz's version of ‘American Woman’ now a hit, the timing is as good as it gets for Burton,” says Greg Pappas, director of strategic marketing at Sony Canada. “If these four albums do well, we'll discuss what else we can do, including updating his hits compilation.”

Cummings adds that there are some 30 live tracks in his files from concerts recorded in Hamilton, Ontario; Los Angeles; and Detroit. “There's certainly enough material for a great album,” he says.

Despite being without a label deal, Cummings is seeking to record again. “I've had several meetings with [producer] Glen Ballard, and we're going to cut a couple of my songs he likes. I've been writing a lot in the last few years.”

LARRY LeBLANC

LIFELINES

BIRTHS

Boy, Nicolas Andres Steller Villarosa, to Vickie Starr and Linda Villarosa, Aug. 10 in New York. Starr is co-owner of public relations firm Girlie Action.

DEATHS

Edward Cobb, 61, of leukemia, Sept. 19 in Honolulu. Cobb was a founding member of the original Four Preps but achieved greater recognition as a songwriter, manager, and producer. He formed a successful partnership with producer/executive Ray Harris. After Cobb proposed singing the song to Harris, the latter suggested the song be recorded by the Standells, a group with whom they had been working. In 1966 the song was on The Billboard Hot 100 for 16 weeks, peaking at No. 11. Another of Wood's songs, "Tainted Love," was first recorded by Gloria Jones on 1964. In 1982 the track was covered by Soft Cell and be-

came a hit, peaking at No. 8 on the Hot 100 and charting for 43 weeks. In the late '60s, Cobb and Harris joined with Seymour Heller, manager of Liberate, to form the AVI Entertainment Group, which acquired the Nashboro and Excello catalogs and the Woodland Sound Recording Studios before being sold to MCA. Cobb is survived by his widow, Lennie, and two children, Heather and Matthew. In lieu of flowers, the family requests a contribution toward the cure of leukemia.

Mary Ann Pollar, of cancer, Sept. 11 in Oakland, Calif. Pollar founded Mary Ann Pollar Presents, which promoted folk, jazz, and rock artists ranging from Bob Dylan to Frank Zappa in the Bay Area through the early '80s. In 1971, she founded Rainbow Sign, a famed black arts and cultural center in Berkeley, Calif. She is survived by her daughter, Odette.

GOOD WORKS

ROYAL TREATMENT: People magazine's 25th-anniversary benefit concert, Carole King: Making Music With Friends, will be held Oct. 14 at the Theater at Madison Square Garden in New York. **Paul Shaffer** will be musical director for the concert, which will feature performances by 98°, Boyz II Men, Trisha Yearwood, Chrissie Hynde, Reba McEntire, Luther Vandross, Rickie Lee Jones, Brian McKnight, and Mavis Staples. A taped duet by King and James Taylor will premiere at the event, which, under the theme "Our children, our health, and our planet," will raise funds for three charities: Communities in Schools, the National Women's Cancer Research Alliance, and the Wilderness Society. Contact: Peter Seligman at 212-981-5201.

HIGH MARX: On Oct. 16, Kenny Loggins, Michael McDonald, and Shedaisy will perform at Music for Life 2, a benefit concert in honor of the late Dick Marx, to be held at Chicago's Vic Theater. A prominent Chicago musician and a prolific music writer for commercials, Marx penned memorable jingles for such products as Kellogg's Raisin Bran, Wrigley's Doublemint, and Dial. Proceeds from the concert will be distributed by the Dick Marx Foundation to a DePaul School of Music scholarship fund. Marx's son, recording artist Richard Marx, will co-headline the event. Contact:

Elizabeth Much at 323-965-0852.

ROCKING OUT: An Illinois-based organization of bands and independent businesses called Rock Out HIV is distributing a 12-track CD of the same name that benefits the Children's Place Assn., which helps children dealing with HIV/AIDS. In July, the CD was sold at a free, all-ages outdoor concert in Arlington Heights, Ill., headlined by local groups Braintree and Evil Genius. At that event, donations for the Children's Place Assn. were collected. The CD is being independently distributed in the Midwest but is available for \$10 per copy (shipping included) by mail. Contact: Peter Griffin at 847-392-8124.

GUEST COMMENTARY

(Continued from page 4)

good for any of us.

Up until a few months ago, we had a problem in the U.K. with the issue of the low price of CD singles, the vast majority of which were being priced at 1.99 pounds (\$3.28) in their first week of release.

The effect of this was to put the spotlight on full-price CDs and make them look relatively expensive to the consumer, when what was actually going on was that 1.99-pound singles were serving as a huge loss leader.

In recent months, a glut of strong singles releases has given record companies the confidence to raise the price in stores of CD



Abbott Foundation Benefit. The Joni Abbott Music Foundation hosted its third annual benefit party recently at the Supper Club in New York to help talented young people pursue careers in the music industry. Formed in 1995, the foundation provides motivated young people with internships in music-related businesses, such as record labels, promotion companies, radio stations, and television networks. Shown at the benefit, from left, are Blondie's Clem Burke; Blondie's Jimmy Destri; Moby; Blondie's Deborah Harry; MTV's Traci Jordan; Leslie Leventman, senior VP of creative services, special events and travel management, at MTV; EMI Music Publishing's Rick Krim; Jeff Pollack, Pollack Media Group; Blondie's Leigh Foxx; Sheri Howell, VP of music and artist development at MTV; Louis Messina, Pace Concerts-SFX; Renea Abbott, executive director of the Joni Abbott Foundation; Barbara Carlton, president of the Joni Abbott Foundation; Blondie's Paul Carbonara; Tom Freston, chairman/CEO of MTV Networks; and Blondie's Chris Stein.

CALENDAR

SEPTEMBER

Sept. 29-Oct. 3, **Mixshow Power Summit**, the National Hotel, Miami Beach. 212-340-4738.

Sept. 30-Oct. 10, **Mammoth Music Mart For Lou Gehrig's Disease**, Old Orchard Center, Skokie, Ill. 312-751-5520.

OCTOBER

Oct. 1, **Fighting For Music Royalties Program**, presented by the Legal Strategies Institute, House of Blues, Los Angeles. 561-995-4818.

Oct. 2, **1999 Music Business Seminar**, sponsored by the California Lawyers for the Arts, UCLA, Los Angeles. 510-444-6351.

Oct. 4, **The Coward Affair**, featuring a revue of music by Noel Coward, Royal York Hotel, Niagara-on-the-Lake, Ontario. 416-599-2550.

Oct. 4-5, **Trend Tracking: Identifying And Leveraging Emerging Consumer Trends Conference**, Empire Hotel, New York. 212-661-3500, ext. 3111.

Oct. 5, **The Inside Connection Presents A&R Panel**, Spiral Lounge, New York. 516-981-8231.

Oct. 5, **Rocktober Round**, presented by Songwriters in the Round and Hollywood East Music Group, El Habito, Miami. 305-867-4010.

Oct. 5-7, **East Coast Video Show**, New Atlantic City Convention Center, Atlantic City, N.J. 203-882-1300.

Oct. 6, **From Brooklyn To Burbank: The Spirit Of Life Award Dinner Honoring Philip**

Quartararo, presented by City of Hope, Warner Bros. Studios, Burbank, Calif. 213-892-7268.

Oct. 7-9, **Amsterdam Dance Event '99**, Felix Meritis, Amsterdam. 31-35-621-87-48.

Oct. 7-9, **Billboard/Airplay Monitor Radio Seminar And Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

Oct. 12, **Up Close And Personal With Don Passman**, presented by the Los Angeles chapter of the Recording Academy and the UCLA School of Law, UCLA Schoenberg Hall, Los Angeles. 310-392-2777.

Oct. 14, **Roller Coaster: Surviving The Ups And Downs Of A Music Career**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

Oct. 14-15, **Entertainment Online '99**, Grand Hyatt, New York. 800-647-7600. www.worldrg.com.

Oct. 15-17, **MusicBiz 2005 Conference**, San Francisco. 800-539-9032. www.mb-5.com.

Oct. 16, **CyberSoiree Festival And Expo**, Club Ohm, New York. 212-869-7231, ext. 22.

Oct. 18, **The Blues Foundation's Fifth Annual Lifetime Achievement Awards Saluting Women In Blues**, House of Blues, Los Angeles. 323-653-4987.

Oct. 18, **How To Get A Job In The Music Biz Panel**, sponsored by Los Angeles Music Network, Hotel Sofitel, Los Angeles. 323-904-4600.

Oct. 18-19, **Talking To Teens '99: Tapping Into The Teen Culture Conference**, Hilton Hotel

and Towers, New York. 800-345-8016, ext. 3160.

Oct. 19, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Oct. 20, **Ritmo Latino Music Awards**, Universal Amphitheatre, Universal City, Calif. 310-573-1984.

Oct. 24, **Secrets Of Songwriting Success: The Jai Josefs Workshop**, presented by Hollywood East Music Group, Miami. 954-929-0982.

Oct. 24-25, **Latino Expo And Business Conference**, Marriott Marquis, New York. 888-670-8200. www.iir-ny.com.

Oct. 26, **Frederick D. Patterson Award Dinner Honoring Quincy Jones**, presented by the United Negro College Fund, Century Plaza Hotel, Century City, Calif. 323-938-2364.

Oct. 27-30, **19th Annual Black Entertainment And Sports Lawyers Assn. Conference**, Marriott Casa Magna Resort, Puerto Vallarta, Mexico. 323-938-2364.

Oct. 28, **WB Radio Music Awards**, Mandalay Bay Events Center, Las Vegas. 310-201-8853.

Oct. 28, **Songwriter Network Meeting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, National Academy of Recording Arts and Sciences, New York. 212-957-9230.

NOVEMBER

Nov. 5-6, **Music In The Digital Millennium: A Legal And Business Affairs Forum And Technical Expo**, McAllister Auditorium, Tulane University Law School, New Orleans. 504-897-0886. www.digitalmusicforum.com.

Nov. 6, **Thurgood Marshall Scholarship Foundation Golf Tournament**, Pelican Hill Golf Course, Newport Beach, Calif. 323-938-2364.

Nov. 6-8, **City Of Dreams Music, Fashion, And Film Conference**, Los Angeles. 323-860-8765. www.city-of-dreams.com.

Nov. 7, **The Hollywood Reporter's Fourth Annual YoungStar Awards**, Universal Studios Panasonic Theatre, Universal City, Calif. 323-525-2153.

Nov. 15, **Miracles Event**, presented by Vistas for Blind Children and the Institute for Families of Blind Children, Beverly Hilton Hotel, Beverly Hills, Calif. 323-669-2299.

Nov. 15, **Ninth Annual L.A. Music Awards**, House of Blues, West Hollywood. www.lamusic-awards.com.

Nov. 16, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Nov. 17-21, **Sheryl Lee Ralph's American Film And Music Festival Honoring Richard Roundtree And Jimmy Cliff**, Wyndham at Rose Hall, Montego Bay, Jamaica. 323-938-2364.

singles.

The 1.99-pound price level is now almost totally utilized by new and developing artists, and most other singles are priced at 2.99 and 3.99 pounds.

The net result is that the U.K. singles market continues to be buoyant; the volume has not been adversely affected by price; record companies have substantially reduced their losses on singles; artist earnings have increased on singles; and retailers are making more money per single than before.

In other words, price as a marketing tool is being used more selectively and with more thought

than before.

I'm not pointing the finger at retail alone on this, as there are many more retailers than labels. It's a problem that we should try to solve together as an industry. There are other ways of increasing all of our margins than by taking margin from one another. We need to find new ways of selling music, especially catalog, not just using price as the main tool.

My message is simply, please don't undervalue music.

Adapted from a speech delivered to retailers on Sept. 21, as part of a presentation of the company's fourth-quarter lineup.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Retail's Digital Delivery Role Forecast NARM Panel Examines Challenge For Traditional Merchants

BY DON JEFFREY

CORONADO, Calif.—Labels and traditional retailers are saying that they want to be partners in the new age of digitally delivered music.

That's a positive message that came out of a panel on the Internet at the National Assn. of Recording Merchandisers' Fall Conference held here last month.

Retail's challenge will be to provide the places where people can buy digitally distributed music, as well as help consumers choose among the thousands of albums and tracks that will be available for downloading.

"The role of retail will continue to be to identify and deliver that content to consumers in a well-thought-out, organized fashion," said Hugh Hilton, COO of Warehouse Music.

Retail's challenge, Hilton added, is to "condition the consumer to consume digital content in existing retail. Broadband has a better chance in the retail environment than in the home in the near-term." (Broadband refers to the capacity to transmit large amounts of digital data.) "If we can offer the consumer one-stop shopping, it bodes well for the retailer. If not, we'll drive the consumer to the home."

Larry Kenswil, president of Universal Music Group's electronic commerce and advanced technology group, said that Universal and BMG Entertainment's Internet venture, GetMusic, will "announce in a few months" a digital distribution partnership with retail. "We want people to buy music in as many places as possible," he added.

Several panelists talked about the introduction of kiosks in record stores as an effective means of lowering inventory costs and solving the space problem in stores.

Warehouse is testing two different types of kiosks in its stores, said Hilton.

The idea, he said, is to offer consumers "one-stop shopping" in the music store, allowing them to purchase physical product from the bins or digital music from the kiosks.

Some executives warned that labels may be setting a bad precedent by giving away so much downloadable music during the early stages of digital delivery.

"Probably the major challenge of the industry is to get people to value the music rather than the container," said Kenswil. "Giving tracks away reduces the value of music... It's too much in favor of promotion and not enough commerce—if you want people to pay online."

The issue of security in download-

able music was also addressed during the panel. Most panelists agreed that the Secure Digital Music Initiative (SDMI), a group formed by the music and technology industries to develop safe, secure standards for digital delivery of music, has completed only a portion of its work.

The SDMI was initiated as a reaction against the non-secure MP3 formatted music files that consumers were downloading from their computers onto the first portable digital music player, Diamond Multimedia's Rio.

Panelist David Watkins, president of Rioport.com., urged the industry to adopt a consumer-friendly device
(Continued on next page)

Punk Lover Leaves Homeland To Open Dream Store In L.A.

BY CHRIS MORRIS

LOS ANGELES—Five years ago, Jean-Luc Gaudry, owner of L.A.'s Head Line Records, was making good money as a supermarket supervisor in his native France. But he decided to chuck it all, head overseas, and pursue a career as the operator of an American punk rock emporium.

Gaudry—who is known as "John" to his clientele ("It's easier," he maintains)—says in heavily accented English, "I loved punk for a long time,

since 18 years old. I started a bit late. When I started listening to the music, I was very amazed at the energy and everything... I still feel that sometime, when I see a very good band—wow!

"The people who are involved in a passion, always they want to do something by themselves; to make a living on that, on their passion," adds Gaudry, who is 34 years old. "But it's very difficult to make a living on your passion. That's why
(Continued on next page)

**BILLBOARD
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Cavestomp! Plans Collectors' CD Just For Festivalgoers

BY JIM BESSMAN

NASHVILLE—Last year, Cavestomp! Records taped performances by participating bands at its first garage rock festival in New York and is only now releasing them as "Cavestomp!, Vol. 1."

But a second volume of live tracks, to be produced from this year's forthcoming Cavestomp! '99 festival, will be available almost immediately via a limited-edition commemorative CD that can be purchased prior to production by festival attendees and will be delivered to them no later than three weeks after the event.

The new CD will offer a live track from each of the 15 scheduled bands, which include legendary garage rock groups the Standells, the Chocolate Watchband, and, in their first-ever U.S. performance, the Monks (see Declarations of Independents, page 81).

Manufactured exclusively by festival sponsor and leading Internet indie label distributor Cductive.com, the discs can be ordered only on-site at the Westbeth Theatre Center by those in attendance.

The low-priced disc is \$5, which will cover expenses. The product is being treated entirely as a promotional tool for both Cavestomp! Records and Cductive.com, as well as the artists represented.

"The idea is for people who love this music to get a memento of the festival on the spot," says Cavestomp!

'99 producer Jon Weiss, whose festival runs the weekend of Nov. 5-7. "Limiting it to those who attend is almost like having a camera with you and taking snapshots that you and very few others have, and the turnaround

time is so fast that you're virtually involved in the production process."

The near-instant turnaround is a marked change from the first "Cavestomp!" CD volume headlined by ? & the Mysterians, which is available now online and officially releases Nov. 5 through indie distributors like Southwest Texas Wholesale, Burnside, Valley Media, and Revolver.

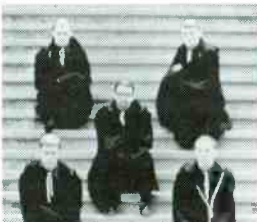
"We need to go into production literally the next day," says Weiss of the new volume, "getting it mixed and mastered and off to the manufacturer with no time to waste because half the fun is getting it immediately.

But garage rockers particularly have a collector's mentality, so it's perfect for them. They enjoy collectability and memorabilia and impulse and

price, and at only \$5, think how incredible it would be to do this on a stadium level."

According to Cductive.com co-founder and chief music officer Tom Ryan, the second "Cavestomp!" compilation offers a "compelling new integrated online product" to festivalgoers.

"For an additional \$5 paid upfront, attendees are able to get an exclusive custom CD of performances they saw during the festival as a memorable souvenir," says Ryan, who adds, "I think it will be a model for value-added product that could be translated to many other festivals of all types of music and that we'll see more and more of them—bundled together with festivals—to entice people to attend shows and also to reward them with a unique product that only they are entitled to receive."



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PUNK LOVER LEAVES HOMETLAND TO OPEN DREAM STORE IN L.A.

(Continued from preceding page)

most of the [creative] people have a [day] job."

It certainly hasn't been easy for Gaudry to make a living off Head Line Records. The shop had a highly itinerant existence before moving into its current location, a 750-square-foot storefront in the Melrose Avenue shopping district.

Using his own savings, a loan from his parents, and money secured from a French bank, Gaudry moved to L.A. four years ago on a visa. He established Head Line Records in about 800 square feet on the second floor of a strip center on Westwood Boulevard, about a mile south of the Westwood Village shopping area. He later moved into a

street-level storefront up the street.

While Head Line flourished, business still wasn't what Gaudry believed it could be. He recalls, "I spoke to a lot of people, and one of my good friends, he works at [the Melrose Avenue shop] Brooklyn House, and he said, 'The problem is, you need the [foot] traffic. You need tourists. You need this kind of customer.'"

"When I spoke to him, I said, 'When I started, I checked Melrose. Their rate, by square feet—I can't afford to spend this amount of money. I can't,'" Gaudry says. "But he said, 'Yeah, it's true, it's a lot of money every month. But it's worth it.' And he convinced me. He said, 'You know, we have a small spot behind Brooklyn House, if you want.'"

Drastically cutting back his stock, Gaudry temporarily moved Head Line into a 200-square-foot room behind Brooklyn House in the summer of 1998. By Christmas, he had nailed down his current spot. There, he says, his business



Ex-Pink Fairies member Twink (second from left, at mike) guested with the Streetwalkin Cheetahs at a recent Head Line in-store show.

newsline...

LIQUID AUDIO says it has set up kiosks for the sale of digitally downloaded music in a cybercafe in Korea, the first such move for the company, which markets software and services for the digital distribution of music. Through a joint venture with a Korean company, Liquid Audio has installed in the cafe 30 kiosks, which allow consumers to download the thousands of tracks it has encoded. The venture is called Total Music Center, or TMC. Rick Fleischman, senior director of product management for Redwood City, Calif.-based Liquid, says it is having "some discussions" with other companies about a similar venture in the U.S.

liquid audio

Liquid Audio has also announced the formation of a new service, Liquid Platinum, that enables independent artists to post songs on the company's 200 affiliated Web sites for promotional or paid downloads. Artists would pay an annual fee of \$99 for software and the right to post a certain amount of music on the Web.

BERTELSMANN, the parent of BMG Entertainment, reports that worldwide revenue rose 13% to 29 billion deutsche marks in the fiscal year that ended June 30, while net income rose 2.6% to 910 million. Earnings before taxes and interest for the music company, BMG Entertainment, were \$161.7 million. The Germany-based company also reports that Internet-related revenue in the year was \$815 million.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) reports that Jeff Bezos, founder and CEO of online retailer Amazon.com, will give the keynote address at the opening session of NARM's 2000 Convention Feb. 28 in San Antonio. Before founding Amazon.com in 1994, Bezos developed computer systems for banking companies.

PLATINUM ENTERTAINMENT has announced that it will be ready to ship source-tagged CDs as soon as January. Platinum, the first independent record company to say it will ship product with electronic anti-theft tags, will use devices supplied by Sensormatic Electronics, which is providing technology to the majors for their source-tagging.

PARADISE MUSIC & ENTERTAINMENT reports that revenue fell to \$9.6 million in the fiscal year that ended June 30 from \$13.6 million the year before, principally because of a restructuring of its Push Records label. The company's net loss rose to \$3.7 million, including about \$1 million in one-time charges, from \$2.8 million the year before.

BMG ENTERTAINMENT says it is releasing 17 music video titles on DVD Video through November. Some of the titles are "N Sync: 'N The Mix," "Alabama For The Record—Live," and "Puccini's 'Turandot' In Beijing, China." All the releases include Dolby Digital 5.1 Surround Sound, bonus tracks, artist interviews, Web links, and other



features.

HASTINGS ENTERTAINMENT, the entertainment superstore operator, says that its CFO, Dennis McGill, will be leaving the company Oct. 15 to become senior VP/CFO of Miami Cruiseline Services after four years at Amarillo, Texas-based Hastings. The retailer says it is searching for a new CFO.

WINSTAR HOME VIDEO is releasing on VHS and DVD an American Masters series presentation, "Yours For A Song: The Women Of Tin Pan Alley," Nov. 23 at list prices of \$19.98 (VHS) and \$24.98 (DVD). The video profiles such songwriters as Dorothy Fields, Kay Swift, Dana Suesse, and Ann Ronell.

READER'S DIGEST ASSN. has announced a share exchange with the two foundations that are the company's biggest shareholders: the DeWitt Wallace and Lila Wallace Reader's Digest Funds, named for the company's founders. The exchange, undertaken for tax purposes, will reduce the funds' ownership of Reader's Digest to 50% from 71%.



Head Line Records is located in the Melrose Avenue shopping district of Los Angeles.

has increased by 20% over what it was at the Westwood locations.

The Melrose block on which Head Line is located has always been a hotbed of record retailing: In the late '80s, it was home to the popular Aron's Records (now on Highland Avenue) and Rene's All Ears Records (now defunct). Today, it houses not only Gaudry's shop but three other record stores, all on the same side of the street.

"You have to find your niche," Gaudry says of his competitors. "Now, those stores around me, they're not the same. Second Time Around [is] now more focused on '70s rock, classic rock, BTO, Led Zeppelin, all this kind of stuff. Street Sounds is hip-hop. And Melrose Music, they've got everything. They're a little Tower; if I can say that."

There was never any question in Gaudry's mind that his store would specialize in punk and nothing but punk.

"I still don't want to carry the other stuff," he says. "Why? Because the problem is it's so easy to talk about something you like and something you know... A customer will come in—'Do you carry that Gothic [band]?' How I can sell Gothic? I don't know [it], beside Bauhaus and Joy Division. That's it!"

"I'm sorry, I can't speak about this kind of music I don't know," he says. "If you talk about punk, oh yeah—I can

speak about punk. Or rockabilly—I don't know about rockabilly... With my store, when someone comes in and wants to know something about punk, he comes into the store and we can talk about punk."

Gaudry—who is Head Line's only full-time staff member, augmented by occasional part-time help—stocks his small store with between 8,000 and 9,000 domestic and imported punk titles, many of which are available on both CD and vinyl. He also sells T-shirts, books, and videos, which he also rents.

"I'm not a regular record store," he says. "I don't want to be like just a store who sells CDs and vinyl, and boom. I always wanted to do something special."

