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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JULY 17, 1999

ADVERTISMENT

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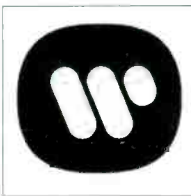
Featuring AGAINST ALL ODDS, PICK UP THE PIECES & MILESTONES

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Warner Music To Test Sales Impact Of Downloads

BY ED CHRISTMAN
 NEW YORK—The Warner Music Group is beginning a concerted effort to test how musical downloads via the Internet can be used as a promotional tool to stimulate music sales. With each of the company's three major label groups participating, the campaign will feature free tracks from both established and developing artists and will be available through a number of online music retailers, employing a variety of download technologies.

will do more [track downloads] in the next 90 days than the [majors] have done collectively up to this point." Integral to the effort, the Warner Music Group has hired three research companies to "evaluate the effectiveness of the tests to find out how much of our future promotional portfolio digital downloading should be," Vidich adds. The campaign, which will last 60-90 days, will feature tracks from 23 Warner Music Group acts, including Jewel, Sugar Ray, (Continued on page 117)



Paul Vidich, executive VP of strategic planning and business development for the Warner Music Group, says of the extensive campaign, "We

Tori Amos Unveils 'Venus'

Exclusive: Singer Details Atlantic Live/Studio Set

BY CHUCK TAYLOR
 NEW YORK—When singer/song-writer Tori Amos went into the studio several months ago to record a few new tracks for a planned collection of B-sides and oddities, little did she know she'd step out not only with a full album's worth of new material but with a second set packed with live performances.



AMOS

The resulting double album, "to venus and back," Amos' fifth project

on Atlantic, is set for worldwide release Sept. 21. It features live renditions from the recent tour supporting her "from the choirgirl hotel" album and 12 new self-penned/produced tracks, which are tagged with the intense, soul-searching lyrics and complex melodies that the platinum artist's steadfast base of fans has come

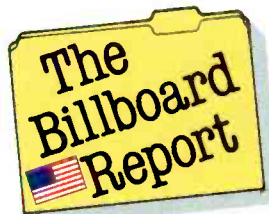
to live and breathe. For the unexpected studio album, Amos says that she found herself confronted with a free flow of inspiration and decided to run with it. (Continued on page 116)

Digital Archives Face Deterioration

As With Analog Tapes, DAT And U-Matic Masters Breaking Down

The second in a series by Bill Holland. WASHINGTON, D.C.—The specter of deterioration that has faced some half-million analog master tapes recorded in the U.S. from 1971-1992 is also rising in the digital realm.

tal tape formats used for recording and archiving: the DAT and the PCM U-Matic.



Engineers, producers, and archival experts have raised concerns about the short life span—and future playability—of two of the most popular digi-

Although there's no exact count of non-playable digital masters, these veterans estimate that there are at least many thousands of flawed U-Matic and DAT production masters from the 1980s and 1990s in U.S. record (Continued on page 105)

Music Is Key At Alpha School

BY ELENA OUMANO
 KINGSTON, Jamaica—As modern youth continues to be increasingly viewed as an economic opportunity, at Alpha Boys School—a small charity boarding school here—children are still seen as the future. And as music and other arts are red-lined from U.S. school budgets, at Alpha, music is viewed as integral, necessary sustenance for children's bodies, minds, and spirits.

GOOD WORKS

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PLUG.IN

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"So far, so good" is the prevailing sentiment of tour promoters as the U.S. touring industry enters its busiest time of the year. Thus far, both per-show attendance and gross dollar figures are up from the same period in 1998.

The business has offered a glittery lineup of star power this summer—with glittery ticket prices to match. Most of the big names are selling well, but there are some soft markets and some soft acts. There also is a lingering concern among promoters that the sizzle will fade by late summer.

Fewer people attended concerts in the first half of 1999 than the first half of '98, a reflection of fewer shows reported rather than fewer people per show. Total attendance is down, but gross dollars are up.

The best news is that average attendance per show is up slightly from this time last year. And, reflecting higher ticket prices, average gross dollars are up significantly from this point a year ago.

"Initially, I thought it was going to be primarily a classic rock summer, and I was a little nervous going in," says Scott Gelman, VP at Jam Productions in Chicago. "But business has been pretty good overall."

Numbers received to date by *Amusement Business*, a sister publication of *Billboard*, indicate that ticket prices are indeed significantly higher than last year. The total gross from Jan. 1 until June 22 is \$465,387,207, compared with \$444,979,456 in the same period in 1998.

Total attendance so far this year is just under 12.4 million, off the 12.8 million in first-half '98. However, 2,158 shows have been reported so far, down from 2,440 in the same '98 time period.

The average gross to date this year is \$215,656, and the average attendance per show is 5,745. Last year in the January-June period, the average gross was \$182,368, and the average attendance was 5,252.

Few would doubt that the star tour of 1999 is Bruce Springsteen's heralded reunion with his E Street Band. In addition to 15 sellouts at East Rutherford, N.J.'s Continental Airlines Arena, Springsteen has also blown out multi-night stands in Detroit, Philadelphia, Boston, Washington, D.C., and Chicago. "If he did the 15 sellouts in New Jersey alone and nothing else, it would be an amazing accomplishment," says Barry Bell, Springsteen's agent at Premier Talent.

At press time, Springsteen had sold out 33 of 34 shows that had gone up. The North American tour follows a critically acclaimed and highly successful 36-show European run that included several stadium dates and drew more than 500,000 people. Springsteen will open the Staples Center in Los Angeles on Oct. 17. It is expected that he will tour into 2000, but no dates have been announced beyond L.A.

Among the top performers in the first part of the season are Dave Matthews, Cher, 'N Sync, Elton John, Shania Twain, and Jimmy Buffett. Ozzfest is off to another strong start, and the George Strait Country Music Festival stadium tour grossed \$32 million from only 17 dates. The Rolling Stones blew out their arena tour and headed to Europe.

More uneven but generally on target are Tom Petty, John Mellencamp, Paul Simon/Bob Dylan, Rod Stewart, and Lenny Kravitz/Black Crowes.

Tours that are not meeting expectations, according to promoters, include those by Jewel, the Cranberries, the Goo Goo Dolls, Brandy, and the Nickelodeon All That Music & More tour.

At this time of year, most in the business would rather focus on the good news, and Cher falls under that category. "The Cher tour is off the charts," says Bruce Kapp of SFX Touring. "We've sold out just about every building." Kapp says Cher will repeat some markets.

An affordable pricing structure has kept

"The Cher tour is off the charts. We've sold out just about every building"

— BRUCE KAPP —

classic and '80s rock tours like the Journey/Foreigner, Def Leppard, and Poison/Ratt outings from breaking gross ticket sales records, but they are solid performers and making money for buyers. Upcoming tours by the likes of Chicago/the Doobie Brothers and Lynyrd Skynyrd/ZZ Top should fall into that category.

The bad news is that by the time August and September roll around, many markets will have hosted 30 or more headliners. Late-season tours will have to earn their money. "It's going to be tough," Kapp admits.

"The industry has been steering toward summer touring for some time," says Jam's Gelman. "Here in the Midwest, June and July were really busy, and in August we have no shows."

The biggest-name tour still pending confirmation of a start date is the Crosby, Stills, Nash & Young reunion. Booked and promoted nationally by the Next Adventure (TNA), the tour was slated to begin in late July but has been delayed until January to better accommodate touring outside North America (*Billboard Bulletin*, July 7).

"If we started in the summer, it would mean doing most of America, shutting down for several months, and then gearing back up again to go overseas," says Arthur Fogel, president of TNA. "This way, it will just flow right through." Fogel says the tour will be worldwide, including Europe and the Pacific Rim. Routing to North American arenas will be completed soon.

Brazil CD Expo Set Despite Biz Crisis

BY ENOR PAIANO

With Brazil's record industry in near free fall in 1999, the timing hardly seems ripe for Fagga Eventos Internacionais to stage its fourth annual CD Expo trade fair from July 20-25 in São Paulo.

But Fagga's executive director, Artur Repsold, says there are signs that Brazil's billion-dollar record market is starting to stabilize.

For instance, Sony Music Brazil and Warner Music Brazil are selling Portuguese-language DVDs for the first time at the fair, which, unlike other trade events, allows exhibitors to sell their product directly to the public.

"In addition," notes Repsold, "we will have 150 exhibitors, a 2% increase over last year."

And after having spent the past three years in Rio de Janeiro, CD Expo is making its debut in São Paulo, where 52% of Brazil's recorded product is sold, according to Associação De Produtores Dos Discos (ABPD), the Brazil record trade body that also is a sponsor of CD Expo.

"We are expecting more than 150,000 persons, because São Paulo has much more of a trade fair tradition [than Rio]," says Repsold, who also points out that he would be satisfied if CD Expo repeated last year's fair performance, in which a total of 30 million reais (\$17 million) was transacted.

In the meantime, Brazil's domestic record companies are scurrying to come up with ideas to perk up a market suffering from a devaluation of the real that took place in January, a tight credit market for retailers, and rampant CD piracy.

According to ABPD, sales in Brazil from January to April were 14.1 million units, down a perilous 23% compared with the same period in 1998, when sales came in at 18.3 million units.

Brazil's poor performance for the first four months of 1999 comes on top of a bad sales year in 1998, when unit sales were down 10%, according to the International Federation of the Phono-

graphic Industry.

Marcelo Castello Branco, president of Brazil's biggest record company, Universal Brazil, says he is battling the current market morass by focusing "on well-known artists, where the risk is smaller."

Aires Catarino, Warner's commercial director, plans to work more closely with Brazilian retailers caught in an economic vise resulting from three price increases initiated by Brazilian record labels in the past 18 months, and from higher interest rates.

One retailer taking action to expand sales is São Paulo-based retail chain Saraiva Megastore. Its product supervisor, Artur Mendes Rocha, says the devaluation of the real was a confidence shaker for the country's retailers.

"We had to cut imports and expand our promotions," says Mendes Rocha. As a result, company sales were up 15% in May compared with April, he says, though he declines to reveal specific figures.

Record companies participating in CD Expo are seeking similar upward surges in the coming months.

As usual, a diverse slate of artists is booked to play at the trade fair, including Arnaldo Antunes, Mestre Ambrósio, Marinês, Edson Cordeiro, Vinny, Banda Chiquititas, and Tiazinha.

Also expected to stage exhibits is an assortment of companies ranging from CD manufacturers to publishers. The majority of participating firms are headquartered in Brazil.

CD Expo will be staged at Pavilhão de Fundação Bienal in São Paulo's Iberoapuera Park. According to Repsold, the three previous events drew 500,000 consumers, who purchased 3 million CDs. He adds that the trio of fairs generated \$80 million in sales.

Running concurrently with CD Expo is the fourth annual CD Conf, a series of industry panels.

Assistance in preparing this story was provided by Jean-Yves de Neufville and John Lannert.

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

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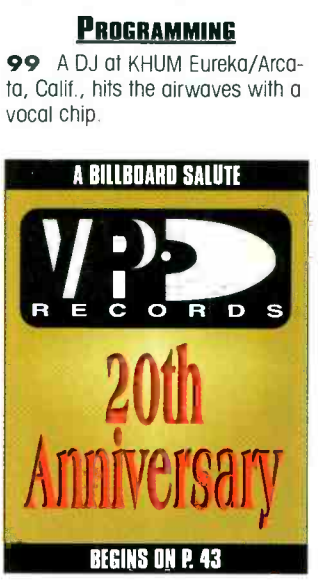
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GUEST COMMENTARY

What's In A Song? The World As Writers See It

BY ARTHUR HAMILTON
The subject matter of motion pictures and popular songs is under serious discussion and investigation. Studies abound, and all aspects are being examined by the media and by professional (and amateur) experts in the distantly related fields of gun control, human behavior; good taste, and good penmanship.
This is not a brief in defense of the taste and content of films and songs. As they have always been, some are wonderful and some are not; some soar and some sink; some risk and innovate; while some merely imitate others or in a thousand ways parade their inadequacies. This is not about how good they are, nor how moral, nor how penetrating and illuminating. It's about what they are. And what they are—all they are—is a mirror of our all too

human society, just the way it is at this moment, blemishes, purple hair; and tattoos included.
How can they *not* be what they are? They are written by writers who write



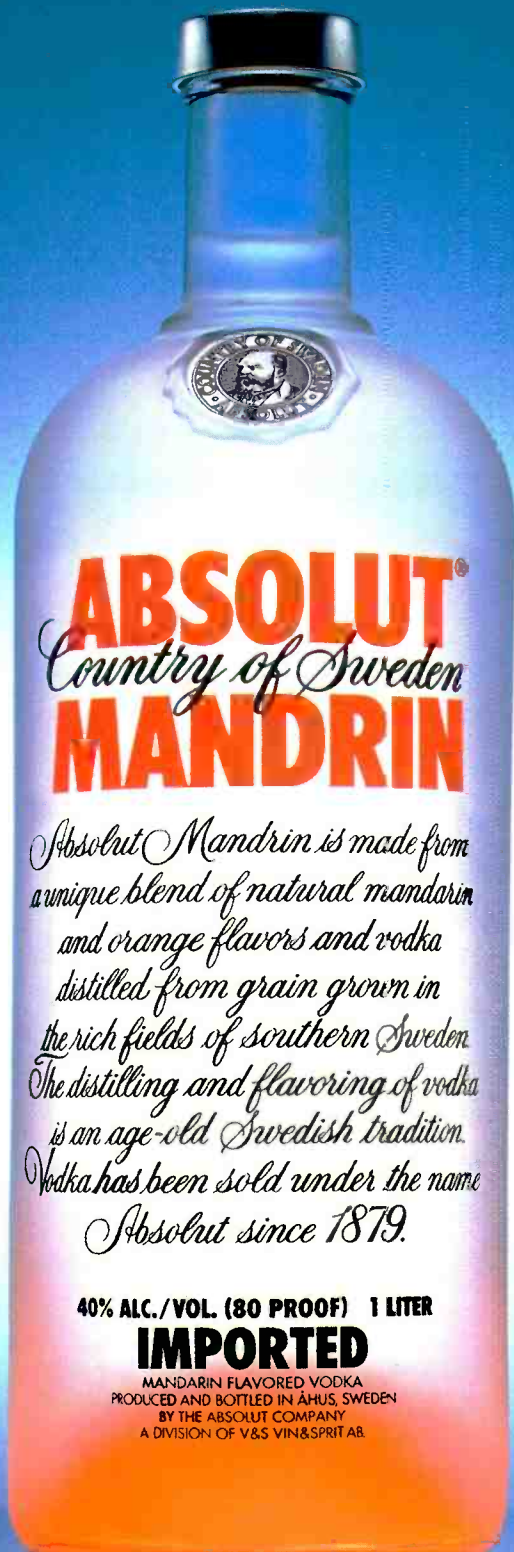
'The changing styles, language, and mores are accurately reflected in our films and songs'

Arthur Hamilton, a member of the board of directors of ASCAP and the board of governors of the Academy of Motion Picture Arts and Sciences, is the composer and/or lyricist of numerous songs, including "Cry Me A River," "Circle Of Friends," and "The Best I Ever Was."

what they have always written: about the world as they find it. The changing styles, language, and mores are accurately reflected in our films and songs. We learn

about ourselves from the movies we see and the songs we hear.
The ability of the screenwriter and songwriter is based upon his or her talent for reflecting the attitudes, points of view, and identifiable traits of the audience. A film and a song must *find* an audience in order to become successful. And there are many, many kinds of audiences out there. Some want to find their art only on the ceiling of the Sistine Chapel; others are satisfied to find it scrawled on the walls of buildings and the sides of buses.
The creative drive is to find the public pulse. To ride the wave. To mark the end of an era or the beginning of one. Or to celebrate the moment.
Don't condemn the writer for being what he is. Don't shoot the messenger. He is just telling you the way things are.

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Amazon Aids Indie Vid

Retail Program Goes Beyond Books, Music

BY EILEEN FITZPATRICK

LOS ANGELES—Amazon.com is throwing out a lifeline to the hundreds of independent video distributors and producers who can't get shelf space at traditional brick-and-mortar retail.

On July 8, the Internet retailer opened its Advantage Program to video, offering independent suppliers the chance to sell their product on consignment. According to its announcement during the Video Software Dealers Assn. Convention here, the retailer will offer 15 video titles at launch, and the program is expected to expand rapidly.

The Advantage Program has been a popular feature for more than a year in the book category; Amazon added music six months ago.

"The video program, like our book and music program, is geared for the indie producer," says Amazon group product manager for video Jason Kilar. "And it's a chance for the small guy to get connected to 10 million customers."

To participate in the program, a supplier must have finished goods to send to Amazon. There is no cost to list the title on Amazon's extensive search database, and if the video sells, the supplier receives 45% of the suggested list price per unit sold.

An Advantage title is also listed in Amazon's main database alongside major hit titles. "A title could be next to a Mel Gibson or Clint Eastwood title," says Kilar.

DVDs with "regional one" coding, which are those sold in North America, are also accepted. But Amazon will not sell to international territories, making the PAL and SECAM formats unacceptable. Kilar says the program will also not accept product from major studios (or their affiliates), nor extremely violent or sexually explicit material.

While Amazon would not release sales data for the Advantage Program, previous music participants say they are pleased with the results. Barbara Keith Tibbles of the Stone Coyotes has had the group's album, "Church Of The Falling Rain," in the program for about three months.

"Amazon has been perfect for us because it levels the playing field," Tibbles says. "You're not a faceless stock number, and Goliath seems a little shorter when you put the power in the hands of the listener and the artist."

Tibbles, who fronts the band with her husband and stepson, says they have seen sales increases each month. Tibbles says sales have also been aided by a free download Amazon made available.

"This is a more direct way to sell to the public," Tibbles says, "and we are actually making some money." (She would not disclose how many units of the album the group has sold.)

Video suppliers are also looking to Amazon to open the doors that brick-and-mortar stores have shut. "Primarily, our goal is to get pub-

licity," says Matthew Haislip of Video France in Bethesda, Md.

The company imports French films that were major theatrical releases in that country but are virtually unknown in the U.S. Ten titles have been accepted for the Advantage Program, with catalog titles selling at \$29.95 and new releases at \$59.95.

Haislip says his company has been contacting Amazon for months about participating in the Advantage Program. "The minute we heard they were including video, we put off everything and sent in box covers and screening copies," he says, "because Amazon is the biggest sales tool in the world."

Barnes & Noble Site Has Classical Bent

LOS ANGELES—Barnes & Noble has opened its online music store with an emphasis on the classics.

Launched July 7, the store features several hundred thousand titles in 16 main musical genres and more than 1,000 sub-categories (*BillboardBulletin*, July 8). Based on sales from its traditional stores, Barnes & Noble is highlighting classical music and is even touting a classical store on the music home page.

In addition to CDs, the classical store will sell genre-specific DVDs, videos, books, software, magazines, cassettes, and sheet music.

"Classical does well in our brick-and-mortar stores," says Barnes & Noble director of music, video, and software Daniel Blackman, "and it makes sense to focus on that product, but not at the exclusion of others."

Blackman adds that total sales of classical music at Barnes & Noble's 1,000 storefronts are higher than the national retail average. Approximately one-fifth of its stores carry music.

Visitors to Barnes & Noble's online store can find classical titles either by composer, performer, instrument, conductor, historical period, or any combination of these keywords. Data for the site's search feature are being provided by All-Music Guide.

Opening-month specials will feature more than 200 classical and jazz boxed sets at 30% off suggested list until the end of the July. The site advertises a 30% everyday discount for hundreds of titles throughout the store.

In addition to bargain pricing, Barnes & Noble is offering a free download of an exclusive live version of Jewel's "Deep Water" track in the Liquid Audio format. Blackman says that downloads will be a regular feature of the site.

CDnow is doing a similar promotion for fellow Atlantic Records artist Sugar Ray. Consumers who down-

load the live track "Every Morning" and purchase the group's new album "14:59" can keep the download permanently. If they do not purchase the album, the track is erased after 15 days.

Barnes & Noble will also stream audioclips of songs in a "listening wall" feature located in each of the main music category prompts.

Other features include a "fundamentals" guide for each genre, a top 100 Barnes & Noble best-sellers list, a Billboard best-sellers list, and more than 50,000 reviews.

Blackman says that the site experimented with selling music and video last fall when it set up a holiday boutique offering a few hundred music and video titles. "We were very pleased with the response,"

he says. "Clearly, our customers want music, and now they have it."

The company is continuing to evaluate adding an online video store, but Blackman would not comment on when it is expected to open.

EILEEN FITZPATRICK

Total classical sales at Barnes & Noble exceed the national retail average



Breaking Ground. Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences, announced June 29 that the 42nd annual Grammy Awards will be held at Los Angeles' newest arena, the \$375 million downtown STAPLES Center. Shown on hand for this announcement, from left, are Greene; Meredith Brooks, recording artist; Jimmy "Jam" Harris, producer; Quincy Jones, composer, musician, and producer; John Mauceri, principal conductor of the Hollywood Bowl Orchestra; Dave Koz, recording artist; Deborah Cox, recording artist; Richard J. Riordan, mayor of Los Angeles; Sisco, recording artist; and Bobby Goldwater, senior VP/GM of the STAPLES Center.

Canada's Song Corp. Formed

BY LARRY LeBLANC

TORONTO—Allan Gregg and Jake Gold, principals in Canada's Oasis Entertainment Inc., have formed an umbrella company, Song Corp., to encompass the recently launched distributor (*Billboard*, July 3) and other interests.

Song Corp. has signed agreements in principle to acquire the Attic Music Group, which is owned by another Oasis principal, Alexander Mair; and TMP—The Music Publisher, owned by Alliance/Antlantis and A&F Music Ltd.

According to Gregg, the companies will continue to operate in their individual offices in Toronto but will be consolidated into a single location within 18 months.

Under the proposed deals, Mair will receive an unspecified cash payment and shares in Song Corp. He will also serve as senior VP of the company and president of a record division to be called Attic Records Corp.

Alliance/Antlantis and A&F Music Ltd. will receive Song Corp. shares. Gregg will serve as Song Corp. CEO and Gold as vice CEO.

Song Corp.'s publishing activities

will operate under the TMP name, with Frank Davies remaining as president. TMP's catalog includes copyrights by Dean McTaggart, Eddie Schwartz, Jane Siberry, Murray McLauchlan, Ron Hynes, and Byron Hill.