While Gaudry will offer no dollar figures for his annual sales, he says that 35%-40% of his business is derived from CDs, 30% from vinyl, 20% from T-shirts, and the rest from other accessories.

Gaudry says his most popular titles are by contemporary San Francisco punk bands and original '77-era U.K. and U.S. groups.

"You're gonna always find someone who's gonna like the old stuff, because [it's] classic now," he says. "When you take Iggy Pop, I mean, he's a classic... or MC5, all those bands. It's true that a kid who listens to this stuff, they don't really [know about] the time when those bands did their stuff. They see Rancid or NOFX or all those bands who are big, and they don't really

[know] the MC5 or the Stooges, because it was 1968 [when they were playing]."

Not only does Gaudry market punk records, but he usually features live bands two nights a week in the store. Shows this year have featured such high-profile L.A. acts as the Streetwalkin Cheetahs and the BellRays. On Sept. 17, the store hosted a book-signing party for "Fucked Up And Photocopied," a collection of vintage '70s punk flier art, and a live performance by veteran local punk group the Flesh Eaters.

Gaudry sees the live sets as a critical part of the punk experience he's trying to create in his store. "In France, when I started getting into punk, I organized some shows. I liked it... What I still want to do is [have] a store that is alive. I don't want to get bored."

He adds, "It's difficult, because it takes a lot of time. Sometimes it's a headache, sometimes it's a lot of problems. Sometimes you have to deal with your neighbors when you have problems. But, hey, I like it!"

DIGITAL DELIVERY

(Continued from preceding page)

that can play music in different formats.

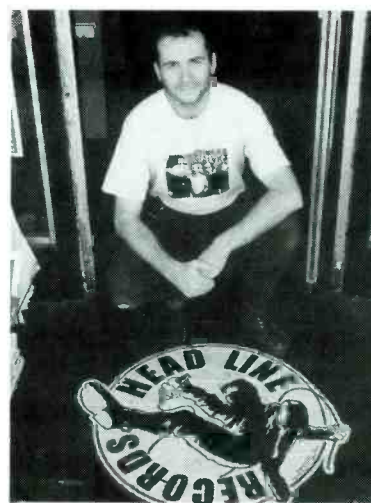
"We need devices consumers are familiar with, like [cable] set-top boxes," said Watkins. "It has to have a consumer-electronics, not a PC, mentality."

Kenswil said that until the SDMI can resolve the issues of security and compatibility, it will be "an inconsistent market for consumers."

Another issue, raised by an industry lawyer on the panel, concerned royalty payments to artists in the digital age. How will mechanical royalties be levied, for instance, on sales of downloaded music in the U.S. and overseas?

Chris Castle, an attorney with Wilson, Sonsini, Goodrich & Rosati, said, "I think there will be real collisions. Basically, I think the deals are all screwed up."

Software programs now available can perform all royalty accounting online and have the ability to collect fees from users, but royalty collection agencies view this technology as a threat, Castle said.



Head Line Records proprietor Jean-Luc (John) Gaudry.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST	TITLE	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		▶ No. 1 ◀		
1	1	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (11.98/17.98) [RS]	THREE DOLLAR BILL, Y'ALL 3 weeks at No. 1	80
2	2	METALLICA ◆ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	424
3	3	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	115
4	4	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG 846210/DJMG (12.98/18.98)	LEGEND	536
5	7	ANDREA BOCELLI ▲ ⁸ PHILIPS 539207 (10.98/17.98) [RS]	ROMANZA	95
6	6	MATCHBOX 20 ▲ ³ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [RS]	YOURSELF OR SOMEONE LIKE YOU	134
7	5	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	24
8	17	TIM MCGRAW ▲ ¹ CURB 77886 (10.98/16.98)	EVERYWHERE	121
9	19	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	239
10	11	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	257
11	8	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	28
12	13	TOM PETTY AND THE HEARTBREAKERS ▲ ¹¹ MCA 10813 (12.98/18.98)	GREATEST HITS	287
13	12	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	178
14	16	MARTINA MCBRIDE ▲ ⁸ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	98
15	10	DEF LEPPARD ▲ ¹ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	153
16	9	GUNS N' ROSES ◆ ¹⁵ GEFFEN 24148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	434
17	18	SUBLIME ▲ ² GASOLINE ALLEY 11413/MCA (11.98/17.98)	SUBLIME	163
18	14	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1175
19	20	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	465
20	15	JIMMY BUFFETT ▲ ⁹ MCA 5633* (12.98/18.98)	SONGS YOU KNOW BY HEART	449
21	24	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	88
22	31	VARIOUS ARTISTS ● BIG IDEA/WORO 6936/LYRICK STUDIOS (6.98/10.98)	VEGGIE TUNES	25
23	23	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [RS]	KORN	133
24	32	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	330
25	26	PINK FLOYD ◆ ¹⁵ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	546
26	22	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	402
27	25	METALLICA ◆ ⁶ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	494
28	21	BARRY WHITE ▲ CASABLANCA 822782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	32
29	37	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) [RS]	RAGE AGAINST THE MACHINE	202
30	35	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	368
31	41	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	319
32	28	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/DJMG (10.98/16.98)	LICENSED TO ILL	417
33	42	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	280
34	29	INSANE CLOWN POSSE ▲ ISLAND 524442/DJMG (10.98/16.98)	THE GREAT MILENKO	95
35	—	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	190
36	39	GARTH BROOKS ◆ ¹⁰ CAPITOL (NASHVILLE) 29689 (10.98/15.98)	THE HITS	202
37	34	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	96
38	36	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO 56511/ANGEL (9.98/16.98) [RS]	TIME TO SAY GOODBYE	29
39	40	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	446
40	—	BRUCE SPRINGSTEEN ▲ ⁴ COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	74
41	33	TOOL ▲ ² VOLCANO 31087* (10.98/16.98)	AENIMA	151
42	27	LINDA RONSTADT ▲ ³ ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	90
43	30	MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	285
44	43	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	68
45	44	AC/DC ◆ ¹⁶ EASTWEST 92215/EEG (11.98/17.98)	LIVE	95
46	46	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	205
47	—	ALANIS MORISSETTE ◆ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/17.98) [RS]	JAGGED LITTLE PILL	208
48	38	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	47
49	48	SUBLIME ▲ GASOLINE ALLEY 11474/MCA (11.98/17.98) [RS]	40 OZ. TO FREEDOM	121
50	—	CELINE DION ◆ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	177

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). 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 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. [RS] indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

Harry Potter To Cast Spell Over Audio

HARRYMANIA: The hottest children's book property on the planet may very well become the biggest-selling audiobook ever. "Harry Potter And The Sorcerer's Stone," the first novel in the insanely popular Harry Potter series by British author J. K. Rowling, was just



by Moira McCormick

released Tuesday (5) in audio form by Listening Library.

The formerly Connecticut-based, formerly independent audiobook company, whose hallmark is completely unabridged recordings (and whose superlative products Child's Play has written about on numerous occasions), is now an imprint of Random House. This is the first Listening Library/Random House release.

That "Harry Potter And The Sorcerer's Stone" will be an audio hit is practically a foregone conclusion; Rowling's books (published here by Scholastic Press) have sold a staggering



5.5 million hardcover copies in the U.S. alone. In addition to "Sorcerer's Stone," there's "Harry Potter And The Chamber of Secrets" and the just-released "Harry Potter And The Prisoner of Azkaban." Adults as well as kids are eating up the **Roald Dahl**-ish adventures of the titular young wizard-in-training. The books were ranked Nos. 3, 2, and 1, respectively, in the Sept. 26 edition of The New York Times Book Review.

Needless to say, Listening Library will be cross-promoting the audio with the book, according to company president **Tim Ditlow**. "Scholastic has a tiger by the tail," says Ditlow—an understatement if anything.

Listening Library's previous best seller was its magnificent full-cast recording of the first book in **Brian Jacques'** hugely popular series "Redwall" (Child's Play, Billboard, July 5, 1997). "We expect this one to exponentially exceed 'Redwall,'" says Ditlow. "I can tell you that it's keeping some audio duplicators very busy." "Harry Potter And The Sorcerer's Stone" runs approximately eight hours over six cassettes (priced at
(Continued on page 80)

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Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			SoundScan®	Principal Performers	
			TITLE, Imprint Distributing Label, Catalog Number		
			NO. 1		
1	NEW		SWEET SWEET SPIRIT Spring Hill Video Chordant Dist. Group 44370	Homecoming Friends	29.98
2	6	19	SO GLAD Spring House Video Chordant Dist. Group 44369	Bill & Gloria Gaither And Their Homecoming Friend	29.98
3	5	28	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
4	20	27	SINGING IN MY SOUL Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
5	1	22	HOMECOMING-LIVE IN ORLANDO ▲ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
6	4	69	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
7	2	3	HEAT IT UP MCA Music Video Universal Music Video Dist. 61694	98 Degrees	19.95
8	3	46	'N THE MIX WITH 'N SYNC ▲ BMG Video 65000	'N Sync	19.95
9	10	20	LIVE ▲ USA Home Entertainment 45059955	Shania Twain	19.95
10	8	2	LIVE IN JACKSON MISSISSIPPI Verity Video Word Video 43135-3	The Canton Spirituals	19.98
11	11	46	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
12	12	184	HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
13	13	5	FROM NOW TO THEN Gospe Centric 90311	Kirk Franklin And The Family	19.95
14	RE-ENTRY		PRECIOUS MEMORIES Star Song Video Starsong Video 27004	Gaither & Friends	29.98
15	16	42	CUNNING STUNTS ▲ Elektra Entertainment 40202	Metallica	19.98
16	14	93	A NIGHT IN TUSCANY ▲ USA Home Entertainment 4400553973	Andrea Bocelli	24.95
17	17	22	AROUND THE WORLD Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98
18	15	26	FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Video 50188	Various Artists	19.95
19	18	38	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
20	24	29	THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
21	26	109	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
22	23	94	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
23	21	12	JIMI HENDRIX LIVE AT WOODSTOCK Universal Studios Home Video Universal Music Video Osm. 11989	Jimi Hendrix	14.95
24	19	3	LIVE AUS BERLIN MCA Music Video Universal Music Video Dist. 61071	Rammstein	19.95
25	25	2	CHONDA PIERCE ON HER SOAPBOX Myrrh Video 5995	Chonda Pierce	16.98
26	27	193	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
27	22	9	BEST OF 1980-1990 Island Video 84761	U2	19.95
28	RE-ENTRY		20 STORIES TALL Word Video 1701	Mark Lowry	21.95
29	7	39	ATLANTA HOMECOMING ● Spring House Video Chordant Dist. Group 44359	Various Artists	29.98
30	9	39	ALL DAY SINGIN' AT THE DOME ● Spring House Video Chordant Dist. Group 44360	Various Artists	29.98
31	RE-ENTRY		LIVE: ONE NIGHT IN PENNSYLVANIA Star Song Video Chordant Dist. Group	Newsboys	14.98
32	28	129	WHO THEN NOW? ◇ Epic Music Video Sony Music Video 50153	Korn	19.98
33	39	51	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	24.98
34	31	31	LIVE AT THE FILLMORE EAST MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
35	38	42	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19.98
36	29	52	SHOCKUMENTARY ● USA Home Entertainment 57595	Insane Clown Posse	19.98
37	RE-ENTRY		VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Maniah Carey	19.98
38	RE-ENTRY		HEALING-LIVE IN DETROIT Verity Video BMG Video 43119	Richard Smallwood With Vision	19.95
39	30	44	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
40	32	35	LIVE INTRUSION Columbia Music Video Sony Music Video 50197	Slayer	14.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 1999, Billboard/BPI Communications.

Merchants & Marketing

CHILD'S PLAY

(Continued from page 77)

\$33). It's read by British stage actor **Jim Dale**, who played the title role in "Barnum" on Broadway.

As thrilling as the "Harry Potter" news is for Listening Library, equally significant is the Random House purchase. Ditlow says it was finalized in late July, after the publishing giant had come a-courting.

"There was a survey of the kids' audiobook market, and they had the No. 1 retail spot and I had No. 2," he recounts. "But I also had a large share in the library/educational market, and they didn't. We talked for a while about cross-distributing. They'd do my product at retail; I'd do theirs at libraries."

But when it became apparent that both companies would still be competing for the same titles, and that Ditlow's company seemed to have the edge (recently snaring not only the coveted "Potter" plum but also the 1999 Newbery Medal winner, **Louis Sachar's** "Holes"), "there was a feeling [on Random House's part] that 'maybe we should just buy him,'" Ditlow says.

Ditlow had secured the "Harry Potter" license in March 1998, before the first book had been released domestically. "I was in England, and a friend there said, 'You must read this book. All the kids in the U.K. are talking about it.' Then, when it was released here a year ago, it was a runaway hit."

He concedes that "a lot of soul-searching" went into the decision to sell to Random House, but he declares himself delighted with the deal he got.

"They offered me the publisher's job," he says. "I have the resources and autonomy to do what I love best—selecting, casting, and producing audiobooks—without having to worry about overhead, payroll, etc. I've also inherited Random House's 40-person children's sales force. No one but Scholastic has a dedicated children's sales force in this business.

"We'll be able to double our previous yearly output to 50-60 titles annually from our previous 30," Ditlow continues. "I'll also be relaunching the entire BDD [Bantam Doubleday Dell] children's audiobook line of over 400 backlist titles. Now I can say to an author, '[Sign with us and] you'll have the No. 1 retail distributor and the library market.' Random House kept everyone in my company, and grandfathered them too. They kept their seniority and their benefits.

"The only thing I'm unhappy about," Ditlow says, laughing, "is the two-hour commute each way to New York City." He continues to live in Connecticut.

RANDOM NOTES: Listening Library is offering 15 more titles this fall, including the latest "Redwall" recording, "Martin The Warrior," and **Beverly Cleary's** classic "Ramona The Pest." Also just out is the fourth volume of **Marc Brown's** Arthur Chapter Books, a two-hour, two-cassette, unabridged recording by actor **Mark Linn-Baker**. It includes the episodes "Who's In Love With Arthur," "Arthur Rocks With Binky," and "Arthur And The Popularity Test." Along with its three predecessors, it is priced at \$18.

EXECUTIVE TURNTABLE

HOME VIDEO. **Tonya Bates** is appointed senior VP of video for VNU's Entertainment Marketing Solutions Group in Los Angeles. She will also continue as GM of VideoScan.

Derrick Forster is named VP/Canada for Columbia TriStar Home Video in Toronto. He was VP of sales for Basic Capital Funds/Titan Investments Management Corp.

NEW MEDIA. **Ghada Hammouda** is named chief marketing officer for Reciprocal in New York. She was senior VP of worldwide strategic planning at Ogilvy & Mather.



BATES

FORSTER

Anthony J. Masiello is named VP of broadcast operations for XM Satellite Radio in Washington, D.C. He was VP of technical operations for CBS Radio Networks.

Billboard

OCTOBER 9, 1999

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			SoundScan®	ARTIST/SERIES	
			IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)		TITLE
			No. 1		
1	1	13	POKEMON KOCH 8901 (11.98/16.98)	2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES	
2	2	77	VEGGIE TUNES ● BIG IDEA/WORD 6936/LYRICK STUDIOS (6.98/10.98)		VEGGIE TUNES
3	3	146	CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)		TODDLER TUNES
4	13	64	VEGGIE TUNES BIG IDEA/WORD 5874/LYRICK STUDIOS (6.98/10.98)		VEGGIE TUNES 2
5	4	195	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)		DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
6	6	48	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)		TODDLER FAVORITES
7	8	153	CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98)		SUNDAY SCHOOL SONGS
8	7	163	CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98)		ACTION BIBLE SONGS
9	5	19	READ-ALONG WALT DISNEY 60427 (6.98 Cassette)		TARZAN
10	11	8	LARRY-BOY BIG IDEA 60012/WORD (6.98/10.98)		VEGGIE TALES-LARRY-BOY: THE SOUNDTRACK
11	9	214	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)		CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
12	16	130	CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98)		SILLY SONGS
13	10	24	VARIOUS ARTISTS WALT DISNEY 60642 (9.98/16.98)		RADIO DISNEY KID JAMS
14	12	160	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)		DISNEY'S PRINCESS COLLECTION
15	15	204	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)		BARNEY'S FAVORITES VOLUME 1
16	RE-ENTRY		VARIOUS ARTISTS ● WALT DISNEY 60625 (5.98/9.98)		HALLOWEEN SONGS & SOUNDS
17	21	125	CEDARMONT KIDS CLASSICS ● BENSON 82216 (3.98/5.98)		BIBLE SONGS
18	18	28	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/15.98)		MANNHEIM STEAMROLLER MEETS THE MOUSE
19	14	19	READ & SING ALONG WALT DISNEY 60991 (11.98 Cassette)		TARZAN
20	17	21	READ-ALONG ▲ KID RHINO 75642/RHINO (7.98/11.98)		STAR WARS EPISODE I: THE PHANTOM MENACE
21	20	27	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98)		I LOVE TO SING WITH BARNEY
22	22	28	BEAR WALT DISNEY 60640 (9.98 Cassette)		BEAR IN THE BIG BLUE HOUSE
23	19	131	VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98)		DISNEY CHILDREN'S FAVORITE SONGS VOLUME 2
24	23	65	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)		MORE SILLY SONGS
25	NEW		BRENTWOOD KIDS BRENTWOOD 10538/JIVE (9.98/12.98)		AMERICA'S 25 FAVORITES: VOL. 2

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Site Offers Online Auditions For Composers

Hollywood Reporter Makes Deal With Liquid Audio For Demo Reel Service

This week's column was prepared by guest columnist Catherine Applefeld Olson.

ATTENTION, MUSIC COMPOSERS: Industry publication The Hollywood Reporter, Billboard's sister publication, is close to debuting a new Internet-based music auditioning service aimed at film, television, and advertising post-production companies.

The Hollywood Reporter Composer Registry, available in a private area of the Reporter's main Web site (www.hollywoodreporter.com), enables composers of music for movies, TV, and commercials to publish secure versions of their demo reels online using Liquid Audio software. Music supervisors, directors, and

streaming video concert is an intimate affair of song and chat filmed at iXL Studio in Los Angeles and hosted by Steve White.

Upcoming Wherehouse Lounge acts include Melissa Etheridge, Sammy Hagar, the Moody (Continued on page 91)



producers can then download the music as well as get additional information about each composer.

Liquid Audio VP of corporate marketing Andrea Fleming says Liquid's partnership with the Reporter is representative of the kinds of deals the company has been making with online publications. "A lot of magazines, particularly music and entertainment magazines, are trying to figure out how to add music and sound to their Web sites," she says. "The Hollywood Reporter is interested in building a new service for their community, and we have the software that allows them to do that."

FASHION STATEMENT: Music entertainment site Launch.com is making a fashion statement with a monthlong collaboration with design house Emporio Armani. Armani is creating a branded site accessible on Launch.com throughout October.

The site will promote a series of visits to Armani boutiques in nine cities, including Hawaii, Los Angeles, New York, and San Francisco, by DJs who will spin for shoppers. It will also feature slides and videos touting the Emporio Armani fall/winter collections; weekly exclusive promotions, such as printable merchandise certificates; and an ongoing contest for which winners will receive two Armani outfits and tickets to see a concert in their local city.

LOUNGING AROUND: The buzz continues to grow on Wherehousemusic.com's Wherehouse Lounge, launched this summer as a live entertainment meeting spot on the music retailer's site. The Thursday-night, hourlong

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES		18-24	
1. amazon.com	11,618	1. amazon.com	1,567
2. cdnow.com	4,305	2. cdnow.com	762
3. bmgmusicservice.com	2,524	3. bmgmusicservice.com	518
4. buy.com	2,491	4. columbiahouse.com	503
5. columbiahouse.com	2,405	5. buy.com	304
6. bestbuy.com	966	6. bestbuy.com	196
7. wal-mart.com	551	7. wal-mart.com	89
8. blockbuster.com	512	8. blockbuster.com	75
9. musicmatch.com	360	9. towerrecords.com	67
10. towerrecords.com	291	10. musicmatch.com	61

25-34		35-49	
1. amazon.com	3,155	1. amazon.com	4,534
2. cdnow.com	1,239	2. cdnow.com	1,506
3. bmgmusicservice.com	834	3. buy.com	1,016
4. columbiahouse.com	789	4. bmgmusicservice.com	877
5. buy.com	786	5. columbiahouse.com	813
6. bestbuy.com	277	6. bestbuy.com	345
7. wal-mart.com	157	7. wal-mart.com	227
8. blockbuster.com	156	8. blockbuster.com	164
9. towerrecords.com	126	9. musicmatch.com	143
10. musicmatch.com	104	10. towerrecords.com	62

Source: Media Metrix, August 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

OCTOBER 9, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		THE FRAGILE NOTHING 490473*/INTERSCOPE	NINE INCH NAILS	1
◀ NO. 1 ▶					
2	1	4	FLY MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	8
3	2	15	SUPERNATURAL ▲ ARISTA 19080	SANTANA	3
4	20	2	YELLOW SUBMARINE SONGTRACK APPLE 21481/CAPITOL	THE BEATLES	26
5	4	19	MILLENNIUM ▲ JIVE 41672	BACKSTREET BOYS	2
6	NEW		TO VENUS AND BACK ATLANTIC 83230/AG	TORI AMOS	12
7	6	3	A LITTLE BIT OF MAMBO RCA 67887	LOU BEGA	13
8	5	5	CHRISTINA AGUILERA ▲ RCA 67690	CHRISTINA AGUILERA	4
9	7	14	SIGNIFICANT OTHER ▲ FLIP 90335*/INTERSCOPE	LIMP BIZKIT	11
10	18	2	EMOTION RCA (NASHVILLE) 67824/RLG	MARTINA MCBRIDE	25
11	NEW		Q2K ATLANTIC 83225/AG	QUEENSRYCHE	89
12	10	15	MIRRORBALL ▲ ARISTA 19049	SARAH MCLACHLAN	36
13	8	10	DEVIL WITHOUT A CAUSE ▲ LAVA/ATLANTIC 83119*/AG	KID ROCK	9
14	9	10	DIZZY UP THE GIRL ▲ WARNER BROS. 47058	GOO GOO DOLLS	44
15	NEW		EUPHORIA MORNING A&M 490412*/INTERSCOPE	CHRIS CORNELL	18
16	12	11	...BABY ONE MORE TIME ▲ JIVE 41651	BRITNEY SPEARS	10
17	13	15	ASTRO LOUNGE ▲ INTERSCOPE 90316	SMASH MOUTH	20
18	11	16	CALIFORNICATION ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	33
19	NEW		IN SPITE OF OURSELVES OH BOY! 019	JOHN PRINE	—
20	14	18	RICKY MARTIN ▲ C2/COLUMBIA 69891*/CRG	RICKY MARTIN	17

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



Music Exchange™ automates the sales and licensing of music on the Internet. It provides publishers, artists, record labels and other music owners a simple, secure mechanism for creating, promoting, selling and licensing digital music on-line. Additionally, it offers new opportunities for secure music distribution via physical media such as CD, DVD or pre-installation on new PC's.

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Selling To Parents Called Key To Direct-To-Video's Success

BY MOIRA McCORMICK

CHICAGO—Five years after Disney kick-started the market for children's direct-to-video features with "The Return Of Jafar," its multimillion-selling sequel to the theatrical hit "Aladdin," the genre is stronger than ever.

All of the major suppliers release kids' direct-to-video product, and while this means increased competition, studio executives say that a well-known property, correctly marketed, will unerringly find its audience.

According to VideoScan, children's nontheatrical product sold 17.9 million units through the second quarter of 1999, an 18% increase over the same period in 1998.

In addition, the category has shown a steady upward trend following a 16% drop in 1997, when cumulative sales dropped to 14.1 million from 16.7 million units in 1996 in second-quarter comparisons. Sales are up, says VideoScan GM Tonya Bates, because of healthy franchises in the kids' direct-to-video market.

Over the last year, the category has been fueled by popular television and movie properties, such as "Teletub-

bies" from PBS/Warner Home Video, Nickelodeon's "Blue's Clues" from Paramount Home Video, "The Lion King II: Simba's Pride" from Walt Disney Home Video, perennial sellers "Barney" and "Veggie Tales" from Lyrick Studios, and "The Land Before Time" series from Universal Home Video.

The latest television property to hit the kids' video scene is Pioneer Entertainment's "Pokémon."

"The market for kids' direct-to-video is as good as the franchise behind it," says Dan Capone, director of marketing for Warner Family Entertainment. "That's the trick; moms have to know the property, as well as kids."

Five-year-old "Barney" is one of the most successful direct-to-video franchises to date, having spawned both the popular PBS television show and a film.

But even established franchises can't rest on their past performances.

"We've done research that shows families are looking for something different from TV when they buy the video," says Lyrick VP of sales Debbie Ries, "and with parents watching as well as kids, they appreciate more

elaborate sets and special effects than they see on television."

Ries notes that marketing campaigns must also change to keep the character top-of-mind with consumers. With the increased competition from other studios, Ries says, the challenge is to "reinvent, re-create, and refresh."

"Our Christmas display has flashing lights, with an animated Santa, and holds 40 videos or 24 videos along with DVD and audio," says Ries. "We're also doing TV ads this year, which is new."

The latest round of Barney titles are "Barney's Night Before Christmas," followed by "More Barney

Songs" in December. Four are planned for next year, most of which will be geared around year-end holidays.

When developing new direct-to-video series, a number of key elements are factored into the decision.

Capone says Warner looks at consumer product sales of licensed merchandise, Q ratings, TV show ratings, movie box-office tallies, and book sales to determine which properties "have a proven track record."

The newest Warner property to make the grade for direct-to-video is "Animaniacs." The first title from the line, "Wakko's Wish," hits stores Dec. 21.

Other Warner animated direct-to-video series include "Scooby Doo," "Batman," and "Shiloh," as well as the Olsen twins, one of the genre's few successful live-action franchises.

Mary-Kate and Ashley Olsen's new video, "Passport To Paris," travels to retail Nov. 9. It's the latest in a line of over two dozen videos, which Capone says have collectively sold over 14 million units. The fact that it's live action doesn't make it any different from the animated franchises, says Capone.

"With strong audience awareness and Q scores, [the Olsen twins] could be successful with paper cutouts," he says. "It's all based on how much peo-

(Continued on page 85)

'The market for kids' direct-to-video is as good as the franchise behind it'

- DAN CAPONE -

Blockbuster Finally Joins DVD Crowd; Expect Panels Aplenty At Video Show

ALL DVD, ALL THE TIME: Ta-da: Blockbuster has announced a national rollout of DVD—finally. Sometime this year the chain will introduce the 5-inch disc format to almost 3,800 of its U.S. corporate stores and approximately 1,000 outlets overseas.

It's a step that many think Blockbuster should have taken more than a year ago and reaped the benefits of sizzling sales and rentals ever since. In the interim, E-retailers and aggressive merchants like Best Buy and the Musicland Group have grabbed a significant share of a format that will be in 4 million American homes by January and perhaps 50 million by 2007.

In fact, Blockbuster might have been in a lot sooner if negotiations for the Divx pay-per-play variation of DVD had succeeded. When the parties failed to come to terms on a retail distribution deal, Divx innovator Circuit City Stores pulled the plug on the entire program.

Blockbuster's entry, of course, is a booster shot for DVD. Tom Adams of Adams Media Research originally projected 4,000 video stores renting DVDs in 1999. "Blockbuster is nearly doubling that number in one move," he says. But the chain is a Johnny-come-lately compared with online retailers, in particular NetFlix.com, which is trumpeting a new DVD subscription service that eliminates due dates and late fees.

For \$15.95 a month, subscribers can select four rentals with an option to cancel at any time. The return of one disc automatically triggers shipment of another pre-ordered title. And guess who NetFlix quotes in enthusiastic support of its "DVD-on-demand" service? Adams, backing a Blockbuster competitor. "Now, with its 'no due date' Marquee program, the company has the potential to revolutionize the DVD rental market that we estimate will grow explosively to over \$1 billion by 2002," according to Adams in a NetFlix news release. "NetFlix.com has shown itself to be an innovator by taking advantage of the 'mail-ability' of DVD to launch an online DVD rental business that was never possible with VHS."

(Memo to brick-and-mortar retailers: This is what you get for staying on the sidelines—you have to share your cheerleader with a rival.)

In case neither of Adams' clients has noticed, VHS is also subject to change. The digital version of plain old tape draws ever closer to commercial introduction. We're

not talking about the DVHS machines designed to record only direct broadcast satellite transmissions. We mean the consumer models due next year from Philips, Panasonic, et al. Sources tell us these digital VCRs, which can play analog VHS cassettes, will be backed by studio releases in addition to the public domain and adult titles that helped establish VCRs a generation ago. The first announcements may be only a few months away.

So Blockbuster will have a third video format to consider while it gets acquainted with all aspects of DVD.

Who says home video has to be dull?

SHOWTIME: Here's the program for the East Coast Video Show, convening Tuesday-Thursday (5-7) in Atlantic City, N.J.: Monday (4): pre-show workshop featuring movie critic Jeffrey Lyons; Michael Becker of New York's



by Seth Goldstein

Video Room; Rich Thorward of videoretailer.com; and Melanie Wood of Advanstar Communications. Tuesday (5): "21 Forces Shaping The 21st Century Consumer," with futurist Ira Mayer; "President's Address," Video Software Dealers Assn. (VSDA) president Bo Andersen; "Meet The Press," moderated by Bruce Apar of Video Business and Don Rosenberg of Video Store magazine; "Long Live DVD," with DVD Video Group chairman Emiel Petrone and a panel of experts; "Store Managers—The Great Communicators"; "Merchandising To Your Customers"; "The Zoning Battleground," the adult video market as viewed by a leading First Amendment attorney and veteran adult retailers; and "Chat Room With the VSDA Board."

Wednesday (6): "Meeting—And Beating—Your Technology Competitors"; "Managing Through Motivation: The Key To Success"; "There's No Place Like Your Store For The Holidays"; "Merchandising, Stocking, And Protecting Your DVDs"; "Advertising: Tools And Tricks For Independents"; "Using Your Computer—And The Web—To Your Advantage"; "How Does Your Store Measure Up?"; and "Chat Room—Independent Retailers: Managers' Discussion." Thursday (7): "Chat Room: Studio Roundtable"; "Merchandising Adult Product Without Offending Anyone"; and "... But Do You Have Experience?"

STOP, START: This is my finale at Billboard, my well-tuned sounding board for seven years. I begin as Video Store magazine's New York bureau chief in October.

Changes In Time, Locale For VSDA Convention Announced

BY EILEEN FITZPATRICK

LOS ANGELES—The Video Software Dealers Assn. (VSDA) and Home Video Entertainment Events (HVEE) are making several changes to the scope and time frame of the annual VSDA Convention.

Las Vegas, which has been a fixture for the show since the mid-'80s, has been selected for the 2000 show, but the VSDA will move the convention from the Las Vegas Convention Center to the smaller Venetian Hotel/Sands Expo Complex. The 2000 show is scheduled for July 8-10.

The 2001 show, though, will be permanently moved to January and will be held concurrently with the Consumer Electronics Show. The Venetian Hotel/Sands Expo Complex will house the show from 2001 through 2006.

VSDA and HVEE, the joint venture between the trade organization and Advanstar Communications, which produces the convention, say the changes were requested by convention attendees and exhibitors. VSDA also conducted a survey of 200

members, which overwhelmingly supported holding the convention in January.

In addition, VSDA says holding the two shows at the same time will allow retailers who regularly attend both shows the opportunity to combine the two business trips.

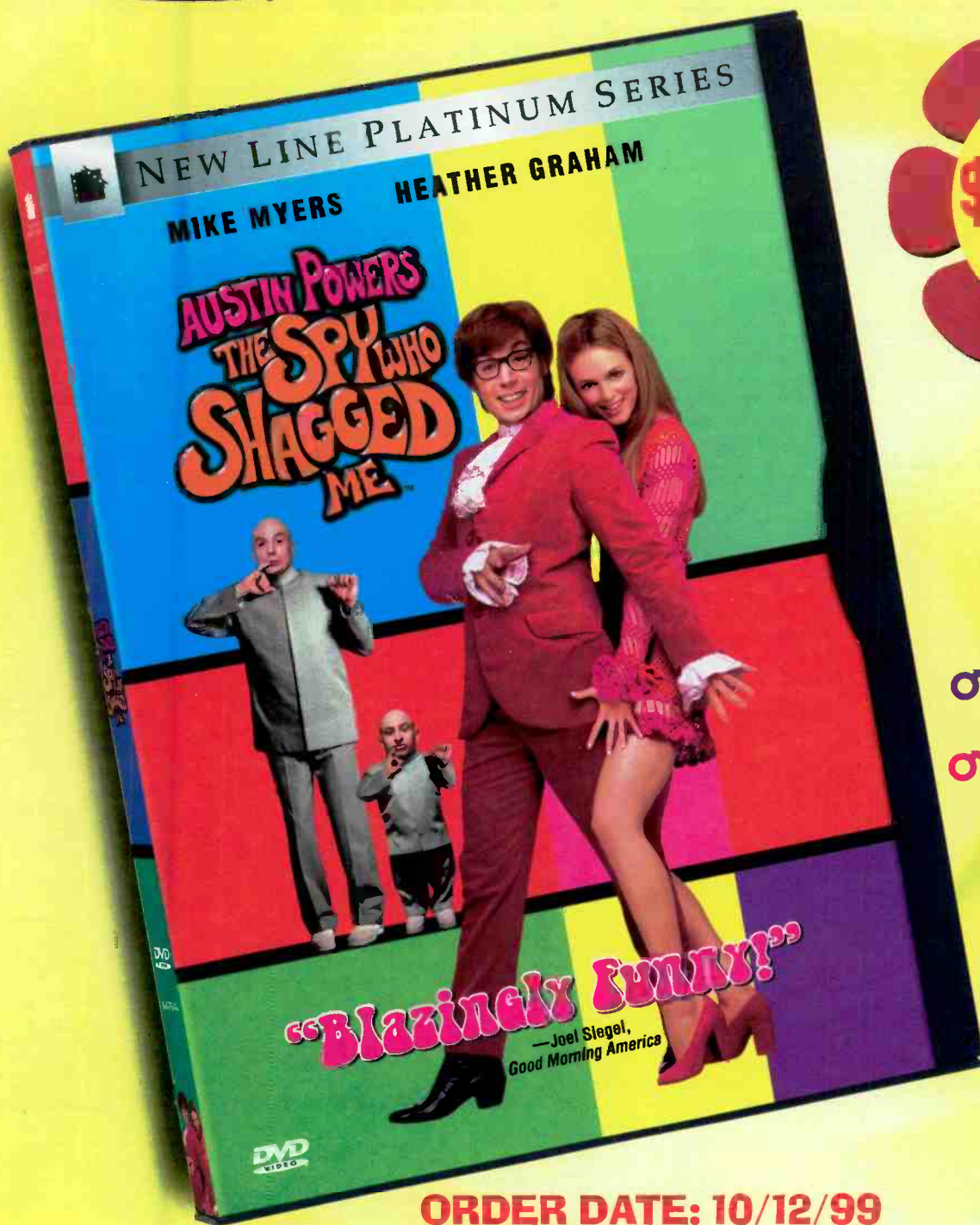
Other reasons cited for the change were that January would be a better time to make product announcements for the year, better weather, and a better time of the year for attendees to leave their storefronts.

The National Video Week marketing campaign, which VSDA and HVEE initiated for this year's Los Angeles convention, will continue to be a element of future conventions, as will participation by Adult Video News' Adult Entertainment Expo.

VSDA and HVEE did not disclose plans to organize a July meeting that would be a regional West Coast event, which had been speculated about at the 1999 show.

A survey of 200 members overwhelmingly supported holding the convention in January

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♂ Behind-The-Scenes Featurette!

♂ Multiple Music Videos featuring Madonna, Lenny Kravitz, REM, Mel B. (aka Scary Spice) and more!

♂ Comedy Central's  spy-o-graphy "The Dr. Evil Story"!

♂ Original menus starring Mike Myers!

♂ Playable Demo of Austin Powers Operation Trivia Game (DVD-ROM drive)

♂ Austin Powers and Dr. Evil web browsers (DVD-ROM drive)

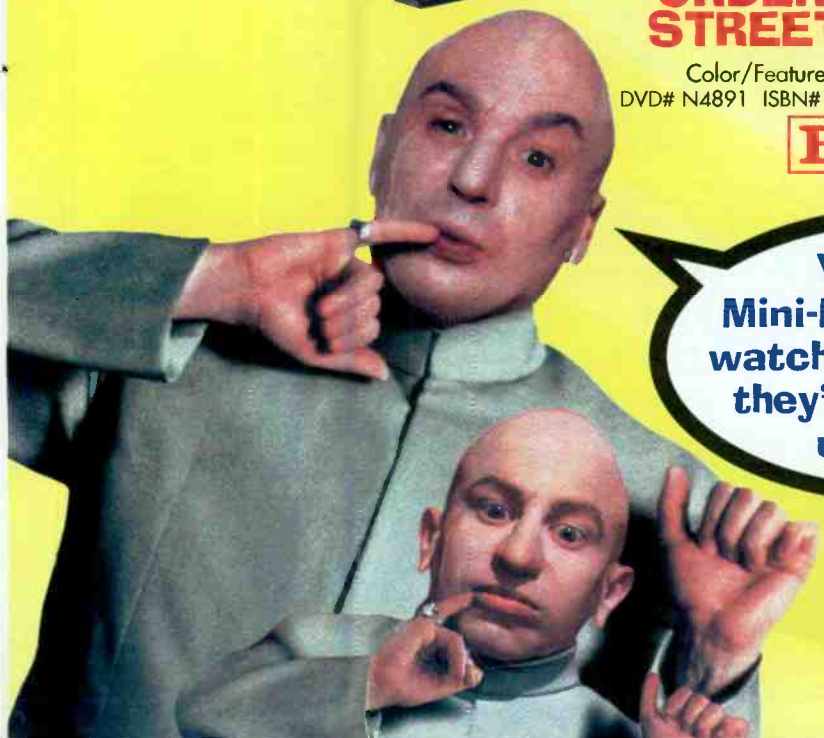
♂ Additional DVD-ROM features include cast and crew trivia, the popular web site and much more!

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Color/Feature Run Time 95 Min. Rated PG-13
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PG-13 

You'll see, Mini-Me. After they watch my biography, they'll understand us better.



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	19	2	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84749	Animated	1998	PG	26.99
2	1	8	THERE'S SOMETHING ABOUT MARY	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
3	3	82	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
4	39	20	YELLOW SUBMARINE	MGM/UA Home Video Warner Home Video M206160	The Beatles	1968	G	19.98
5	4	5	BELLY	Artisan Entertainment 10207	NAS DMX	1998	R	14.98
6	2	10	PLAYBOY'S CELEBRITIES	Playboy Home Video Universal Music Video Dist. PBV0846	Pamela Lee Dian Parkinson	1999	NR	19.98
7	8	4	AMERICAN HISTORY X	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	1998	R	19.98
8	5	16	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
9	12	21	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
10	14	3	SONIC THE HEDGEHOG: THE MOVIE	A.D.V. Films 001D	Animated	1999	NR	19.98
11	7	6	PLAYBOY'S PLAYMATES OF THE YEAR-THE '90S	Playboy Home Video Universal Music Video Dist. PBV0847	Anna Nicole Smith Jenny McCarthy	1999	NR	19.98
12	35	2	98 DEGREES: HEAT IT UP	MCA Music Video Universal Music Video Dist. 61694	98 Degrees	1999	NR	19.95
13	13	5	SPAWN 3: THE ULTIMATE BATTLE	HBO Home Video Warner Home Video 91589	Animated	1999	NR	22.97
14	20	7	U2: BEST OF 1980-1990	Island Video 84761	U2	1999	NR	19.95
15	10	7	RONIN	MGM/UA Home Video Warner Home Video M907439	Robert De Niro	1998	R	19.98
16	6	6	PLAYBOY'S STRIP SEARCH	Playboy Home Video Universal Music Video Dist. PBV0848	Various Artists	1999	NR	19.98
17	11	14	RUSH HOUR	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	1998	R	14.98
18	32	12	A CLOCKWORK ORANGE	Warner Home Video 1031	Malcolm McDowell	1971	R	19.98
19	23	43	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
20	29	3	MANA: MTV UNPLUGGED	Wea Latina Video 27904-3	Mana	1999	NR	19.98
21	9	6	WHAT DREAMS MAY COME	USA Home Entertainment 4400582753	Robin Williams Cuba Gooding, Jr.	1998	R	19.95
22	NEW ▶		ELIZABETH	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush	1998	R	19.95
23	18	5	AMERICA'S FUNNIEST HOME VIDEOS UNCENSORED	E-Realbiz 2595	Various Artists	1999	NR	19.95
24	NEW ▶		POKEMON: SEASIDE PIKACHU	Viz Video Pioneer Entertainment 0008D	Animated	1999	NR	14.98
25	22	7	BULWORTH	FoxVideo 0511	Warren Beatty Halle Berry	1998	R	19.98
26	16	11	THE KING AND I	Warner Home Video 17468	Animated	1998	G	22.95
27	17	21	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
28	RE-ENTRY		THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
29	RE-ENTRY		FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
30	RE-ENTRY		FAMILY VALUES TOUR '98 ▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
31	21	37	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
32	30	3	DRACULA	Universal Studios Home Video 84562	Bela Lugosi	1931	NR	14.98
33	26	5	54	Miramax Home Entertainment Buena Vista Home Entertainment 1595803	Mike Myers	1998	R	19.99
34	36	21	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
35	38	17	HOW STELLA GOT HER GROOVE BACK	FoxVideo 2767	Angela Bassett Whoopi Goldberg	1998	R	19.98
36	33	18	SHANIA TWAIN: LIVE ▲	USA Home Entertainment 45059935	Shania Twain	1999	NR	19.95
37	15	24	THE SILENCE OF THE LAMBS	MGM/UA Home Video M207746	Jodie Foster Anthony Hopkins	1991	R	19.95
38	24	3	PRACTICAL MAGIC	Warner Home Video 16322	Sandra Bullock Nicole Kidman	1998	PG-13	19.95
39	28	20	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
40	NEW ▶		THE VERVE: THE VIDEO 96-98	Virgin Music Video 92156	The Verve	1999	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	2	6	SHAKESPEARE IN LOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
2	1	5	ANALYZE THIS (R)	Warner Home Video 16988	Robert De Niro Billy Crystal
3	3	8	PAYBACK (R)	Paramount Home Video 336323	Mel Gibson
4	4	7	CRUEL INTENTIONS (R)	Columbia TriStar Home Video 02712	Reese Witherspoon Ryan Phillippe
5	5	5	EDTV (PG-13)	Universal Studios Home Video 84435	Matthew McConaughey Jenna Elfman
6	6	9	8MM (R)	Columbia TriStar Home Video 02709	Nicolas Cage
7	8	4	GO (R)	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes
8	7	10	A CIVIL ACTION (PG-13)	Touchstone Home Video Buena Vista Home Entertainment	John Travolta Robert Duvall
9	11	14	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman
10	NEW ▶		THE CORRUPTOR (R)	New Line Home Video Warner Home Video N4776	Mark Wahlberg Chow Yun-fat
11	9	6	TRUE CRIME (R)	Warner Home Video 16989	Clint Eastwood
12	10	12	RUSHMORE (R)	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray
13	13	7	MESSAGE IN A BOTTLE (PG-13)	Warner Home Video 16989	Kevin Costner Robin Wright Penn
14	12	3	LOCK STOCK AND TWO SMOKING BARRELS (R)	USA Home Entertainment 4004510593	Nick Moran Jason Flemyng
15	17	3	200 CIGARETTES (R)	Paramount Home Video 336434	Ben Affleck Janeane Garofalo
16	14	3	THE MOD SQUAD (R)	MGM/UA Home Video Warner Home Video M906835	Claire Danes Omar Epps
17	19	12	VARSITY BLUES (R)	Paramount Home Video 336433	James Van Der Beek Jon Voight
18	NEW ▶		THE PRINCE OF EGYPT (PG)	DreamWorks Home Entertainment 84749	Animated
19	18	12	THE THIN RED LINE (R)	FoxVideo 142550	Sean Penn
20	20	13	A SIMPLE PLAN (R)	Paramount Home Video 333763	Bill Paxton Billy Bob Thornton

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
2	1	2	THE PRINCE OF EGYPT (PG) (34.99)	DreamWorks Home Entertainment 84749	Animated
3	3	4	TITANIC (PG-13) (29.99)	Paramount Home Video 155227	Leonardo DiCaprio Kate Winslet
4	2	2	YELLOW SUBMARINE (G) (29.98)	MGM/UA Home Video/Warner Home Video 907508	The Beatles
5	NEW ▶		EXCALIBUR (R) (19.98)	Warner Home Video 22018	Nigel Terry Liam Neeson
6	NEW ▶		MY FAVORITE MARTIAN (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 2681	Jeff Daniels Christopher Lloyd
7	5	9	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
8	4	2	FORCES OF NATURE (PG-13) (29.99)	DreamWorks Home Entertainment 83821	Sandra Bullock Ben Affleck
9	10	6	ANALYZE THIS (R) (24.98)	Warner Home Video 16988	Robert De Niro Billy Crystal
10	7	3	MONTY PYTHON AND THE HOLY GRAIL (R) (24.95)	Columbia TriStar Home Video 60306	John Cleese Eric Idle
11	8	7	SHAKESPEARE IN LOVE (R) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
12	NEW ▶		THE OUT-OF-TOWNERS (PG-13) (29.99)	Paramount Home Video 334484	Steve Martin Goldie Hawn
13	11	8	THERE'S SOMETHING ABOUT MARY (R) (34.95)	FoxVideo 4112263	Ben Stiller Cameron Diaz
14	9	9	PAYBACK (R) (22.99)	Paramount Home Video 336323	Mel Gibson
15	NEW ▶		THE NIGHTMARE ON ELM STREET COLLECTION (R) (129.98)	New Line Home Video/Warner Home Video 4788	Robert Englund
16	6	2	THE CORRUPTOR (R) (24.98)	New Line Home Video/Warner Home Video N4776	Mark Wahlberg Chow Yun-fat
17	12	15	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman
18	14	7	CRUEL INTENTIONS (R) (24.95)	Columbia TriStar Home Video 03827	Reese Witherspoon Ryan Phillippe
19	13	10	8MM (R) (24.95)	Columbia TriStar Home Video 02854	Nicolas Cage
20	16	39	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes

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SELLING TO PARENTS CALLED KEY TO DIRECT-TO VIDEO'S SUCCESS

(Continued from page 82)

ple love the property."

Universal Studios Home Video looks for connections among its various properties when looking for direct-to-video franchises. A prime example is "Alvin And The Chipmunks Meet Frankenstein," which combines an animated series with the studio's well-known horror library.

"We looked at the heritage of Universal, which is known for classic monster movies, and figured out new uses for it that would help build a younger audience," says senior VP of marketing Ken Graffeo. "There's no theatrical awareness for 'Alvin And The Chipmunks,' so the challenge we faced was to find a window of opportunity and exploit it."

Finding the right consumer-goods

partners and creative bonus items are further vital elements in the overall plan, he adds. Consumer promotions include a free Hershey's give-away and rebate programs.

"Plus, we're packaging the videos with a value-added flashlight, for kids to use when they're trick-or-treating," says Graffeo. "We don't just throw a title out there. We have it provide more for consumers."

In addition, the supplier decided to release the title to coincide with "The Mummy." Both titles were released on Sept. 28, in time for Halloween.

"We look at our theatrical titles and see how they can support and drive sales of other video product," says Graffeo, "and we'll be merchandising both titles together."