Song Corp. will also own the Attic catalog and have controlling interests in the catalogs of the Tragically Hip, the Watchmen, and Big Wreck, bands managed by Gregg and Gold.

Oasis Entertainment Inc., which is owned by Gregg and overseen by Bill Ott as president, handles Canadian distribution of Attic Records Corp., Navarre Canada, and Page Records, all in Toronto, and MaGaDa International Inc., based in Montreal.

Attic Music Group has had a towering presence in the Canadian music industry for two decades. It was co-founded in 1974 by Mair, a former manager of Gordon Lightfoot's Early Morning Productions, and Tom Williams, a former WEA Records Canada executive who retired in 1983.

Attic's current domestic-artist roster consists of Maestro, Jazmin, (Continued on page 109)

Former PolyGram Exec To Set Up Edel Publishing Unit

BY MARK SOLOMONS

LONDON—Edel, the publicly quoted, Hamburg-based German independent, has handed to one of the industry's most admired and respected publishing executives the task of creating—from scratch—a global music publishing operation.

David Hockman, until last December the CEO of PolyGram's worldwide publishing division, took up the newly created post July 1, reporting to edel founder/CEO Michael Haentjes (*BillboardBulletin*, July 5). He has also taken up a seat on edel's board.

Currently based at edel's offices in London, Hockman is now looking for new premises in the U.K. capital and plans to soon start recruiting staff.

Edel says that it plans to generate \$50 million in revenue from the operation within three years and that "usual music publishing industry margins should be achieved within five years."

The job facing Hockman mirrors the one he took on in 1985 for PolyGram following the sale of its Chappell Music publishing operation to Warner at the end of the previous year. He was at the time working in Chappell's legal department and one of the few employees of the division to remain after the sale.

PolyGram's then president, Jan Timmer, charged Hockman with re-establishing a publishing operation for the company. Within 10 years, Hockman had created a publishing wing that could claim to be the No. 3 player globally after EMI Music Publishing and Warner/Chappell.

Hockman was one of the most senior casualties of the Universal/

PolyGram merger last year—finding himself without a post under the new structure. The edel job came about, he says, after an introduction to Haentjes at the beginning of 1999.

"I had no specific plans after PolyGram," Hockman says. "I wanted to take stock. I spoke to all sorts of people at all sorts of companies. I wanted to work with people I liked, and I'd had enough of the corporate world. I hadn't dealt with Michael Haentjes, but he was interested in setting up a [publishing] operation, and several people recommended that he talk to me."

In a statement July 2, Haentjes says, "David is regarded as one of the most capable managers in the music industry. Since I first met him, I not only wanted to work with him but wanted him to join us and help me and my colleagues in edel's top management to develop the company into a significant player in the worldwide music industry."

Haentjes was traveling at press time and could not be reached for further comment.

Hockman's appointment coincides with edel's acquisition of Copenhagen-based Megasongs Publishing, as part of its recent purchase of indie group Mega Scandinavia (*Billboard*, July 3). The unit holds several hundred copyrights, including hits recorded by Ace Of Base, Backstreet Boys, 3T, Five, Robyn, Jessica, and Leila K., and represents writers Jonas Berggren and Herbie Critchlow, among others.

Hockman says he expects to work closely with Megasongs president Kjeld Wennick, who will report to (Continued on page 109)

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Music for a Digital World

Christian Music Enjoys Growth

BY DEBORAH EVANS PRICE

NASHVILLE—The Christian music industry is celebrating marked success both in record stores and at concert venues.

"Contemporary Christian and gospel music has been on a tremendous growth curve," says Gospel Music Assn. president Frank Breen, who also serves as executive director of the Christian Music Trade Assn. "In fact, if you go back 10 years, you won't find a single year where we've had a reversal in sales."

Several factors indicate Christian music is continuing in a strong growth mode. At the midyear mark, sales of Christian music are up by

21% over the same period last year.

According to SoundScan, there were 20,562,000 units of Christian music sold from Jan. 1 to June 30, compared with 16,950,000 during the same time period last year. During the first six months of this year, 20 Christian albums sold more than 100,000 units, in comparison with 15 hitting that mark during the same time period in 1998. Christian record sales were split between Christian outlets at 56% and mainstream retailers at 44%.

Video sales are also up during the first half of 1999. Christian videos experienced a 29% growth spurt above the same time frame last year. Mainstream outlets tripled their

sales during the first six months of 1999, selling 165,000 units thus far this year, as opposed to selling 55,000 units in the first half of 1998.

Christian video sales have been spurred by the success of the "VeggieTales" children's series and Bill Gaither's Southern gospel "Homecoming" series.

Summer concerts are attracting capacity crowds, best illustrated by the more than 114,000 attendees at Celebrate Freedom, a July 3 event sponsored by radio station KLTJ Dallas. According to the Gospel Music Assn., the event is the largest Christian music concert on record. Steven Curtis Chapman

(Continued on page 111)

UMI Marketing Unit Sets Global Goals

BY PAUL SEXTON

LONDON—Everyone in the record business wants his or her music to travel. Wolf Urban, chief of the international strategic-marketing unit that has now emerged from the Universal/PolyGram fusion, is determined that his division's repertoire will make the journey harmoniously, and often.

London-based Urban heads all areas of strategic marketing for Universal Music International (UMI), which operates in the world outside North America. On July 6, he disclosed the shape and broad-brush strategies of his division, which is

dubbed UM3 (*Billboard* Bulletin, July 7).

In particular, he says, he wants to harmonize the company's catalog and front-line operations and effectively double the proportion of the now-vast Universal archive available to consumers.

Urban, a senior VP at UMI, has dedicated strategic-marketing units in 35 countries, with a staff of about 110, who report to the managing directors of the local UMI affiliates. He declines to reveal UM3's worldwide sales and profit targets for the financial year that began July 1, but the equivalent division in pre-merg-

er UMI at one point accounted for a third of the company's revenue.

Urban reports to UMI chairman/CEO Jorgen Larsen. He and UM3 will work closely with their North American equivalent, Universal Music Enterprises, which is helmed by Los Angeles-based Bruce Resnikoff. UM3 will be a "service center," in Urban's words, its name inspired by the three strands that make up its operation:

- Catalog marketing of (generally pop) repertoire that has been out at least 18 months, headed by VP Julian Huntly;
- Commercial and consumer marketing, including all forms of direct-to-consumer sales and distribution through nontraditional channels, under VP Linda Greenhalgh;
- TV merchandising, covering all albums and compilations (except new releases) promoted by TV advertising or other above-the-line methods, under VP Alain Veille.

The key to its success, says Urban, will be UM3's avowed intention to work hand in hand with Universal's front-line marketing departments around the world.

"Before, the catalog was taken care of by the individual labels," he says, "so no cross-label ideas could travel. Now, all the profit [from a successful reissue or compilation] goes back to the label. That's the biggest change. In the past, all strategic marketing [departments] had to quarrel with the labels about who was making the profit. But I get my salary wherever it goes, so when Jorgen asked me to do this job, my first plea was that the [revenue] had to go to the label."

Urban has had firsthand experience with infighting over catalog spoils within a major record company. Before being appointed to his current post this past February, he was at PolyMedia, the secondary exploitation division of PolyGram Germany.

"PolyMedia was bigger than the other [German PolyGram] labels, and absolutely there was ill feeling," he says. "But with this decision, the outcome is that a lot of front-line presidents will be guests at the first

(Continued on page 111)

Morphine Leader Mark Sandman, 46, Remembered

BY CHRIS MORRIS

LOS ANGELES—Mark Sandman, the late leader of the Boston trio Morphine, favored economy in all things, and that sensibility brought uncommon rigor to his band's out-of-the-ordinary sound.

Sandman, 46, collapsed and died during a July 4 Morphine performance at the Giardini del Principe in Palestrina, Italy, near Rome. According to a spokeswoman for the band, Sandman suffered a heart attack. No autopsy is planned.

Sandman, who played a conventional four-string bass during his 1986-91 tenure with the Boston band Treat Her Right, began playing a unique two-stringed axe with a slide after he formed Morphine. In a 1995 interview with *Billboard*, he said that he was inspired by Middle Eastern and African instrumentalists: "It suddenly just sort of dawned on me that every string has every note."

In another *Billboard* interview in 1997, he discussed his pared-down lyric writing, which was plainly inspired by the lean style of hard-

boiled novelists like Jim Thompson and Raymond Chandler, whom Sandman admired.

"I try to reduce the words to the heart of the matter and let the music do the talking," said Sandman. "If I could get it down to one [word], I'd feel accomplished."

"He was a visionary," says Lenny Waronker, chief executive at DreamWorks Records, which co-released Morphine's last studio album. "He invented a sound that was unique. He was one of a kind; he was uncompromising. It might be a cliché to call someone the real thing, because too many say that these days, but in his case it's the truth. He was truly the real deal."

Sandman first gained attention in Treat Her Right, a bluesy Boston combo led by singer/guitarist David Champagne. The group, which recorded two albums for RCA and one for Cambridge, Mass.-based indie Rounder Records, introduced Sandman's husky singing and skewed writing approach to a national audience.

(Continued on page 117)



SANDMAN

Sony Promotes Tech Chief Label Fixture Fred Ehrlich Moves Up

BY PAUL VERNA

NEW YORK—Fred Ehrlich, a veteran of CBS Records/Columbia Records and a trailblazer in Sony Music's thrust into new technologies, has been promoted to president of new technology and business development for Sony Music Entertainment. He reports to Mel Ilberman, chairman of Sony Music International.

The New York-based Ehrlich was most recently senior VP/GM of new technology and business development, a post he assumed in 1994 after serving as VP/GM of Sony's Columbia Records.

Sony Music Entertainment chairman/CEO Thomas Mottola said in a statement, "Fred's grasp and understanding of new and emerging technologies have made him a key asset for Sony Music, and one of our industry's most respected and admired executives. As the chief architect of Sony Music's overall Internet strategy, his vision and planning have established this company as a leader in the world of new media."

Ehrlich says his promotion "recognizes that the new technology area is becoming more and more a part of the core of our everyday business."

Since joining Sony's New Technologies and Business Development unit, Ehrlich has overseen a wide range of initiatives, ranging from the introduction of the enhanced CD to the launch of Sony Music Online.

More recently, Ehrlich oversaw Sony's strategic investments in such new media companies as Acuity, OnRadio, Spinner.com, Launch Media, and Digital On-Demand. He also spearheaded the acquisition of InfoBeat, an E-mail newsletter service that boasts more than 2 million registered users, according to the Sony statement.

In addition, Ehrlich led Sony's initial foray into digital distribution

through an agreement with Microsoft Corp. to use that company's Windows Media Technologies 4.0 to stream audio and video content, as well as to download singles directly into consumers' homes.

Ehrlich was also instrumental in the Madison Project, a trial of IBM's system for digital downloading being conducted in conjunction with the five music majors.

Internally, Ehrlich has worked closely with Sony Music's various labels and its Columbia House record club to assist them with their online activities, according to the statement.

Reflecting on the past five years—a period of steep growth in the new-technology arena—Ehrlich says, "When

I left Columbia in 1994 to head up this department, generally people had no idea of what its function would be. There were a limited number of people who even had computer knowledge, and there was a limited amount of knowledge from the artists on Internet-based technologies. But now, you can see the growth of the knowledge base with the label personnel, as well as artists."

Ehrlich is a 17-year veteran of Sony Music, formerly CBS Records. He joined CBS in 1982 as a college marketing representative and subsequently held the posts of director of college marketing and director of special products. In the late '80s, Ehrlich was named director of planning and administration for CBS' Columbia Records, and in 1991 he was promoted to VP/GM of the label—a position he retained until 1994.

Ehrlich declines to comment on Sony Music's upcoming new-technology activities. However, sources say the company is planning to set up its own Internet portal and acquire another E-mail service.



EHRlich

EXECUTIVE TURNTABLE



SWIDLER

RECORD COMPANIES. Julie Swidler is appointed senior VP of business and legal affairs for Arista Records in New York. She was senior VP of business and legal affairs at Mercury Records.

Mark Feldman is promoted to senior director of marketing for Legacy Recordings in New York. He was associate director of marketing.

Gary Spivack is named VP of alternative and rock promotion for Capitol Records in New York. He was VP of alternative promotion for



FELDMAN



SPIVACK

Atlantic Records.

RELATED FIELDS. Joseph A. Ripp is appointed executive VP/CFO of Time Warner Inc. in New York. He was VP/CFO/treasurer.

Frank Krupit is promoted to assistant VP of operations analysis and information at BMI in New York. He was senior director.

Geary Tanner is named director of operations and consulting services for Jeff McClusky and Associates in Chicago. He was head of promotion at Pioneer Music.



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Ann Klein Takes A New Indie Route

New York Artist's Deal With Pub. Co. Hacate Sidesteps Label

BY LARRY FLICK

NEW YORK—With her sophomore recording, "For The Love Of Love," Ann Klein is aiming to prove that an artist no longer needs a major label to reach a mass audience.

Instead, the unsigned New Yorker has inked a deal with the New York-based Hacate Entertainment Group, an administrative publishing company that finances CDs for some of its writers and even assists in securing distribution in the U.S. and abroad.

"Our objective is not to function like a record company. Rather, we try to provide a link between artists and the rest of the world—and that can include a wide range of things," says president Sarah-Chandiera, who adds that the artists own the masters of their recordings. Hacate reserves licensing rights. "This creates a comfortable partnership between us and the artist. Ultimately, we want an artist like Ann to have the final say over her music."

Klein views her agreement with Hacate as a "fine way to get my music out there at a time when the industry is so up-and-down. Yes, there are minor budget constraints, but I'm also enjoying the freedom that this situation provides."

Hacate has secured a deal with the Durham, N.C.-based Lady Slipper Music Distribution to have Klein's "For The Love Of Love" in stateside stores Tuesday (13). The company is still in negotiation with several U.K. and European distributors.

Hacate is also getting actively involved in the marketing of the project. Sarah-Chandiera says the company has already done an extensive press and college-radio mailing and will soon begin a campaign to place Klein tunes on TV and film soundtracks.

"Her music is a natural for this

area," she adds. "It has such rich texture and visual lyrics. Hopefully, all of this will add up to breaking Ann out as the major artist she deserves to be. We just need to be consistent and persistent in our efforts."

Some indie-level retailers applaud



KLEIN

Hacate's grass-roots approach to breaking Klein. "If it can happen for Ani DiFranco, it can certainly happen for Ann Klein," says Marlon Creaton, manager of Record Kitchen, a shop in San Francisco. "She seems to have a similar energy. Still, the market is so crowded with rock-oriented female artists right now. The challenge will be convincing kids that they should take a chance on another in a long line of relative unknowns."

Klein is up to that challenge. "I

think the material on this album stands out," she says. "It's accessible without being overly derivative. I'm extremely proud of how [the album] came out."

Over the past few years, Klein has developed an ardent cult following for a sound that is, by turns, reminiscent of "Easter"-era Patti Smith and early R.E.M. "For The Love Of Love" shows Klein eschewing the noisy, guitar-focused sound of her 1997 self-made debut, "Driving You Insane" (Billboard, Nov. 16, 1996), in favor of a more traditionally song-oriented and often introspective stance.

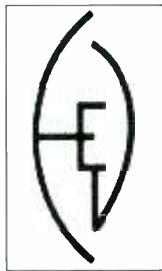
"I still love exploring all of the sounds and emotions you can get from the guitar, but I want this album to be more lyrical," Klein says.

Klein is looking forward to getting back on the road to support "For The Love Of Love." A fixture on the New York club scene, the self-managed and self-booked artist says she is "never happier" than when she's onstage.

"I've gotten a chance to get a taste of what it's like to play to both large and small audiences," she says, noting that she toured extensively behind "Driving You Insane." She darted from club dates to playing a series of open-air festivals in Austria, Germany, and Italy. "Being onstage is truly addictive."

When she's not gigging in support of her own material, Klein will occasionally play guitar with several other acts, including Joan Osborne and P.M. Dawn.

The artist plans to spend the remainder of the summer playing club gigs throughout the U.S.



Speech's TVT Debut Set Aims To Create 'Hoopla'

BY GAIL MITCHELL

LOS ANGELES—Speech's new TVT Records album, "Hoopla," represents a series of firsts for the founder of Grammy-winning rap group Arrested Development.

The Aug. 3 release is his first for TVT and also his first U.S. release since his 1996 self-titled solo debut on Chrysalis/EMI.

The new project also finds him working more extensively with a live band and using strings for the first time. And the album's impending release was preceded by the first Arrested Development concert in five years.

"It was awesome," says Speech (born Todd Thomas) of the Atlanta performance. "I was a little worried because it had been so long. Now we're planning on recording as well."

But now that he's no longer "locked up in a weird contractual arrangement" with EMI that kept him from releasing music in the U.S., Speech is focusing primarily on the hoopla he hopes "Hoopla" will create

here. The album initially made noise last year in Asia when Toshiba-EMI released it as "1998 Hoopla." That (Continued on page 18)



SPEECH

The Next Mr. Bass Man?

Columbia's Bona Mixes Jazz, Global Sounds

BY BRADLEY BAMBARGER

NEW YORK—According to the buzz in jazz circles, Richard Bona is the hottest electric bass player since Jaco Pastorius—and the first since that past master with the potential for solo stardom. Yet

a slow-burn showcase for his singing and songwriting. Due in the U.S. Aug. 24, "Scenes From My Life" traces Bona's story in mellifluous style, drawn from his global influences and delivered in an uncommonly sweet-toned voice.

COLUMBIA

Bona is at heart a worldly musician; that is, his music is of a world that includes jazz but also Western pop, salsa, and the sounds of his native West Africa.

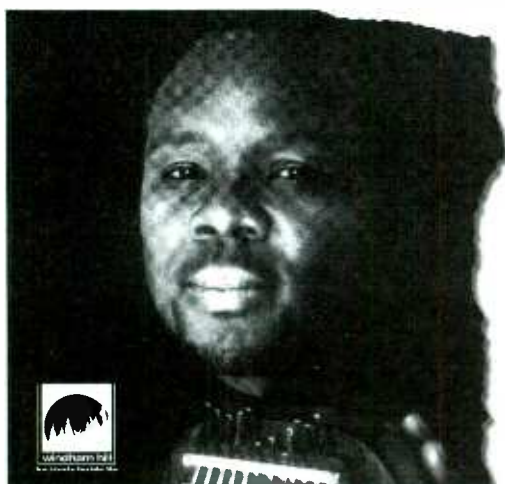
A 31-year-old New Yorker by way of Paris and Douala, Cameroon, Bona chose to make a personal, roots-oriented album for his solo Columbia debut, one that eschews bass pyrotechnics in favor of

Singing these rhythmic lullabies mostly in his native tongue of Douala, Bona tells tales of coming of age in Africa, of his rite of passage in Paris, and of his new life in America—the one song in English was written for his infant son, who was born in New York. When he was a boy, Bona was obsessed by music,

(Continued on page 17)



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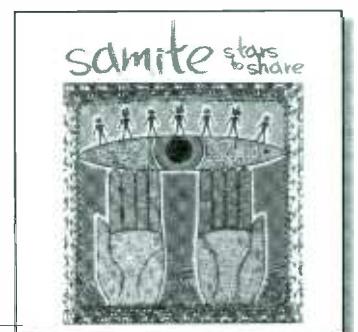
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Elektra's Vitamin C Gives Pop A Twist

Ex-Eve's Plum Singer Adds Visual Flair To Dance-Flavored Tracks

BY CARRIE BELL

LOS ANGELES—On her self-titled Elektra debut, due worldwide Aug. 24, Vitamin C serves up the daily recommended allowance of dance-flavored alterna-pop music.

"I wanted my new project to encompass all the areas I am interested in—from dancing to singing to live performance," says Vitamin C, also known as Colleen Fitzpatrick and the former front woman of Eve's Plum, a rock-leaning band that recorded two albums for Epic/550 Music. "My last band didn't allow me to do that, so going solo was necessary and very satisfying—and it made the creative process very challenging. I pushed myself in all new directions."

According to Vitamin C, she wanted those directions to be positive and inspiring. It started with the name, which she feels is "familiar and ambiguous, as in you're not sure whether it is a girl or a group, a raver or a rapper." Her moniker enhanced with a carefully conceived image that



VITAMIN C

includes colorful clothes, bright yellow hair, and flashy makeup. It's continued with the notably upbeat and vibrant eponymous album and a radio-ready single called "Smile."

"It wasn't contrived, but I am a big believer in that sort of civic-minded duty to help make the world a better place," says the artist, who appeared in the 1988 John Waters film "Hairspray." "I sat down with the 'Smile' track and was trying to come up with the right lyric for a long time. It's fun. The day I wrote it, I was feel-

ing a little down about how my last band broke up, and I was going through changes. I needed a pick-me-up."

Apparently, many radio listeners do too, as the single is gaining top 40 radio ground in markets like Salt Lake City, San Diego, Miami, and Boston. The CD single, CD maxi-single (both enhanced with five minutes of footage from the videoclip supporting "Smile"), and the cassette

(Continued on page 16)



Central Schmoozing. Heavenly/Arista artist Beth Orton was all smiles after recently playing to a sold-out audience at Roseland in New York. She is trekking the U.S. in promotion of her critically lauded disc "Central Reservation." Shown, from left, are Charles Goldstuck, executive VP/GM of Arista; Clive Davis, president of Arista; Orton; and Jeff Barret, owner/founder of Heavenly.

Judas Priest/Two's Halford Is Making The Most Of MP3

BY BRYAN REESMAN

NEW YORK—While the industry continues to debate the value and hindrance factor of MP3, artists like Rob Halford view it as an opportunity to directly connect with fans and expose new material.

The former Judas Priest screamer and current Two front man's Web



HALFORD

site (www.two-online.com) not only provides standard items like news, photos, and a bulletin board, but it also offers free music for fans. Among the tracks available is Two's new seven-plus-minute tune "Silent Screams," a dramatic metal epic.

Other downloadable MP3s include Halford's 1992 solo track "Light Comes Out Of Black" (featured on the "Buffy The Vampire Slayer" motion picture soundtrack) and pre-Trent Reznor mixes of five tracks from Two's 1998 Nothing/Interscope debut, "Voyeurs." The Real Audio streams available on the site include all of the above songs plus two unreleased songs from the "Voyeurs" sessions; two rare tracks by another former Halford band, Fight; a recording of Two live on "Rockline";

and two Judas Priest concerts from 1981 and 1988.

All material will be available online by mid-July.

Given the availability of these freebies, the issue of piracy is inevitable. "We ran into a scenario where a fan transferred some of our files onto a CD format and attempted to auction the CDs off at \$30 each," says Halford's manager, John Baxter. "We were able to shut him down with the assistance of [online auction site] eBay, recognizing that this is copyrighted intellectual material. As long as you're vigilant, [you] can do something about it. But after eBay, you really don't know if those CDs aren't going to turn up in a used CD shop."

Even then, Baxter says, he does not think that fans are out to steal the music, for correspondence received through the site indicates a demand for material in professional CD format.

Halford and Baxter have further plans for the site. "We view that Web page as being a huge database of information," says Baxter, adding that the site will soon offer photos and articles dating back to 1978.

The site is one way in which Baxter and Halford are trying to jumpstart consumer interest in the artist. Two recently left Nothing/Interscope and plans to announce a new label home shortly. The act remains signed with Warner Bros./EastWest in the U.K. and Europe. A new album is planned for retail release in spring 2000, with a tour to follow.

Is Marketing Music To Kids Such A Bad Thing? And Is This A Low Point For Singles?

A MARKETABLE SKILL: The other day a publicist and I were discussing the musical idols of our youth. She was recalling writing fan letters to her fave when she stopped her happy reverie and her tone changed to one of displeasure. "Years later," she said, "I got really mad because I realized I had been marketed to. Doesn't that make you mad?" I quickly answered no.

But later her comments came back to me. Did I like Donny Osmond, Bobby Sherman, David Cassidy, and, later, Rick Springfield because they made the music my childhood self liked, or was it simply that they were the only acts being marketed to me and were, therefore, my only options because I wasn't in a position to seek out music myself?

The only conclusion I could come to was yes, I was being marketed to, and yes, I did like the music, in part, because I didn't know my alternatives.

But was that such a bad thing? Should I blame the record labels for pushing Donny down my throat instead of Sanjay (those in the know will remember this Indian-American cutie)?

I don't think so; in fact, I feel like I owe them a debt of gratitude. As I got older, I was certainly still susceptible to what was being marketed to me, but I became more aware of my options and where to go to learn about music that might not be the record label's priority. If I'd never been the target of that original marketing, I might never have become the music fan that I did.

ARE WE LISTENING TO THE SAME STATIONS: In a July 3 Los Angeles Times article, pop music critic Robert Hilburn asked, "Has it ever been this bad?" regarding the current singles market. Instead of listing his top 10 singles of the first half of 1999 as he usually does, he lists his bottom 10 because he believes there "has never been a six-month period as devoid of memorable singles."

Well, I beg to disagree. To twist another famous writer's words, it's neither the best of times nor the worst of times. It's a great time for records and a not so great time for songs—the distinction being that much of what is coming out of the radio speakers sounds great and is produced very well; however, few of the songs themselves are tremendously memorable for

their word or music craft.

I'd go so far as to say that for a pop music lover, it's been a pretty fun six months. I've had a blast turning up the knob every time "No Scrubs" by TLC or Ricky Martin's "Livin' La Vida Loca" came on, not to mention Madonna's "Beautiful Stranger" or my favorite single of the year so far, Robbie Williams' "Millennium." I often found myself tearing up when Dixie Chicks' "You Were Mine" came on the country station or ruefully singing along to Fastball's "Out Of My Head."

And don't get me started on Def Leppard's "Promises."

Yes, there are songs that are absolutely horrible on the radio, but that has always been the case. It's also a legitimate concern that the record labels are so concerned with the quick hit that they're no longer cultivating career artists, but to say this is one of music's darkest periods, I don't believe it for a

minute.

AND NOW A WORD FROM OUR SPONSOR: I'm watching television the other day and see consecutive commercials for Nissan Maxima using the Who's "Won't Get Fooled Again"; for Gateway, with the Who's "Who Are You"; for supporting Olympic athletes, with Aerosmith's "Sweet Emotion" (sponsored by United Auto Workers and General Motors); and another car commercial, with Lenny Kravitz's "Fly Away."

The commercials using the Who and Aerosmith worked just as Madison Avenue wanted them to: The music reeled me in and I watched until I could figure out what they were pushing. Not the Kravitz ad. I was appalled that a song that is still in current rotation in many radio stations was already being used to shill something.

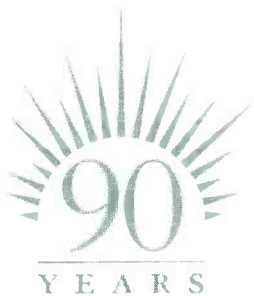
Since when has the shelf life between hit and ad been reduced to a nanosecond? Is a song ripe for the picking the minute it's identifiable to the masses? What's going to happen next? Artists writing songs for commercials and then those songs being released as singles? That happened twice in the '70s, with the Carpenters' "We've Only Just Begun," which started as a bank commercial, and the New Seekers' "I'd Like To Teach The World To Sing," which was a Coca-Cola ad.

I've always maintained that songwriters have the right to do whatever they please with their copyrights, but this just reeks of greed. When it too much enough?



by Melinda Newman

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L7 Returns To Indie Roots On Wax Tadpole/Bong Load's 'Slap-Happy'

BY CARLA HAY

NEW YORK—After nearly 15 years of pounding out heavy alternative rock, L7 has come full circle. In the late '80s, the Los Angeles-based band started recording on independent labels (Epitaph and Sub Pop), then in the early '90s it signed with a major label (Slash/Reprise). L7 parted ways with Slash/Reprise in the late '90s, and now the act is back on the indie route again.

This time, though, L7 is in more control: It is managing itself and has formed its own independent label, Wax Tadpole Records, which has signed a joint-venture deal with Bong Load Records. The first release on Wax

Tadpole/Bong Load will be L7's next album, "Slap-Happy," due Aug. 24.

Besides changing labels, L7 has gone through a few lineup changes in recent years, most notably the departure of founder/bass player Jennifer Finch, who quit in 1996. Finch was replaced by Gail Greenwood, but she also parted ways with the band before the recording of "Slap-Happy."

L7's current lineup is guitarist/vocalist Donita Sparks, guitarist/vocalist Suzi Gardner, and drummer Dee Plakas. The group has added bassist Janis Tanaka (formerly of the San Francisco band Stone Fox) as part of the touring group.

Explaining why Greenwood left,



L7

Sparks says, "Gail's based on the East Coast, and we really needed a West Coast bass player. It's difficult for us to function as a band when one of the members lives so far away. We had a great time with her in the band, but we

all felt it was time for her to move on. She felt the same way about leaving."

"Slap-Happy" features tracks that many would expect from L7, such as "Crackpot Baby," "War With You," and "Lackey." But there's also a significant hip-hop influence, as evidenced on the song "Freeway."

Sparks notes, "We're into all kinds of music, but I listen to very little rock, actually. Our approach was to pretty much do what we've always done, but we're not concerned with sticking with a particular style. There's diversity in our songwriting."

(L7's songs are published by Sea Sloth Music/Zomba Music Publishing, BMI.)

The band actually returned to the indie world with the release of its live 1998 album, "L7: Omaha To Osaka," on Man's Ruin Records. "Slap-Happy" marks L7's first studio album release since going indie again.

Sparks explains, "We left the indie world years ago because of shitty distribution. Then we were on major labels where we had great distribution—but major labels are kind of restrictive in how much you release and how often you release it. Distribution is the thing I'm keeping my eye on the most with the Bong Load deal. There's nothing more painful to tour for a record and the fans not being able to find your record in stores."

Bong Load co-founder Tom Rothrock tells how the deal with L7's Wax Tadpole Records came to fruition. "A mutual friend put us in touch with each other," he says. "Rob [Schnapf, Bong Load's other co-founder] and I had been longtime L7 fans, so it was great for us to work with the band. It's very exciting to watch L7 doing what they do and experiment with their sound on this new album."

(Continued on page 36)

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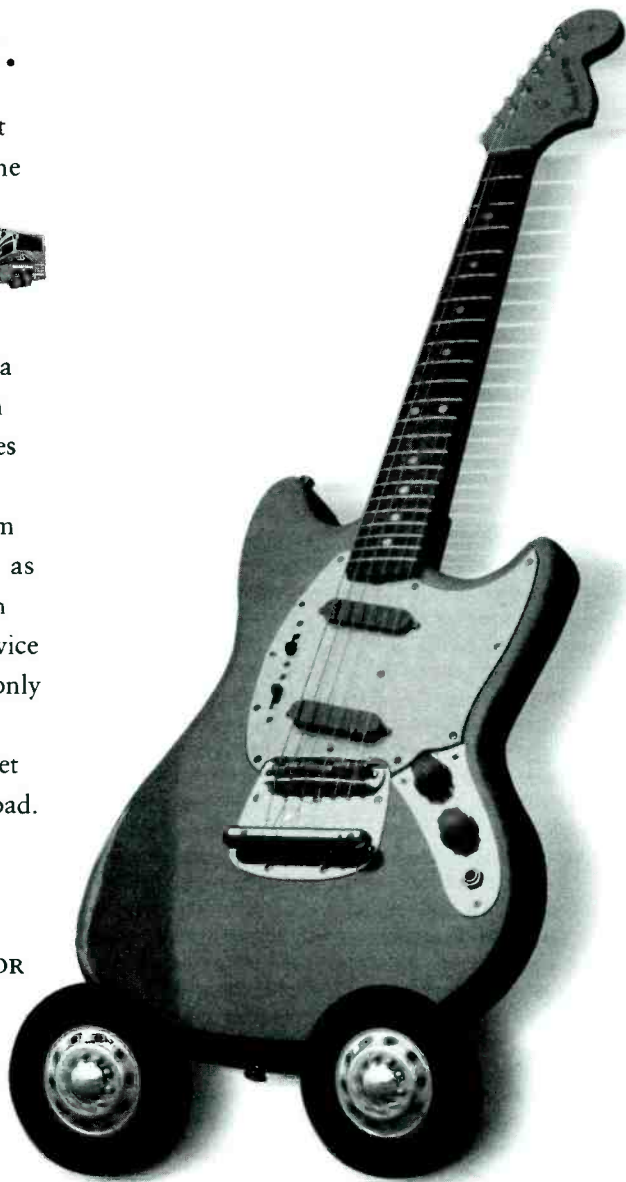


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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DAVE MATTHEWS BAND IGUANAS	Alpine Valley Music Theatre East Troy, Wis.	June 26-27	\$2,147,033 \$39.50/\$28.50	69,587 two sellouts	Tinley Park Jam Corp.
OZZFEST 99: BLACK SABBATH, ROB ZOMBIE, DEFTONES, SLAYER, PRIMUS, GODSMACK, SYSTEM OF A DOWN	Alpine Valley Music Theatre East Troy, Wis.	July 3	\$1,032,130 \$50/\$30	29,809 sellout	Tinley Park Jam Corp.
OZZFEST 99: BLACK SABBATH, ROB ZOMBIE, DEFTONES, SLAYER, PRIMUS, GODSMACK, SYSTEM OF A DOWN	World Music Theatre Tinley Park, Ill.	July 5	\$720,190 \$50/\$30	18,301 20,000	Tinley Park Jam Corp.
BOB DYLAN PAUL SIMON BODEANS	Canterbury Park Shakopee, Minn.	July 2	\$677,450 \$42.50	15,940 sellout	Jam Prods.
BOB DYLAN PAUL SIMON BODEANS	Bayfront Festival Park Duluth, Minn.	July 3	\$648,200 \$40	16,205 18,000	Jam Prods.
SHANIA TWAIN LEAHY	General Motors Place Vancouver, B.C.	June 25	\$616,615 (\$906,121 Canadian) \$37.77/\$30.96	17,682 sellout	Universal Concerts Canada
BOB DYLAN PAUL SIMON	Coors Amphitheatre Chula Vista, Calif.	June 25	\$480,652 \$85.35/\$65.35/ \$55.35/\$30.35	9,037 19,442	Universal Concerts
JOHN MELLENCAMP SON VOLT	Blossom Music Center Cuyahoga Falls, Ohio	June 23	\$463,810 \$46/\$24	15,205 15,618	Universal Concerts
ALLMAN BROTHERS BAND HOT TUNA JUPITER COYOTE	Brockbuster Pavilion Charlotte, N.C.	July 3	\$358,270 \$37.75/\$18.75	14,567 16,283	Cellar Door
ALLMAN BROTHERS BAND CURTIS STIGERS	Meadows Music Theatre Hartford, Conn.	June 27	\$285,612 \$41.75/\$23.25	11,124 23,572	Delsener/Slater Enterprises

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Doyle Bramhall Mixes Guitar Songs And Ballads On DGC's 'Jellycream'

BY JIM BESSMAN

NEW YORK—Doyle Bramhall II's RCA debut, "Jellycream," synthesizes the strengths of his 1992 DGC recording debut "Arc Angels"—a band effort that also featured fellow Texas guitar ace Charlie Sexton—and the eponymous solo debut that Geffen issued in 1996.

"This record has a bit of everything I've ever done," says Bramhall of the "more focused" "Jellycream," due Aug. 24 under the shortened artist name Bramhall. "I wanted to make a rock record but keep what I did with the last album—which was darker and with a lot of layered vocals. I was doing more with my voice than the guitar then, and this time I wanted a balance between my voice and guitar playing—and both are equally prevalent."

The new album should appeal to both Arc Angels fans as well as those who liked the first solo disc, adds Bramhall, who grew up watching his father Doyle Bramhall drum behind Stevie Ray and Jimmie Vaughan and joined Jimmie Vaughan's Fabulous Thunderbirds when he was 18.

"It's like everything came together for this record, as op-

posed to the last one, when I wanted to get as far away from what I did with Arc Angels as possible," says Bramhall.

"I was really proud of my songs and sick of them not coming through because people wanted to hear so much guitar," he continues. "So, I went in the complete opposite direction with more song-oriented vocal stuff. Since then, I've come to embrace every aspect of what I do and tried to get all of it down on tape."

Bramhall had actually reached the point where he felt that "the guitar was my enemy," he says. "I was really angry for a long time because I was told I can't be anything but a guitar player, which made me want to rebel. But then I started playing guitar gigs again in Texas and fell in love with it again, and I rethought everything in order to pull all the pieces together."

Assisting in this regard was Tehad Blake, who produced "Jellycream" after being suggested by Wendy Melvoin—one half of the duo Wendy & Lisa and the sister of Bramhall's wife, Susannah Melvoin. Blake had previously produced Wendy & Lisa and is credited by Bramhall for his new album's



BRAMHALL

title.

"I wish it had a deep meaning, but we were just throwing titles around, and finally I said, 'Jellycream' and Tehad said, 'That's it!'" says Bramhall, whose songs are published by Bug Music (BMI). "Some people think there's a sexual innuendo to it, but I was thinking of a jelly cream donut with all the stuff inside that's really great."

"Jellycream" contains songs that Bramhall co-wrote with Sexton, Wendy & Lisa, and Susannah Melvoin, all of whom also contribute instrumentally. "There's a lot of straight-ahead, hard-driving, rip-snorting guitar songs but also soulful, mournful ballads—with a couple of things with the potential

to move into different formats," says RCA marketing VP Hugh Surratt.

The first radio single, "I Wanna Be," has just shipped to mainstream rock and triple-A stations. Other likely focus track candidates are "Marry You," "Snake Charmer," and "Day Come Down."

Surratt points to "imaging" as a primary thrust of the Bramhall marketing effort.

"He's a young, good-looking guy who grew up on Stevie Ray Vaughan's knee learning to play guitar and will attract a lot of interest from all mid-20s demos," says Surratt. "The guitar magazines are already champing at the bit, and he'll be out there performing with his own band and doing other things to reacquaint him with his core formats and Arc Angels fans."

In May, Bramhall showcased in New York before radio programmers and retailers and at Catalina Island in California as part of a promotional association with Fender guitars. Also that month, he re-joined Arc Angels for six reunion dates in Texas.

In July and August, Bramhall—who is managed by W. Management's Scooter Weintraub and Pam

Wertheimer and booked by Chip Hooper at Monterey Peninsula—will tour as Roger Waters' guitarist before heading out for his own dates.

"If it was anybody else, I wouldn't do it, because I want to tour behind my own music," says Bramhall. "But you only get one chance to go out with someone like Roger Waters, and when I listen to Pink Floyd songs on the radio I hear an affinity in the way we both construct ballads."

During the Waters tour, RCA will still send Bramhall to local radio stations and retail to promote the project. Surratt says Bramhall's work ethic demands it.

"Doyle's a guy who turns the tables on the promotional field staff," says Surratt, who previously worked with Bramhall and the Arc Angels while at DGC. "He's in the lobby at 6 a.m., waiting for the promo guy."

Folks who encounter Bramhall appreciate his energy. "He's an accessible guy, and that makes him highly attractive to everyone—inside the industry and out," says Maggie Thornton, manager of Maxi Music, an indie outlet in Durham, N.C. "That'll help as he's promoting this record."

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ELEKTRA'S VITAMIN C

(Continued from page 12)

single were commercially released June 29, while the 12-inch hit retail on June 8.

"We were looking for something with more tempo and a summer-time feel to it. This was it," says Adam Cook, operations manager at WXXL Orlando, Fla. "Listeners really like the reggae touch in the chorus. It goes with our warm weather season—and it is hip and cool. Plus, top 40 needs a little variety."

In addition to soliciting airplay, Elektra intends to do everything in its power to convince consumers that a healthy dose of Vitamin C does a body good.

"When you have such a focused artist with such a clear-cut image, it is very easy to build a marketing plan," says Dane Venable, senior director of marketing at Elektra. "She is very visual, and a lot of her appeal is in her looks, dancing, clothing style, and persona. We had a lot to work with. We wanted a lot of time between initially introducing her and the single—which was around April—and the album release."

The five-month period gave Vitamin C time to film a video (which has already been added to both MTV and the Box), take an exten-

sive promotional U.S. tour during May and June, and perform at numerous radio shows.

The label also used this time to organize a Seventeen magazine tie-in. She will be spotlighted in the publication in return for performing at three of its summer

'Going solo was necessary and very satisfying—it made the creative process very challenging. I pushed myself in all new directions'

- VITAMIN C -

events in Miami, New York, and Los Angeles. Toothbrushes, stickers, postcards, and posters baring the artist's likeness are being handed out at these events.

TV exposure is also shaping up to be a key element of the project's marketing strategy. "Smile" was heard during a May sweeps episode of "Beverly Hills 90210."

It will also be the theme to "Movie Stars," a new WB sitcom starring Harry Hamlin, starting Sunday (11). Finally, the tune is featured in a three-month-long promotion for a new NBC show called "Cold Feet."

"Those connections were major coups for us," says Venable. "Getting a song on national TV is becoming one of the best ways to catch the attention of young-adult America."

Not that teens should be the only audience interested in Vitamin C. "I think the message is very positive, and the beats are fun, so kids might dig it," says Vitamin C. "But there is also a lot of intelligence in the lyrics. Not to mention that we sample the Clash and appropriate a Santana song. I think there is something in there for everyone."

Elektra also sees Vitamin C as a viable entity in the international market. There is a week carved out in mid-July for the artist to promote the project in Canada and Europe. Vitamin C is managed by Ron Baldwin, and she is booked by William Morris.

Assistance in preparing this story was provided by Clay Marshall.

SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

GIANT STEPS: When it comes to character development, nothing completes the picture quite like music. For an animated film, the relationship is that much more intense. This according to composer **Michael Kamen**, who scored "The Iron Giant," director **Brad Bird's** animated adaptation of **Ted Hughes' "The Iron Man."**

On Aug. 3, Rhino will release the soundtrack to the story of a young boy in the '50s who "adopts" a giant metal-eating robot who lands in his neighborhood. The album includes Kamen's score plus '50s-era songs such as **Eddie Platt's "Cha-Hua-Hua,"** the **Magnificents' "Let's Do The Cha-Cha,"** and **Jimmie Haskell's "Rockin' In Orbit."**

"It has always tickled me that music literally brings the characters alive. The characters don't exist until the music shows up, and then they are vibrant, full of life," Kamen says. "Music has an almost metaphysical relationship to light. So as the animators are lighting and coloring these characters, the music animates them as much as spinning them into motion."

Kamen says the old Scandinavian legend that inspired the Hughes book had reared its head at several junctures in his own career. At one time he had toyed with the idea of writing a ballet based on the story, then years later he was moved by **Pete Townshend's** show "The Iron Man," based on the same story, when he saw it in London. "We were always rubbing shoulders, the Iron Man and I, and then this movie came out of the blue," he says.

Kamen typically composes film music perched in front of his keyboard while watching a rough cut of the movie, but he says he became so engrossed watching "The Iron Giant" that he didn't put fingers to keys until the second viewing. "For the first time in a long time, I found myself sitting and looking at the movie, and I would forget to write the music. It was that good," he says.

Once he began to conceptualize the music, Kamen says, he immediately knew he needed to develop a theme for the boy and a theme for the giant that ultimately would become unified. "They become the same theme because the giant is humanized by the boy and the boy is matured, given substance by the giant," he says.

And while he didn't tailor the music specifically to children—the film's primary target demographic—Kamen says he was always aware of them as an audience. "There is the overwhelming need to be as honest as possible. You're not trying to sell them anything; you want them to join you and to be part of the experience," he says.

WHETHER OR NOT the movie makes it to the big screen across the country, "Thicker Than Water" will have a soundtrack, Priority Records confirms. The Priority Films movie, about members of two rival gangs who don't know they are half-brothers until they meet at their father's funeral, stars **Mack 10**, Priority recording artist and CEO of the new Hoo Bangin' Records label.

Mack contributes a song on the soundtrack, as do **Ice Cube**, **Norega**, the **Wu-Syndicate**, **Memphis Black**, **King T**, and new Priority artist **Draft Pick**, among others. **The Westside Connection's "Let It Rain"** is the first single, in stores July 27. The album is due Aug. 31.

PRODUCTION NOTES: Universal Studios' yearlong celebration of the 100th anniversary of **Alfred Hitchcock's** birth is extending into the music arena. On July 13, Universal's Hip-O Records will release a collection of 18 musical moments from films spanning Hitchcock's career. Not surprisingly, a good chunk are pieces composed by **Bernard Herrmann**.

Some of the tracks on "Alfred Hitchcock Presents . . . Signatures In Suspense" have never before been released, including the theme "Marnie" from the film of the same name. Others, such as the theme from "Psycho," are Hitchcock classics. The album includes liner notes from Herrmann's biographer, **Steven Smith**.