John Phillips, Sony Wonder's director of marketing, says direct-to-video works best "as a component of a larger brand or property," which for Sony is "Sesame Street."

'We don't just throw a title out there. We have it provide more for consumers'

- KEN GRAFFEO -

"All our 'Sesame Street' video products are 100% original," says Phillips, "such as 'Elmopalooza!', 'Elmo Saves Christmas,' and next year's 'Cinderelmo.'"

The company has also spun off video for several books, including the "Doors Of Wonder" series, "The Rainbow Fish," "Mama, Do You Love Me?", and "Little Witch," which are

merchandised in the same display. "Little Witch" will also air on the Fox Family Channel's Halloween programming block for additional exposure.

"It's not enough that 'Little Witch' is a well-known book," says Phillips. "You have to have couponing, consumer advertising, etc."

Direct-to-video has done so well for Sony Wonder that Phillips says the company has plans to unveil a new line of theatrical-length titles called Sony Wonder Movie Matinees.

Sister division Columbia TriStar Home Video is also gearing up its direct-to-video output.

Columbia is overseeing production of a new animated direct-to-video feature based on E.B. White's "The Trumpet Of The Swan," according to executive director of marketing Suzanne Bouchard-White.

The Christmas theatrical release of White's classic "Stuart Little" will help create awareness for the video release.

"One great thing about direct-to-video is that you can follow up the synergy of theatrical movies, playing up connections between them and your product," Bouchard-White says.

More synergy can occur when the video gets a television broadcast near its street date.

Columbia's new holiday direct-to-video title, "The Nuttiest Nutcracker," due Oct. 19, will air on CBS after Thanksgiving in an effort to drive retail sales.

"Direct-to-video needs huge exposure, and continuous exposure," says Bouchard-White.

DVD is also expected to pump up the direct-to-video market, and productions are being filmed with the format in mind.

"Some directors are shooting extra footage specifically for DVD," says Bouchard-White, "and by having control over our own productions, we're kept in the loop and can advise producers on what type of extras we're looking for."

Sightsound Aims To Establish System For Downloading Films

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Touting the company as "HBO meets Blockbuster on the Internet," Scott Sander, president of Sightsound.com, weaves a compelling case for the distribution of movies over the Internet.

At a time when download business models don't even exist, Sightsound is willing to wait. The company, Sander says, has no interest in selling hard-copy VHS or DVD titles.

"We don't want to go back to the future," he tells Billboard. "When you go to our site for a movie and you want to buy it, you're going to end up at a retailer. You should have the ability to buy a VHS or DVD from one kind of retailer or download it through Sightsound."

The Mount Lebanon, Pa.-based company initially set its sights on music and in 1995 sold its first complete album as well as singles at a time when most record companies were just beginning to realize the Internet existed. After a frosty reception from the major labels, and given the rapid progression of technology, Sightsound turned its attention to the motion picture industry, with a patented proprietary system to securely deliver full-length movies to paying customers.

"We do not view other Internet companies as our competition. We view piracy as our competition," Sander says. "The Internet wants the content, and the medium will take the movies if they are not offered for sale. We've learned that clearly with music."

Sander and his partner Arthur Hair say they've learned some other lessons from the music industry. "Labels today are using the Internet primarily for promotion because they squandered the opportunity to use it for download sales," he says. "Now everyone just steals music. They've damaged the opportunity to sell so

severely by allowing a sense that music is free on the Net."

Now Sander and Hair are banking on the assumption that the film industry will not make the same mistake. "There's a big, big difference between music and movies," Sander says. "For starters, the average cost of producing a movie last year was \$52.7 million, and the physical cost of producing a CD for a band might be as low as a couple grand. If someone steals a \$50 million asset, it's a whole different story."

Filmmakers got a jolt of Internet reality this summer when a handful of the season's biggest hits made their way around the Net courtesy of illegal distribution. "We saw 'Cruel Intentions,' 'Blair Witch,' 'American Pie,' 'Phantom Menace' all showing up on the Internet as pirated files. That was the wake-up call," Sander says.

The major film studios, however, don't share Sander's sense of urgency. Currently all of the 80 titles Sightsound offers—ranging from sports programming to classic films to other niche product—come from independent producers. Currently Sightsound offers 80 titles that customers can rent for one or five days at \$2.95-\$3.49 or purchase for prices ranging from \$4.95-\$19.95.

Last spring, heavy-hitting indie Artisan Entertainment agreed to let Sightsound sell its film "Pi" using a pay-per-view model at the same time the film was available for pay-per-view on cable. Artisan also invested an undisclosed amount of capital in Sightsound.

While Sightsound patiently waits for Hollywood to give its technology the thumbs up, it is busy perfecting a scalable system that will be able to handle the content when the floodgates open and the studios loosen their grip on digital delivery.



SANDER

Billboard

OCTOBER 9, 1999

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
NO. 1				NO. 1					
1	1	15	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95	1	1	39	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	15	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95	2	2	12	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
3	3	15	WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95	3	3	31	CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
4	4	44	WWF: AUSTIN 3:16 UNCENSORED ◊ World Wrestling Federation Home Video 213	14.95	4	4	18	DENISE AUSTIN: POWER KICKBOXING Parade Video 832	14.98
5	5	14	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95	5	5	41	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
6	7	3	WCW: HULK HOGAN Turner Home Entertainment 97168	14.95	6	6	6	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98
7	6	44	WWF: BEST OF SURVIVOR SERIES-1987-1997 ◆ World Wrestling Federation Home Video 215	14.95	7	8	46	TOTAL YOGA Living Arts 1080	9.98
8	10	16	MICHAEL JORDAN: HIS AIRNESS USA Home Entertainment 41949	19.98	8	7	24	YOGA: STRESS RELIEF Living Arts 60014	9.98
9	NEW	▶	WWF: FULLY LOADED World Wrestling Federation Home Video 255	14.95	9	9	24	KATHY SMITH'S KICKBOXING WORKOUT Sony Music Video 51570	14.98
10	9	44	WWF: 'CAUSE STONE COLD SAID SO ◊ World Wrestling Federation Home Video 210	14.95	10	11	258	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
11	8	3	WCW: RIC FLAIR Turner Home Entertainment 97167	14.95	11	10	43	YOGA FOR BEGINNERS: ABS Living Arts 1188	9.98
12	11	3	WCW: MAYHEM Turner Home Entertainment 97165	14.95	12	13	34	POWER YOGA FOR BEGINNERS Living Arts 60017	9.98
13	13	38	WWF: D-GENERATION X ◊ World Wrestling Federation Home Video 212	14.95	13	12	36	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564	14.98
14	12	11	THE OFFICIAL 1999 NHL STANLEY CUP CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 14525	19.98	14	18	52	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
15	15	42	WWF: BEST OF WRESTLEMANIA I-XIV ◊ World Wrestling Federation Home Video 214	14.95	15	15	15	DENISE AUSTIN'S PREGNANCY PLUS WORKOUT Parade Video 50	14.95
16	14	19	WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19.95	16	14	42	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
17	17	6	STEVE AUSTIN: STONE COLD TO THE BONE UAV Entertainment 67920	9.99	17	RE-ENTRY		DENISE AUSTIN'S BOUNCE BACK AFTER BABY Parade Video 963	14.98
18	19	14	HITMAN HART: WRESTLING WITH THE SHADOW Trimark Home Video 87088	14.99	18	20	14	DENISE AUSTIN: THREE-PACK Parade Video 33303	24.95
19	RE-ENTRY		MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	24.98	19	17	3	YOGA FOR BEGINNERS: LOWER BODY Living Arts 60003	9.98
20	16	14	RODDY PIPER: TOUGH AND DEADLY Universal Studios Home Video 82234	9.98	20	16	40	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611	14.95

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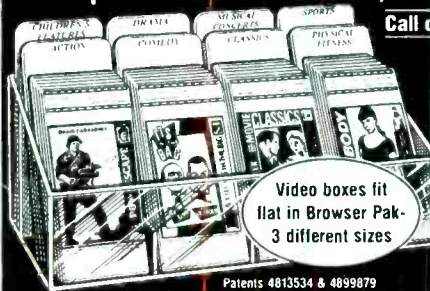
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LUTRICIA MCNEAL

(Continued from page 70)

Austria (GSA) region. Other licensees are Wagram Music in France, Self Distribution in Italy, and Vidisco in Portugal. A U.K. deal is still in negotiation. CNR's previous U.K. licensee was Wildstar, a joint venture between the Capital group and Telstar.

"I personally like these guys," says Gullers. "Their job is tough, but they have been a big part of her success."

Adds McNeal, "It's all a matter of the record company—whether they believe in you, what kind of effort they are going to put in, and the difference they will make to your career. Here in Europe I've been pretty blessed."

Her "My Side Of Town" album first broke in Sweden, powered by "Stranded." Aided by radio, McNeal's popularity spread organically from the Benelux and GSA region to the U.K. As a result, the licensees have worked singles at different times, with Wagram in France only recently coming off "Stranded," which charted two years ago in some markets.

The current single is starting off

BERMAN

(Continued from page 69)

pinpointed artist development as the key to that future, Berman told BPI members, "It will still be about the music, how to get that music to consumers, and how to ensure you are paid for it."

Both IFPI and BPI, Berman said, "have a role to play in that process, but in order to do our job effectively, it is critical that we know what your business models are going to look like in the brave new world of cyberspace." He called for "active support" for IFPI's activities from BPI members.

Berman added that his own arrival at IFPI in January this year resulted from its board recognizing it needed to head away from "a kind of quasi-civil service" dedicated to the perfect copyright law "and toward a global trade group representing and fighting for the commercial interests of our member companies."

The music industry, he noted, has to begin lobbying not just governments but also its "surrounding industries"—such as broadcasters—"which feed off us." High on IFPI's list of priorities, said Berman, is servicing the needs of more than 50 national groups such as the BPI. They are "key weapons" in advancing IFPI's global agenda.

The No. 1 point on that agenda remains piracy. Berman warned of "tremendous growth in the number of rogue plants in Eastern Europe, Russia, and Ukraine."

Berman insisted that the "schoolyard" trade in customized CD-Rs is not a major piracy problem. "The real threat," he said, "of CD-R is that it takes us back to an environment that will look very much like the cassette piracy business we knew in the 1970s." IFPI, Berman told attendees, is investigating "every claim of a unilateral system to defeat CD-R copying."

On Internet piracy, Berman confirmed that, along with the RIAA, IFPI is in "extensive and complicated negotiations with a major search engine for the removal of illegal sites."

well in northern Europe. With airplay in Scandinavia and Germany, "365 Days" is No. 25 on Music & Media's European Radio Top 50 chart for the week ending Oct. 2 and is No. 6 on the magazine's Border Breakers chart, which plots the progress of continental European acts outside the country where they were signed.

Anders Svensson, Stockholm-based music director of the hot AC-formatted Rix FM-network, says "365 Days" fits well into the current sound. "It's a pure crossover hit which all stations are able to play. Lutricia McNeal has an easily recognizable voice. Her songs have always worked well for us, and this one will definitely do good as well. It sounds a bit like a [Max Martin/Cheiron] production, even if it's not. It could have been Backstreet Boys' follow-up to 'I Want It That Way.'"

For the U.S., Canada, Japan, Australia, and New Zealand, McNeal is signed to Epic, a legacy of her deal with the now-folded Crave Records. Earlier this year Epic started re-promoting "Stranded" via its Epidrome imprint.

Epic in the U.S. says the record is not confirmed for a release date, but a spokesman confirms that the album will be released next year in territories where the company holds the rights. "Although 'Stranded' hit No. 6 on the [Billboard] dance chart, nothing followed through," says McNeal.

However, she says there are signs that the label will pick the project up. "I think someone upstairs got a bigger picture, and I'm thinking, 'Who's going to lose out?' I need to be here in Europe to do the promotion I need to do to make it happen. I need to get to America, and when that starts to kick in, I will make myself available to them."

Assistance in preparing this story was provided by Johan Lindström in Stockholm and Raul Cairo in London.

BARD WARNS LABELS

(Continued from page 69)

ly effective procedures and standards, such as coordinated release dates and a well-regulated chart. If we are to go forward just as successfully, and if the full potential of the Internet is to be properly exploited, then this relationship and stable environment must be maintained."

McLaughlin's comments echo those he made to Billboard earlier this year (Billboard, June 26), when he pledged to make "serious representations" to the U.K. government if record companies sought unfair advantage as online retailers through their position as copyright owners. At the AGM, he also emphasized his belief that "for the vast majority of customers, conventional record stores will be the preferred means of buying music for the foreseeable future."

At the AGM, McLaughlin was re-elected for a second year as BARD chairman, while indie retailers Andy Gray, managing director of the 40-strong Andy's Records chain, and Richard Wootton, partner in Ainley's Music and Video, Leicester, were also re-elected as deputy chairman and treasurer, respectively.

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Programming

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Livin' La Vida Manhattan. Top 40/dance station WKTU New York held a special concert Sept. 22 at the Theater at Madison Square Garden, featuring Ricky Martin and warm-up act Destiny's Child. Proceeds from the concert went to LIFEbeat (the Music Industry Fights AIDS), Ronald McDonald House Charities, VH1's Save the Music, and SHINE (Seeking Harmony in Neighborhoods Everyday). Martin, right, shares the mike for an on-air interview with WKTU personalities Geronimo and Lynda Lopez.

Competition Spurs Growth Of Top 40 2nd Stations Improve Format's Numbers In Several Markets

This story was prepared by Sean Ross, managing editor of Airplay Monitor.

NEW YORK—After growing in fits and starts since 1996, top 40's share of the national audience is finally on an upward trajectory, approaching double digits for the first time since 1992. And, at least to some extent, top 40 PDs have their new competition to thank for it.

Spring was a good book for both new and established top 40 stations, as reflected in the format's 9.2-9.8 increase in Billboard/Airplay Monitor's exclusive national Arbitron numbers. But an analysis of those numbers shows that the second top 40s that began popping up in some markets over the past two to three years are starting to grow new listeners for the format, rather than just cannibalizing existing ones, as had appeared to be the case as recently as a year ago.

If that pattern bears out, it would mirror country radio's growth spurt in the late '80s/early '90s, which came from second country stations that were often able to build 8- to 9-share constituencies without taking more than a share or two from the country incumbent. Similarly, much of top 40's decline during that time came when a second top 40 switched formats without any of its shares making their way to the surviving competitor. And often that competitor soon left the format too.

Top 40 Airplay Monitor examined the top 100 markets to see where top 40 was tied with or outperforming its national average, pulling at least 9.8 shares. We found only 11 markets where a single station pulled a 9.8 or better, compared with 39 markets

where the format was pulling better than a 9.8, but only as a result of the combined shares of two or more radio stations. Conversely, we found that the format in some markets with extremely successful top 40s was still under the 9.8 national average because the top 40 in those markets had no competition.

A SECOND TOP 40 IN THE MARKET

A year ago, the industry was only beginning to accept that most markets could support one top 40 station, let alone two. When a second top 40 station did come into the market, it usually ended up being a 2- to 3-share spoiler, used tactically as part of a cluster to try and whittle down the shares of an established rival, or, worse, it spurred a war of attrition, as in New Orleans, where an otherwise respectable 7.5 share for the format is being divided in near-equal pieces.

The bad news is that there aren't many markets like San Antonio, where two top 40 stations are posting strong 12-plus numbers, namely KTFM (11.3) and KXXM (7.6). San Antonio is the best market in the country for top 40, with 18.9 shares. Still, there aren't many markets like New Orleans either. And the number of markets with no top 40 shares has



dwindled to almost zero, also a considerable change from a few years ago.

San Antonio was followed by Wilkes-Barre, Pa., with 17.4 shares, divided primarily between WKRZ (12.0) and WBHT (4.7). Wilkes-Barre is one of the 11 markets where one station, WKRZ, does well enough by itself to exceed the national average. However, the next-largest top 40 mar-

ket, Honolulu, divides its 17.1 top 40 shares among KIKI (6.8), KXME (6.7), and KQMQ (3.6), which has since switched to R&B.

Same with Providence. R.I.'s 17.0 shares, which are split six ways, among WPRO (6.8); WWKX (4.9); WJMN Boston (2.3); WFHN New Bedford, Mass. (1.9); WXKS-FM Boston (.7); and WQGN New London, Conn. (.4). Providence showed one of the hallmarks of several good top 40 markets, specifically a multiplicity of signals from adjoining markets. Similarly, Allentown, Pa., draws some of its 16.9 shares from stations in Philadelphia; Wilkes-Barre; Trenton, N.J.; and Reading, Pa., even though WAEB-FM beats the national average by itself with a 13.2.

Then there's Syracuse, N.Y., next with a 16.5.

Initially, Syracuse had looked like a market where a new second player, WWHT (Hot 107.9), had embroiled one of the format's few mid-'90s successes, WNTQ (93Q), in a war of attrition. WNTQ hasn't seen the 13.0 it posted in fall '95 since WWHT came to town. But it did rebound to an 8.2 in the most recent book, while WWHT's 6.8 share is still higher than stand-alone top 40s in many markets. And when you factor in noncommercial WJPZ's 1.1 share and WSKS Utica, N.Y.'s .4, the format has seen a growth of 3.5 shares as a result of increased competition.

TOP 40 FINDS A STRONG ISLAND

Most of the aforementioned markets are No. 50 or below. But Long Island, N.Y., has 14.6 top 40 shares, divided among New York's WHTZ (5.6) and WKTU (3.1) and the market's own WBLI (5.0) and WXXP (.9). None of those stations existed as a

(Continued on next page)

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United Stations will launch "The Net Music Countdown," a weekly syndicated radio program based on tabulations of the most-purchased and downloaded songs available on the Internet.

The two-hour program will be available beginning Oct. 25 in three versions: modern rock, top 40, and hot AC. The shows will be hosted by radio and Internet personality David Lawrence, who anchored morning radio for more than 25 years in Washington, D.C.; Cleveland; and New Haven, Conn.

Developed in association with production house OnLine Today, the show recaps music downloaded by such media vehicles as Real Audio, MP3, and Liquid Audio and through online retailers like CDnow and amazon.com.

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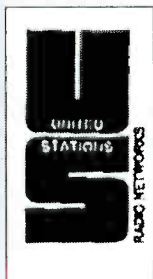
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The countdown will highlight the top 20 "digital hits," with each title's merit based on the reach of each reporter, via information provided by leading Internet ratings company Media Matrix. The accounting firm of Rinaldi and Rogers will then tabulate and audit the findings and present the weekly countdown rankings.

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▶ No. 1 ◀					
1	1	2	27	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS 4 weeks at No. 1
2	2	1	25	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS
3	3	4	16	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
4	4	6	8	BLUE EYES BLUE COLUMBIA SOUNDTRACK CUT/REPRISE †	ERIC CLAPTON
5	5	8	8	MUSIC OF MY HEART MIRAMAX SOUNDTRACK CUT/EPIC †	'N SYNC & GLORIA ESTEFAN
6	6	5	23	THE HARDEST THING UNIVERSAL 56246 †	98 DEGREES
7	8	13	10	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
8	7	3	23	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
9	11	10	9	LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
10	9	9	29	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
11	12	11	41	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685 †	'N SYNC
12	10	7	11	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	SHANIA TWAIN
13	15	14	47	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
14	18	15	57	FROM THIS MOMENT ON MERCURY 566450/IDJMG †	SHANIA TWAIN
15	13	17	91	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
16	16	16	33	BELIEVE WARNER BROS. 17119 †	CHER
17	14	12	14	NO MATTER WHAT RAVENOUS/MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	BOYZONE
18	17	18	14	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
19	19	19	7	BAILAMOS OVERBROOK 97122/INTERSCOPE †	ENRIQUE IGLESIAS
▶ AIRPOWER ◀					
20	21	22	6	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
21	22	23	5	I LOVE YOU COLUMBIA SOUNDTRACK CUT †	MARTINA MCBRIDE
22	20	20	20	DESTINY JIM BRICKMAN WITH JORDAN HILL & BILLY PORTER WINDHAM HILL ALBUM CUT	
23	25	25	4	AMAZED BNA ALBUM CUT †	LONESTAR
24	24	24	8	WHAT A WONDERFUL WORLD ARISTA 13710	KENNY G WITH LOUIS ARMSTRONG
25	23	21	26	THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG †	SHANIA TWAIN

Adult Top 40

T. WK.	L. WK.	2 WK.	WKS. ON CH.	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
▶ No. 1 ◀					
1	2	1	23	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN 7 weeks at No. 1
2	4	5	14	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
3	1	2	21	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
4	3	4	16	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
5	5	3	26	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
6	6	6	7	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
7	7	7	16	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
8	8	12	9	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
9	14	20	4	ANGELS WOULD FALL ISLAND 562345*/IDJMG †	MELISSA ETHERIDGE
10	9	11	54	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
11	15	15	11	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/ERG †	LEN
12	10	8	17	LAST KISS EPIC 79197	PEARL JAM
13	12	10	23	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
14	11	14	21	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
15	18	17	15	SCAR TISSUE WARNER BROS. 16913 †	RED HOT CHILI PEPPERS
16	13	9	18	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
17	16	13	22	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
18	17	16	49	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
19	19	18	52	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
20	20	19	20	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/V2 †	BLESSID UNION OF SOULS
21	22	25	4	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG †	SHANIA TWAIN
22	24	24	10	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
23	27	29	4	I BELIEVE IN LOVE IMAGO ALBUM CUT/WARNER BROS. †	PAULA COLE BAND
24	26	26	7	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
25	23	22	21	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Trac service. 70 adult contemporary stations and 71 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications

Radio

PROGRAMMING

COMPETITION SPURS GROWTH OF TOP 40

(Continued from preceding page)

true top 40 in 1995; the three major players all adopted the format within a year, so it's hard to tell how many shares the format would have ended up with if, say, WKTU had longer by itself before WBLI and Z100 returned to top 40.

Then again, WFLZ Tampa, Fla., was an early success story for the format, even cracking double digits. Since WLLD came to town, Tampa has become a 12-share top 40 market, although neither WFLZ (5.9) nor WLLD (6.1) can be thrilled about dividing those shares down the middle. Same with Indianapolis, where that scenario is exactly duplicated by WZPL (5.9) and WHHH (6.1).

Austin, Texas, is now a 12.3 share top 40 market, but KHFI (5.0) was undoubtedly happier before KQBT came to town and carved out a 6.9 share. (The remaining .4 share goes to KTFM.) Likewise, Denver and Cincinnati have about 10.5 shares each, but no single player scores higher than a 5.5 12-plus.

OTHER MAJOR TOP 40 MARKETS

Other major markets where the combined top 40 shares exceed the national average are New York, Dallas, Boston, and Miami, all with a 9.9 share for top 40 listening. Seattle has a 10.8, when you count noncommercial dance outlet KNHC.

All of those markets have top 40 stations that are considered successful, but there's still one market in the New Orleans mold where total shares exceed the national average but individual shares are low. The Monmouth/Ocean County, N.J., market has 10.2 top 40 shares, but they're divided five ways, among WBBO (3.0), WHZ (3.0), WKTU (2.8), WPST Trenton (1.0), and WIOQ Philadelphia (0.4).

However, some markets with successful mainstream top 40s are still below the national average, among them Atlanta (8.9); Minneapolis (8.2); Charlotte, N.C. (8.0); Louisville, Ky. (8.8); and Buffalo, N.Y. (8.1). In each case, those markets had no second top 40 during the spring book.

Only 11 markets managed to exceed the 9.8 benchmark on the strength of one station. (Those markets may have had more than one top 40 station, but in each case, a single station still accounted for 9.8 or more shares.) Besides Wilkes-Barre and Allentown, those markets are El Paso, Texas; McAllen, Texas (15.6 shares); Harrisburg, Pa. (15.5); Wilmington, Del. (13.9); Colorado Springs, Colo. (13.1); Johnson City, Tenn. (12.2); Oklahoma City (11.0); Columbus, Ohio (10.1), on the strength of WNCI); and Greenville, S.C. (9.8).

It's worth noting that of the 11 markets cited, only Columbus and Greenville have successful mainstream R&B FMs. In fact, most of top 40's biggest markets are cities where a rhythmic top 40 is filling the hole for an R&B station or where there's no rhythmic station at all. Another interesting fact is that, even in the strongest top 40 markets, there's no real case of two healthy and evenly matched mainstainers, something

The number of markets with no top 40 shares has dwindled to almost zero, a considerable change from a few years ago

common during the mid-'80s. (The closest is Syracuse, although some would contend that WWHT was more rhythmic than mainstream in the spring.)

Now to the markets where top 40 was underperforming: The three lowest are, of course, the cities that had no full-signal top 40 for most of the spring book: Greensboro, N.C. (1.7); Akron, Ohio (1.2); and Cleveland (1.1).

Other markets at or under a 5 share in total top 40 listening are Memphis

(3.5); Washington, D.C. (3.6); Detroit (4.1); Baltimore (4.2); St. Louis (4.6); and Los Angeles (5.0). As with Atlanta and other aforementioned markets, this shouldn't be interpreted as denigrating the individual stations involved; both L.A.'s KIIS and Detroit's WDRQ posted their best numbers in recent memory during the spring, for example.

It should also be pointed out that the L.A. number would also be a 9.0, more comparable to the national average, if we included KPWR, which many in the industry regard as top 40 but which Billboard/Airplay Monitor classifies as an R&B station. Certain R&B, modern rock, and hot AC stations have long regarded themselves as "top 40 for the market," and even if you disagree, an analysis of the numbers shows that they control a lot of the listening that would otherwise go to a top 40. Washington, D.C.'s top 40 share, for instance, would be a 9.1 if you added WPGC to WWZZ and bleed-in listening from WXYV Baltimore.

newslines...

MINORITY CONCERNS RAISED OVER CBS/VIACOM MERGER. CBS CEO Mel Karmazin sat down with the Rev. Jesse Jackson, Inner City Broadcasting CEO Percy Sutton, and Spanish Broadcasting Systems CFO Joe Garcia Sept. 22 to discuss minority broadcasters' concerns about the impending merger of CBS and Viacom. Much of the conversation centered on Jackson's desire for CBS to make any necessary spins to minority owners. To win regulatory approval of the merger, the companies will likely need to sell a handful of radio and TV stations to meet ownership limits. Neither company has said it will ask the Federal Communications Commission (FCC) for a waiver, and Jackson says he is urging FCC Chair William Kennard to reject any such request, citing the loss of the minority tax-certificate program as already limiting minority ownership opportunities. Jackson also expressed concern with what he believes is the low level of minority representation in the upper echelon of CBS management. CBS has one minority on its corporate board; Viacom has none. Jackson plans to meet with Viacom CEO Sumner Redstone next month.

EMMIS PLANS MULTI-GROUP INTERNET CONSORTIUM. Emmis CEO Jeff Smulyan says a multi-group Internet project he is spearheading is set to launch by year's end. "This industry has fumbled the ball and let other people create value in the past. [Radio people] saw Broadcast.com use our content [and] our relationship with consumers and advertisers to create a \$5.5 billion enterprise for other people; we're not going to see that happen again." The consortium is still shopping for hardware and software, he says. Meanwhile, Emmis' same-station revenues grew 19% in the second quarter, thanks to dot.com advertising and the success of modern rock WKQX Chicago morning host Mancow Muller.

FCC LEGISLATION TAPPED. Rep. Richard Burr, R-N.C., is expected to introduce legislation this week that would limit the Federal Communications Commission's (FCC) ability to delay telecommunications mergers. Burr is drafting the bill at the behest of Rep. Billy Tauzin, R-La., chair of the House Telecommunications Subcommittee, according to Hill sources. A similar bill has already cleared the Senate Judiciary Committee and is expected to go to the full Senate by the end of this congressional session. At press time, FCC Chair Bill Kennard was putting the finishing touches on his reorganization plan.

SINCLAIR STOCK TAKES SIGNIFICANT DIP. With the sale of its radio division pending, Sinclair Broadcast Group's stock price has plunged by more than a third in the past two weeks, as the company warns investors to expect very little in the way of earnings this year. Sinclair, which is selling nearly all of its radio portfolio to Entercom, blames a weaker-than-expected TV advertising market, particularly with national advertisers. Some analysts say Sinclair had been propping up its broadcast division with the cash cow of radio.

Top 40 Tracks™

T. WK	L. WK	2	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	2	8	No. 1 MAMBO NO. 5 (A LITTLE BIT OF...) 2 weeks at No. 1 RCA	LOU BEGA*
2	2	1	16	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
3	4	4	15	SOMEDAY LAVA /ATLANTIC	SUGAR RAY
4	3	3	20	ALL STAR INTERSCOPE	SMASH MOUTH
5	7	10	16	UNPRETTY LAFACE /ARISTA	TLC
6	9	11	11	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
7	6	6	19	WHERE MY GIRLS AT? MOTOWN	702
8	11	7	18	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
9	10	9	11	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
10	12	15	9	STEAL MY SUNSHINE WORK /ERG	LEN
11	5	8	11	SHE'S ALL I EVER HAD C2	RICKY MARTIN
12	8	5	15	BAILAMOS OVERBROOK /INTERSCOPE	ENRIQUE IGLESIAS
13	18	21	5	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS
14	15	17	14	BLACK BALLOON WARNER BROS	GOO GOO DOLLS
15	21	23	6	LARGER THAN LIFE JIVE	BACKSTREET BOYS
16	16	16	18	OUT OF MY HEAD HOLLYWOOD	FASTBALL
17	13	12	21	IF YOU HAD MY LOVE WORK /ERG	JENNIFER LOPEZ
18	14	14	25	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
19	20	20	7	THERE SHE GOES SQUINTELEKTRA /EEG	SIXPENCE NONE THE RICHER
20	19	19	14	SCAR TISSUE WARNER BROS	RED HOT CHILI PEPPERS
21	17	13	14	LAST KISS EPIC	PEARL JAM
22	22	24	6	HEARTBREAKER COLUMBIA	MARIAH CAREY FEATURING JAY-Z
23	24	22	13	BILLS, BILLS, BILLS COLUMBIA	DESTINY'S CHILD
24	25	27	8	I NEED TO KNOW COLUMBIA	MARC ANTHONY
25	23	18	20	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH /V2	BLESSID UNION OF SOULS
26	27	30	5	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
27	31	32	3	MAN! I FEEL LIKE A WOMAN! MERCURY /JDMG	SHANIA TWAIN
28	26	25	18	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS	CITIZEN KING
29	28	29	7	MUSIC OF MY HEART MIRAMAX /EPIC	'N SYNC & GLORIA ESTEFAN
30	29	26	20	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
31	35	—	2	AMERICAN WOMAN MAVERICK /VIRGIN	LENNY KRAVITZ
32	32	35	3	ANGELS WOULD FALL ISLAND /JDMG	MELISSA ETHERIDGE
33	30	28	20	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
34	37	—	2	MEET VIRGINIA AWARE /COLUMBIA	TRAIN
35	NEW ▶	—	1	WAITING FOR TONIGHT WORK /ERG	JENNIFER LOPEZ
36	33	33	18	TELL ME IT'S REAL MCA	K-CI & JOJO
37	NEW ▶	—	1	BRING IT ALL TO ME TRACK MASTERS /COLUMBIA	BLAQUE FEATURING 'N SYNC
38	NEW ▶	—	1	BACK THAT THANG UP CASH MONEY /UNIVERSAL	JUVENILE FEAT. MANNY FRESH & LIL' WAYNE
39	36	38	5	WANNA BE A BALLER SHORT STOP /REPUBLIC /UNIVERSAL	LIL' TROY FEAT. YUNGSTA, FAT PAT, LIL' WILL, HAWK, BIG T
40	34	31	18	BEAUTIFUL STRANGER MAVERICK /WARNER BROS	MADONNA

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 216 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

Mercury Nashville's Shania Twain Sits Pretty As Decade's Crossover Queen

SHE'S GOT A WAY: Shania Twain had a point when she named her current album "Come On Over."

In the course of the past two years, the country-cum-pop/AC artist has forged the most successful crossover pollination of the decade, landing hits on seven Billboard singles charts.

In the meantime, she has picked up awards from every music industry organization that matters, from the Grammys and the Country Music Assn. (CMA) Awards to the World Music Awards and BMI's Country Awards (for 1999 country songwriter of the year), all while garnering an international acclaim that few musicians can muster and that is even more unusual for one based in country music.

"Shania really has risen to the top," says Steve Hamilton, PD of AC KOSI Denver. "She has an appeal that spans every age group, and she's one of those performers that's hard not to like. I'd say she's as big as Kenny Rogers was in the early '80s, if not more so."

Consider the evidence: Twain's previous album, 1995's "The Woman In Me," has moved 11 million copies here alone, while "Come On Over" is at 13 million and counting (18 million worldwide). In all, the current project has dished out an astonishing 10 hits at country radio, five at AC, and four each at mainstream top 40 and adult top 40. Its first crossover hit, "You're Still The One," had such mainstream appeal that it hit the top 20 of Hot Latin Tracks' pop airplay chart and the Hot Dance Music/Maxi-Singles Sales chart.

Currently, the Mercury Nashville artist is riding the singles charts with three different hit songs on her core formats: "Come On Over" at country, "Man! I Feel Like A Woman!" at top 40/adult top 40, and "You've Got A Way" at AC.

So just what is it about the 34-year-old artist that has touched the non-country masses? "It's fun music, and it's relatable to the female audience," offers David Edgar, PD of top 40 WBZZ (B94) Pittsburgh. "She speaks to our audience and makes them feel good, whereas some of the female artists over the past several years have been downers. Even Shania's ballads, like 'From This Moment On,' are up-feeling."

Says Paul "Cubby" Bryant, assistant PD/music director of top 40 WHYZ (Z100) New York, "Shania sells records, and her records research with an audience that also likes Smash mouth, Enrique Iglesias, and Backstreet Boys. That's what we're all about."

David Popovich, PD of AC WDOX Cleveland, suggests that the lyrical content of her songs, such as "That Don't Impress Me Much," adds an edge that the station's format is often lacking.

"For once, a female performer has been able to do it with a little bit of an attitude that was missing from so many of her diva predecessors," he

says. "The lyrics speak to women, and she's communicating with authority. It's uptempo, current AC music, something we've been looking for, and she provides it on a regular basis."

For Mercury Nashville, "there was a time when I thought what Shania had done with her music was to strike a chord with middle America, which is



by Chuck Taylor

where most country fans reside," says label president Luke Lewis. "But when we started seeing it spread to the coasts and cross to other formats, we realized the real potential of the project."

"A lot of it had to do with timing," he adds. "At the same time we were attempting to cross her over, pop programmers were embracing other genres, and the fragmentation was breaking down a bit so that variety was more acceptable. That's not to say the 'twang police' weren't still out there, but they could see that these songs transcend genre, age, and sex."

Edgar at B94 agrees that for more organic, adult-leaning top 40s—those who favor guitars over drum boxes—Twain was not a challenging fit. "We have an easier time with a country crossover than a top 40 that leans more to the rhythmic side," he says. "The pop alternative sound—Sheryl Crow, Barenaked Ladies, Goo Goo Dolls—



TWAIN

seems to blend better with the more country sound than if we were playing a whole bunch of La Bouche."

Of course, the million-dollar question is just how Mercury Nashville can successfully court Twain at pop/AC without making delicately tempered country programmers feel deserted.

Lewis says the label is well aware of the issue and has been consistently sensitive to Twain's base.

"We've never given a record to pop radio that hadn't already been delivered to country radio. In most cases, country had already run the song up

the charts," he says. "We've been very careful about that, and I know that Shania is insistent on it. A lot of people have been thinking that she's suddenly going to become a pop act—that's almost insulting to her. She has never made country music in any sort of contrived way. She loves all kinds of music, but country is what she comes from."

Dene Hallam, PD of country KYCY San Francisco, responds, "Shania is a star in anyone's book—country, pop, or anywhere else. The resulting creative explosion between her and [husband/songwriting partner/producer] Jeff 'Mutt' Lange has been a joyous gift to music lovers everywhere."

But, he adds, "while I know Shania's vision is certainly meant to be inclusive of the country audience, some of them do feel excluded. Country listeners/consumers don't relate very well to the European thing expressed in some of her videos. If she cares, Shania should be careful not to leave out the country audience the way I believe Dolly Parton did when she went Hollywood."

No doubt, those videos have been a vital element of Twain's breakthrough to the pop side.

"To go back almost two years, when we heard and saw the video for 'You're Still The One,' it really turned on the light for us with Shania," says Wayne Isaak, senior VP of music and talent relations for VH1. "We embraced it immediately and played it heavily from day one. I really have to hand it to Shania and her manager and label for making great follow-up videos."

The network has also backed the crossover cause by placing Twain with Celine Dion, Aretha Franklin, Gloria Estefan, and Mariah Carey on its 1998 "Divas Live" show, as well as on its often-televised "Behind The Music" program about the artist.

"In 1999, the biggest and the best artists are multi-format," Isaak says. "They sort of create their own genre in a sense; it's safe to say that Shania, to a degree, has done just that."

Her appeal has been increased via a number of high-profile outings that have mounted Twain's image all the more. The country music industry embraced her as entertainer of the year at the CMA Awards Sept. 22, while her first international tour has become a sellout phenomenon for more than 2 million pop and country fans.

She was also signed recently as the latest celebrity spokeswoman for Revlon cosmetics, where she performs "Man! I Feel Like A Woman" in the commercial campaign.

And coming up, she will host her second hourlong CBS television special, set to air Thanksgiving, Nov. 25.

"Of all of the artists that have crossed over from country, I think Shania's got the greatest shot of becoming a full-fledged pop star," says Edgar. "I give her an eight or nine out of 10 as far as what our audience is looking for. She's the next big thing."

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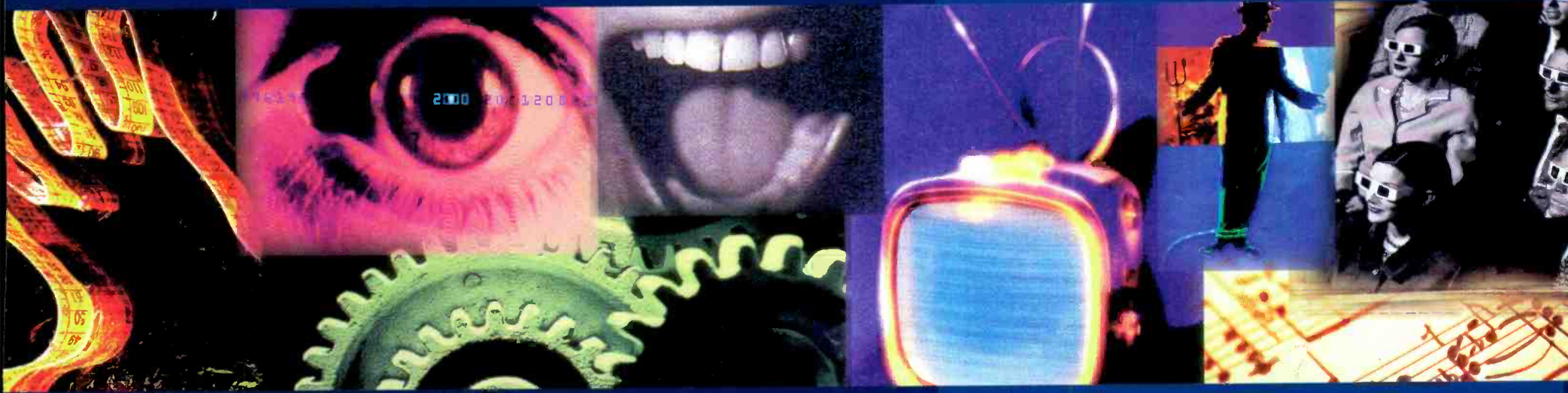
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RAGE WAGES 'BATTLE OF LOS ANGELES' ON EPIC

(Continued from page 11)

capped on Sept. 13 by a club gig in London. The show was the first of a brief club tour the band will play this fall. Booked by Don Muller at Artists Direct, Rage will spend Oct. 2 in New York; Oct. 6 in Toronto; Oct. 27 in Mexico City; Oct. 31 in Washington, D.C.; and Nov. 5 in Los Angeles. Portions of the L.A. gig will be broadcast live over local station KROQ. A full-length tour is currently in the planning stages.

Rage will headline the two-day Coachella Festival Oct. 10 in Indio, Calif.

The club show in Mexico City will be taped for an hourlong MTV special that will intermingle concert and documentary footage with an examination of the political situation in Mexico. MTV is tentatively planning to air the program on Nov. 6.

The band is also slated to per-

'This is a band of immeasurable political conviction. Releasing this record on Election Day allows them to convey a strong statement. It's a wake-up call to people'

- POLLY ANTHONY -

form on MTV's popular "Total Request Live" on Nov. 3.

Although other TV appearances are in the works, Epic confirms that the band will appear Nov. 2 on "Late Show With David Letterman" and Nov. 11 on "Late Night With Conan O'Brien." The Letterman spot will see the band performing out-of-studio on an undisclosed street in midtown Manhattan.

The radio campaign for "The Battle Of Los Angeles" started Sept. 29, when the label serviced the single "Guerrilla Radio" to mainstream and modern rock

stations—and apparently not a moment too soon.

"Kids are losing their minds about this record," says Julie Forman, music director at WYYB Nashville. "Our phones started to ring about this record several weeks ago. The anticipation is incredible. We couldn't wait to get it on the air."

Morello says he is pleasantly surprised by the increased interest of radio this time around. "When we started out, the kind of band we were was so alien. We were multi-ethnic and harder-edged than a lot of other bands. It's wild. Somehow, the mainstream has taken a hard left turn."

For retailers, Rage has been a consistently strong seller that will only improve now that similarly aggressive acts like Kid Rock, Korn, and Limp Bizkit are top sellers.

"If anything, they've paved the way for the others," says Andrew Pollock, HMV VP of marketing, North America. "This record should easily reaffirm them as a leader of their genre."

Rage will complement its retail profile by doing its first-ever series of in-store CD-signing sessions. Although the stores have yet to be locked, Rage will be making appearances Nov. 1 in Washington, D.C., Nov. 3 in New

'When we started out, the kind of band we were was so alien. We were multi-ethnic and harder-edged than a lot of other bands. Somehow, the mainstream has taken a hard left turn'

- TOM MORELLO -

York, and Nov. 6 in L.A.

Epic plans to stoke consumer interest in "The Battle Of Los Angeles" by teaming up with Real Networks (www.realnetworks.com) for an Internet promotion that will offer four tracks for timed-out download. Each track will be offered one at a time over two-week intervals until the album becomes available. "Guerrilla Radio" went online Sept. 29. Another song from the set, "Testify," will be offered, as well as two still-to-be-confirmed non-album cuts.

"This is an excellent way of generating interest in the album without working at cross purposes with retail," says Chris Poppe, VP of marketing at the label. "It also allows the band to give the die-hard fans something a little special."

The band will also connect with its fans via a Nov. 1 Internet chat hosted by Trans World. Rage also maintains its own Web site (www.ratm.com), which offers—in addition to the standard bio/photo material—continually updated journal entries and letters from band members to fans.

"It's perhaps the most personal way for us to stay close to the fans, especially during the downtime between records," says Morello.

For Rage, the downtime can be lengthy. He and bandmates Zack de la Rocha, Tim Bob, and Brad Wilk have only made three albums in their seven years together.

"I would prefer to make records more often," he says. "But one of the advantages of taking this long is it gives us plenty of time to refuel and make the best possible record. It's not enough for us to just retread the same ground. We need to go a further distance with each album. It takes a while to accomplish that."



JOE JACKSON PENS '90s 'SYMPHONY' ON SONY CLASSICAL

(Continued from page 11)

stars guitarist Steve Vai, trumpeter Terence Blanchard, alto saxophonist Wessell Anderson, trombonist Robin Eubanks, violinist Mary Rowell, flutist Patti Monson, bassist Mat Fieldes, percussionist Sue Hadjopoulos, and drummer Gary Burke.

"It's a symphony that wasn't written for an orchestra, but I don't think a symphony requires an orchestra now," says Jackson, an unusually broad-based artist whose first musical hero was Beethoven.

"With Mozart and Beethoven, the symphony became a sort of big public statement for the composer, and big public statements were made with orchestras," says Jackson. "But the medium you compose for today isn't necessarily symphony orchestras but stereo speakers, so to qualify as a symphony, I think, it has to be reasonably large-scale, with a number of contrasting movements."

"Mine is very traditional in structure, with a fairly long first movement developing a couple of basic themes, then fast and slow movements in the middle—though it's usually slow, then fast," he continues. "Then the final movement uses variations of earlier themes."

Structurally, then, Jackson's work is "basically the same as Beethoven's 'Eroica,' except that the middle two movements have flipped to fast-slow," he says. "So it's very traditional in structure, but the style is not at all tradi-

tional or classical. What can you call it? Good luck! Maybe 'a contemporary symphony written in 1999.'

Actually, some of the themes in "Symphony No. 1" go back five years, Jackson says, adding that he's been working on it on and off ever since, in between other recording projects and writing "A Cure For Gravity: A Musical Pilgrimage," which PublicAffairs publishes Nov. 9.

"It's partly memoir and partly a book about music," Jackson says, "with a lot of stuff about my early experiences in becoming a musician, ending in 1978, when I made my first album ['Look Sharp']."

Since "logistical problems" prevent the Creative Artists Agency-booked artist from performing the symphony "for the foreseeable future," he says, a key promotional tool will be unavailable to Sony Classical. But Jackson, who recently did seven club gigs in New York in an informal trio setting, is undertaking a 10-city book tour in November and December, during which he will read from the book and answer audience questions.

"It's a very informative and entertaining book, and Joe's read-

ings give us the opportunity to promote the record at the same time," says Sony Classical president Peter Gelb.

Of the album, Gelb adds, "It's not going to be at the top of the pop charts, but at the same time it's something that his fans will be fascinated by and that breaks new ground artistically, and there's definitely an audience out there for music that's breaking down barriers and crossing genres."

"It will be a challenge to reach those people," Gelb continues, "but we'll have music samples on our Web site, and hopefully the record will receive attention on alternative radio stations, NPR, and college radio."

Vick Mickunas, music director at triple-A station WYSO Yellow Springs, Ohio, which serves the Dayton metro area, believes that "Symphony No. 1" will prove accessible for his listeners.

"I've been a big fan since 'Look Sharp' and all his various musical transmutations and think this album is amazing," says Mickunas, who also hosts a book interview program. "The interplay between him on keyboards and Steve Vai on guitar is just sensational, and there's a connection between Joe Jackson with Frank

Zappa, a great misunderstood composer who discovered Vai. These guys are so ahead of their time that people probably won't understand them until they're gone."

But Doug Diaz, head music and video software buyer at New York's J&R Music World, is a living example that good music can find its audience. Diaz, who was not only never a big Jackson fan but came fully prepared not to like his symphony, calls the album a "happy surprise" that may encourage listeners to pay attention to work that is longer and more ambitious than a typical pop song.

"It's more of a chamber symphony, so to speak, and reminds me of Schönberg," says Diaz, also comparing it to progressive British rock band Soft Machine's longer material. "And it's not overly studied but a lot of fun."

Indeed, Gelb says that Jackson is a "perfect fit" for Sony Classical in that the label favors artists who "push the boundaries" of classical music.

"He's a brilliant talent, and one of the few composers who experiment in different musical genres while at the same time sounding truly original," Gelb says.

Meanwhile, Jackson, who is managed by Winston Simone and self-published by Pokazuka Music (ASCAP), is nearing completion of his next pop album, which conceptually centers on one day in New York as experienced from various perspectives.