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THE NEXT MR. BASS MAN?

(Continued from page 11)

plucking homemade instruments before he was old enough to play the *balafon* for village events.

With "Scenes From My Life," Bona "wanted to start where I started," he says. "I play the bass, but I am not *just* a jazz bass player. Really, I grew up with the dance. I came to jazz after years of playing music just to make people dance. With this record, I wanted to connect to my roots, colored by the rest of my musical culture from Paris and New York. So, the instrumentation varies from song to song, but the voice is always there—it is the conductor."

Bona's vocal touchstones range from Arabic diva Uum Kalthoum and West African fellow Salif Keita to Joni Mitchell and Bobby McFerrin. Yet his most galvanizing influence has been Chet Baker. "When I first heard 'Chet Baker Sings,' the slow, melodic grooves blew me away," he says. "They showed me how to mix different worlds. Chet sings smooth like my mother. He's from California and she's from Cameroon, but they move the same way."

"Scenes From My Life" features contributions from such jazz vets as drummer Omar Hakim and saxophonist Michael Brecker—the latter an unreserved admirer who first crossed paths with Bona in Israel, while the bassist was playing with Larry Coryell and Brecker was with Joe Lovano.

"Richard is a fantastic bass virtuoso, but his talents transcend his instrument," Brecker says. "He is a complete musician, whose songs have this real warmth and humanity. You can hear the great West African tradition in what he does, but he makes it very much his own thing."

Another player on "Scenes From My Life" is keyboard player Jean-Michel Pile—a veteran of Bona's residencies at such downtown New York clubs as Izzy Bar, where his band earned renown with its sold-out tributes to Pastorius. Bona took up the bass guitar after the epiphany of hearing one of Pastorius' albums as his introduction to jazz.

"When I first heard Jaco, I

thought this man is either a genius or a crazy man," Bona says. "I kept checking the record player to see if the speed was correct. By the second song, I knew that the electric bass was going to be my instrument."

Honing an alternately funky and lyrical style in the clubs of Cam-

'I play the bass, but I am not just a jazz bass player'

- RICHARD BONA -

eroon and Paris, Bona has plied his instrumental skills not only in his own bands but for the likes of Keita, Parisian guitarist Marc Duret, Coryell, Alphonse Mouzon, Joe Zawinul, and Harry Belafonte, for whom he was musical director. He has also contributed to recent recordings by Bob James, Philip Saisse, Regina Carter, and Jonathan Elias.

Another Bona fan is Randall Kline, executive director of the San Francisco Jazz Festival, who first encountered Bona playing in Zawinul's neo-fusion group. "That was one of the best bands I had

seen in ages—and I was hugely impressed with Richard's contribution," Kline says. "I wasn't the only one, because there were a ton of record execs there who were just stunned."

Bona's Columbia connection came as a result of the enthusiasm of label A&R consultant (and star saxophonist) Branford Marsalis. He tapped Bona to play bass on Buckshot LeFonque vocalist Frank McComb's solo debut. Before long, Columbia senior VP of A&R Jeff Levenson was in Bona's apartment for an impressive impromptu demonstration of his talents beyond the bass.

"We knew that Richard could make a bass record that would kick everybody's ass—which he will do," Levenson says. "But we wanted to debut him by showing the greater range of his musicianship. I've never met a more musical person."

"Now, presenting this kind of a singer/songwriter album is a challenge for the Columbia jazz department," Levenson adds. "But we're excited to have the opportunity to market it to both jazz and world music audiences—and we'll get some indie world-music specialists to help us. And since Richard has a real name in Paris, we will take cues from the way

Sony France manages to cross boundaries."

Having spent five years in Paris, Bona has a loyal following among the worldly jazz fans there; he recently returned to pack the club Reservoir. He is even enough of a mainstream draw to be featured in an upcoming issue of the French *Elle* magazine.

Bona has recently played such far-flung shows as a homecoming concert in Cameroon and MIDEAM Americas in Miami. Following summer festivals and promotional gigs, he and his band will renew its New York Pastorius nights in September. Bona embarks on a 20-date European tour on behalf of "Scenes From My Life" in October.

Kline has booked Bona Oct. 30 for the San Francisco Jazz Festival's "Discovery Series," along with such kindred spirits as Brazilian songstress Virginia Rodrigues, intrepid trumpeter Dave Douglas, keyboard classicist Brad Mehldau, and Italian singer/songwriter Paolo Conti.

More U.S. dates for Bona are planned for December. He is managed and booked by Mary Ann Topper at the Jazz Tree in New York. His songs are published by Bro & Sis Music/EMI Music Publishing (BMI).

MARK SANDMAN REMEMBERED

(Continued from page 8)

After Treat Her Right disbanded, Sandman recruited tenor and baritone saxophonist Dana Colley (formerly with the Boston group the Collers) and drummer Jerome Deupree to form Morphine. The band released its debut, "Good," on the local indie label Accurate in 1991; the album received wider exposure and acclaim when Salem, Mass.-based Rykodisc rereleased it the following year.

'He invented a sound that was unique. He was one of a kind'

- LENNY WARONKER -

Arriving at the height of grunge's commercial breakthrough, Morphine offered an alternative to the Seattle-bred music's aggression. The guitarless trio rejected hard-rock power for slow-burning, jazz-laced atmospherics, referred to in some quarters as "beat noir"; vocalist Sandman was a droll, pithy storyteller in an allusive, streetwise mode. Literate and strikingly original, the band became an instant critics' favorite.

Drummer Billy Conway, who had played with Sandman in Treat Her Right, replaced Deupree in 1992. The group released two more albums on Rykodisc, "Cure For Pain" (1993) and "yes" (1995), to steadily increasing critical acclaim and

sales. The group's music was also featured in such films as "Spanking The Monkey" and "Get Shorty."

In 1996, Rykodisc and DreamWorks Records struck a North American joint-venture deal, which saw Morphine's fourth album, "Like Swimming," released under both labels' logos in 1997.

A Rykodisc spokeswoman says that Sandman delivered the finished tapes for a live album to the label. The set, "Morphine Live," is scheduled for an Oct. 12 release by the label, but the spokeswoman says that the title and release date both could change. The album is not part of the DreamWorks joint venture.

Waronker is uncertain about the status of a new Morphine studio album. "I know [Sandman] was at work over the last few weeks and apparently had a tape he wanted me to hear . . . There's stuff there. We'll just have to see."

Sandman is survived by his parents, Bob and Tel Sandman; his sister, Martha Holmes; his grandmother Goldie Conway; and his longtime companion, Sabine Hrechdakian.

A private service for friends and family was scheduled for July 9 in the Boston area. In lieu of flowers, the family has requested that contributions be made to the Mark Sandman Music Education Fund; donations will benefit music education programs in Cambridge public schools. Contributions may be mailed to Morphine, P.O. Box 382085, Cambridge, Mass. 02238.

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

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SPEECH'S TVT DEBUT SET AIMS TO CREATE 'HOOPLA'

(Continued from page 11)

noise was loud enough to attract TVT, which holds worldwide rights to Speech except in Asia, where he'll be doing another album for Toshiba-EMI.

The 1999 incarnation features songs from the earlier version and four new tunes, with all but two produced and written by Speech (through publisher EMI). Interstitial skits add colorful accents.

And while his work with Arrested Development was more political in nature, Speech says this album "has less of a political edge than things I've done in the past. Lyrically, I'm at a crossroads in my life. The writing I did for this album is literally what was going on in my life at that moment."

Indeed, "Hoopla" is a more per-

sonal effort, expounding on the simple yet complex themes of life, love, and family. The mix of uptempo tunes and ballads also reflects Speech's musical influences, ranging from old school (De La Soul) to new school (the Roots, Lauryn Hill, Wyclef Jean) to rock (Beck, Tom Petty).

"Hip-hop will never die," says Speech, "because it incorporates so many different music styles. That's why it stays so interesting."

That diversity—plus Speech's penchant for strong but subtle lyrics—comes across clearly on the new set's tracks. First single "Clocks In Sync With Mine" is a bouncy ode to his wife, while "Our Image" (featuring Cameo's Tommy Jenkins) raps about going beyond image to "obey your thirst for wisdom." Other notable

cuts include "Which Radio Station Has The Guts," cure-all anthem "Real Love," and a cover of Bob Marley's classic "Redemption Song."

About the latter, Speech notes, "That's always been one of my favorites. I started singing it live on tour, and I almost cry every time I do. This song says a whole lot to me about my life."

His is a life that savored the sweet taste of mainstream success out of the box with Arrested Development's multi-platinum 1992 debut, "3 Years, 5 Months & 2 Days In The Life Of . . ." The album spawned three hit singles, including "Mr. Wendal," and forged the group's status as rap/hip-hop icons.

"Arrested Development raised awareness about our culture and his-

tory," says Roots member Rahzel. "Black music and black culture in general benefited from their insights, which opened the door for a lot of us, including me."

SETUP IS KEY

TVT senior VP Marc Benesch says the label's goal is to build awareness about the album and bridge it with Speech's past accomplishments. He also acknowledges that timing is crucial. "You can't release a record today and expect it to fly on radio tomorrow. You need more time to set up a record."

Adds senior VP of marketing and sales Paul Burgess, "Heading into this project, we were concerned about how fickle the public is. While Speech was a forerunner, we feel he's now a colleague of Lauryn Hill, D'Angelo, Maxwell, and others."

TVT set the marketing gears in motion at the Impact convention in May when 10,000 CD samplers—featuring the full "Clocks" single and five song snippets—were distributed. Banking on the album's crossover appeal, the label is targeting R&B/hip-hop, top 40, and triple-A stations.

The label is also mounting an aggressive publicity campaign incorporating articles and advertisements in various R&B, rock, and tastemaker fashion publications; direct mail; in-store appearances; and a six- or seven-city run of select headlining dates at smaller venues in major markets. A "Clocks" video is expected in early July.

TVT is focusing on lifestyle marketing as well, servicing CDs for in-store play to Starbucks, Urban Outfitters, and other "cutting-edge"

non-music retailers. TVT also has hooked up with Essence magazine's mail-order division to enclose free CD samplers with customer orders.

Though the single won't be released commercially—and an international album release date is pending—"Clocks" was first made available April 13 on Launch.com. It can now be downloaded at TVT's Web site. The label also plans to stage promotions with major music sites.

The strong setup is already building anticipation at radio and retail outlets.

"Speech is back where he belongs," says PD Cedric Hollywood of WEDR Miami. "This brother truly sings from a spiritual standpoint."

Adds Wherehouse director of urban music and marketing Violet Brown, "It's a good time for Speech to put out a record, because the hip-hop scene is getting bigger and people are starting to listen to other things besides hardcore gangsta rap."

Between albums, Speech—who is managed by Jonathan Daniel and booked by the Marsha Vlasic Organization—has stayed busy touring and developing groups through his Vagabond Productions. He says he also learned about character.

"I'd go to some places [on tour], and there'd be like five people in the audience," he says. "That was very humbling, especially after packing 20,000 in a house with Arrested Development. But I still went on-stage and gave my all. And I hope that's what people feel when they hear this album—I'm definitely giving everything I've got."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	NEW		SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	No. 1 SLIPKNOT
2	1	8	SHEDAISSY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98)	THE WHOLE SHEBANG
3	NEW		TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
4	5	11	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98)	FEBRUARY SON
5	6	6	LEN WORK 69528/EPIC (7.98 EQ/11.98)	YOU CAN'T STOP THE BUM RUSH
6	7	64	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
7	2	3	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98)	THIS OR THAT
8	3	14	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
9	4	4	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
10	10	15	TRAIN AWARE/RED INK 38052/COLUMBIA (10.98 EQ/16.98)	TRAIN
11	9	5	MOBY V2 27049* (16.98 CD)	PLAY
12	18	13	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)	SACRED LOVE SONGS
13	13	7	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
14	14	43	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)	JUST WON'T BURN
15	15	4	DELIRIOUS? FURIOUS? 51677/SPARROW (11.98/16.98)	MEZZAMORPHIS
16	31	41	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
17	11	7	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 624287/EEG (11.98/17.98)	TWENTY TWO: PA. WORLD WIDE
18	8	2	TWIZTID PSYCHOPATHIC/ISLAND 42099/IDJMG (10.98/16.98)	MOSTASTELESS
19	26	5	TAL BACHMAN COLUMBIA 67956 (7.98 EQ/11.98)	TAL BACHMAN
20	21	12	STAINED FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
21	20	13	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
22	19	3	OUT OF EDEN GOTE 2806 (10.98/15.98)	NO TURNING BACK
23	17	2	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98)	BLACK BUTTERFLY
24	16	4	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/COLUMBIA (10.98 EQ/16.98)	STREET CINEMA
25	NEW		DRAIN S.T.H. THE ENCLAVE/MERCURY 546262/IDJMG (10.98/16.98)	FREAKS OF NATURE

POPULAR UPRISINGS

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

SKY'S THE LIMIT: Sky is a Canadian pop duo (not to be confused with the '80s U.S. R&B act Sky) whose debut album, "Piece Of Paradise," has been a hit on the act's native turf. Released

the band's Canadian label, EMI Canada.

"Piece of Paradise," issued June 29 in the U.S. on Arista Records, features two songs not found on the Canadian release: "Dreamin'" and "Strange." Sky's first U.S. single is "Love Song." The song reached No. 4 on SoundScan's Canadian singles chart, as did Sky's other Canadian hit single, "Some Kinda Wonderful."

"Love Song" is getting spins on such mainstream top 40 stations as KIIS Los Angeles, KBKS Seattle, WZPL Indianapolis, and WKSE Buffalo, N.Y.

The members of the Montreal-based duo—Antoine and James—say they're complete opposites. Lead singer James is the shy one, while Antoine is the extrovert. The differences in personality lead to "tension when we're working," says James. Despite the personality conflicts, the two live together and record material in their home studio. Musically, Sky's songs may remind some of *Savage Garden*. James says of



Salad Days. The Boston-based rock band Angry Salad has been steadily getting radio airplay for "The Milkshake Song," the first single from its self-titled album on Blackbird/Atlantic Records. Stations that have been playing the song include WNCS Burlington, Vt.; WEQX Albany, N.Y.; KRAD Corpus Christi, Texas; WJAA Seymour, Ind.; KTAO Taos, N.M.; and WFNX Boston. Angry Salad is on a U.S. tour.

in February, the album debuted in its peak position of No. 6 on SoundScan's Canadian album chart, making it the highest debut on that chart from a new Canadian act, according to



Big Mac Attack. Mac McAnally has long been an in-demand Nashville songwriter, producer, and session musician. He's worked with such artists as Sawyer Brown, Ricky Skaggs, Trisha Yearwood, George Jones, and Jimmy Buffett. His latest solo album is "Word Of Mouth" (DreamWorks Nashville).

"Love Song," a tale of unrequited love, "That song is my life in a nutshell, with all the disturbances and happy moments."

Sky is touring this month in Canada as the opening act for **Britney Spears**. Sky's U.S. concert tour is being planned for later this year.

GRIN AND BEAR IT: The Australian hardcore rock band **Grinspoon** is on the Vans Warped tour in support of its U.S. debut album, "Guide To Better Living" (Universal). Tour dates include Friday (16) in New York; July 21 in Philadelphia; July 27 in Washington, D.C.; and July 29 in Atlanta.

BARBER SHOP: Premonition Records has teamed up with Blue Note Records in a joint venture deal to rerelease "ModernCool," the fourth album from jazz vocalist **Patricia Barber**. The album was originally released on Premonition in June 1998 and will be rereleased Aug. 10 under the Premonition/Blue Note deal in order to give it a

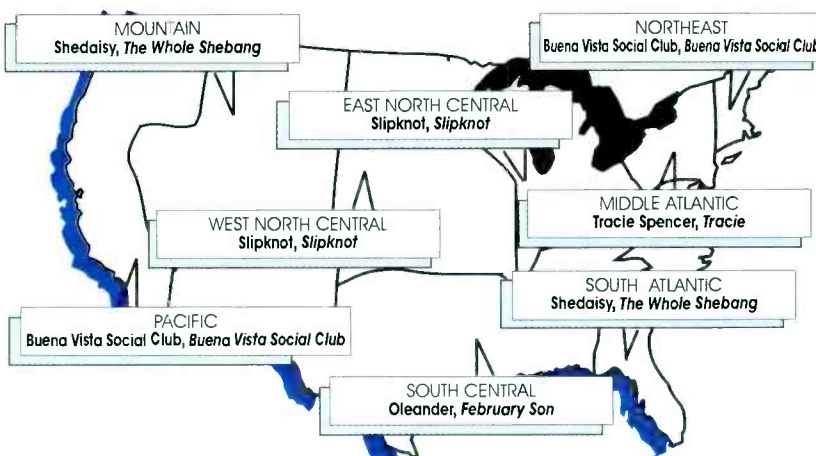
bigger promotional push. In March, the album peaked at No. 4 on the Top



Cha Cha Train. Rap artist Cha Cha is generating a buzz for her Noontime/Epic Records debut album, "Dear Diary," due Aug. 24. The Detroit-raised rapper, currently based in Atlanta, was recently featured on the cover of the Billboard sister publication the WeatherBureau. Cha Cha has been on an Adidas Soccer Lab promotional tour. The first single from her album is "New Millennium (What Cha Gonna Do)." The video for the song has been getting significant exposure on the Box.

Jazz Albums chart. Barber will embark on a U.S. tour beginning Aug. 6 in Ann Arbor, Mich.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
MOUNTAIN	NORTHEAST
1. Shedaisy <i>The Whole Shebang</i>	1. Buena Vista Social Club <i>Buena Vista Social Club</i>
2. Len You Can't Stop The Bum Rush	2. John McDermott/Anthony Kearns/Ronan Tynan <i>The Irish Tenors</i>
3. Oleander <i>February Son</i>	3. Ibrahim Ferrer <i>Buena Vista Social Club Presents Ibrahim Ferrer</i>
4. Lo Fidelity Allstars <i>How to Operate With a Blown Mind</i>	4. Sway & King Tech <i>This Or That</i>
5. Sway & King Tech <i>This Or That</i>	5. Slipknot <i>Slipknot</i>
6. Twiztid <i>Mostasteless</i>	6. Susan Tedeschi <i>Just Won't Burn</i>
7. Slipknot <i>Slipknot</i>	7. Lo Fidelity Allstars <i>How to Operate With a Blown Mind</i>
8. Buena Vista Social Club <i>Buena Vista Social Club</i>	8. Len You Can't Stop The Bum Rush
9. DJ DMD & Inner Soul Clique <i>Twenty Two: PA. World Wide</i>	9. Sporty Thievez <i>Street Cinema</i>
10. Chely Wright <i>Single White Female</i>	10. Oleander <i>February Son</i>

Reviews & Previews

ARTISTS & MUSIC

ALBUMS EDITED BY PAUL VERNA POP

TITO BELTRAN

A Tenor At The Movies

PRODUCERS: James Fitzpatrick, Gareth Williams
Silva 6019

Illness forced the tenor Tito Beltran to miss his Metropolitan Opera debut in "La Bohème" earlier this year. His Met-worthiness is apparent in this big-sounding survey of songs associated with Mario Lanza and other romantic pieces heard in or written for the movies. An eight-song tribute to Lanza makes that connection dynamically clear, as do Beltran's renditions of straight-away opera pieces or more pop-oriented songs, such as "My Heart Will Go On" from "Titanic." A solid vocal showcase, and let's hope he gets his shot at the Met in the near future.

JOAN RYAN

PRODUCER: Lee Lessack

LML 107

If this were an audition recording—it is decidedly more ready for the marketplace than that—Joan Ryan would be immediately recognized as a vocalist who can travel far and wide: theatrical, cabaret, and contemporary. And this asset is applied to a variety of material demonstrating her wide-ranging skills. There's Rodgers and Hammerstein, Diane Warren, Bruce Roberts, Carole Bayer Sager, and even a haunting selection by Heitor Villa-Lobos, his well-known "Bachianas Brasileiras." And for pure fun, Ryan is a riot performing Christine Lavin's delightful "Good Thing He Can't Read My Mind," with a story line about a woman who feels she is forced to keep up with her boyfriend's athletic and cultural tastes. Eclectic, winning performances by a strong talent. 323-856-9202 or 888-856-9209.

RAP

JIM CROW

Crow's Nest

PRODUCERS: various

Epic 69859

The name of this South coast trio suggests a hard-line political agenda, but Jim Crow's about no more than summertime jams. The beats are there, so if you don't care about "words," you can dance to this set. Otherwise, Crow's about baby mama problems, shiftless females, and getting paid on these mean streets—the same ole same ole that listeners are served over and over every day of the week. Liberal helpings of refried Mothership funk and warmed-over Bootsy Collins riffs, plus healthy portions of tooth-aching, sweet R&B harmonies, nearly obscure the fact that this is an insubstantial main dish. "Interview," in which a shrill woman on the street rejects Crow sexually and musically, says it all.

COUNTRY

BÉLA FLECK

The Bluegrass Sessions: Tales From The Acoustic Planet, Volume 2

PRODUCER: Béla Fleck

Warner Bros. 47332

Banjo innovator Béla Fleck's second solo bluegrass-centered foray departs a bit from its 1995 predecessor, which featured such outside-the-box contributors as Chick Corea, Branford Marsalis, and Bruce Hornsby. This time, Fleck keeps it closer to his bluegrass roots, with a core band comprising Sam Bush, Tony Rice, Jerry Douglas, Mark Schatz, and Stuart Duncan,

SPOTLIGHT



ERIC CLAPTON

Blues

PRODUCERS: various
COMPILATION PRODUCER: Bill Levenson

Polydor/Universal 630-2

If you want to get down, and stay down, with the music that will always be the spine of Eric Clapton's artistic standing, this splendid codex of Eric's most intense and impromptu blues explorations will make your clothes fit funkier and part your hair in a whole new place. Divided into two CDs of deep-groove music categorized as "Studio Blues" and "Live Blues," this 1970-80 collection opens with an outtake overseen by producer Glyn Johns from the 1978 "Backless" sessions that swelters like a kettle left to boil 'til it's molten. From there the set leaps to an ornery '70 take on "Mean Old World" culled from the 1990 "Layla Sessions" anthology and then to a seductive "Ain't That Lovin' You" from the '74 "461 Ocean Boulevard" outtakes that later surfaced on the '88 "Crossroads" box. You get the strategic picture: bold, after-hours finesse that consistently bursts into flame. The sequencing by archivist/producer Bill Levenson is as crucial as the content on this incredible 25-cut journey, which features four other unreleased performances, including an unissued '76 concert blowout with Freddie King on "Further On Up The Road" that will make listeners leap up and holler: You've gotta have the "Blues."

with guest appearances by Vince Gill, Vassar Clements, John Hartford, Earl Scruggs, Tim O'Brien, and Ricky Skaggs. The result is a lively, controlled jam, with traditional bluegrass as a jumping-off point for destinations unknown. Most songs are Fleck originals, although such chestnuts as "Polka On The Banjo," "Home Sweet Home," and "Clarinet Polka" are covered.