'High' On The Charts. Tal Bachman, son of Bachman-Turner Overdrive's Randy Bachman, is carving out a name for himself in the pop/rock world. His self-titled debut album on Columbia Records rose to No. 1 on the Heatseekers chart in the Sept. 4 issue. The album's first single, "She's So High," reached No. 14 on The Billboard Hot 100 in the Aug. 28 issue. VH1 has chosen Bachman's "She's So High" video to be an Inside Track clip, a select VH1 category for artists the network believes are on the rise. Although Bachman doesn't have immediate plans for a concert tour, the singer recently completed a promotional tour of in-store appearances. Bachman is shown proudly wearing his Billboard Heatseekers T-shirt, awarded to mark his ascent to the top spot.

LATIN LABEL Fonovisa was fined \$700,000 and label president Guillermo Santiso was fined \$200,000 by U.S. District Judge Dickran Tevrizian on Sept. 27 in Los Angeles. The fines were pursuant to guilty pleas lodged by Fonovisa and Santiso on July 22 (Billboard, July 31). Fonovisa had pleaded guilty to filing a false 1992 corporate tax return that reported \$1.5 million for promotional expenses the company did not incur. Santiso, who faced a maximum sentence of six years in prison, admitted that Fonovisa wrote checks to a promotion firm, which provided untraceable money later used to make payola payments to radio station PDs. He also pleaded guilty to aiding and abetting in the filing of a false 1992 tax return. Fonovisa VP of promotion Jesus Gilberto Moreno, who also entered a guilty plea in July, is scheduled to be sentenced on Oct. 18. In an agreement with the government, Moreno agreed to pay a \$50,000 fine for making an undisclosed payment to a radio station. He could face up to a year in prison. **CHRIS MORRIS**

HMV MEDIA GROUP had sales growth of just under 11% in the first quarter of its financial year, according to results announced Sept. 28 in London. Sales for the 13 weeks ending July 24 rose to 268.2 million pounds (\$441.3 million), compared with 242.1 million pounds (\$398.4 million) in the same period in 1998. However, earnings before interest, taxes, depreciation, and amortization overall decreased from 10.1 million pounds (\$16.6 million) to 8.4 million pounds (\$13.82 million) in the same period. Group chief executive Alan Giles puts this down to "investment in our Internet business and a continuing difficult trading climate, particularly in the U.K. book market." According to a statement, the group made an Internet investment of 1.1 million pounds (\$1.81 million) during the period; music specialist chain HMV launched its first fully transactional Web site in July in Canada. The launch of other sites in the U.K. and Japan is due shortly, with the British Web site expected to go on-line in a few weeks. Giles says the group is looking forward "to an important program of store openings and escalation of our E-commerce activity over the coming months." Nevertheless, he adds, "market conditions remain uncertain as we enter the key trading months." HMV Media Group was formed in March 1998 following the acquisition of HMV and bookseller Dillons from EMI and the purchase of another U.K. bookseller, Waterstone's, from WHSmith Group. **TOM FERGUSON**

ON SEPT. 27, one day short of a month after their abrupt departure from M.S. Distributing, president Tony Dalesandro and executive VP John Salstone unexpectedly returned to the Hanover Park, Ill., offices of the beleaguered distributor. The executives' reappearance was not explained to M.S.' staff, but Dalesandro and Salstone are working with the distributor to avert further misfortunes. The executives' return was spurred most likely by the company's sour roster. A spokesman for M.S. in July, said, "The executives' return, they said, was in fact..."

WAYNE CHELSEA is a director of M.S. based in Chicago and will help with the distributor's efforts. Chelsea...

BLANK-RECORDERS has software that allows for the production of CDs. TDK has software that allows for the production of CDs via satellite with this technology. Says more...

AMAZON.COM has opened a new site for retailers participating in the process of the site. The site is up to \$2 million over \$1 million...

COMPUTER software will record its acquisition of popular music. The software will record...



Abraham Signs As Easy As 143. Larry Frazin, president of 143 Records, recently announced the signing of Josh Abraham to an exclusive production deal with the label. With this agreement, Abraham will be able to bring new talent to 143 Records as well as have a logo imprint company with the Warner-distributed label. As a producer, Abraham has recently worked with Orgy (Elementree/Warner Bros.), Korn (Epic/Immortal), Limp Bizkit (Interscope), Depeche Mode (Reprise), and Ice Cube (Priority). His latest project, Deadsy, will be released on Sire/Warner Bros. Records in September. Shown at the signing, from left, are Jill Rose, VP of artist development for 143 Records; Sam Thompson, VP of business affairs for 143 Records; Jaymes Foster-Levy, executive VP of A&R for 143 Records; Frazin; and Abraham.



Tingling Premiere. Eve 6 met up with "Teaching Mrs. Tingle" stars Katie Holmes and Marisa Coughlan at the film's Los Angeles premiere. Holmes, Coughlan, and fellow cast member Barry Watson appear with Eve 6 in the video for "Tongue Tied," from the film's soundtrack, released on Capitol Records. Shown at the premiere, from left, are Tony Fagenson, Eve 6; Coughlan; Max Collins, Eve 6; Holmes; and Jon Siebels, Eve 6.



Signing. Nonesuch Records recently signed artist's Kremerata Baltica to an exclusive, six-month agreement. This new agreement will commence with the release of "Eight Seasons," a new production by Argentinian composer Astor Piazzolla's work with that of Vivaldi's work of the same name and release, titled "Silencio" and featuring Philip Glass and Vladimir Martynov, is slated for next year. Kremer and his Kremerata Baltica will tour nationally this fall. Shown at the signing, from left, are Nonesuch president Robert Hurwitz, president of Nonesuch Records, and Kremer.



Waters Waters Everywhere. Columbia Records president Don Ienner recently congratulated Columbia Records artist and Pink Floyd founder Roger Waters after a standing-room-only performance during his recently completed U.S. tour. The U.S. tour was Waters' first in 12 years. Shown, from left, are Ienner and Waters.

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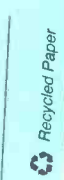
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ONLINE TAX'S IMPACT DEBATED

(Continued from page 1)

with a brick-and-mortar operation, we are very keen to see some clarification on this," says Glen Ward, president of E-commerce for the Virgin Entertainment Group. The company levies California tax on online purchases made in that state, since it is based there.

"As a responsible retailer, we abide by all the legislation that currently exists, and we are seeking that clarification to lead to a level playing field," Ward says. "We believe that with a clarification to both merchants and consumers, that will enable us all to be trading on that level playing field."

Marcia Appel, senior VP of communications and corporate advertising for the Musicland Group, adds, "As it now stands, companies just selling online are given a grace period on this question. Companies with different configurations had to grapple with the issue more." The company operates more than 1,300 stores.

The debate, which first gained hold after Congress created the advisory commission to study the issue

duce more than \$100 billion in revenues by 2003.

Commerce Committee members will have to choose between McCain's bill and one introduced last summer, which calls for a 5% across-the-board tax for Internet and traditional catalog sales.

That bill, "The Sales Tax Safety Net And Teacher Funding Act," S. 1433, was introduced July 26 by Sen. Ernest Hollings, D-S.C., the ranking Democrat on McCain's committee. Hollings says he wants to use the revenue to help fund educational programs.

Comments by spokesmen for the two lawmakers set the tone for the debate. "What's not to like?" says a McCain policy planner.

A spokesman for Hollings, however, takes the opposite stance. "Yeah, what's not to like—unless you're a local municipality that desperately needs this untapped revenue for teachers and programs to educate our kids."

Despite the educational connection of the Hollings proposal, it's hard to imagine Republicans not taking eager advantage of a pro-business, no-tax stance to underscore their "less government" philosophy, especially in a presidential campaign year.

It's too early to tell if the Hollings bill will resonate with other Democrats, but at least two Democratic presidential candidates have put themselves in the no-tax camp.

Vice President Al Gore, according to a spokesman, "was the primary administration supporter of the Internet Tax Freedom Act, and he absolutely supports that measure. But the vice president doesn't want to prejudge the work of the commission, which will hopefully provide a solution that will allow Internet and E-commerce to flourish."

A spokesman for presidential candidate and former Senator Bill Bradley says simply, "He's against any tax now on the Internet; he thinks it's way too early."

Republican front-runner George W. Bush is steering a middle course. A spokesman at his campaign headquarters in Austin, Texas, says the candidate "supports the current three-year moratorium and will study the recommendations" of the advisory commission, which must report its findings to Congress next April.

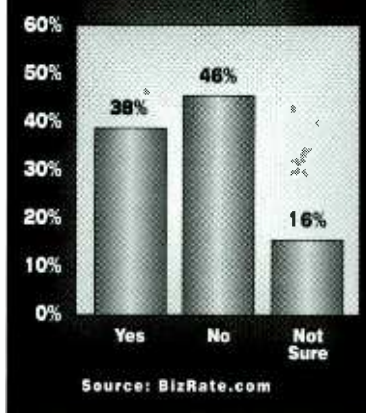
Neither the McCain nor the Hollings bill has yet been scheduled for a Commerce Committee hearing, according to Hill staffers. Insiders say that with the 106th Congress expected to adjourn in November—and with McCain hitting the campaign trail as much as he can even sooner—the E-tax issue may get more of an airing this year in campaign-related sound bites than in the committee hearing room.

'SHOPPING-CART ABANDONMENT'

Those sound bites will resonate well with the majority of Internet-savvy Americans on the campaign trail, according to Paul Bates, VP of the information products group at BizRate.com, a Los Angeles-based E-commerce ratings and research company. The firm surveyed 7,000 online buyers Sept. 1-2 about online sales and taxation. The survey was done in partnership with the Assn. for Inter-

Have You Ever Paid Sales Tax For An Online Purchase?

(Percentage Of 7,000 Online Buyers Surveyed)



active Media (AIM), an independent subsidiary of the Direct Marketing Assn., which acts as an Internet advocacy group in Washington. AIM opposes the imposition of taxes.

According to BizRate, just over half of online buyers—55%—are

aware that Congress is evaluating the need for Internet taxation. Most online buyers do not approve of the idea; 75% of online buyers said they would make fewer purchases online if taxes were imposed.

The entertainment sector would be affected, according to Bates, even though its products are relatively lower-priced and would carry a lower "tag-on" tax.

Bates says that the music sector is one of the areas with the highest likelihood of levying online taxes. Music items are 33% more likely to have sales tax imposed than are other product categories, he says, adding that 16% of music buyers surveyed reported they had paid tax on their most recent purchase, as compared with 12% of overall online buyers.

Of the 84% who said they did not pay sales tax on their music purchase, 53% said they would have "bagged it" if they had been faced with a tax, Bates says.

"When you do the math on a dollar-and-cents basis, it doesn't seem like it would have that much of an impact," Bates says. His company found an average "entertainment-

category" shopping cart was \$51; imposition of an 8% tax on that would raise the check-out cost to \$55.

"But it's very clear that imposing a tax brings with it the perception that the customer is losing one of the major price benefits of buying online, and that just exacerbates what we have already seen about how price-sensitive the online sector has gotten," Bates says.

So-called "shopping-cart abandonment" already is a telling factor in the online sales realm, he notes. "The shipping and handling charge drives a great deal of that abandonment," Bates says, as customers get to the bottom line and see the tag-on to their tally. "I would imagine that the tax at the end would also be a factor in spurring that."

What BizRate's survey did not examine was whether the items that were left in the virtual carts would instead be rung up at actual registers.

"That's what we'd really like to know," says an executive at a click-and-mortar chain who asks not to be identified. "Are we losing the sale [if taxes are imposed], or just moving it [to the store level]?"

'It's very clear that imposing a tax brings with it the perception that the customer is losing one of the major price benefits of buying online'

— PAUL BATES —

(Billboard, July 3), is back in the headlines following introduction of a bill that would make the Internet a "tax-free zone."

It now promises to gain steam as an election-year issue in the U.S., with presidential candidates lining up pro and con on a subject close to the hearts of retailers.

Their stances could prove important, according to another poll released Sept. 14. Thirty-six percent of registered voters who are active Internet users would be less likely to vote for a political candidate who supports online taxes, according to the poll by the Gallup Organization and @plan, an online market research firm. Overall, more than 70% of active Internet users oppose the idea of levying online taxes, the poll found.

The sponsor of the no-tax legislation, Sen. John McCain, R-Ariz., formally announced his candidacy for president on Sept. 27.

THE OPTIONS

The four-term senator's bill, S. 1611, would amend the Internet Tax Freedom Act, which he co-sponsored, to make permanent the current three-year moratorium on Internet sales and "uses" taxes (Billboard, Oct. 2). McCain cited the advantages of a "tax-free zone" for Internet growth to create new jobs and opportunities for businesses.

Many Internet and online-only merchants have greeted McCain's bill with enthusiasm, since electronic merchants are expected to pro-

DVD AUDIO IN HOLDING PATTERN

(Continued from page 1)

tern," says Michael Frondelli, VP of Capitol Studios and Capitol Mastering in Los Angeles.

"The technology to author it properly does not exist in a solid format, and the demand for it is lukewarm," he says. "We need the tools, we need the demand, we need record label support, we need the encryption and watermarking issues settled, we need MLP [lossless data compression], and we need to do some experimenting. The product is not yet designed where the manufacturer knew what to make and the labels knew how to market it and the mastering houses know what equipment they need to buy to make it happen."

John Kellogg, GM of multichannel audio at Dolby Laboratories, adds, "It's like the ninth month of pregnancy. There's a lot of pain and agony, and everybody's tired and wishes the baby would just be born."

Recording industry insiders—many of whom gathered here for the Sept. 24-27 Audio Engineering Society (AES) Convention—characterized the current climate as a time of transition.

For the past several years, studio professionals have pushed the boundaries of digital sound well past the threshold of the CD, i.e., 16 bits sampled at 44.1 kilohertz. So far, all of the high-resolution recordings that have been made have had to be "down-sampled" to accommodate the CD standard.

However, with the prospect of DVD Audio's 24-bit, 192 kHz capabilities, equipment manufacturers, producers, and engineers are theoretically able to deliver the full spectrum of their work right to the home.

The fact that they have not yet been able to do it easily is a result of technological barriers and policy decisions on the parts of record companies and consumer electronics manufacturers, according to sources.

On the technical side, there are key missing links in the production chain, according to studio professionals. Gateway Mastering owner and chief engineer Bob Ludwig says, "The main challenge is the authoring tools that are needed to create DVD Audio. So far, no one has supplied us with the tools we need."

Ludwig notes that workstation pioneer Sonic Solutions is close to delivering an authoring package that the company has been testing in conjunction with four of the five major music companies and manufacturing facilities (see Studio Monitor, page 64). He adds that other manufacturers at the AES show—like dB Technologies, Weiss, Tascam, Mackie, and Meridian—exhibited high-end gear targeted to DVD Audio production.

Sonic Solutions president Robert Doris says, "The tools that we've gotten together at this point are able to produce regulation DVD-A discs. They're still not as integrated with a friendly front end as we'd like, but it's shaping up pretty well. It's going to get much better in the next three, four months."

Besides the lack of authoring tools and other equipment, technical obstacles to smooth DVD Audio production include the absence of standards. Hank Neuberger, executive VP and GM of the Chicago Recording Company, says, "There are a couple of missing links in the tools we need to create DVD Audio, but they're imminent. What's really lacking is a common understanding, from the tracking to the mixing to the mastering to the authoring, with authoring being the new step."

Ludwig agrees, pointing to the recent agreement in principle to merge the Music Producers Guild of the Americas into the National Academy of Recording Arts and Sciences (see Studio Monitor, page 64). He and other industry leaders say a joint effort on the part of those two orga-

nizations—and the Mastering Engineers Guild of the Americas—would further the establishment of standards that would facilitate DVD Audio production.

For instance, there is no consensus to date as to what format should be used to create the high-resolution, multichannel masters necessary to produce DVD Audio titles.

Beyond these technical issues, DVD Audio may be caught in a conflict of interests between record labels, consumer electronics manufacturers, and consumers themselves, according to sources.

Because DVD Audio discs will not play on first-generation DVD Video players, record labels and electronics hardware companies have been reluctant to alienate the installed base of DVD Video customers—estimated at more than 10 million—with a new, incompatible format.

Furthermore, there has not been an overwhelming demand from consumers for a new format. In fact, there is a widespread belief in the industry that consumers are content with CD and DVD Video.

The tepid interest shown by consumers is reflected in the fact that only one major hardware company—Matsushita—plans to market a DVD Audio player this year, according to sources. Others will likely follow up in early 2000 with their DVD Audio and "universal" players—i.e., ones that will play DVD Audio and DVD Video discs.

Despite skepticism from some quarters about DVD Audio, some industry professionals believe that the format is destined for success.

Dolby's Kellogg says, "I believe it's the best thing that's going to happen to the music industry in 25 years. Consumers don't know about it just yet, but they're so excited about DVD Video that, when DVD Audio launches, they'll get equally excited about music."

WILL DIGITAL PLAYERS CARRY OFF PROFITS?

(Continued from page 1)

The new entrants in the field can be expected to promote their units not only to early adopters but to the larger numbers of tech-curious converts who will test the digital waters this holiday season and into 2000, lured in by waves of press attention and a ground swell of interest in MP3.

In turn, those consumers holding the new hardware are expected to help spur the growth of online music



DIAMOND'S RIO 500

sites, as they look for product to put through the pipe.

"Christmas is going to be a huge season [for download music sites], as people who have gotten these portable players are added in to the existing base of PC users," says Kevin Kiernan, director of label and artist relations for Listen.com, an online site offering a broad directory of downloadable music. "It's classic chicken/egg."

"I'm definitely excited about it—the more people selling the players, the better for the industry as a whole," says Richard Chin, group product manager for Amazon.com's consumer electronics store, which reports strong sales in the category. "The MP3 players have been among our more popular players in the store, and our goal is to have as broad a selection as possible for people to choose from."

"This market [for portable players for digital downloads] will take off," says Jim Litwak, executive VP of the Albany, N.Y.-based Trans World Entertainment Corp., which operates about 1,000 music and video stores. "Either you run, bury your head, or you join."

Trans World is choosing to join, Litwak says, and will carry RCA's new Lyra in its stores. "We happen to think this is one of the better ones," he says.

But while there is a general chorus of optimism among participants and observers about the potential for this new market—keyed to projections such as that of Jupiter Communications that portables penetration could surge past 5 million units by 2003—there is also some early concern about a possible cacophony among the choices.

Various units are pegged to different compression/decompression schemes, or "codecs," meaning that not all units will play back all music files, although the option of upgrades is offered and expected.

Thomson Consumer Electronics' RCA Lyra, for instance, works with

MP3 and G2 files. Sony Electronics' Memory Stick Walkman is pegged to ATRAC3 and will also work with MP3. Diamond Multimedia's existing units work with MP3—although it also is expected to incorporate another format into a forthcoming unit—and Sanyo's will be built around Liquid Audio architecture that will allow access to MP3 and other formats.

Also on tap are portables keyed to the Windows Media Audio (WMA) format. Microsoft, developer of WMA, announced on Sept. 27 that it has collaborated with Cirrus Logic Inc. on development of a new audio chip for players that will support its WMA format and digital rights management solution.

The new Cirrus Logic line of Maverick Internet audio chips will be available to manufacturers by mid-October, according to the companies, with a goal of having Windows Media-compatible players in the marketplace by Christmas.

Diamond and Creative Labs, which manufactures the Nomad, are among the initial hardware companies pledging support for the new chip, according to a Microsoft spokesperson; the hardware companies decline to comment on Maverick. Windows Media licensing rights are included in the price of the chip, Cirrus says.

In addition to Windows Media Audio, the Maverick-based portable units also play MP3 files.

The potential exists for players to be upgraded to support additional



RCA'S LYRA

formats, manufacturers say, if the market demands them.

Thomson expects to announce support for an additional codec—something that could be handled with a software upgrade, according to a company representative.

"The decisions on additional formats will be market-driven," says Jeff Scott, business product development manager for Thomson.

Others note that the devices are being used primarily for "ripping" now—moving music over from existing CD collections to a form that can be played back on the portable devices—and thus contend the format issue is not especially relevant yet.

"You never want to confuse the market—that's never a good thing," says Mark Hardie, an analyst at Forrester Research. "That said, I think there is so much interest right now in getting the portables that there will be a market for these even if there is some concern over obsolescence."

Hardie says that with the entrance of the larger consumer electronics

companies, the portables market could just now "start to take shape in a meaningful way."

The analyst estimates that about a quarter-million total units have been sold to date. "I think it could hit maybe a million [units sold] by Christmas," he says, "but what you are going to see is that some of the big manufacturers are going to hold back until after Christmas. These guys don't screw up, and they would never put a product in the market that they might have to pull back."

THE HEAVYWEIGHTS

Among the hardware heavyweights with the potential to leave a big footprint in the market is Sony Electronics, which established the U.S. portable-stereo consumer electronics segment 20 years ago with the now-ubiquitous Walkman.

Sony won't be on board for Christmas '99—a delay pegged to its decision to wait for final Secure Digital Music Initiative (SDMI) specs, according to a spokeswoman—but in January will weigh in with the Memory Stick Walkman, a 2.5-oz unit that will retail at around \$400.

The unit plays back music stored on "MagicGate Memory Sticks"—Sony's removable storage media. The method allows for easy transfer between devices and for security, according to Rich Armstrong, the marketing manager for the Walkman line.

Sony also is expected to move to license its Memory Stick technology to other electronics manufacturers in a bid to "populate" the marketplace.

Thomson Consumer Electronics also is using a removable storage medium—CompactFlash memory cards—for its device, the RCA Lyra, which makes its debut Wednesday (6) on Thomson's LyraZone Web site, marking the first time Thomson has sold directly to consumers. The 3.3-ounce Lyra (5 ounces with batteries) also is being made available at a wide array of retail stores.

A Lyra with a 32-megabyte memory card will retail for about \$200, while a 64Mb unit will cost about \$250. Players are pre-packed with four songs.

"There's no memory on board, and that was a decision we made for a number of reasons," says Thomson's Scott. Among those is security—once music is transferred from the computer onto the card, copies cannot be made of it, Scott says, although the cards can be played back on any other Lyra or Lyra-compatible units. "So basically, this is [Serial Copy Management System]."

"You should be able to take it from your PC, to your player to go jogging, to your car, to your boombox at home," Scott adds of the cards. Thomson already is exploring other audio products to include in the product line and, like Sony, is looking to license its technology to other manufacturers.

"We also think this is going to be a compelling product for people who don't want to have anything to do with the PC," says Tibor Csicsatka, Thomson advanced digital audio manager, about the longer-term prospects for flash-memory-based music storage.

Sanyo has similar ambitions for a

full line of digital-media audio products. It will first enter the portables market in the second quarter of 2000 with a still-unnamed player based on Liquid Audio's software and microprocessors from Texas Instruments. No price point has yet been set, but a company representative says it will be "competitive" with other units.

The device, which the company says will be compliant with SDMI guidelines, is part of a planned full line of audio products for playback and delivery of digital music, including portable stereos, automotive players, and in-store kiosk terminals, that will be available from Sanyo later in 2000, according to Osamu Shimamoto, product manager at Sanyo.

These newcomers, and others, will join the next-generation unit from current market leader Diamond Multimedia, which, while not the first to bring a product to market, established the computer-linked portable as a viable category.

Besides catching the eye of the major hardware manufacturers, Diamond also came under the close scrutiny of the record labels with its Rio 300, which many view as having fueled the wildfire spread of illegal MP3 music files online. A suit by the Recording Industry Assn. of America (RIAA) that sought to keep the player off the U.S. market failed. However, it did lead to the intra-industry SDMI initiative, which is aimed at providing a secure framework for the digital delivery of music,



SONY'S MS WALKMAN

and which in June announced its first specification, for portable music players (Billboard, July 10).