DANNY GATTON

Hot Rod Guitar—The Danny Gatton Anthology

REISSUE PRODUCERS: James Austin, Chris Neal

Rhino 75691

The producers have aptly chosen some of the most incendiary performances from the late Danny Gatton's jaw-dropping 1975-98 work for a handful of labels plus included rare and unreleased tracks from his mother's collection. All are guaranteed to give any guitarist an inferiority complex, if not a creeping case of the Holy Cripes. Gatton mastered any material he touched (Latin? Bop? Rockabilly? No problem!), could play with anybody (Roy Hargrove, Delbert McClinton, Buddy Emmons, et al.), and did it all faster than anybody else. He could be tasty, as in some work here with Hammond B3 whiz Joey Francisco, but he will be best remem-

SPOTLIGHT



LOS LOBOS

This Time

PRODUCERS: Mitchell Froom, Tchad Blake

Hollywood 62185

At a time when so many rock bands have driven into dead ends, and when Ricky Martin's processed pop passes for Latin music, Los Lobos come along to remind us of the vitality of the American rock and blues experience and of the infinite possibilities that result when gifted, inspired musicians suffuse those genres with Mexican and Caribbean folklore. As expansive as "Kiko" (1992) and "Colossal Head" (1996), "This Time" marks the 25-year-old band's label debut and the culmination of a trilogy that represents one of the greatest—albeit underappreciated—musical achievements of the '90s. Highlights include the title track, which has an easygoing, soulful vibe reminiscent of the Neville Brothers; the irresistible Spanish-language cuts "Cumbia Raza" and "Corazón"; the novelistic and dream-like "Oh Yeah"; and the jagged, industrial-ized "High Places" and "Viking." On the heels of outstanding side projects by group members Louie Perez, Cesar Rosas, and David Hidalgo, "This Time" suggests that Los Lobos have a seemingly infinite store of creative energy. A work of absolute brilliance.

CLASSICAL

LEONARD BERNSTEIN: CANDIDE SUITE, ETC.

Minnesota Orchestra, Eiji Oue

PRODUCER: J. Tambllyn Henderson

Reference Recordings 87

It's been said that Leonard Bernstein's compositions would fade away once he wasn't around to be their ambassador. But the past few months put paid to that view with an array of new Bernstein releases: "Serenade" on Sony, unique solo guitar transcriptions on CPO, the solo piano

VITAL REISSUES

bered for his deuce-coupe, balls-to-the-wall playing. It's not without good reason that he became affectionately known as the Humbler. Richard Harrington's behind-the-curtain profile is revealing, and mentor Les Paul's tip of the hat is the icing on the cake. Standouts include the early Elvis tunes on "The Sun Medley," the soul/jazz bliss of "Broadway," the Les Paul tribute "Poinciana," the ballad "One For Lennie," and the funk workout "Hothouse." A splendid portrait of a musical legend.

PAUL DESMOND

Bossa Antigua

REISSUE PRODUCER: Steve Backer

RCA Jazz 68689

In the second wave of "Classic Editions" by RCA Victor Jazz comes this killing-me-softly 1964 solo album by the sweet

music on Koch, "Kaddish" and "Chichester Psalms" on Erato, and "Wonderful Town," due soon from Sir Simon Rattle on EMI. The Reference disc here contributes commendably to this wave, featuring not only Bernstein's marvelous "Candide" Overture but also the premiere of "Suite From Candide," arranged by Charlie Harmon to highlight more of the operetta's themes. Engagingly performed by Bernstein protégé Eiji Oue and his Minnesota Orchestra, the program also includes a smart run through "Divertimento." Less successful perhaps are the usually moving "Three Meditations From Mass" (in a tentative reading here with cellist Anthony Ross) and the lesser "Five Songs" (arranged for orchestra by Sid Ramin, with soprano Beth Clapton). Overall, though, this is another fine contribution to the deserved Bernstein renaissance.

JAZZ

★ THE COLE BRODERICK QUARTET

Seasons Of Saratoga

PRODUCER: Cole Broderick

Cole Broderick Recordings 9905

You've got to hand it to an independent musician who has the verve to put out a four-CD boxed set. In the case of pianist Cole Broderick, the *raison d'être* is the compilation of his four near-annual "Saratoga" themed albums, released from 1994 through 1998. Happily, the quality of the music more than justifies the set's existence. Each of the discs—subtitled "Springtime," "Summer," "Autumn," and "Winter"—represents a different season in the town from which the pianist has gleaned considerable personal and artistic inspiration. Broderick's compositions, many of which relate directly to specific events or places, are well-crafted and undoubtedly succeed at creating their desired mood and effect. Running the gamut from breezy nostalgia to joyous exultation, "Seasons" is a rewarding journey through a land both mythical and tangible. Contact: 518-587-2908.

RICHARD GALLIANO

French Touch

PRODUCER: Richard Galliano

Dreyfus 36596

A splendid showcase for Italian-born Frenchman Richard Galliano, who in the minds of many aficionados has become one of the leading composers for modern works for the accordion since the death of Astor Piazzolla. He's also one of the best modern jazz artists to take up the instrument and blends jazz phrasing with Piazzolla's new-tango ingredients, samba rhythms, and elements of updated musette, the traditional Parisian dance-hall music. As such, the accordion alchemist provides a potent mix of music here that is

both fresh and tinged with nostalgia. Particularly evocative and affective are his versions of Hermeto Pascoal's "Bébé" and his own stirring "Sanfona."

GOSPEL

► VARIOUS ARTISTS

Bridges: Songs Of Unity And Purpose

PRODUCERS: Fred Hammond, Mark Heimmermann, John Kee, Paul Wright III

Verity 43127

This collection of duets, pairing some of the greatest talents of gospel and contemporary Christian music, is a joyful blurring of the lines that have all too often separated popular Christian music into largely race-based sub-genres. But there's no coasting on good intentions here. The proof is in the grooves, as one inspired pairing after another brings out the best in all concerned. 4HIM and the Canton Spirituals coax each other to stratospheric heights on "It's Gonna Rain." NewSong and Out Of Eden ride a percolating, easy dance groove on "Like Minded, Like Hearted." Daryl Coley and Sandi Patty make pop magic ("If I Were You"), reminiscent of heyday Flack & Hathaway, and Russ Taff plays off the silky-smooth Anointed, reiterating that he's always been one of pop's most soulful singers. Primed and pumped for major multi-format appeal, "Bridges" delivers the straight Gospel truth... in black and white.

CONTEMPORARY CHRISTIAN

RAZE

Power

PRODUCERS: Tedd T., Quinlan, Zarc Porter

ForeFront 5210

Following up its debut ForeFront EP, "That's The Way," Raze hits the market this summer with "Power," an energetic effort that is garnering attention in the mainstream and Christian music communities. This talented quartet formed in Tulsa, Okla., but began building a fan base in the U.K. through a relationship with British producer Zarc Porter that resulted in a European deal on Alliance. Upon returning to the U.S., the act signed with ForeFront and has been preparing for a U.S. assault this summer. Geared toward teens but accessible to music lovers of all ages, Raze has delivered a solid album of strong songs and exuberant performances. The video for "Always And Forever (BFF)" has been getting airplay on the Box, and the new single, "Place In My Heart," is gaining positive reaction at Christian radio. Other standouts include "My Everything," "Brighter Day," and "UBU," which contains a message Raze is taking into public schools to encourage kids to contribute positively to society.

LATIN

★ INTI-ILLIMANI

Amar De Nuevo

PRODUCER: none listed

Xenophile 4054

This famed Chilean ensemble, which for 30 years has expertly interwoven a multitude of musical strains from various regions of Latin America, returns with perhaps one of its most commercially viable sets yet. A tasteful amalgam of Latin American grooves from Peru, Colombia, and Mexico often set to intensely impassioned, romantic verse by Chilean lyricist Patricio Manns, this ear-perking package features a trio of slowly swaying boleros—"Esta Eterna Costumbre," "La Carta Del Adiós," and "Antes De Amar De Nuevo"—that deserve airplay on U.S. Latino radio as well as on noncommercial stations, where the group likely will earn notice with more folkloric-flavored entries such as the Peruvian waltzes "El Faro" and "La Sombra," plus the *vallenato* number "La Fiesta Eres Tú."

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flipppo, 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 DiIiberto (new age).

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Reviews & Previews



POP

► WHITNEY HOUSTON *My Love Is Your Love* (4:04)

PRODUCERS: Wyclef Jean, Jerry "Wonder" Duplessis
WRITERS: W. Jean, J. Duplessis
PUBLISHERS: Sony/ATV Tunes/Huss Zwingli, ASCAP; TeBass/EMI-Blackwood, BMI

Arista 3707(c/o BMG) (CD promo)

It's taken a hot second for the public to dig into Houston's current collection, "My Love Is Your Love," and it's arguable that folks might've come to the party earlier if they'd been served the the set's sublime title jam as a single sooner. Houston cruises through the tune (which bears the unmistakable signature of co-producer/co-writer Wyclef Jean) with a soulful ease that perfectly suits the languid, reggae-kissed hip-hop groove. Programmers and listeners alike will love the sing-along chorus, which builds from an intimate promise of romantic commitment to an anthemic, choir-fueled declaration of one-world/one-love. Truly inspiring. By the way, listen closely to hear Houston's daughter, Bobbie Christina, playfully whisper "sing Mommy" during the first few bars of the tune. Too cute for words.

► PUFF DADDY *P.E. 2000 (featuring Hurricane G)* (4:03)

PRODUCER: Sean "Puffy" Combs
WRITERS: S. Combs, M. Curry, R. Greene, M. Winans, H. Shocklee, C. Ridenhour
PUBLISHERS: Justin Combs Publishing/EMI-April Music/Easy Mark Music, ASCAP; Thelma's Boi Publishing/Yellow Man Music/Butter Jinx Music/Bring The Noise/Def Songs, BMI

Bad Boy Records 9236 (CD promo)

In 1987, Flava Flav told the world that Chuck D. "knows he's nice/You're public enemy #1!" in the intro to the pioneering hip-hop track, "Public Enemy No. 1." Twelve years later, Hurricane G repeats the phrasing over the borrowed beat as Puff Daddy samples his way back into the spotlight. While this track may be a little edgy for top 40, it sounds like it's meant to bring a little street credibility to Puff's increasingly clichéd pop song remake-filled career, and that hip factor may well click with his fans—this, despite some flaws in this record. Foremost, Puffy is just not among the most creative lyricists out there. His rudimentary ideas and delivery come across as deliberate and awkward. And while he sways away from carbon-copying an overplayed '80s anthem for his hook this time, use of the Public Enemy track—while clever—still leaves him a long way from being a talent who could sit in a room by himself and write a hit. That said, unlike Chuck D., Puffy's not an educator, he's an entertainer. While production is simple here, the name "Puffy" translates into heavy rotation, no matter what the track sounds like.

► 98° *I Do (Cherish You)* (3:45)

PRODUCER: Keith Thomas
WRITERS: K. Stegall, D. Hill
PUBLISHERS: Smash Vegas Music/If Dreams Had Wings, SOCAN/BMI

Universal 1574 (CD promo)

There's a world of difference between the 98° of this moment vs. the one of four months ago, when the group released its previous single, the current top five "The Hardest Thing." At this point, Nick, Drew, Justin, and Jeff have officially joined Backstreet Boys and 'N Sync as a superstar boy band, teen mag cover mainstay, and consistent concert sellout. This fourth single from their platinum album "98° And Rising" is one fine ballad, written by vets Keith Stegall and Dan Hill, and it capitalizes on what the quartet does best: silky, harmony-based love ballads, with a simple (wedding) sentiment, "I do cherish you/For the rest of my life/From the depths of my soul." Production is precisely what you'd

expect: glossy, R&B-flavored, and as smooth as a bowl of creamy sherbet. While "I Do (Cherish You)" may not be as instantly catchy as "The Hardest Thing" or "Because Of You," a couple of spins will have top 40's youth segment whimpering in reverence.

► KIM RICHEY *Come Around* (2:59)

PRODUCER: Hugh Padgham
WRITERS: K. Richey, T. Krekel
PUBLISHERS: Might Nice Music/Wait No More Music/Bluewater Music, BMI

Mercury 247 (CD promo)

Every decade or so, a great singer/songwriter/performer with a truly original style (like Bonnie Raitt, Annie Lennox, or Sarah McLachlan) emerges from her own quiet season of slow-building into the blinding sunshine of success. In '99, with her third solo album, "Glimmer," about to be unleashed, that shining star looks to be Richey, whose hits penned for talents like Trisha Yearwood and Radney Foster still pale beside her own incandescent versions. This awesomely beautiful ballad, which is also featured on the soundtrack to the movie "For The Love Of The Game," has the sure, spellbinding mood of a magnificent breakthrough. And the woman's smoldering, bittersweet vocals will make you and your listeners shiver with dark delight. So make room for Richey, 'cause the time for "Come Around" is right now.

SHAWN MULLINS *What Is Life* (4:02)

PRODUCER: George Drakoulias
WRITER: G. Harrison
PUBLISHER: Harrisongs Ltd, BMI/PRS

C2/Columbia 42386 (CD promo)

Among George Harrison's more ebullient solo efforts was the 1971 top 10 hit "What Is Life." Even if you've come to the game since, you're in for a treat with this slightly more edgy but still true-to-form remake from the soundtrack to Adam Sandler's "Big Daddy." Following Mullins' last single, "Shimmer," which failed to ignite radio with the same force as crossover smash "Lullaby," this track should deftly return Mullins to the modern rock/top 40 fold. While his vocal is curiously doubled and not necessarily even recognizable as the same artist, the song's glorious luster and instrumentally exalted vibe should gain immediate radio attention across the board. This song is so much of what summer is all about: a sing-along, toe-tapping good time that is wholly irresistible. Even if Mullins isn't taking a stand toward his own artistic progression, he shows irrevocable good taste here. Celebrate and add without hesitation.

JOEE *Do You Right* (3:50)

PRODUCERS: Joey De Simone, John Marmorra
WRITERS: J. De Simone, J. Marmorra
PUBLISHER: Erotica Music

Radikal Records 99002 (CD promo)

Twenty-six-year-old Canadian Joee (as in

Joey De Simone) has been doing his thing since 13, and he has already scored with four top 10 singles in his native land. He also popped onto The Billboard Hot 100 four years ago with a remake of Cutting Crew's "(I Just) Died In Your Arms," a No. 1 hit in Canada. Since, he's warmed up for the likes of Real McCoy, Corona, and 98°. But does all of that translate into top 40 success in the U.S.? Here we go again. He's got a battle ahead amid the crowded landscape of youth-sounding acts out there, but this track does indeed stand apart from what we're hearing en masse these days. While still as accessible as affordable long distance, this track has a chug-along quality and "whoa-oh" background chant that make it mighty adhesive with just a few spins. No doubt, the accompanying videoclip (now showing on MuchMusic) will only add to its appeal, thanks to the handsome exterior this artist has to accompany his utterly pleasing vocal. His forthcoming album "Truth" features a host of radio-ready dance ditties and dreamy ballads, meaning that there's an artist to build upon here.

R & B

► MARY J. BLIGE *All That I Can Say* (3:56)

PRODUCER: Lauryn Hill
WRITER: L. Hill
PUBLISHER: not listed

MCA 4357 (CD promo)

The wildly anticipated first single from Mary J. Blige's upcoming "Mary" demonstrates yet another formidable step forward in the career path of this fly girl gone sophisticate. She's in good hands with this dreamy, '70s-based jazz/funk smash, written and produced by Grammy overachiever Lauryn Hill. Blige continues to develop as one of the most expressive vocalists in the R&B arena, sounding as sharp as cut glass, with a smattering of scatting and just enough grit to define the artist's signature edge in this classy number. "All That I Can Say" is spirited, joyful, retro, and yet right on the edge, sounding like nothing she's delivered before and nothing currently on the airwaves. Fire this one up, folks; we're likely looking at a No. 1 here.

COUNTRY

BRADY SEALS *The Best Is Yet To Come* (3:55)

PRODUCERS: Rodney Crowell, Brady Seals
WRITERS: B. Seals, R. Crowell
PUBLISHER: Gypsy Outfit Music/Sony ATV Tunes, LLC, ASCAP

Warner Bros. 9822 (CD promo)

The artist behind one of the finest ballads ever recorded, "Another You, Another Me" (written by kin Troy Seals, with Will Jennings) returns with an equally satisfying ballad two years later, written and pro-

duced with the peerless Rodney Crowell (who also produced that timeless previous work). Again, Seals tugs sweetly at the heartstrings with this headstrong love story about a woman who may not recognize the potential of her ever-loving man: "When you feel like giving up on me, don't/Look down deeper in your heart/It's just another rainy day, it's waiting for the sun/Baby please don't lose your faith and run/The best is yet to come." This is the stuff that universal romantic tales are made of, and country radio would be wise to embrace a talent that has yet to see his full solo potential realized by the genre. Fortunately, his ballad is omnipresent enough to have a shot at AC, too, which could introduce an entirely new set to the undervalued talent of one of country's richest buried treasures. Please look kindly upon this intensely moving track, which deserves its place beside country's other great, hardworking high-hitters. From his current self-titled album.

► COLLIN RAYE *Start Over Georgia* (3:00)

PRODUCERS: Paul Worley, Billy Joe Walker, Jr., Collin Raye

WRITERS: C. Raye, S. Wray
PUBLISHER: Britstar Music Publishing, BMI

Epic 42136 (CD promo)

Raye has long been known as a stellar vocalist and wonderful interpreter of songs, but this new single from his excellent "The Walls Came Down" album showcases his ability as a songwriter as well. The tune was written with his brother, Scott Wray (the original spelling of Collin's last name). The two had an act on Mercury, the Wrays, in the early '80s. Together, they've penned a wistful look at fading American values. The lyric echoes disillusionment at the current state of the world, expressing a desire to return to simpler times in the mythical town of Start Over, Ga. It's a quietly powerful song that will resonate strongly with listeners who can identify with the sentiment in the lyric. Raye has developed a reputation for delivering hits with substance, and this falls beautifully into that category.

► JESSICA ANDREWS *You Go First (Do You Wanna Kiss)* (3:16)

PRODUCER: Byron Gallimore
WRITERS: K. Chater, L. Gillespie Chater, C. Rawson
PUBLISHERS: Chater Songs, BMI; Paddy's Head Music, SOCAN

DreamWorks 5176 (CD promo)

The second single from teenager Jessica Andrews, following the top 40 "I Will Be There For You," is a lively uptempo number that pays tribute to the tentativeness of first love. Penned by Music Row veterans Kerry Chater, Lynn Gillespie Chater, and Cyril Rawson, the song is ripe with images of two young lovers kicking tires,

sitting on the fence—anything to keep themselves from being vulnerable enough to take that first step. The song has a repetitive, radio-ready chorus, and a light feel that makes it an essential summertime song for young lovers. The single is a perfect match of song to artist. It's well-suited in content to Andrews' youthful exuberance. She's a young talent with a stunning voice, and a good song selection like this should continue to serve her well.

ROCK TRACKS

NIK KERSHAW *Somebody Loves You* (2:43)

PRODUCER: Nik Kershaw
WRITER: Nik Kershaw
PUBLISHER: not listed

King/Mercury 10202 (CD promo)

The long-lived Nik Kershaw previews his upcoming "15 Minutes" opus with this easy-flowing, highly melodic tune, which he wrote and produced as well as played guitar on. Kershaw sounds youthful and up to the minute here, capitalizing on a beautiful, harmony-enriched chorus, moody organs, and guitars that guide this track like an instrumental beacon. This is a great little tune, well-constructed and adeptly delivered. It would be mighty nice for modern rock and triple-A to offer this favored artist a slot on the airwaves, where listeners are certain to feel nothing but warmth as they're compelled to sing along.

RAP

CHARLI BALTIMORE *Feel It* (4:00)

PRODUCER: Teddy Riley
WRITER: T. Lane
PUBLISHERS: Inky-Sisi Music/Un Rivera Publishing, BMI

Entertainment/Epic 42076 (CD promo)

Well, the concept wasn't half-bad. "Can You Feel It," the disco-dipped '80s hit from the Jacksons, was ripe for a rap rip-off. And Charli's voice, though doubled throughout this song, is rich, pure, and even. Unfortunately, the "Don't hate me 'cuz I'm beautiful" lyric just doesn't fit the track's husky horns and unrelenting drum'n'bass rhythms. And for goodness sake, can female lyricists rhyme about more than diamonds and luxury cars? We're not asking for Lauryn Hill's moralistic musings, but it would be refreshing to hear a rapper as talented as Charli become a bit more diverse in her subject matter.

FOR THE RECORD

"No Scrubs" by TLC and "Bills, Bills, Bills" by Destiny's Child were co-written by K. Burruss, whose name was misspelled in the reviews.

NEW & NOTEWORTHY

MICHAEL FREDO *This Time Around* (3:47)

PRODUCER: Veit Renn
WRITERS: V. Renn, J. Skinner, J. Crawford
PUBLISHERS: Zomba Music, ASCAP; Berlin Era Music, BMI

Qwest/Warner Bros. 9802 (CD promo)

Qwest/Warner Bros. enters the youth-act fray with 19-year-old cutie Michael Fredo's debut effort, straight from the Zomba Enterprises camp, the folks responsible for 'N Sync, Backstreet Boys, and Britney Spears, with production from K-Ci and JoJo. But don't even think of writing off this new act as yet another sound-alike clone. The hook in this uptempo dazzler is as urgent and sticky as that in 'N Sync's debut, "I Want You Back." Fredo is already locked into a warmup spot on Britney Spears' headlining summer tour and is a spokesman for an upcoming promotion for Tommy Jeans, where he will likely gain just the kind of exposure he needs to become a wanted property by his targeted audience. Yeah, we

know that top 40 may be looking at its threshold with such acts, but a good song is a good add, and we're talking about a highly spirited, hooky-as-a-coat-hanger kind of track. Listen without prejudice, and this song will quickly find its way onto the loose, uptempo airwaves of the summer. Good stuff, indeed.

JEREMY TOBACK *You Make Me Feel* (3:44)

PRODUCERS: John Shanks, Jeremy Tობack
WRITERS: J. Tობack, C. Fischer
PUBLISHERS: Swivel Dirge/EMI April Music, ASCAP; Chaucney Music, BMI

RCA 65766 (CD promo)

With one listen, you'll realize that you haven't heard a voice quite like this since... well, actually, since Sean Mullins. Bearing the same kind of gruff, slightly unpolished, gravely edge, Tობack has come up with a clever vocal about the capacity of love: "You make me feel/Like falling down is falling up/Like loving you is just my luck." But despite the com-

parison, newcomer Tობack spins his own unique web with a compelling hook that'll leave you hungry to hear it all over again and some groovy instrumentation, thanks to unexpected mid-song organ and guitar licks that sing like a siren. Meanwhile, Tობack's debut album, "Perfect Flux Thing," is a veritable fest of mod rock anthems tinged with an up-to-date pop sensibility. Radio is already reacting to this strong offering; listen closely—we could be talking about a keeper here.

SHELBY STARNER *Don't Let Them* (3:34)

PRODUCER: Craig Street
WRITER: S. Starnier
PUBLISHER: Tiger Pearl Music, ASCAP

Warner Bros. 9761 (CD promo)

This year is shaping up to be one fine ending to a decade in terms of new artists, and here comes another singer/songwriter with all the gears turning forward in hopes of mainstream acceptance. The debut from

tough chick Shelby Starnier may immediately conjure up comparisons to Fiona Apple—no small feat—with the artist's abrasive vocals and guitar-based instrumentation. But with room to breathe, she also stands apart as a woman with her own brand of inviting hook and graceful rock-edged instrumentation well in hand. While this track is aimed at top 40, it should serve as a capacious example of what the female sex can bring to the modern adult, triple-A, and even modern rock airwaves. Here, she talks up a story about standing ground and saving face amid romantic adversity, alongside a cattle call of dammit-I-mean-it guitars, forceful percussion, and other such organic implements. While we enjoy the presence of Sarah McLachlan and Jewel on radio, it'd sure be nice to welcome back a female artist who doesn't mind drinking out of a beer bottle once in a while. Ladies and gents, welcome Ms. Shelby Starnier.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Michael Paoletta (N.Y.)



DARIA: DISENFRANCHISED

MTV Home Video/SMV

80 minutes, \$12.98

Unsophisticated teachers, stupid classmates, and awkward parents are no match for the acerbic wit of Daria in this second video culled from MTV's smart animated series. The precocious high school sophomore narrates her way through a variety of unfortunate situations, including a failed attempt at an extracurricular activity when she tries to raise money for the school's new cyber-café. In another segment, when her teacher misunderstands her diatribe on the evils of the mega-mall, he plans a class field trip. A clever, cruel, and altogether hilarious take on today's youth.

BEAR IN THE BIG BLUE HOUSE: WHEN YOU'VE GOT TO GO

Columbia TriStar Home Video

25 minutes, \$12.95

There are lots of books and tapes on the market about potty training. This tape rolls out some guidance about this milestone in a toddler's life and gets its gentle point across with flying colors. Bear, who regularly appears in a Disney Channel series, systematically helps a bunch of his friends overcome their fears of the toilet and bathroom by showing them all kinds of great reasons to get rid of the diaper. And he shows them it's OK to ask for help from Mom and Dad, who, Bear assures, once used a potty, too. His message also comes through in a string of original songs with lyrics like "You'll look suave and debonair in your new underwear." At the end of the tape, the successful friends are inducted into the potty-trained exclusive Mystic Order of the Toileteers.

THE INDOMITABLE TEDDY ROOSEVELT

Image Entertainment

95 minutes, \$19.98

Dramatic re-enactments of historical events often stray into the realm of melodrama, but that isn't the case with this finely produced, laboriously researched portrait of the 26th president. Cataloged as a "dramatic documentary," the program is narrated by George C. Scott and features the spirited music of John Philip Sousa. The program blends new dramatic scenes with archival film, painting a vivid picture of Roosevelt's enduring popularity. Beginning with a reading of a letter written by his wife, the tape journeys from his home in New York to the parklands he so loved and to the White House, from pulpits to the battlefields of World War I. A fulfilling treatment of a most interesting man.

BOBBY DARIN—LIVE!

Legends of Entertainment

71 minutes, \$19.99

An earlier rendition of Darin crooning his signature "Mack The Knife" is added to the March 1973 episode of his musical variety series on NBC, in which he sidestepped his usual guests and remained onstage for more than an hour. That impromptu concert, taped nine months before he died at age 37, is one of the few Darin concerts around today and has never before been seen in its entirety. Darin joyfully performs in a variety of genres, from his smooth signature tunes to rock 'n' roll, pop, and folk. He even takes a few cracks at comedy. Contact: 800-433-4271.

RELEASE: A PUNK/HARDCORE MUSIC DOCUMENTARY

Victory Records

65 minutes, \$15.98

Chicago-based hardcore/punk indie label Victory extends into the video area with this homemade documentary exploring the current state of affairs for the genre. Compiled from more than a dozen interviews with the latest breed of underground and semi-known talent, the video delves deep into underground clubs and New Jersey basements to uncover a group of musicians and fans more diverse than the music. While each song basically sounds the same, the views expressed could not be more different. Some bands rely on punk's early rebellious roots for their inspiration, while other so-called "straight edge" bands preach a sober lifestyle. The fans also may look weird, but their bark is worse than their bite. One profile of a young band and concert promoter shows how hard she works for such little payoff. Featured performances include those from Despair, Hatebreed, Bouncing Souls, Face To Face, Sick Of It All, Agent Orange, and Bad Religion, among others. Contact: 888-447-3267.

THE ALL NEW ADVENTURES OF LAUREL & HARDY: FOR LOVE OR MUMMY

Monarch Home Video

84 minutes, \$19.95 VHS/DVD

In an attempt to ride the coattails of the Universal Pictures hit "The Mummy," this direct-to-video tries to re-create the magic of the comedy duo with less than stellar results. The new Laurel and Hardy are TV's Bronson Pinchot as Stan and B-movie actor Gailard Sartain as Hardy. The story is set in contemporary times, and the two are supposed to be the sons (or the grandsons—it's not made too clear) of the real Laurel and Hardy. The two are hot on the trail of an escaped mummy, who is trying to make a beautiful Egyptologist his bride. There are lots of silly chase scenes and sight gags as Stan and Laurel try to rescue the young damsel in distress, but the two are so out of place in style and language that it's hardly believable or funny. The jokes are predictable, and Pinchot mainly comes off as a whiny idiot. The mummy is barely more than a tall person wrapped in bandages with a King Tut-type mask.



LISTEN.COM

www.listen.com

Tired of spending hours to locate your favorite band's downloadable live track, only to have your search spoiled by a broken link? Listen.com could be part of the solution. The San Francisco-based site, which launched two weeks ago, is the Internet's first comprehensive directory of downloadable music compiled by music journalists and professionals. Within a matter of minutes, even the Net novice can locate and make sense of thousands of legally licensed downloadable music files on a variety of artist Web sites, label pages, or commercial music sites. Musicians are categorized into genres and additional groupings like "big shots" for more widely known acts. There is also a well-written beginner's guide, which explains how to install an MP3 player, gives the basics of downloading music, and defines all the jargon one needs to know. Artists currently linked to listen.com include Sleater-Kinney, David Holmes, Freestylers, Elliott Smith, the

Offspring, Cowboy Junkies, Ella Fitzgerald, Soul Coughing, They Might Be Giants, Jon Spencer Blues Explosion, Sublime, and Public Enemy.

INSOUND

www.insound.com

Yes, here's another Internet site that allows you to sample music and purchase CDs. But this one specializes in independent releases by punk, electronic, garage bands, and other lo-fi artists. There is also a good selection of rarities and imports. Conveniently, a banner lists the week's new arrivals, and you can also browse alphabetically if you are looking for something specific. Customers can buy a variety of rock photographs, like a great live-performance shot of Bikini Kill or a photo of Dolly Parton with a collection of zithers. The memorabilia, though, will set you back about 50 smackers. There is also a page with links to many great online music 'zines like Puncture, Pop Culture Press, Space Age Bachelor, and Hodgepodge. Chat with other hardcore fans on the bulletin board, enter contests, or browse through the editors' daily picks. This site could use more artist features, and the photos need to be enlarged for better viewing.



SOUTH PARK: BIGGER, LONGER & UNCUT

Directed by Trey Parker

Written by Trey Parker, Matt Stone, and Pam Brady

Produced by Trey Parker and Matt Stone

Music and Lyrics by Trey Parker and Marc Shaiman

Paramount Pictures/Warner Bros.

If John Waters made a crude animated movie in the style of "Pink Flamingos," and a demented Andrew Lloyd Webber clone was hired to write some snappy songs for it, the result might be "South Park: Bigger, Longer & Uncut."

With the possible exception of a Waters film, no other movie—live-action or animated—has featured more foul language, perverse situations, and shocking behavior. It's also a musical, so there are production numbers about invading Canada, incest, and the joys of living in a redneck town. And it's all a hilarious spoof about America's obsession with instilling morality into the fragile minds of our children—in this case, literally.

The stage is set when the kids of the small Colorado town of South Park—Kenny, Stan, Cartman, and Kyle—recruit a homeless man to get them into the R-rated "Asses Of Fire." The film-within-a-film stars the foul-mouthed Canadian comedy duo Terrance and Phillip, who are recurring characters on the "South Park" series on Comedy Central.

The kids are thoroughly entertained by the film, which features lots of potty humor and the incredibly dirty "Uncle Fucker" production number. Of course, the kids rave about the movie to their school chums. Word-of-mouth spreads, and

soon everyone in South Park Elementary is repeating the film's vile dialogue to parents and teachers.

It also won't be revealing anything to mention that in the course of trying to re-enact a scene from the film, Kenny dies and goes to hell.

Due to the rampant swearing and Kenny's death, the moms of South Park protest the film, attracting the attention of President Clinton. The parents' main target is the entire country of Canada, and before long, the group—called Moms Against Canada, or MAC—convinces Clinton to arrest Terrance and Phillip and declare war on Canada.

Along the way, MAC members decide to use Cartman as a guinea pig to test the V-chip. This filtering device is implanted into his head; every time he swears (even if he says marginal profanity like "piss") he gets an electric jolt through his brain.

By this time, the kids realize their parents have gone too far. After asking themselves, "What would Brian Boitano do?," they organize La Resistance, a group

inspired by the musical "Les Misérables." The kids' plan is to free Terrance and Phillip from a USO rally hosted by Big Gay Al, which was staged to show the duo's execution live on national TV.

Meanwhile, in hell, Kenny uncovers Satan's plan to take over the earth with the help of his equally sadistic lover, Saddam Hussein.

And after all this, there's a happy ending.

There's a lot going on in "South Park," and assorted unauthorized cameos by the Baldwin brothers, Conan O'Brien, and Winona Ryder add to the shenanigans. But among the profanity and insults, the film does have some redeeming value. As a political satire, it effectively makes us see how far over the edge the so-called moral majority has gone under the premise of "saving children."

As the moms of South Park march down the street singing "Blame Canada," it's clear that finding scapegoats has replaced social responsibility. In today's finger-pointing climate, "South Park" creators Trey Parker and Matt Stone are pointing their fingers at everyone from parents to the Motion Picture Assn. of South Park kids.

Parker and Stone probably don't take their social commentary too seriously, and neither should anyone else. Like the series, the "South Park" movie is a guilty pleasure that's so stupid that you just have to sit back and laugh so hard that you almost throw up.

EILEEN FITZPATRICK



The South Park kids lead La Resistance in "South Park: Bigger, Longer & Uncut."



STAR TREK: DARK VICTORY

By William Shatner

Read by the author

Simon & Schuster Audio

Three hours (abridged), \$18

ISBN 0-671-04385-4

This latest "Star Trek" novel is the second title in a trilogy (the first was Shatner's "Spectre"), and it follows an earlier trilogy. If you're confused, then you're not a "Star Trek" fan. Since most rabid "Star Trek" fans have grabbed the earlier ones as soon as they were released, this latest entry will probably be equally welcomed. In this installment, Kirk must battle Tiberius, his evil mirror-image from a parallel universe, who first appeared in the "Star Trek" television series episode "Mirror Mirror." Tiberius has become emperor of his own violent universe and seeks to conquer Kirk's universe as well. Original "Star Trek" shipmates Spock, McCoy, and Scotty are on hand, along with "Next Generation" and "Voyager" characters Picard, Geordie, Data, and Janeway. Shatner isn't particularly skilled at doing character voices, but "Star Trek" fans will gladly accept the trade-off for the familiar voice of Kirk. Touches of music and sound effects are used effectively to enhance the action.

IN THE FAMILY WAY

By Marie Ferrarella

Read by Shannyn Cook

Silhouette Romance Audio (a division of Brilliance Corp.)

Two hours (abridged), \$7.99

ISBN 1-56740-037-x

This pleasant little romance is part of a series called "The Baby Of The Month Club," in which infants feature prominently. Dana Morrow has her hands full taking care of her 5-year-old niece traumatized by her parents' death, as well as grieving over the end of a long-term relationship because her obnoxious boyfriend resented her niece. On top of everything, she's dealing with the discovery of an unexpected pregnancy. But Dr. Rafe Saldana, the niece's new pediatrician, is there to pick up the pieces. Shannyn Cook has a pleasant enough voice but makes little effort to differentiate the characters. Worse, she does not even differentiate spoken dialogue, inner thoughts, and narrative text, which can get confusing at times.

SWV's Coko Aims To Make Solo Splash Former Female-Trio Vocalist Retains R&B Style On RCA Disc

BY CARLA HAY

NEW YORK—Even after selling more than 3 million albums as part of the female trio SWV, Coko still feels like she has something to prove with her solo RCA debut, "Hot Coko," coming Aug. 10.

"I actually wanted to make a solo album while I was still in SWV," says Coko, "but I put it off because of my commitment to the group."

The members of SWV (an acronym for Sisters With Voices) were childhood friends from New York who recorded three albums for RCA before officially splitting last year. According to SoundScan, SWV's debut album, 1992's "It's About Time," sold 2.5 million units, compared with 1996's "New Beginning" (706,000) and 1997's "Release Some Tension" (489,000).

The word "tension" in SWV's last album title describes what was going

on prior to the split, says Coko, whose real name is Cheryl Gamble. "We just weren't getting along anymore," she recalls. "The communication was gone."

But now Coko says she's moving forward as a solo artist and taking more control of her career. "Hip-hop is cool, but I'm an R&B singer," she reflects, "and I don't see that changing any time soon."

"It's still a lot of hard work making an album," she adds. "But now I have a lot more to say. Before, I just let whoever do what they wanted when it came to business. Now I'm less likely to put certain things in somebody else's hands."

Part of taking control included co-writing some of the tracks on "Hot Coko." Coko, whose songs are published by Wonder Woman Songs (ASCAP), also says she was lucky enough to be able to choose the pro-

ducers, including Rodney Jerkins, Michael Powell (Anita Baker), and Brian Alexander Morgan (SWV's "Weak" and "Rain"). Guest appearances include Tyrese, who duets with Coko on "If This World Were Mine," and rapper Eve from the Ruff Ryders on "Trifling."

The first single is the noncommercial release "Sunshine" (produced by Jerkins), which is No. 37 on Hot R&B Singles & Tracks this issue.

"'Sunshine' is a perfect song for
(Continued on page 28)



COKO



A Soulful Experience. Some 80,000 people were on hand for the Michael Jackson & Friends open-air benefit concert held June 25 in Seoul, South Korea. Proceeds from this and a second show held June 27 in Munich totaled \$3.3 million; the money was distributed to UNESCO, the Nelson Mandela Children's Fund, and the Red Cross. Among the friends joining Jackson in Seoul were Mariah Carey, Luther Vandross, and Boyz II Men. Shown flanking Jackson, from left, are Boyz II Men members Michael McCary, Nate Morris, Wanya Morris, and Shawn Stockman.

Philadelphia International Records Re-Emerges With Era-Bridging Ideals

BY GAIL MITCHELL

LOS ANGELES—Bridging generations. That's the musical mandate powering the rebirth of Philadelphia International Records. The legendary label—established 30 years ago by the hit-churning team of Kenny Gamble and Leon Huff—is back on the contemporary R&B scene with its first new artists in more than 10 years, the new hip-hop label Uncensored Music, and plans to expand into world music.

The label's "hit hard and fast" game plan, says executive VP Chuck Gamble, will meld a new generation of artists and producers with the Gamble and Huff hallmarks of strong lyrics and memorable rhythms.

"We're truly bringing the legacy forward," says Gamble, who's a nephew of Kenny Gamble. "So, for example, you might have [production veterans] Bunny Sigler and Dexter Wansel working with our cadre of young producers. There was always a message in the Gamble and Huff music, and we're making the same effort, but this time with new sounds."

Those new sounds include the upcoming debut by No Question, a male quartet described by Gamble as a mix "between Dru Hill and Boyz II Men." The group's first single, "This Weekend," was released June 29; its self-titled album, which features a cover of the Stylistics' "You Make Me Feel Brand New," drops at the end of

August. Also on the Philadelphia International roster is Damon, a balladeer whose first single, "Baby Come On," was penned by Kenny Gamble; it will be released in late August. Also coming in August: a new album by Huff featuring an update of the Harold Melvin & the Blue Notes hit "The Love I Lost."

Capitalizing on "the new generation of Gambles and Huffs who have talents in different areas," hip-hop-focused Uncensored Music is being operated by Gamble and Huff sons Caliph Gamble and Leon Huff Jr. Its first releases are slated for the end of August as well.

Chuck Gamble says Philadelphia International is eyeing an eight-act roster in 1999. In addition to the male acts, the label is negotiating to sign a female group and female solo artist. The focus in 2000 will be on building an international roster.

The label's contemporary re-emergence began taking shape a year ago, after it partnered with EMI Music Distribution. The first project under that banner was 1998's "Forever With You" from the late Phyllis Hyman, an album on which Damon performed. A new marketing team has also been established, headed by senior VP Ron Alexenburg.

For the next three years, EMI's the Right Stuff will continue to repackage the Philadelphia International catalog.

Puff Daddy Says 'Forever' Shows His Many Sides; Erykah Badu Keeps Busy While Crafting New Disc

PUFFY 2000: "Forever" comes Aug. 24 with the release of Sean "Puffy" Combs' sophomore project on Bad Boy Entertainment. Billboard was treated to a 10-song preview—as well as some play-by-play commentary from Puff Daddy himself ("This album represents many sides of me")—during a listening session June 29 in New York.

The set's final song selection will be confirmed in coming weeks, but among the 10 radio-ready tunes played was the first single, "PE 2000." The single (now in stores) was produced in three versions: a hip-hop version, a rock remix with Chuck D, and a Spanish version. Quelling any possible speculation, Puffy says his Spanish remix was recorded before the Ricky Martin craze, so "don't think I'm trying to capitalize off of the Latin music trend." Three different videos are also being filmed.

Another track, "Angels With Dirty Faces," takes its title from the '30s-era gangster film with James Cagney. Featuring Bizzy Bone of Bone Thugs-N-Harmony, the cut samples "Fantasy" by Earth, Wind & Fire. "My Best Friend," meanwhile, includes a gospel choir and samples the top 40 Christopher Cross hit "Sailing."

Jokingly admitting that he's "the king of samples," Puffy went on to note that "My Best Friend" is "about my relationship with God. I try to do the right things, but sometimes I don't"—calling to mind recent legal problems with Interscope executive Steve Stoute.

Rounding out the lineup are "Fake Thugs," a song "about all the fake people who try to pass themselves [off] as thugs"; "Get Off (I'll Do This For You)," co-written and co-produced by Puffy, Ron Lawrence, Mario "Yellowman" Winans, and Kelly Price; "Do You Want It"; "Pain"; "I Hear Voices"; "Twister"; and "Satisfy You" with guest R. Kelly.

PIONEERING SPIRIT: Until Erykah Badu wraps her second album—anticipated before year's end—the Motown chanteuse can be heard on "Southern Girl," a track on Rahzel's upcoming MCA solo album "Make The Music 2000" (see story, page 25). Earlier this year, Badu contributed vocals to "You Got Me" with Rahzel's Roots compatriot Black Thought.

The Dallas native also performed a free outdoor concert June 20 for her hometown. The performance was part of the weekend celebrations staged on behalf of the Freedman's Memorial project. The memorial, built

at the Freedman's Cemetery site, honors the more than 7,000 African-American pioneers who settled in Texas after the Civil War. During opening ceremonies the day before, Badu performed an original song.

RAP ROAST UPDATE: Donald Trump, Foxy Brown, LL Cool J, Run-DMC's Run, Andre Harrell, supermodel Tyra Banks, and Def Jam COO Lyor Cohen are the confirmed celebrities who'll be skewering Rush Communications CEO Russell Simmons during the sixth annual Rap Roast, being held Wednesday (14) in New York. Proceeds from the charity event will benefit the RUSHArts Foundation for disadvantaged youth. A special film sporting cameos by Wesley Snipes and Jay-Z is also being developed in Simmons' honor.

KEEP AN EYE OUT FOR Earth, Wind & Fire on the cable channel A&E's "Live By Request" program, airing at 9 p.m. EST and 6 p.m. PST on Saturday (17). The two-hour live show—which lets viewers call in and request favorite songs—will repeat July 25.

After that, the R&B group puts its traveling shoes on for a co-headlining arena tour with Barry White. It all kicks off Aug. 5 in the Bay Area, with dates through August and September.

KEEP AN EAR OUT FOR Reel Tight's "Reasons," a remake of the Earth, Wind & Fire classic that's starting to generate some buzz. The Chattanooga, Tenn., quartet—Bobby Rice, Danny Johnson, Reggie Long, and Bobby Torrence—is among the stable of acts on Warren G's G-Funk/Restless Records (Rhythm and the Blues, Billboard, June 26). Original EWF members Philip Bailey, Verdeen White, and Ralph Johnson appear in the video for the noncommercial single.