The Rio 500—priced at \$269—marks an evolutionary step for the company, according to Mike Reed, director of marketing for Diamond. "With the 300, what we were trying simply to do was to take the moving media of a CD and put it into a solid-state device that you could hold in the palm of your hand," he says. "That was the paradigm. With that having been out a year, we started hearing from our customers what they wanted, and the No. 1 thing was more music. We heard that a lot, and we took it seriously."

The 500 now can store twice as much music—two hours' worth, Reed says—and offers a number of other upgrades. Among those is security: "The SDMI hooks are in the Rio 500," Reed says.

THE SDMI PROCESS

Those "hooks" are spelled out in the portables specification, which was adopted during an SDMI meeting June 23-25 in Los Angeles and is intended to be rolled out in two phases. Initially, SDMI-compliant devices will let consumers play any digitally downloaded music as well as music copied—or "ripped"—from CDs.

However, once Phase II kicks in, consumers will need to upgrade their existing portable devices in order to play or copy new music releases that include screening technology, and pirated and otherwise unauthorized music will be screened out.

In August, SDMI announced that it had selected Aris Technologies' audio watermarking technique for use in the initial rollout of SDMI-compatible players.

And on Sept. 24, SDMI announced



SENSORY SCIENCE'S RAVEMP

that the required technology for SDMI Phase I compliance would be made available under a license for shipping after Oct. 1. "This schedule is intended to enable portable device manufacturers to be able to proceed with production of portable devices for the 1999 holiday season," the release stated.

"We are very happy with the progress that has been made on this," says Leonardo Chiariglione, executive director of SDMI. "Very solid work has been put in here" on developing the portables spec.

It is unclear, however, whether any of the units will indeed be officially "compliant" by Christmas '99 and will thus sport the SDMI logo.

Sony's Armstrong says that his company will have "the first SDMI unit" with its January rollout of the MS Walkman.

"We are SDMI-ready," says Thomson's Scott of the Lyra, which will offer its own serial-copy-protection features when it rolls out this month. "When SDMI is ready, we will be able to implement that."

Chiariglione says the SDMI portables process is now in the hands of the hardware manufacturers and the licensor of the technology spelled out in the spec.

"In virtually all standards, you write a tentative spec, and then to implement it, often you need to acquire some patented technology. SDMI is no exception," he says.

"The world of technology is complex," he adds. "But the world of intellectual property is much more complex."

Hilary Rosen, president/CEO of RIAA, acknowledged during a Sept. 30 panel at the Wall Street Journal Technology Summit in Washington, D.C., that "the likelihood is not significant" that there will be SDMI units by Christmas.

"But the market is very young," Rosen added, "and Christmas should not be held as a marker" for the success of the initiative.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 729 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains top 37 songs.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains songs 38-75.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains recurrent airplay songs 1-13.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains recurrent airplay songs 14-25.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

- 85 15 MINUTES (Pink Jeans, SESAC/Zomba, ASCAP/Hico South, ASCAP/A Salt On The Charts, ASCAP/Tabulous, ASCAP/Universal, SESAC/Songs Of Universal, SESAC/MITI, SESAC) HL
86 ALL N MY GRILL (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
129 ALL STAR (Squish Moth, BM/Warner-Tamerlane, BMI) WBM
68 ALL THAT I CAN SAY (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
87 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
43 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
62 AMERICAN WOMAN (Shillelagh, SOCAN/Shillelagh, BMI/Bug, BMI) HL
51 ANGELS WOULD FALL (MLE, ASCAP/Almo, ASCAP/EMI Virgin, ASCAP/Line One, ASCAP) HL/WBM
24 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
22 BACK THAT THANG UP (Money Mack, BMI)
11 BAILAMOS (Rive Droite, ASCAP) WBM
92 BEAUTIFUL STRANGER (WB, ASCAP/Webo Girl, ASCAP/Rondor, PRS/Almo, ASCAP) WBM
79 BEAUTY (North Avenue, ASCAP/Manuiti L.A., ASCAP/Philip Weatherspoon, ASCAP)
56 BETTER DAYS (AND THE BOTTOM DROPS OUT) (WB, ASCAP/Civis Rex, ASCAP) WBM
27 BILLS, BILLS, BILLS (Shak'em Down, BMI/Hico, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Kelendna, ASCAP) HL
16 BLACK BALLOON (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
45 BLING BLING (Money Mack, BMI)
81 B-PLEASE (WB, ASCAP/Ain't Nothing Going On But Funkin, ASCAP/Hard Working Black Folks, ASCAP) WBM
46 BUG A BOO (Shak'em Down, BMI/Hico, BMI/Windswapt Pacific, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP) HL/WBM
65 CANDY (Fictions, ASCAP/BMG, ASCAP/Dream Image IDG, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Reptilian, BMI) HL/WBM
80 THE CHEMICALS BETWEEN US (Mad Dog Winston, BMI/Ensign, BMI) HL/WBM
97 THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP - FRANCE '98) (Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Musica Calaca, SCAE/Songs Of Universal, BMI/Oingo, BMI/A Phantom Vox, BMI/Warner-Tamerlane, BMI) HL/WBM
93 EVERYONE FALLS IN LOVE (Shocking Vibes, BMI/Dub Plate, PRS/Tony Kelly, BMI/Universal-Songs Of PolyGram International, BMI/Greensleeves) HL/WBM
94 EVERYTHING IS EVERYTHING (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Jermaine, ASCAP) HL
6 GENIE IN A BOTTLE (Stephen A. Kipner, ASCAP/EMI April, ASCAP/AppleTree, BMI/Griff Grit, ASCAP/WB, ASCAP) HL/WBM
37 GET GONE (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP) WBM
55 GIRLS' BEST FRIEND (Karima, BMI/Warner-Tamerlane, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI/Colpix, BMI/Sony/ATV Songs, BMI/Swizz Beat, ASCAP/Dead Game, ASCAP) HL/WBM
88 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Songs Of Universal, BMI/Bayun Beat, BMI) HL/WBM
44 GOTTA MAN (Blondie Rockwell, ASCAP/Swizz Beat, ASCAP/Dead Game, ASCAP/Warner-Tamerlane, BMI/Karima, BMI) WBM
83 HAPPILY EVER AFTER (Baby Spike, ASCAP/Gifted Source, ASCAP)
1 HEARTBREAKER (Sony/ATV Songs, BMI/Rye, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/AI Gallico, BMI/WB, ASCAP/When Words Collide, ASCAP/See No Evil, ASCAP) HL/WBM
59 HEY LEONARDO (SHE LIKES ME FOR ME) (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
61 HIGHER (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)
74 HOME TO YOU (Arlis Smith, SESAC/Good Of Delta Boy, SESAC/Mamalama, ASCAP)
68 I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM
15 I DO (CHERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/I Dreams Had Wings, BMI) WBM
17 IF I COULD TURN BACK THE HANDS OF TIME (Zomba, BMI/R.Kelly, BMI) WBM
32 IF YOU HAD MY LOVE (EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI) HL
91 I'LL BE YOUR EVERYTHING (WB, ASCAP/EMI Virgin, ASCAP/Fabrics & Renaissance, ASCAP/Warner-Tamerlane, BMI/Bed Knobs And Broomsticks, BMI/Wonderland, BMI) HL/WBM
77 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
67 I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM
98 I LOVE YOU CAME TOO LATE (Zomba, ASCAP/4 MW, ASCAP/Zomba, BMI/Riddim Kingdom, BMI) WBM
35 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
58 I'M ALREADY TAKEN (Fleetside, BMI/CMI, BMI/Steve Wariner, BMI) WBM
8 I NEED TO KNOW (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control) HL
64 IT'S ALL ABOUT YOU (NOT ABOUT ME) (Jungle Fever, BMI/EMI Solvang, BMI/Designa, BMI/Almo, ASCAP/Lightzyri, ASCAP) HL/WBM
30 I WANT IT ALL (Warren G, ASCAP/WB, ASCAP/Real N' Ruif, ASCAP/Jobette, ASCAP) HL/WBM
21 I WANT IT THAT WAY (Zomba, ASCAP/Grantsville, ASCAP) WBM
78 JAMBOREE (Naughty, ASCAP/WB, ASCAP/Celeidia, BMI) WBM
57 JIGGA MY N**** (Lil Lu Lu, BMI/Swizz Beat, ASCAP/Dead Game, ASCAP/EMI Blackwood, BMI) HL
34 LARGER THAN LIFE (Zomba, ASCAP/Grantsville, ASCAP/B-Rok, ASCAP) WBM
42 LAST KISS (Trio, BMI/Fort Knox, BMI) HL/WBM
53 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
89 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
49 LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM
66 LONELY AND GONE (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
23 LOST IN YOU (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/BMG, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) HL/WBM
4 MAMBO NO. 5 (A LITTLE BIT OF...) (Peer International/Copyright Control) HL
40 MAM I FEEL LIKE A WOMAN! (Universal-Songs Of PolyGram International, BMI/Lon Echo, BMI/Zomba, ASCAP) HL/WBM
73 MEETING IN MY BEDROOM (200 Watts, ASCAP/Mutha Chapter, ASCAP/WB, ASCAP) WBM
76 MEET VIRGINIA (Lo Gien, BMI/Leaning Tower, BMI/Timon, BMI/Jaywood, BMI/Wunderwood, BMI)
41 MUSIC OF MY HEART (Realsongs, ASCAP) WBM
9 MY LOVE IS YOUR LOVE (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP/tebas, BMI/EMI Blackwood, BMI) HL
36 NEVER GONNA LET YOU GO (Demis, ASCAP/EZ, ASCAP/EMI April, ASCAP/ECF, BMI/Sony/ATV Songs, BMI) HL
95 NOOKIE (Zomba, ASCAP/Big Bizkit, ASCAP) WBM
82 (NOW YOU SEE ME) NOW YOU DON'T (Famous, ASCAP/Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL/WBM
33 OUT OF MY HEAD (Bible Black, ASCAP/EMI April, ASCAP) HL
39 READY TO RUN (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL
63 SATISFY YOU (Justin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/Sony/ATV Tunes,

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains top 37 songs.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains songs 38-75.

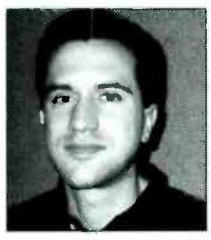
Records with the greatest sales gains. © 1999, Billboard/BPI Communications and SoundScan, Inc.

- ASCAP/Thelma's Boi, BMI/Songs Of Universal, BMI/The Price Is Right, BMI/R.Kelly, BMI) HL
10 SCAR TISSUE (Moebetoblame, BMI) HL
75 THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
96 SEXUAL (LI DA DI) (Jerk Awake, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP/Sharp Media, GEMA/Warner-Tamerlane, BMI) HL/WBM
5 SHE'S ALL I EVER HAD (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/Foreign Imported, BMI) WBM
71 SHE'S IN LOVE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/I Dreams Had Wings, BMI) HL
20 SHE'S SO HIGH (Bachman & Sons, BMI/EMI Blackwood, BMI) HL
91 SMILE (Blanc E, BMI/Big Black Jacket, BMI/Warner-Tamerlane, BMI) WBM
2 SMOOTH (Itaal Shur, BMI/Bidnis, BMI/EMI Blackwood, BMI) HL/WBM
26 SO ANXIOUS (WB, ASCAP/Virginia Beach, ASCAP/Herbicious, ASCAP/Blaizalicious, ASCAP/Black Foundation, ASCAP) WBM
7 SOMEDAY (Warner-Tamerlane, BMI/See Squared, BMI/Grave Lack Of Talent, BMI/Joseph 'McG' Nichol, BMI) WBM
28 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Oog, ASCAP/Follazoo, ASCAP) CLM
25 SPEND MY LIFE WITH YOU (India B., BMI/Universal-Songs Of PolyGram International, BMI/Philly Tat, BMI/Demontes, BMI/Paradise Forever, BMI) HL/WBM
84 STAY THE NIGHT (Blue Khat's, SESAC/Put It Down, SESAC/Young Flame, SESAC/Jerome Jones, SESAC/T. Scott Style, SESAC/KA World Wide)
18 STEAL MY SUNSHINE (EMI April, ASCAP/Big Meanie, ASCAP/Buddah, ASCAP/Mr. ASCAP/Gregg Diamond, ASCAP/BMG, BMI/EMI U Catalog, BMI) HL/WBM
19 SUMMER GIRLS (Dow Tone, ASCAP/BKY, ASCAP/Trans Continental, ASCAP)



Right On Track. Train's self-titled debut album on Aware/Columbia Records has topped the Heatseekers chart for the past several weeks, with the album first reaching No. 1 in the Sept. 11 issue. The San Francisco rock band has been getting significant airplay for the current single, "Meet Virginia," and the group has been named an Inside Track artist on VH1. Train is currently on a North American tour, with dates that include Oct. 15 in Cincinnati; Oct. 24-25 in Washington, D.C.; Oct. 27 in New York; and Oct. 31 in New Orleans. Pictured wearing their Billboard Heatseekers T-shirts, clockwise from center, are band members Patrick Monahan (seated), Charlie Colin, Rob Hotchkiss, Jimmy Stafford, and Scott Underwood.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

FAMILIAR TERRITORY: Mariah Carey, with a helping hand from the ever-present Jay-Z, lands her 14th No. 1 single on The Billboard Hot 100, as "Heartbreaker" (Columbia) leaps 16-1. A full week of sales results in 271,000 units, which moves "Heartbreaker" from No. 72 on Hot 100 Singles Sales, where it debuted last issue due to street-date violations, to the top of that chart as well. The 271,000 units sold is the second-highest total of 1999, trailing only Ricky Martin's "Livin' La Vida Loca" (C2), which moved 280,000 units in the May 8 issue. Carey's sales total accounts for 78.7% of her Hot 100 points. That is the highest sales percentage for a No. 1 record since Britney Spears reached the top with 79.2% of her points for "... Baby One More Time" (Jive) coming from the sales side in the Jan. 30 issue. "Heartbreaker's" point total is more than double that of runner-up "Smooth" by Santana Featuring Rob Thomas (Arista), which should be enough of a cushion to maintain its No. 1 ranking for the next few weeks. One song to keep an eye on for next issue is 'N Sync & Gloria Estefan's "Music Of My Heart" (Miramax/Epic). "Heart" holds at No. 41 this issue but is poised to make a jump into the top 10, as a single was released to retail on Sept. 28.

G FORCE: Warren G Featuring Mack 10's "I Want It All" (G-Funk/Restless) continues its ascent up the Hot 100, moving from 33 to 30. "All," which currently sits atop the Hot Rap Singles chart for a third week, is breaking out of the western region of the country, ranking top 10 at seven stations this issue: KPWR and KKBT Los Angeles; XHTZ San Diego; KKDA Dallas; KBMB Portland, Ore.; KIKI Honolulu; and KKSS Albuquerque, N.M.

ON THE REBOUND: Lenny Kravitz reaches his highest peak position thus far with "American Woman" (Maverick/Virgin), as it moves 75-62 in its 13th week on the Hot 100. When "Woman" debuted in the July 17 issue at No. 77, it was receiving airplay from mainly rock and adult top 40 stations. It slowly climbed up the chart in the following weeks, reaching No. 70 on Aug. 28 before beginning a three-week jaunt that saw it move down to No. 78, back up to No. 69, then down to No. 88. Since that time, mainstream top 40 has embraced the record and has been the leading factor in its resurgence on the Hot 100. This issue, "Woman's" total audience increases by 3.6 million at mainstream top 40 outlets, offsetting a decline at adult top 40 and rock for an overall gain on the Hot 100 of 3 million audience impressions.

GLOCKING IN: R. Kelly has the highest debuting song on Hot 100 Singles Sales, as "If I Could Turn Back The Hands Of Time" (Jive) debuts at No. 10 with 40,000 units scanned. This total moves "Time" forward 55-17 on the Hot 100, the biggest move on the chart this issue... Amber re-enters the Hot 100 at No. 96 for a second time with "Sexual (Li Da Di)" (Tommy Boy), the song's third appearance on the chart. A new 12-inch vinyl single with never-before-released remixes spurs a 21% gain in sales this issue and moves "Sexual" 39-34 on Hot 100 Singles Sales.

MIDEM AMERICAS FAIR POSTPONED

(Continued from page 6)

cal imprint.

In its Sept. 28 statement, RMO said, "Despite the broadening of MIDEM Americas' concept and scope to incorporate the North American music industry, and the numerous contacts made during the previous events, the third edition [in June] did not generate sufficient business for participating professionals."

The company added that the event "could take on a new form and a new frequency," and that it will be canvassing the views of participants over the next few months with this in mind.

RMO chief executive Xavier Roy says in the statement the company believes it can "find new focus and adapt to the music industry's best interests as soon as June 2001." He adds that RMO "is committed to Miami Beach, which remains the ideal host city for the event."

The hosting of the first MIDEM in Miami Beach in 1997 initially created political problems for RMO, which ran up against county-level legisla-

tion designed to limit trade with Cuba. These obstacles were subsequently overcome following negotiations with local authorities.

According to RMO music division director Christophe Blum, the decision to postpone followed surveys of about 100 key international MIDEM clients during September, repeating an exercise carried out immediately after the June show. He says that RMO's research had already found "mixed" responses during the event, with participants complaining that not enough business was being generated, despite a large presence of U.S. Latin labels.

"There are only 10 or 15 Latin artists which sell worldwide, and that's not enough to sustain an event," Blum tells Billboard. "The North and South Americas are a huge market, and we expected more participation from mainstream labels."

Blum says RMO remains committed to the concept of a commercially focused American MIDEM, in

the belief that a niche exists for such an event in a fragmented exhibition market. "There's no real competition in the U.S.," he says. The National Assn. of Recording Merchandisers Convention "is for retailers, South by Southwest is aimed at the A&R and artistic side of the market, and [Miami's] Winter Music Conference covers dance but is not really a marketplace. People go to Cannes because it's a marketplace."

Blum says a decision on the future of MIDEM Americas will be made during MIDEM 2000, set for January in Cannes. Says Blum, "We're close to our clients, so they tell [us] the truth, and we want to keep their trust. We thought it would not be professional to organize another MIDEM Americas without addressing this."

Assistance in preparing this story was provided by Howell Llewellyn in Madrid.

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(Continued from page 1)

That's a decidedly different marketing approach from the one taken by custom CD retailer Musicmaker.com Inc., which announced a three-year alliance with America Online (AOL) Inc. days earlier. Under terms of the incentive-laden agreement, Musicmaker will pay the Internet service and content giant as much as \$20 million, as well as give it an equity stake, in exchange for access to America Online's AOL subscribers as well as users of AOL.com, Netscape Netcenter, ICQ, and two of its new music brands, Spinner and Winamp.

Whether either strategy will translate into a larger customer base remains to be seen, but popular sentiment appears to be swinging in favor of narrower marketing efforts. In fact, the type of broad arrangement like that between Musicmaker and AOL has come under fire recently from many observers as outdated and largely ineffective.

"Giving big sacks of money to portals, to [Internet service providers] for distribution, is a losing recipe," declares one online music executive. "The reality is there's just no way that makes sense. It's just way, way, way too expensive."

Certainly, neither strategy is a perfect incubator for growing companies, but both are familiar within the context of the Internet. EMusic, in an attempt to fan the fires of interest in digital downloading, has resorted to a time-tested promotional favorite: the giveaway. Internet service providers have done it with start-up software or even free access in the case of companies like NetZero Inc.

Other companies are offering personal computers gratis in exchange for the recipient subscribing to certain Web services.

Musicmaker, meanwhile, is following another well-blazed trail. Its arrangement with AOL is reminiscent of a broad access deal N2K (now CDnow Inc.), and many others outside the music space, cut with the company two years ago, analysts say.

Forrester Research analyst Mark Hardie, who likens portal tie-in agreements to throwing leaflets from an airplane, says that unqualified leads are not very good leads on the Internet.

"It's time to abandon that and look for something that's a little bit targeted and qualifies its audience," Hardie says. "You might pay a slight premium for each one of those members, but those members are going to respond."

That's not to say tie-ins with other heavily visited sites, known as "aggregate content" deals, aren't still popular. CheckOut.com, the music, movie, and game site backed by Michael Ovitz, announced Sept. 23 that it would pay RealNetworks Inc. as much as \$8 million in a marketing deal between the two companies.

In exchange, CheckOut, looking to lay claim to the digital download business, will be the default music retailer on RealNetworks' RealJukebox interface. As part of that agreement, users can preview songs and purchase the featured CDs through direct links to CheckOut's site.

Phil Leigh, an Internet analyst with Raymond James & Associates, points out that despite cost complaints, the price tag for online branding isn't going to get cheaper any time soon.

'When the market takes off, the best thing to do is go for market share quickly because it is only going to get more expensive'

- PHIL LEIGH -

"It will never again be as inexpensive as it is today to get customers," he says. "When the market takes off, the best thing to do is go for market share quickly because it is only going to get more expensive."

As a result, some companies are even playing both sides of the strategic fence. Portal affiliations and equity giveaways have been employed in various forms by the likes of EMusic and MP3.com too. MP3 gave Alanis Morissette a stake in the company's IPO as part of a distribution agreement. EMusic has its own ties, secured with small undisclosed amounts of cash and stock, to both AOL and Yahoo! Inc.

EYEING THE UPSIDE

Certainly, it's hard for companies to resist the appeal of marketing via an outlet like an AOL, which boasts some 20 million members, or a music-oriented site like RealNetworks, which reports more than 2 million visitors, analysts say.

Musicmaker, which reported last week that visitor traffic to its site grew by more than 400% over the last 30 days, isn't complaining about its relationship with AOL.

"In just one week, AOL pushed our traffic metrics to well over 1 million visitors per month. That's the power of AOL," said Musicmaker chairman/co-CEO Bob Bernardi in a statement last week.

An unannounced, unpromoted pilot for downloadable music with AOL in mid-September drove 20,000 music fans per day—an average of about 600,000 unique visitors per month—to the Musicmaker site, the company said.

The two companies unveiled their alliance Sept. 29 by offering digitally downloaded music from David Bowie and Pete Townshend.

Investors haven't been as enamored with the deal, however. Musicmaker's stock hit the skids in the wake of the announcement and dropped to \$11 on Sept. 29, down from a Sept. 22 close of \$17.31. Some analysts criticized Musicmaker for paying too steep a price—especially in giving up a piece of the equity.

"[There haven't been] many deals where you are buying traffic and in doing so pay a dollar amount as well as an equity stake in the company," says Forrester's Hardie.

Joe Teklits, a retail analyst with Ferris Baker Watts who covers Musicmaker, defends the deal and the company's other content acquisition efforts as misunderstood.

"Everything they are doing right now is profit-sharing," he says, pointing to similar arrangements the company has struck with Columbia House, Trans World, and Tunes.com. "They're not really paying anything to go out and acquire those customers; they're actually giving up some of the gross profit once the customer makes the purchase."

More unusual is the deal's guarantees. AOL is guaranteeing Musicmaker 200,000 page views per year over the life of the deal, while Musicmaker, in turn, is on the hook for as much as \$6 million in guaranteed annual profits. The financial risk to Musicmaker, then, comes only if its sales can't keep pace with the viewers delivered by AOL.

Regardless, trading away potential gains via profit-sharing is no way to grow a business, critics argue. That's why the more focused deals that online music retailers are forming with other music-oriented partners are being more positively received within the investment community.

In EMusic's latest promotion, for instance, the company is giving away a raveMP player from Sensory Science Corp., earphones, and RealNetworks' RealJukebox Plus software, which it is reportedly receiving at a discount.

But that said, the more narrow the marketing effort, the less buzz companies looking to brand themselves often receive, analysts acknowledge.

"To some degree, if you can amass the venture capital to cut one of these [larger] deals, the thinking is that it is worth cutting," Hardie says. "Whether it works in the music industry, my conclusion is it's not likely. But that's where the industry is right now."