"Soul Vaccination: Tower Of Power Live," a 15-song set on Legacy/Sony 550 Music, has an Aug. 3 release date, which coincides with the launch of the group's summer/early-fall tour with B.B. King... Speaking of tours, R&B veterans the Dells are performing their first-ever U.K. concert July 24. They'll headline an all-night soul festival in the British town of Stoke-on-Trent.

Assistance in preparing the Combs piece was provided by Carla Hay in New York.



by Gail Mitchell



Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NO. 1 FORTUNATE', 'WHERE MY GIRLS AT?', 'BILLS, BILLS, BILLS', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'TOO CLOSE', 'GEORGY PORGY', 'CAN I GET A...', etc.

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

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title, including '24-7', '808', 'ALL I KNOW', etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NO. 1 BILLS, BILLS, BILLS', 'NO PIGEONS', 'FORTUNATE', etc.

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title, including '24-7', '808', 'ALL I KNOW', etc.

Billboard TOP R&B ALBUMS

JULY 17, 1999

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/GREATEST GAINER ◀						
①	99	—	2	GZA/GENIUS WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	1
2	1	—	2	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
3	2	—	2	K-CI & JOJO MCA 11937* (10.98/17.98)	IT'S REAL	2
④	5	4	3	SOUNDTRACK OVERBROOK 90344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
5	3	3	11	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
6	4	1	6	JA RULE MURDER INC./DEF JAM 538920*/IDJMG (10.98/16.98)	VENNI VETTI VECCI	1
⑦	6	5	6	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
⑧	8	9	35	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
9	9	6	11	CASE DEF SOUL 538871*/IDJMG (8.98/12.98)	PERSONAL CONVERSATION	5
⑩	12	19	16	GINUWINE ● 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
11	7	2	4	MASE BAD BOY 73029*/ARISTA (11.98/17.98)	DOUBLE UP	2
▶ HOT SHOT DEBUT ◀						
⑫	NEW		1	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	12
13	10	7	3	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
14	11	8	6	SLICK RICK ● DEF JAM 558936*/IDJMG (10.98/16.98)	THE ART OF STORYTELLING	1
15	14	13	8	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
⑬	19	25	15	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98)	SITTIN' FAT DOWN SOUTH	16
17	13	11	7	EIGHTBALL & M.J.G. SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
18	18	21	19	EMINEM ▲ WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
⑲	25	26	15	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
20	16	15	19	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
21	17	12	5	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
22	22	16	14	NAS ▲ COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
23	20	—	2	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	20
⑳	NEW		1	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE	24
25	29	24	11	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
26	27	18	6	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
27	24	17	16	SOUNDTRACK ▲ ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
28	15	10	3	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	10
29	23	20	10	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
30	31	27	34	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
31	32	28	41	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM	7
32	21	14	4	MC EIGHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	5
33	28	22	6	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	8
34	26	23	6	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
⑳	35	29	45	LAURYN HILL ▲ ⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
36	30	—	2	VARIOUS ARTISTS WU-TANG/RAZOR SHARP 69610*/EPIC (11.98 EQ/17.98)	THE RZA HITS	30
⑳	NEW		1	KENNY G ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	37
38	37	38	33	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
39	36	30	3	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98)	THIS OR THAT	30
④	39	34	29	DMX ▲ ² RUFF RYDERS 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
41	34	32	5	BLAQUE TRACK MASTERS 68987/COLUMBIA (10.98 EQ/16.98)	BLAQUE	23
④	41	33	36	DRU HILL ▲ ² DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
43	33	—	2	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	33
44	40	36	10	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
④	47	41	36	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
46	43	37	34	R. KELLY ▲ ⁴ JIVE 41625* (11.98/24.98)	R.	1
47	44	40	56	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
48	48	39	41	JAY-Z ▲ ⁴ ROC-A-FELLA 558902*/IDJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1

49	42	35	40	TYRESE ▲ RCA 66901* (10.98/16.98)	TYRESE	6
50	38	31	7	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	6
51	46	43	19	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
52	53	49	46	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
53	52	48	59	DMX ▲ ³ RUFF RYDERS 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
▶ PACESETTER ◀						
⑤	67	64	13	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR	45
55	49	—	2	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98)	BLACK BUTTERFLY	49
56	54	45	27	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES	25
57	50	44	11	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	41
58	45	46	18	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98)	TWENTY-TWO: PA. WORLD WIDE	28
59	57	50	32	2PAC ▲ ³ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
60	56	52	41	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
⑥	70	55	40	DEBORAH COX ● ARISTA 19022 (10.98/16.98)	ONE WISH	14
62	51	42	9	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	3
63	55	51	29	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
64	61	54	17	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
65	60	53	32	JESSE POWELL ● SILAS 11789/MCA (10.98/16.98)	'BOUT IT	15
⑥	68	60	53	MAXWELL ▲ COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
⑥	NEW		1	PROFYLE MOTOWN 53240/UNIVERSAL (10.98/16.98)	WHISPERS IN THE DARK	67
68	59	62	7	REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98)	BACK TO THE REAL	32
69	69	58	13	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	2
⑦	73	67	36	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	34
71	72	68	22	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYDALAZDAYZ	4
72	64	—	2	NATALIE COLE ELEKTRA 62401/EEG (11.98/17.98)	SNOWFALL ON THE SAHARA	64
⑦	74	70	51	MONICA ▲ ² ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
74	63	63	21	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	51
75	65	57	32	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
76	58	47	6	BIG MIKE RAP-A-LOT 50104*/PRIORITY (10.98/16.98)	HARD TO HIT	13
77	71	56	47	KELLY PRICE ▲ T-NECK/DEF SOUL 524516/IDJMG (10.98/16.98)	SOUL OF A WOMAN	2
78	66	59	19	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	2
79	62	61	9	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/VG (16.98 CD)	THE SONG LIVES ON	53
⑧	92	87	12	MARVIN SEASE JIVE 41674 (10.98/16.98)	HOOCHIE MOMMA	75
⑧	95	80	30	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
⑧	82	77	7	BEELOU BALLIN/PRIVATE I 417093/IDJMG (10.98/16.98)	BALLIN 4 BILLIONS	58
83	80	93	33	SOUNDTRACK ● DEF JAM 558925*/IDJMG (11.98 EQ/17.98)	BELLY	2
84	81	75	40	OUTKAST ▲ ² LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
85	78	73	6	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/COLUMBIA (10.98 EQ/16.98)	STREET CINEMA	66
⑧	NEW		1	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	86
⑧	84	81	3	OLU GEE STREET 32519/V2 (11.98/16.98)	SOUL CATCHER	81
88	76	66	19	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
89	79	72	84	WILL SMITH ▲ ⁶ COLUMBIA 68683* (11.98 EQ/17.98)	BIG WILLIE STYLE	9
90	89	86	32	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2	17
91	77	71	24	FOXY BROWN ▲ VIOLATOR 558933*/IDJMG (10.98/16.98)	CHYNA DOLL	1
92	86	74	35	TOTAL ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
⑩	96	78	15	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
94	94	84	29	DJ CLUE ● ROC-A-FELLA 558891*/IDJMG (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	3
95	75	65	6	VARIOUS ARTISTS NO LIMIT 50106*/PRIORITY (10.98/16.98)	MASTER P PRESENTS: NO LIMIT ALL STARS: WHO U WIT?	22
96	90	79	33	MARIAH CAREY ▲ ³ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
97	85	69	4	C-BO'S MOB FIGAZ WEST COAST MAFIA 1501/GIT PAID (10.98/15.98)	C-BO'S MOB FIGAZ	63
98	88	85	38	HOT BOYS CASH MONEY 9614 (10.98/17.98)	GET IT HOW U LIVE!!	37
99	93	91	97	MASTER P ▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
⑩	RE-ENTRY		3	TYRONE DAVIS MALACO 7496 (10.98/15.98)	CALL TYRONE	85

Alboms 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 multiplatinum shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. H indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

SWV'S COKO AIMS TO MAKE SOLO SPLASH

(Continued from page 24)

the season," says Darryl Huckaby, assistant PD of mainstream R&B outlet WKYS Washington, D.C. "People have been responding well; listener requests are going up. I don't know how well Coko's album will do, but people know her from SWV, so that will help."

"There's a significant number of SWV fans, so obviously we're going to target them first," says RCA VP of marketing and artist development (U.S.) Brett Wright. "The urban crossover market is the whole core

of Coko's audience. She's stayed true to her R&B roots." "Hot Coko" is going to be a breakthrough record; we think the album is at least three hit singles deep.

"We've already distributed 'coming soon' banners and bag-stuffer fliers to retail," he continues. "We're going to have retail listening sessions that will be coordinated with [RCA distributor] BMG Distribution. We're also tying in TV ads with co-op national accounts and doing advertising with regional accounts. There will also be a con-

sumer ad campaign in the major urban magazines." International release plans are still being finalized.

Early retail reaction, though, is mixed. A number of retailers expressed concern about a project they still knew so little about less than two months prior to its release. One major chain retailer, who wished to remain anonymous, summed it up: "If they haven't created a buzz for the album at least a month before its release, it can get lost in the shuffle."

Covington Frazier, urban music

buyer and promotion director for the Sound City chain in Philadelphia, observes, "The single's getting played on radio, so some people have come in asking about the album. But the label should wait to release the album to build up more of a buzz. I think a lot of people don't even know that SWV broke up."

Coko—who is co-managed by Lady Tibba Management and Benny Diggs of Slash Entertainment—doesn't have a booking agent, but there are plans for her to tour.

Wright says, "We're trying to put together a theater tour with Coko and Kevon Edmonds, former lead singer of After 7." The tour's working title is the Voices. (RCA artist Edmonds' solo album "24/7" hits stores Sept. 28.)

Meanwhile, Coko will do two show-cases in August in New York and Los Angeles, with dates to be announced.

Notes Coko, "There's a lot of negativity in this business. If I could change anything, it would be to bring more positivity to it. That's what I want my music to represent."

Masters At Work Set For Play; Torchbearers Get Props

FEEL THE MAGIC: With *Masters At Work's* "The Compilation Vol. 1" still receiving major play in our CD player, the timing couldn't be better for "The Compilation Vol. 2," which arrives in stores July 20 via MAW Records. Continuing where Vol. 1's journey left off, this latest edition offers more sun-kissed dance music for the mind, body, and soul.

While there's nary a dud in the bunch, we do have our favorites, which include **Mutiny U.K.'s** "Bliss," **Black Masses'** "Wonderful Person," **Freestyle Orchestra's** "Odyssey," **Kenny Bobien's** "Rise Above The Storm," and **Kenlou 5's** "Thru The Skies."

Staying with MAW Records for another second, the New York-based label is finally releasing **Terry Hunter's** hotly anticipated single "The Disco"/"Sweet Music" on Tuesday (13). An influential DJ/producer/remixer, and one-half of Chicago-based **UBQ Project**, Hunter wickedly delivers the goods on this double-sided 12-inch.

Both tracks revel in disco's rich heritage, yet they do so in a manner that showcases both sides of the disco landscape. "The Disco" is a sweet and summery horn-fueled gem, while "Sweet Music" is a gospel-infused peak houser that we'd love to hear alongside **Bohannon's** disco stomper "Let's Start The Dance."

Not straying too far from the MAW camp, we find Defected U.K. re-releasing **MAW Presents India's** "To Be In Love." Originally released two years ago on MAW Records, the classic track now sports new mixes by **Masters At Work**, **Full Intention**, and **MJ Cole**.

Since promotional copies were sent to club DJs four weeks ago, "To Be In Love" has been embraced by such globetrotting DJs as **Pete Heller**, **David Morales**, and "Little" **Louie Vega**. A classic (again!) in the making, it's out Monday (12).

And from the production mind of Vega, we have the **Hardrive: 2000** EP on **Strictly Rhythm**. Issued July 6, the five-track sampler offers a fine sneak peek into the act's forthcoming album. And yes, it includes the essential "Never Forget (When You Touch Me)," which is making the rounds of most every influential DJ's playlist.

MIGHTY MAVERICKS: With the release of "Torchbearers" on Aug. 10, Hollywood-based **Risk Records** hopes to give credit where credit is due. An 11-track multi-artist compilation, "Torchbearers" brightly shines the light on radio mix-show DJs—like **Jason Bentley** (Los Angeles), **Liquid Todd** (New York), and **Brian Beck** (Seattle)—who have continuously gone against the musical grain.

Such DJs, who more often than not have late-night shows on alternative rock stations, made (and continue to make) a point of introducing their listening audience to various styles of dance music. Often, these mix-shows offer many future club punters their



by Michael Paoletta

first glimpses into the rhythms of the dancefloor.

For many of the collection's featured DJs, "Torchbearers" marks the first time they've produced their own material. For others, it's simply another step on the road to musical freedom. Winning moments include **Jacob London** featuring **Brian Beck's** "Will It Hurt?," **Robert Goodman's** "Elevation," and **Markus Schulz's** "You Won't See Me Cry."

"Most of these people, by virtue of them being DJs, are closet musicians anyway," says Bentley, who contributed the breakbeat-fueled "Innervision" to the set. "Some of them have crossed over, but most have not. There's a network of people across the country—call them torchbearers or just mix-show radio hosts—who are on the same page as far as trying to adapt club music and culture into a modern rock format. All of us are just trying to make this music make sense to rock or alternative fans. Making our own track was a temptation we couldn't say no to." Indeed.

IN THE MIX: In the U.K., **Tall Paul** is one of the most revered club DJs. Known for his hard-edged, hands-in-the-air anthems, Paul is also an in-demand remixer (**Duran Duran's** "Girls On Film," **Nalin & Kane's** "Beachball," and **Blondie's** "Atomic '98," among others), as well as a producer (**Camisra's** "Let Me Show You" and "Feel The Beat"). He also helms the record label **Duty Free Recordings**.

On Tuesday (13), Beverly Hills, Calif.-based **4 Play Records** is sched-

uled to issue "Duty Free," a continuous DJ mix by Paul. Highlights include **Tall Paul's** "Be There," **JS16's** "Love Supreme," and **DJ Lottie's** "The Sound."

In support of this project, Paul will be touring throughout North America in September.

On a more soulful tip is "Body & Soul Volume 2." Released July 6 by New York-based **Wave Music**, the spirited collection—titled after the weekly Sunday celebration at New York's Vinyl club—is knee-deep in Afro-Latin rhythms, sinewy basslines, and gospel-drenched vocals.

Providing the seamless (and totally lovely) vibe are **Body & Soul's** resident DJs (**Joaquin "Joe" Claussell**, **Danny Krivit**, and

(Continued on next page)



Global Beat Masters. On a recent Saturday night, London's Ministry of Sound nightclub played host to American DJ/producer Erick "More" Morillo and the French duo **Cassius**. Shown in the club's DJ booth, from left, are Hubert "Boombass" Blanc-Francard of **Cassius**, Morillo, and Philippe Zdar of **Cassius**.

Free Jazz Meets Techno In The Innerzone

BY AMANDA NOWINSKI

SAN FRANCISCO—Detroit techno innovator **Carl Craig**, recognized for his nonconformist and improvisational approach to rhythm and tone, is drawn to the free-jazz sounds of the '60s. So, as the programmer/mastermind behind **Innerzone Orchestra**, Craig strives to uncover a conceptual and literal meeting point between the past and present avant-garde.

Due Aug. 24 in the U.S. from **Planet E/Astralwerks** (and out July 5 in the U.K. on **Talkin' Loud**), the **Innerzone Orchestra's** debut album, "Programmed," features live instrumentation by former **Sun Ra** drummer **Francisco Mora**, jazz keyboardist **Craig Taborn**, and bassist **Paul Randolph**. Serving as conductor, Craig directed the group's primarily improvised compositions and then remixed the final product, adding vocals and computer manipulations.

A reverent nod to the late **Sun Ra's** **Myth-Science Arkestra**—a post-hop big band formed in the 1950s—the **Innerzone Orchestra** represents Craig's drive to create a 21st century jazz whose roots are grounded in the past but technologically enhanced.

"You need to know the history in order to learn and develop the future," Craig says. "I've been particularly influenced by what **Miles Davis**, **Sun Ra**, and **John Coltrane** did with jazz, and I've tried to maintain that extremely experimental level. With the **Innerzone Orchestra**, I've taken all my influences and rolled it up into a nice package."

The blueprint for the project was conceived in 1992, when Craig released the influential breakbeat single "Bug In The Bassbin" under the **Innerzone Orchestra** moniker on his own **Planet E** imprint.

Instantly adopted and played at a higher beats-per-minute tempo

by such jungle forefathers as **Grooverider** and **Fabio**, the track is now considered one of the earliest examples of drum'n'bass. Four years later, Craig licensed the sin-

gle to **Mo' Wax U.K.** Soon thereafter, the label commissioned Craig to remix the track.



CRAIG

"My remix was more associated with jazz than techno," says Craig. "Francisco Mora was the drummer for that project, and because he had played with **Sun Ra's** **Arkestra**, I was really excited to work with him, and realized that jazz might be an interesting direction to go. By utilizing live musicians and integrating them with my own concepts, I was able to develop something new. The 'Bug In The Bassbin' remix got really high praises, so I just decided to go on from there with the **Innerzone Orchestra**."

"Programmed" signifies the aesthetic maturity of an artist whose training began in the early days of techno. Under the tutelage of techno pioneer **Derrick May**, Craig released several singles on May's Detroit-based **Transmat** label in the late '80s. In 1990, Craig launched his own **RetroActive** label.

When **RetroActive** dissolved one

year later, Craig opened **Planet E**, issuing numerous genre-defining recordings, including the album "More Songs About Food and Revolutionary Art."

A producer of diverse skill, Craig has developed a host of aliases to distinguish between his involvement in different genres, going by the house-oriented **Paperclip People**, the ambient **Psyche**, and the techno-spliced **69**. "I've always had a concept of dodging boundaries," says Craig (whose songs are published by **Planet E Communications**).

Glenn Mendlinger, product/A&R manager of **Astralwerks**, asserts that Craig's latest work is probably the least easy to define. "This is an extremely cerebral, eclectic record," he says, "and it's going to be tricky to get much radio play."

"Therefore," Mendlinger adds, "this is going to be primarily a press- and tour-driven record. In addition to targeting people in the mainstream and electronic music press, we're going to do a grassroots promotion that we'll launch in September in Detroit, where the people really know his name."

Although college, RPM, and specialty shows will be targeted to a certain degree, Mendlinger points out that the live tour will be Craig's most influential mark. "We want to have the audience experience Carl live," he says. "He already has a solid fan base, and we want to expose these fans to Carl's newest direction."

Billboard. **Dance**
HOT Breakouts
JULY 17, 1999
CLUB PLAY

1. FLOOR FILLER TUNE DAVE AUDE 4 PLAY
2. WE CAN GET THERE MARY GRIFFIN CURB
3. LOVE NEVER CHANGES WENDY PHILLIPS CONTAGIOUS
4. ALL OR NOTHING CHER WARNER BROS. IMPORT
5. ANYTHING FOR LOVE REINA GROOVILICIOUS

MAXI-SINGLES SALES

1. SMILE VITAMIN C FEAT. LADY SAW ELEKTRA
2. BATUCADA SPILLER TWISTED
3. FEEL GOOD SUSSEX HOUSE RAW NERVE
4. BEAT IT WITH YOUR RHYTHM STICK ILEGALES ARIOLA
5. KISS ME TERRI LAWRENCE NAVIGATE