Britney Returns To Disney. Britney Spears and Joey McIntyre recently taped a "Disney In Concert" special in Orlando, Fla., at the Disney/MGM Studios Rock 'N Roller Coaster. The special premieres Oct. 16 on the Disney Channel. Shown at the taping, from left, are Jeb Brien, executive producer for Automatic Productions; Spears; and Tina Treadwell, the Disney Channel's executive director of talent development and music specials.



by Geoff Mayfield

THE PARADE HAS BEGUN: The high volume of the holiday selling season is a magnet for high-profile releases, exhibited this issue by the chart-topping start for **Nine Inch Nails**. The first-week sales of 229,000 units for "The Fragile" is the biggest in the band's career and is appropriate since this also marks its first No. 1 on The Billboard 200.

The previous peak for the **Trent Reznor**-led group was No. 2, notched by 1994's "The Downward Spiral." Nails' bow also marks back-to-back No. 1's for Interscope, which last issue led with **Eve**, who falls this issue to No. 5.

Barbra Streisand's ode to romance (and her husband, **James Brolin**) starts at No. 6 with 145,500 units. Although "Higher Ground" began at No. 1 last November with 207,000 copies—and had a couple of weeks when it surpassed 400,000 units—this entrance is not out of character for Streisand. Her new album's total actually exceeds the 120,000-unit week that placed her 1993 album, "Back To Broadway," at No. 1; her '94 live set, "The Concert," debuted at No. 10 with 89,000 first-week units.

Making his first appearance in The Billboard 200's top 10 is **Brian McKnight**, whose "Back At One" fetched 144,500 sales, good for No. 7. This issue also marks a career high for **Type O Negative**, which launches "World Coming Down" at No. 39 with 41,000. Its previous peak was No. 42, when "October Rust" opened with 25,000 units in 1996.

Other highlights from the Sept. 21 release schedule include **Tori Amos'** "To Venus And Back" (No. 12, 112,000 units) and **Adam Sandler's** "Stan & Judy's Kid" (No. 16, 81,000 units). Amos' last album, 1998's "from the choirgirl hotel," was a tad larger; it bowed at No. 5 with 153,000 units. Meanwhile, Sandler sets a new SoundScan-era standard for comedy albums. While others have opened with higher ranks, his is the largest unit opener for a comedy disc, besting the 72,000 copies that **Jerky Boys'** second album did in its first week in 1994.

The solo debut by **Soundgarden** member **Chris Cornell** opens at No. 18, while rap group **Terror Squad**, which includes solo act **Big Punisher**, bows at No. 22.

IDENTITY CRISIS: Can country icon **Garth Brooks** find happiness as a pop/rock star? Probably so, but his Chris Gaines persona will have a harder time reaching the top of The Billboard 200.

First-day sales from two national chains indicate that rock band **Creed** and the rap duo of **Method Man** and **Redman** will both outsell Brooks' "The Life Of Chris Gaines." There are, however, some wild cards that may work in Brooks' favor, particularly his wall-to-wall NBC exposure on Sept. 29, the day after his album hit stores. Brooks promoted the project on both "Today" and "Later Today" and then had the luxury of a special that night in prime time. He also had release-week stops on "The Tonight Show With Jay Leno," "Late Night With Conan O'Brien," and "The Rosie O'Donnell Show," which might help improve the pace established on opening day.

Otherwise, look for Creed to take the crown, extending The Billboard 200's streak of consecutive weeks that the chart has at least one seller in the 200,000-plus club to 23, which will tie a SoundScan-era record.

The English-language debut of **Marc Anthony** seems poised to make a respectable bow. Also due on next issue's chart: **Sting**, **Indigo Girls**, **Clint Black**, **Lost Boyz**, **Our Lady Peace**, **Everything But The Girl**, **Meredith Brooks**, and **Paula Cole Band**.

LINE DRIVES: As noted here last issue, MTV has a hitmaker on its hands with its "Making The Video" series. The latest proof: **Blink 182**, which rises 37-24 with a 51% sales boost following the profile of its "All The Small Things" clip . . . The Country Music Assn. (CMA) Awards deliver its annual zing, shown most conspicuously by **Tim McGraw's** Greatest Gainer ribbons on both The Billboard 200 (43-28) and Top Country Albums (5-4). A 63.6% gain yields a one-week tally just shy of 50,000 units. (For a complete look at the impact of the CMAs, see Country Corner, page 57) . . . With nine new titles in the top 50, there's a good bit of displacement on The Billboard 200. The most obvious example is **Powerman 5000**, which gets pushed back eight places by new titles and CMA beneficiaries, despite an increase exceeding 3,000 units (No. 37). Other backward bullets: **Britney Spears** (No. 10), **Lou Bega** (No. 13), **Juvenile** (No. 14), **Shania Twain** (No. 19), **Dixie Chicks** (No. 29), the "Blue Streak" soundtrack (No. 34), and **Shedaisy** (No. 127) . . . In its 106th chart week, **Buena Vista Social Club** returns to No. 1 on Top World Music Albums. The album has not yet moved to catalog status because it remains in the top half of The Billboard 200 (No. 96). When Social Club hit No. 1 on the world list two issues ago, it ended a streak of 68 weeks for **Andrea Bocelli**, established with two titles, "Romanza" and "Sogno" . . . A 22% sales gain helps **Staind** overtake **Train** on the Heatseekers chart, ending the latter's four-week reign at No. 1. Despite the displacement, Train still bullets with its 12% sales increase, moving 112-110 on the big chart. Staind's growth is good for a 114-103 leap on The Billboard 200.

ALL-STAR CONCERT TO BENEFIT RAINFOREST ALLIANCE

(Continued from page 1)

show, the third to be mounted, include Robert Cray, returnee Levon Helm, and Billboard Century Award honoree James Taylor. The conservation group is also in discussions with other top artists.

Drummer and musical director Steve Jordan is assembling an all-star backup group that will include bassist Pino Palladino, guitarist Steve Bolton, and keyboardist Clifford Carter.

Previous Smart Sounds shows in 1996 and 1997 featured such stars as Jackson Browne, Carly Simon, Steve Earle, Marc Cohn, Bruce Cockburn, Taj Mahal, Rosanne Cash, Phoebe Snow, Mavis Staples, Lisa Loeb, and NRBQ.

The act of preserving endangered forests around the world extends beyond the artists' contributions of their services. In many cases, Smart Sounds performers employ instruments made from wood certified by the Rainforest Alliance's 10-year-old Smart Wood program. The program evaluates forestry operations and certifies those meeting a strict set of environmental standards; companies selling or using certified wood to make finished products may also be certified and may use a Smart Wood seal on their products or in their marketing.

Nashville-based guitar manufacturer Gibson USA, one of the principal sponsors of Smart Sounds, has been a leader among instrument makers in developing Smart Wood products: In 1996, it introduced a line of Gibson Les Paul models utilizing Smart Woods.

Daniel Katz, executive director of the 12-year-old Rainforest Alliance, says, "If you buy a product that said it was Smart Wood-certified, you can be

guaranteed that the forests are going to be managed for the long term, that the forest has a management plan that's going to ensure that the ecosystem is going to be maintained and be taken care of into perpetuity."

Katz says that the idea for Smart Sounds spun off the Smart Wood program: "We were trying to create greater awareness, and we talked about having the concert. We went to Gibson, and Gibson agreed to help and help sponsor."

Gibson chairman/CEO Henry Juszkiewicz, who is a Rainforest Alliance board member, says the company's involvement with the Rainforest Alliance "stemmed back to my wanting to get involved somehow in a replenishable wood supply. I had a couple of people look around, and they came upon the Smart Wood program."

Juszkiewicz says that while Gibson has not made Smart Wood guitars in huge numbers, the firm's work on environmentally sound instruments has led some competitors to follow suit.

"We have built several thousand instruments that are Smart Wood," Juszkiewicz says. "It probably at this point reflects less than 10% of our production, mostly limited by the consistent availability of woods. Certification is an ongoing process. But, as the result of our taking a stand, I understand Martin also has a Smart Wood model, and Fender has become involved in certified wood."

'We believe that everybody's hands are on the chain saw'

- DANIEL KATZ -

Jordan notes that many Smart Wood instruments have been and will be employed on the Smart Sounds stage.

"For the concert, the instruments are being made for the people," he says. "For instance, for the last concert, Gibson made a beautiful mandolin for Levon Helm. They made several Smart Wood acoustic guitars for various people; I know that Rosanne Cash got a beautiful one a couple of years ago. Pino got one last year. I think Jackson got a really nice one, and they're making one for James now."

"We're trying to get other instrument manufacturers to jump on board," Jordan continues. "There are egos involved, and consequently, we're not getting people to move as fast as we'd like. What we really need to do is put those egos aside. There's only one goal in mind, and that's to save the world's rainforests."

Jordan himself has long been committed to environmental causes. He met Katz at a recording session for

1994's "Earthrise: The Rainforest Album," a benefit set for the Earth Love Fund, an English environmental organization. Jordan was a member of the all-star chorus Spirit Of The Forest; other contributors to the album included U2, Eurythmics, Paul McCartney, Paul Simon, Elton John, Sting, and Peter Gabriel and Kate Bush.

Jordan says, "Being a child of the '60s, I've always been concerned with various causes, of course. Obviously, [rainforest depletion] is a problem that can't just be pushed aside. We got to talking, and I wanted to do something for the organization. We stayed in good contact over the years. I brought up the idea of having a concert several years ago, but the organization was just building. They had other means of raising funds, and they were quite successful. Then it came to the point where it was a good vehicle to do so."

According to Katz, Smart Sounds has also been a highly successful vehicle: The '96 and '97 concerts each grossed \$200,000.

One of this year's concert participants has been active in other environmental campaigns: Cray was recently featured in national advertising for the Earth Justice Legal Defense Fund's awareness-raising campaign.

Cray says of Smart Sounds, "When Steve Jordan invited me to be part of this event, I jumped at the opportuni-

ty, having worked with Steve on our current CD [the Rykodisc release "Take Your Shoes Off"]. I know it's going to be a quality project when Steve's involved. It should be a great show, and if we can help a very good cause, then that will be wonderful as well."

Katz says of performer Taylor, "He is apparently building his new house in Martha's Vineyard with Smart Wood. From what I know of James Taylor, he's a great conservationist. He has been involved in conservation organizations and activities for a long time and seems truly dedicated to conservation."

Katz sees the Smart Sounds concerts as crucial events in alerting both the public and the musical community to the importance of protecting the world's endangered forests.

"We have seen that this event, and the publicity and events around it, do a great job of helping the public and musicians understand their role in conservation," he says. "It may be a little far-fetched, but we believe that everybody's hands are on the chain saw. We all have a role in using tropical forests, and we all must have a role in conserving them for future generations."

He continues, "The fact that you can now buy a guitar made from wood that's been certified, that's going to play the same, maybe even better, should make it so much easier for a musician to want to do the right thing."

SCHUR AIMS TO REVIVE GEFFEN

(Continued from page 6)

decision-maker in the management changes to follow at Flip.

"Universal is a great company, and I'm very excited about working with this great team," Schur adds.

According to a prepared statement from Whalley, "Jordan's success at Flip Records has proven his keen sense of A&R and talent in developing young artists. We believe he'll bring those same skills here to continue building Geffen's roster for the future."

Schur says that his revival plans for Geffen include "building my team slowly. It's not my style to go into this with a lot of hype and by hiring 100 people."

Flip employs five full-time staffers at its Los Angeles headquarters, and it retains street team members nationwide. The label's A&R reps, Eric Hunter and Jenn Littleton, will move over to Geffen in a similar A&R capacity. Schur estimates that over the next year there will be "four to six new acts signed to Geffen."

One of the first Geffen projects released under Schur's leadership will be the soundtrack to the Arnold Schwarzenegger film "End Of Days." The soundtrack, due Nov. 2, features "Oh My God," a new song from Geffen act Guns N' Roses. Other acts on the soundtrack include Korn, Limp Bizkit, Rob Zombie, Creed, and Powerman 5000.

Two new rock bands have also been added to Geffen's roster: Cold (which previously had a joint venture deal with Flip/A&M) and Professional Murder Music. The latter band is also featured on the "End Of Days" soundtrack.

Guns N' Roses, the label's best-

selling act, has experienced numerous lineup changes and hasn't released a new studio album since 1993.

Schur declines comment on when the next Guns N' Roses studio album will be released, but he notes that a still-untitled live set will be released "sometime between this Thanksgiving and Christmas."

Schur founded Flip in 1994, and he has seen the label grow from a start-up company with humble beginnings to a multimillion-dollar business. Flip's best-selling act is Limp Bizkit, whose U.S. sales of its two albums ("Three Dollar Bill, Y'All" and "Significant Other") have totaled more than 4 million copies to date, according to SoundScan. Flip acts Staind and Dope have made inroads on the Heatseekers chart, where they stand this issue at No. 1 and No. 25, respectively.

"I started Flip the day Kurt Cobain died," says Schur, "because I thought that his death left a huge void in the rock world, and I wanted to do something to help fill the void."

The label chief attributes the success of Flip acts to "touring, touring, and more touring. We also built the bands from the ground up and let people discover them before radio and video came into the picture."

Before starting Flip, Schur worked at his family real estate business in New York. As a student in the early '80s at Boston College, he managed artists and booked local shows.

"I grew up idolizing David Geffen," says Schur of Geffen's founder/namesake, who sold the company in 1990. "So it's an honor to be working at this label."

Schur says that unlike sister label

Interscope, Geffen will focus primarily on rock music.

"I'm a rock guy," admits Schur. "It's what I know and what I do best. I want Geffen to be the rock label again."

The legendary rock reputation Schur is referring to is Geffen's heyday in the late '80s through the mid-'90s, when the label's multimillion-selling acts on its roster included Guns N' Roses, Aerosmith, and Nirvana.

But Geffen has had an uneven track record for the latter half of the decade: Nirvana broke up, Guns N' Roses failed to release a new album, and Aerosmith left the label to sign with Columbia Records.

Since the mid-'90s, Geffen has produced million-selling acts like Beck, Hole, Counting Crows, and Zombie and his former band White Zombie. Schur says breaking at least one such superstar act is his mission, and he counts one of his strengths as "bringing street credibility" to Geffen. He adds, "I want to get everyone to be excited about the Geffen label again. And doing that means we're going to have a complete revitalization."

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(Hut/Virgin)

Long Beach Dub Allstars
"Right Back"
(DreamWorks)

Randy Travis
"A Man Ain't Made Of Stone"
(DreamWorks)

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Radio Seminar's Vertical Thrill

The latest attraction to be added to the Billboard/Airplay Monitor's Radio Seminar is the Vertical Horizon hot-air balloon ride sponsored by RCA Records. Beginning on Oct. 7, RCA will be on the great lawn at the Fontainebleau Hilton in Miami Beach to preview its upcoming releases plus the current label debut from Vertical Horizon. The ride named in the band's honor will be part of the three-day seminar to be held at the hotel, Oct. 7-9.

Conference attendees will experience a thrill on the Vertical Horizon ride as it launches riders 150 feet into the air giving them a birds-eye view of Miami Beach. In addition to the ride, attendees will hear new music by Foo Fighters, Christina Aguilera, Lou Bega, Kevon Edmonds, Coko, Jeremy Toback, and more!

There are only a few more days to register for the conference. For more information or to register contact Michele Quigley at 212-536-5002 or visit www.billboard.com/events/radio.



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Billboard's seventh annual Dance Music Summit is gearing up to tear up New York. The 2000 summit, to be held on July 12-14 at the Waldorf Astoria in New York City, will feature even more exciting panels and artist performances

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Carey Could Break More Than Hearts

I'M NOT ONE OF those who subscribe to the notion that Elvis Presley is still alive, but if he is, he might want to think about getting back into the recording studio real soon. Because if he doesn't, two of his long-standing rock-era records are about to be broken. The breakers? Mariah Carey.

It was just a little over nine years ago that the New York-born diva had her first No. 1 single, with "Vision Of Love." This issue, she racks up her 14th chart-topper on The Billboard Hot 100, as "Heartbreaker" (Columbia) advances 16-1. The only artists with more No. 1 hits are the Beatles (20) and Presley (17), and Carey is within striking distance of the latter: With 14 No. 1 hits, she leaves Michael Jackson in fourth place, with 13.

The first frame of "Heartbreaker's" reign is Carey's 59th week at No. 1. That ties the mark set by the Beatles in 1970 with "The Long And Winding Road." So if "Heartbreaker" is still No. 1 next issue, Carey will pass the Beatles and will be second only to Presley, who has 79 weeks at the top. It's not unreasonable to think that that record could also be surpassed by Carey sometime in the next century.

The 16-1 jump is good enough for fourth place among the biggest leaps to the top in the history of the Hot 100. The record is held, with an asterisk, by R. Kelly and Celine Dion, whose "I'm Your Angel" rocketed 46-1 in December 1998. The asterisk is added because that happened the week that Billboard changed the chart policy, allowing airplay-only tracks to chart.

Second place is held by the Beatles, with a 27-1

march for "Can't Buy Me Love" in April 1964. Third place is in the hands of Brandy and Monica, who bounded 23-1 with "The Boy Is Mine" in June 1998. "Heartbreaker" takes fourth place by a whisker, barely beating the 15-1 rise of the Beatles' "Paperback Writer" in June 1966 and K-Ci & JoJo's "All My Life" in April 1998.

With "Heartbreaker," Carey has had at least one No. 1 single in every year of this decade. That's a first for not only the rock era but going back to the dawn of Billboard charts in 1940. Rich Appel of Sony Music notes that you'd have to go back to the 1920s to find another artist who had a No. 1 song in every year of a decade, and that would be Carey's fellow

Columbia act Paul Whiteman & His Orchestra.

Finally, "Heartbreaker" is the 86th single to reach No. 1 in the rock era for the Columbia label. The imprint in second place is RCA, which just had its 55th chart-topper with Christina Aguilera's "Genie In A Bottle."

TOP AND BOTTOM: Tim McGraw knows what life's ups and downs are all about. This issue, he's king of the hill on Hot Country Singles & Tracks with "Something Like That" (Curb), and he's also in the anchor position with "My Best Friend," which re-enters at No. 75.

RED HOT: "Scar Tissue" (Warner Bros.) is on top of Modern Rock Tracks for the 16th week, making the Red Hot Chili Peppers song the longest-running No. 1 title in this chart's history. The record-holder was Marcy Playground's "Sex And Candy" at 15 weeks.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	542,117,000	549,692,000 (UP 1.4%)
ALBUMS	455,888,000	486,350,000 (UP 6.7%)
SINGLES	86,229,000	63,342,000 (DN 26.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	365,577,000	411,275,000 (UP 12.5%)
CASSETTE	89,168,000	73,972,000 (DN 17%)
OTHER	1,143,000	1,103,000 (DN 3.5%)

OVERALL UNIT SALES THIS WEEK

14,135,000

LAST WEEK

13,031,000

CHANGE

UP 8.5%

THIS WEEK 1998

13,059,000

CHANGE

UP 8.2%

ALBUM SALES THIS WEEK

12,488,000

LAST WEEK

11,682,000

CHANGE

UP 6.9%

THIS WEEK 1998

11,449,000

CHANGE

UP 9.1%

SINGLES SALES THIS WEEK

1,647,000

LAST WEEK

1,349,000

CHANGE

UP 22.1%

THIS WEEK 1998

1,610,000

CHANGE

UP 2.3%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

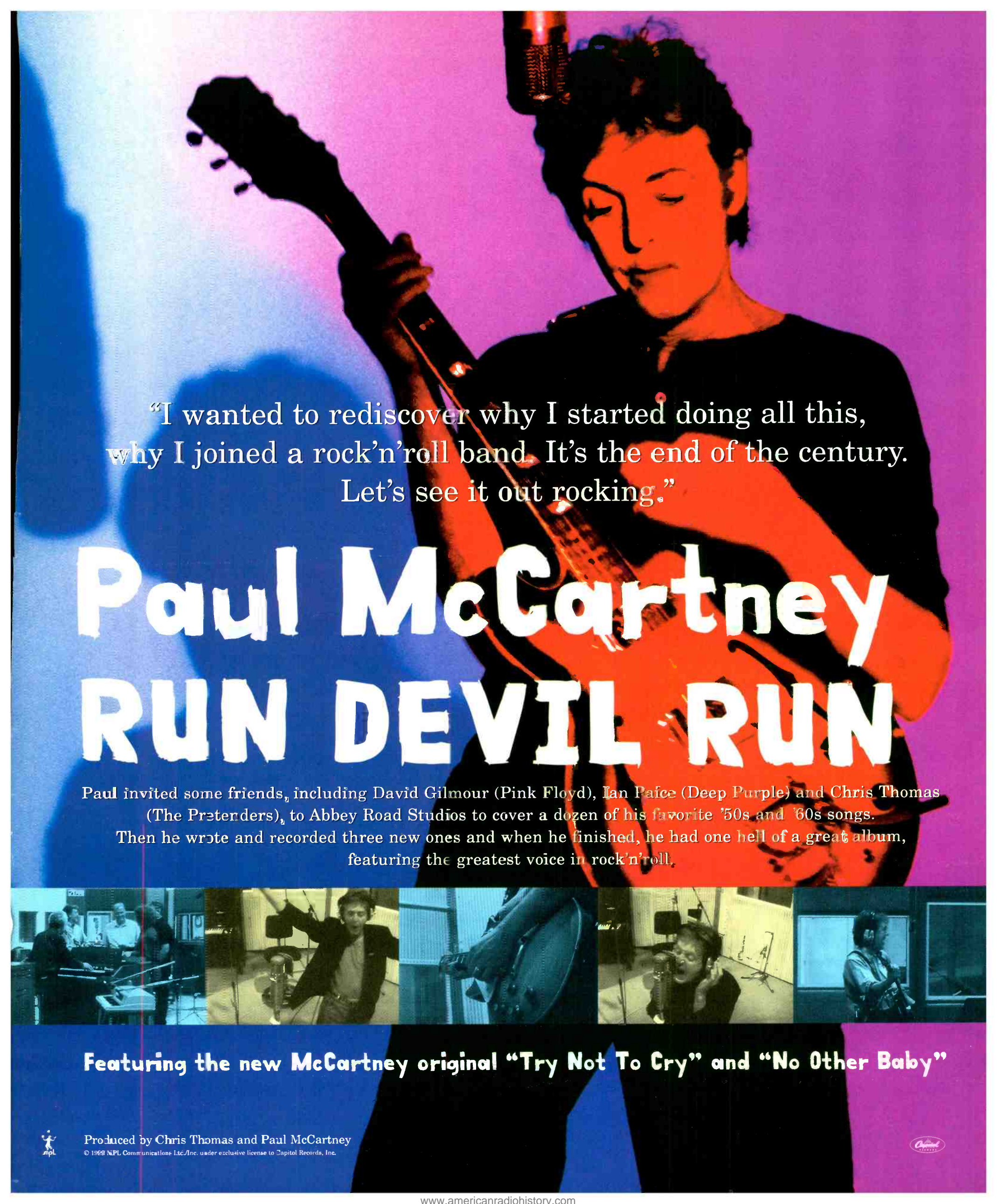
	1998	1999	CHANGE
CHAIN	263,272,000	275,371,000	UP 4.6%
INDEPENDENT	69,255,000	73,804,000	UP 6.6%
MASS MERCHANT	119,287,000	130,025,000	UP 9%
NONTRADITIONAL	4,074,000	7,150,000	UP 75.5%

ROUNDED FIGURES

FOR WEEK ENDING 9/26/99

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





"I wanted to rediscover why I started doing all this, why I joined a rock'n'roll band. It's the end of the century. Let's see it out rocking."

Paul McCartney RUN DEVIL RUN

Paul invited some friends, including David Gilmour (Pink Floyd), Ian Paice (Deep Purple) and Chris Thomas (The Pretenders), to Abbey Road Studios to cover a dozen of his favorite '50s and '60s songs. Then he wrote and recorded three new ones and when he finished, he had one hell of a great album, featuring the greatest voice in rock'n'roll.



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