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

HOT DANCE MUSIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY		ARTIST
				TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
				◀ No. 1 ▶		
1	2	6	6	WHAT YOU NEED STRICTLY RHYTHM 12570 †	1 week at No. 1	POWERHOUSE FEAT. DUANE HARDEN
2	1	1	8	SING IT BACK ECHO/F-111 44687/WARNER BROS. †		MOLOKO
3	10	28	3	BEAUTIFUL STRANGER MAVERICK 44725/WARNER BROS. †		MADONNA
4	8	21	5	I WILL GO WITH YOU (CON TE PARTIRO) EPIC 79202 †		DONNA SUMMER
5	4	8	7	COME LOGIC 65679		MARTHA WASH
6	9	16	5	RED ALERT XL/ASTRALWERKS 6273/CAROLINE †		BASEMENT JAXX
7	5	10	8	FEEL GOOD RAW NERVE 1008		SUSSEX HOUSE
8	7	13	7	9PM (TILL I COME) RADIKAL 99004		ATB
9	11	14	6	HOLD ON SUBLIMINAL 013/STRICTLY RHYTHM		JOSE NUNEZ FEATURING OCTAHVIA
10	13	19	6	FEELING FOR YOU ASTRALWERKS 6263/CAROLINE		CASSIUS
11	17	24	5	SOMEDAY NERVOUS 20361		CHARLOTTE
12	3	3	10	BIG LOVE SUBLIMINAL 18/STRICTLY RHYTHM †		PETE HELLER
13	15	20	7	GOOD TO BE ALIVE HIGHER GROUND 79183/COLUMBIA		DJ RAP
14	6	2	10	UNTIL WE MEET AGAIN MOTOWN 156266/UNIVERSAL		DIANA ROSS
15	19	25	6	BOOM, BOOM, BOOM, BOOM!! GROOVILICIOUS 089/STRICTLY RHYTHM †		VENGABOYS
16	16	4	10	SHARE THE LOVE ARISTA PROMO		ANDREA MARTIN
17	22	26	6	BRING MY FAMILY BACK CHEEKY PROMO/ARISTA		FAITHLESS
18	14	5	8	LIVIN' LA VIDA LOCA C2 79153/COLUMBIA †		RICKY MARTIN
19	12	7	9	ONE MORE CHANCE H.O.L.A. 341084		ANGEL CLIVILLES
20	18	11	10	STOP & PANIC MOONSHINE 88458 †		CIRRUS
21	27	33	4	MOMENTS GROOVILICIOUS 064/STRICTLY RHYTHM		JOHNNY VICIOUS FEATURING MYNDY K.
22	25	29	6	YOU'RE A SUPERSTAR LOGIC 67011 †		LOVE INC.
				◀ Power Pick ▶		
23	37	—	2	IF YOU HAD MY LOVE WORK 79164/EPIC †		JENNIFER LOPEZ
24	35	—	2	BE YOURSELF TWISTED 55548/MCA		CELEDA
25	20	17	8	WE ARE IN THE DARK JELLYBEAN 2551		PLASMIC HONEY
26	21	9	11	JUST DOIN' WHAT WE LOVE CHAMPION 333		CAROLE SYLVAN
27	28	36	4	FACEPLANT ELEMENTREE/F-111 44667/REPRISE		VIDEODRONE
28	29	41	3	ANGRY INCH ATLANTIC 84513		HEDWIG & THE ANGRY INCH
29	31	50	3	BAILAMOS OVERBROOK PROMO/INTERSCOPE †		ENRIQUE IGLESIAS
30	24	12	11	LET THE JOY RISE INTERHIT 54035/PRIORITY		ABIGAIL
31	40	—	2	FREAK IT NERVOUS 20371 †		STUDIO 45
32	46	—	2	CANNED HEAT WORK 79162/EPIC †		JAMIROQUAI
33	23	18	12	TESTIFY EPIC PROMO †		M PEOPLE
34	36	42	3	FBI TRIGGER IMPORT/BMG		PIAMICA
35	33	37	5	AFRIKA METROPOLITAN UNDERGROUND 100/METROPOLITAN		PLASMIC HONEY
36	26	15	14	SEXUAL (LI DA DI) TOMMY BOY 374		AMBER
				◀ Hot Shot Debut ▶		
37	NEW ▶	1	1	A WOMAN'S GOT THE POWER UNIVERSAL 56313		JENNIFER HOLLIDAY
38	NEW ▶	1	1	VERY IMPORTANT PEOPLE 4AD PROMO/WARNER BROS.		GUSGUS
39	43	—	2	JUST BECAUSE PLAYLAND 53464/PRIORITY		SHANNA
40	NEW ▶	1	1	NAKED WITHOUT YOU NEPTUNE PROMO/RIVER NORTH		TAYLOR DAYNE
41	41	47	3	SPELLBOUND SM/JE 9099		RAE & CHRISTIAN
42	39	43	4	FEEL IT...DANCE! CUTTING 441		TRAUMA FEATURING WILLIE NINJA
43	NEW ▶	1	1	ALWAYS YOU EDEL AMERICA PROMO/HOLLYWOOD		JENNIFER PAIGE
44	47	—	2	NO ANGEL WHIRLING 0015		SUNSCREEM
45	NEW ▶	1	1	LOOK AT ME CAPITOL IMPORT †		GERI HALLIWELL
46	38	32	9	PEOPLE GET DOWN GROOVILICIOUS 077/STRICTLY RHYTHM		SCAPE
47	NEW ▶	1	1	EQUITOREAL JIVE ELECTRO 42603/JIVE		DUBTRIBE SOUND SYSTEM
48	NEW ▶	1	1	DISCO INFERNAL JELLYBEAN 2554		CYNDI LAUPER
49	NEW ▶	1	1	COMMAND & OBEY EIGHTBALL 184		GROOVE THING FEAT. DEBBIE HARRY
50	34	27	11	SHOW ME LOVE '99 4 PLAY PROMO		ROBIN S.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES SALES		ARTIST
				TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
				◀ No. 1 ▶		
1	1	1	5	IF YOU HAD MY LOVE (T) (X) WORK 79164/EPIC †	4 weeks at No. 1	JENNIFER LOPEZ
2	2	2	7	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †		WHITNEY HOUSTON
3	3	10	8	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 374		AMBER
				◀ Greatest Gainer ▶		
4	5	9	3	BILLS, BILLS, BILLS (T) (X) COLUMBIA 79176 †		DESTINY'S CHILD
5	6	5	31	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †		VENGABOYS
6	4	4	34	BELIEVE (T) (X) WARNER BROS. 44576 †		CHER
7	8	6	22	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †		ORGY
8	7	3	11	LIVIN' LA VIDA LOCA (M) (T) (X) C2 79153/COLUMBIA †		RICKY MARTIN
9	9	7	9	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †		CHER
10	10	8	10	IT'S OVER NOW (T) (X) ARISTA 13656 †		DEBORAH COX
11	11	11	19	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †		FATBOY SLIM
12	13	19	20	BODY (T) (X) TWISTED 55528/MCA †		FUNKY GREEN DOGS
13	12	13	50	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †		FATBOY SLIM
14	14	12	11	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †		JORDAN KNIGHT
15	15	16	41	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †		STARDUST
16	28	30	45	SUAVEMENTE (T) (X) SONY DISCOS 82795 †		ELVIS CRESPO
17	16	14	8	GEORGY PORGY (X) WARNER BROS. 44612 †		ERIC BENET FEATURING FAITH EVANS
18	17	18	18	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †		MADONNA
19	18	20	3	AM I SEXY...? (T) (X) ANTLER SUBWAY 1037/NEVER		LORDS OF ACID
20	19	21	58	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER		LORDS OF ACID
21	20	17	16	MARIA (T) (X) LOGIC 78040/BEYOND †		BLONDIE
22	23	22	28	SKIN (T) (X) NERVOUS 20356 †		CHARLOTTE
23	25	23	22	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †		MARIAH CAREY
24	22	15	5	HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN		THE CHEMICAL BROTHERS
25	30	29	24	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †		BACKSTREET BOYS
26	29	24	5	CANNED HEAT (T) (X) WORK 79162/EPIC †		JAMIROQUAI
27	26	28	14	UNSPEAKABLE JOY (T) (X) NERVOUS 20358		KIM ENGLISH
28	32	25	6	ROLLERCOASTER (T) (X) EPIC 79180 †		B*WITCHED
29	21	—	2	SOMEDAY (T) (X) NERVOUS 20361		CHARLOTTE
30	33	31	32	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †		VENGABOYS
31	31	27	59	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †		RICKY MARTIN
32	34	33	22	WHEN I'M GONE (T) (X) ROBBINS 72034		ROCKELL
33	42	34	19	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †		TORI AMOS
34	46	43	63	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 †		MARIAH CAREY
				◀ Hot Shot Debut ▶		
35	NEW ▶	1	1	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †		DONNA SUMMER
36	38	32	26	C'EST LA VIE (T) (X) EPIC 79085 †		B*WITCHED
37	NEW ▶	1	1	BETTER DAYS (AND THE BOTTOM DROPS OUT) (T) (X) WARNER BROS. 44697 †		CITIZEN KING
38	39	35	12	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †		MYA
39	41	—	10	DREAMING (T) (X) TOMMY BOY SILVER LABEL 359/TOMMY BOY †		RUFF DRIVERZ PRESENTS ARROLA
40	40	40	48	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM		RAZOR N' GUIDO
41	43	42	24	TAINTED LOVE (T) (X) TWISTED 55530/MCA		SOFT CELL VS. CLUB 69
42	44	37	4	RING MY BELL (T) (X) SO SO DEF 79155/COLUMBIA †		INOJ
43	35	39	12	WINDOWLICKER (X) WARP 35007/SIRE †		APHEX TWIN
44	37	26	4	NO SCRUBS (T) (X) STREETBEAT 050		TOO LOVELY & CUTE
45	45	38	7	STAR WARS THEME (T) (X) BULLETPROOF 38662/VIRGIN		INTERSTELLAR FORCE
46	48	44	60	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †		BRANDY & MONICA
47	RE-ENTRY	53	53	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †		MADONNA
48	RE-ENTRY	58	58	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515 †		BACKSTREET BOYS
49	NEW ▶	1	1	THINKING ABOUT YOU (T) (X) ROBBINS 72036		CYNTHIA
50	RE-ENTRY	9	9	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER (T) (X) JIVE 42594		THE TAMPERER FEAT. MAYA DAYS

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

DANCE TRAX

(Continued from preceding page)

François K. Over the course of 12 songs, this creative trio truly follows a musical vision that was pioneered in the '70s by such DJs as **Walter Gibbons**, **Nicky Siano**, **David Mancuso**, **Tee Scott**, and **Larry Levan**.

On June 29, Bluehead Records, which is owned/operated by production outfit **Andy and the Lamboy** (aka **Frank Lamboy** and **Andrew Wedeen**), issued "MixMasters Vol.1." Beat-mixed by the **Latin Rascals**

(aka **Tony Moran** and **Albert Cabrera**), who haven't worked together in six years, the record intertwines tribal beats and Latin rhythms.

But what's most impressive about this collection is the pair's deft way with an edit. Of course, we'd expect nothing less from this dynamic duo, who in the early '80s, before the days of sequencers and samplers, supplied artists like **Madonna**, **Prince**, and **Aretha Franklin** with sharp edits.

OH, HAPPY DAY: Earlier this year, disco/gospel diva **Candi Staton** scored a top 20 hit in the U.K. with a divine cover version of **E-Zee Posse's** "Love On Love." Today, the Atlanta-based singer is poised to repeat the process with the July 26 release of "Young Hearts Run Free" on React U.K.

Originally recorded by the singer in the mid-'70s, the now-classic and newly recorded "Young Hearts Run Free" sports a lively production by **K-**

Klass, as well as some mighty remixes by **Robbie Rivera**, **Danny D.**, and **Spacedust**.

Both "Love On Love" and "Young Hearts Run Free" are culled from Staton's forthcoming album "Outside In" (Billboard, April 2, 1999). Due in August, the album boasts collaborations with **Frankie Knuckles**, **Billie Ray Martin**, and **K-Klass**. Will a wise A&R exec license the album for the U.S.? Our fingers are crossed!

And just to remind ya, Staton is confirmed to perform at Billboard's sixth annual Dance Music Summit, which takes place Wednesday through Friday (14-16) in Atlanta. In addition to Staton singing "Love On Love" and "Young Hearts Run Free," let's hope she will treat Summit registrants to such disco nuggets from her repertoire as "When You Wake Up Tomorrow," "Victim," "Run To Me," and "Destiny."

Billboard dms99

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Lauderdale Goes Solo And Duets On RCA, Rebel Discs

BY JIM BESSMAN

NEW YORK—Jim Lauderdale, who has written scores of songs for other country artists in addition to releasing five of his own albums in the last decade, has two albums coming out in short order: "Onward Through It All," which RCA issues Aug. 10, and "I Feel Like Singing Today," a bluegrass duet disc with Ralph Stanley, due from Rebel Sept. 14.

"I've been wanting to do a bluegrass thing for years and years, and to finally have one with Ralph Stanley is mind-blowing," says Lauderdale, who guested on Stanley's recent "Climb Mountain Country" set after Stanley sang on his preceding BNA album, "Whisper." "But the RCA album picks up with my continually evolving thread as a songwriter and collaborator—and is all electric."

Lauderdale adds that the 16-track "Onward Through It All," which he originally conceived as a double-album before "second-guessing" its commercial viability, is a "combination soundwise" of "Whisper," his 1996 Upstart label set "Persimmons," and "Pretty Close To The Truth," his 1994 Atlantic album.

"Like on 'Whisper,' I hear songs that sound like classic country singles, but unfortunately, they probably won't be for me," says Lauderdale, an alt-country favorite who has yet to broach the mainstream on his own. "There's a tight playlist at country radio, so my expectations are that we'll have to find other ways for exposure."

Indeed, Jon Elliot, RCA's director of artist development, is targeting other formats in addition to country.

"The core market is obviously roots radio, but we're also focusing on triple-A specialty shows and have locked in 'Acoustic Cafe' and 'E Town' so far," says Elliot.

While no focus track has been chosen yet, the full album is slated to ship to triple-A stations Friday (9) and to roots stations July 20. It ships to country programmers July 16 in the hopes that some of them will know Lauderdale for his numerous songwriting credits for the likes of George Strait, Patty Loveless, and Dixie Chicks.

"Press will be a big focus, since he's so well-known to the press as a singer and songwriter and because of his recent touring with Lucinda Williams," says Elliot. "We're targeting USA Today, Rolling Stone, Spin, Request, and all other mainstream magazines and are going after the big country publications as well."

After all, "Onward Through It All" does contain Lauderdale's version of George Strait's Lauderdale-penned country hit "We Really Shouldn't Be Doing This," as well as songs written in collaboration with Kim Richey, Dixie Chick Emily Erwin, Jamie

Hartford, Gary Nicholson, and Ollie O'Shea. The latter is a fiddler with whom Lauderdale previously played in a bluegrass band and is the sole writer signed to Lauderdale's new publishing company, Good Bit Music. (Lauderdale remains a BMI writer for Bluewater Music.)

Support personnel include E-Street Band bassist Gary Tallent; drummer Greg Morrow; guitarist Pat Buchanan; steel player Robbie Turner; bassist Alison Prestwood; fiddler Tammy Rogers; and vocalists Buddy and Julie Miller, Julie Reeves, and Ashley Cleveland.

Lauderdale singles out the contributions of mandolinist David Grisman, which grace the title track, and



LAUDERDALE

the late acoustic bassist Roy Huskey Jr., whose irreplaceable playing on four cuts "makes the songs," he says. He's also particularly pleased with his initial songwriting relationship with Robert Hunter, the Grateful Dead lyricist, who co-wrote the album's "Trust (Guiding Star)" and two others on "I Feel Like

Singing Today."

"It's definitely one of the highlights of my career," says Lauderdale, placing the experience on a par with co-writing with Harlan Howard on "Whisper." "He's someone I've always respected as a writer, and I found out he was a big Stanley Brothers fan."

Lauderdale himself has long been a huge Stanley fan and expects to per-

form jointly with him on special occasions following release of the duet album. "I'll work both these albums for a while starting in late summer and think they'll complement each other nicely," notes the FCC management client, who is booked jointly by Jeffrey Osborne Talent and Touring and Mike Drudge at Class Act Entertainment.

RCA has been "very supportive and gracious" in allowing Lauderdale to do the "outside" Stanley project, he adds, and Elliot is open to promotional tie-ins with Rebel.

"We think print reviews will be favorable to both albums and will hopefully be tied together," says Elliot. Of "Onward Through It All," he adds, "Jim's had success as a solo artist over the years, and people know him and want to see him do well. This is a great record, and it's just a mat-

ter of people knowing about it and radio and retailers stepping out for him."

Jeff Stoltz, senior buyer for the huge Warehouse music chain, feels that Lauderdale is "one of the most brilliant artists on the country scene today, and obviously guys like George Strait and other big country hitmakers agree."

Lauderdale's profile, Stoltz adds, has risen over the last year, largely due to his touring with Williams.

"That's opened him up to a whole new audience and built expectations for this record," says Stoltz. "But I'd love to see him break on his own and get the recognition he deserves. We'll at least give our store people a heads-up—if there isn't a huge price and positioning campaign—because he's always been ahead of his time, though I think his time is coming now."

Two Veteran Producer/Songwriters At The Top Of Their Game; Jackson Goes To Rio

COUNTRY MUSIC'S YOUTH movement of recent years is beginning to be tempered by the return of a few veteran artists, such as George Jones and Kenny Rogers. Veterans are flexing their muscles on the other side of the board as well, as evidenced by recent successes by longtime producers and songwriters Norro Wilson and Buddy Cannon.



WILSON

The pair, who teamed up to form Bud Ro Productions, have produced major hits and solid albums in the past year for Sara Evans, Chad Brock, Chely Wright, and Kenny Chesney. The latter had an amazing six-week run at No. 1 on the Hot Country Singles & Tracks chart with "How Forever Feels."

There's no substitute for experience, say the dynamic duo, who between them have about 75 years of musical experience. "I'll tell you one thing," Wilson informs Nashville Scene. "I'm 63 years old, and if I have brain surgery, I want the surgeon who's performed 5,000 operations, not the one who's done five."

There's really no secret to their success, says Cannon. "One thing we really like to do is go for early takes. If we can get it on the first take, we love it. The excitement is there. If we don't get it in four takes, we'll move on to another song. We try to have fun with it. It can easily turn into too much work."

The biggest difference in recording over the years, says Wilson, is that "today we don't get to design the whole project anymore. The A&R departments at the label and their staffs have ideas of their own, and it's up to us to give them what they want. We know we do a good job at it."

In the end, they agree, country music is still all about the song. "The technology is different today," says Cannon, "but the song is the thing."

"We've seen a lot of up and down cycles," says Wilson, "and right now we're in a down cycle in country, but I think it's going back up."

At present, the pair are working with James Prosser for Warner Bros. and some newcomers. "Today,

we're in the studio with the River, a new group from one of [Miami] Dolphins' quarterback Dan Marino's companies," says Cannon.

"And," adds Wilson, "a young guy from Louisiana named Elvis Barker, for Media Records, a new label here. A Cajun guy from Louisiana. Real country."

ON THE ROW: Alan Jackson headlines the Barretos Rodeo Aug. 31 in Rio de Janeiro, Brazil. The event is sponsored by CMT International. Jackson has just released a greatest-hits album, "Grandes Sucessos," in Brazil, including a duet with Brazilian star Leonardo on a Portuguese and English version of "I'll Go On Loving You."

Linda Davis signs with Dreamcatcher Artist Management.

Brain Ahern is producing sessions at the Sound Kitchen with one of Nashville's most-talked-about unsigned groups, the Billygoats.

You would think that it had happened years ago, but Elvis Presley Enterprises has finally gotten around to issuing an official Elvis Presley Visa credit card. A portion of all charges on the cards will benefit the Elvis Presley Charitable Foundation.

Country music is the No. 1 choice by adults as music to relax to, according to a recent poll sponsored by ReaLemonade. About one-fourth of all respondents in the poll preferred country, followed by classic rock, easy listening, classical, and jazz.

Live music is now featured every Saturday night at 7 p.m. on Nashville Public Radio, WPLN (90.3). A production of local musician Dave Pomeroy's Earwave Productions, "Nashville Unlimited" hosts Nashville artists from all genres. The premiere program July 3 featured Gretchen Peters, the Del McCoury Band, and Victor Mecsne. Future guests include Guy Clark, Bill Lloyd, Allison Moorer, Angela Kaset, Bone Pony, Phil Keaggy, Clive Gregson, Jim Lauderdale, Stacey Earle, Sam Bush, Tim O'Brien, and Jonell Mosser. Pomeroy and singer/songwriter Don Henry are show co-hosts. Beginning in October, the program will be offered to other public radio stations via satellite.



Warner Fan Fair Fun. James Prosser, Chad Brock, and Brady Seals were among the artists who performed during the Warner Bros. show at Fan Fair. Many of Warner's executive brass were on hand to enjoy the festivities. Pictured, from left, are Warner Bros. Records Inc. executive VP/CFO Marty Greenfield, Brock, Warner Bros. Nashville senior VP/GM Bob Saporiti, Prosser, Warner Special Products senior VP Mark Leviton, Warner Bros. Records Inc. senior VP of worldwide corporate communications Bob Merlis, Warner Bros. Records Inc. VP of finance Hildi Snodgrass-Hliboki, and Seals.



by Chet Flippo



Billboard TOP COUNTRY ALBUMS

JULY 17, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1/GREATEST GAINER						
1	1	1	87	SHANIA TWAIN ♦ ¹¹ MERCURY 536003 (10.98/17.98) 38 weeks at No. 1	COME ON OVER	1
2	2	2	75	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
3	3	4	5	LONESTAR BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
4	4	3	9	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
5	7	9	68	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
6	6	6	63	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
HOT SHOT DEBUT						
7	NEW		1	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	7
8	5		2	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
9	8	7	8	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
10	10	10	6	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
11	13	15	8	SHEDAISSY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	11
12	12	11	33	GARTH BROOKS ♦ ¹⁷ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
13	11	8	18	GEORGE STRAIT ▲ ¹ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
14	14	12	18	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
15	15	13	97	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
16	9	5	3	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
17	16	14	7	DWIGHT YOAKAM REPRISE 47389/WARNER BROS. LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S		10
18	17	17	59	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
19	18	16	9	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
20	19	18	4	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
21	20	19	61	MARK WILLS ▲ ¹ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
22	22	22	15	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
23	21	20	44	ALAN JACKSON ▲ ¹ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
24	23	21	94	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
25	24	23	7	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
26	25	24	13	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
27	27	25	45	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
28	26	26	15	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
29	29	28	47	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
PACESETTER						
30	30	33	49	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
31	28	27	12	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
32	32	37	5	JOE DIFFIE EPIC 69815 (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
33	33	42	19	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
34	37	38	97	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
35	31	31	6	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
36	40	36	13	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
37	36	41	51	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
38	35	30	12	SAMMY KERSHAW MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
39	38	40	47	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
40	34	43	36	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
41	42	29	47	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
42	39	34	57	BROOKS & DUNN ▲ ¹ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
43	41	35	21	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
44	48	47	5	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	29
45	46	45	41	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
46	43	44	37	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
47	47	39	18	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
48	49	48	34	SOUNDTRACK ▲ ¹ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
49	50	51	95	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
50	44	54	15	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
51	51	56	56	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
52	45	32	23	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
53	53	46	38	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
54	52	49	51	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
55	56	64	90	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
56	59	62	54	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
57	55	52	84	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
58	65	63	57	REBA MCENTIRE ▲ ¹ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
59	57	61	13	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	44
60	68	69	97	COLLIN RAYE ▲ ¹ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
61	54	50	12	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	8
62	64	57	14	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	43
63	70	74	3	MARTY STUART MCA NASHVILLE 70057 (10.98/16.98)	THE PILGRIM	63
64	60	65	59	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
65	66	60	63	GEORGE STRAIT ▲ ¹ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
66	58	59	63	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
67	67	67	37	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
68	RE-ENTRY	10	10	CHAD BROCK WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	59
69	62	53	20	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
70	71	70	21	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
71	61		17	KELLY WILLIS RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE	30
72	69	58	63	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
73	63	55	88	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
74	72	68	61	LEANN RIMES ▲ ¹ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
75	RE-ENTRY	102	102	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10

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

Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ♦ ¹¹ MERCURY 522886 (10.98/17.98) HS 69 weeks at No. 1	THE WOMAN IN ME	230
2	2	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	109
3	3	GARTH BROOKS ♦ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	202
4	4	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	193
5	5	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	265
6	6	CHARLIE DANIELS ▲ ¹ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	233
7	7	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	275
8	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	252
9	9	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	641
10	10	GEORGE JONES ▲ ¹ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	406
11	12	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	109
12	11	SHANIA TWAIN ▲ ¹ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	140
13	15	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	148

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	13	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	584
15	14	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	350
16	16	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	29
17	18	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	90
18	17	TRAVIS TRITT ▲ ¹ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	191
19	22	KENNY ROGERS ▲ ⁴ CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	200
20	20	ALISON KRAUSS ▲ ² ROUNDER 610325/MERCURY (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	150
21	21	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	171
22	19	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	255
23	25	ROY ORBISON COLUMBIA 67297/SO 4Y (5.98 EQ/9.98)	SUPER HITS	80
24	24	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	111
25	23	KEITH WHITLEY RCA 66850/RLG (4.98/9.98)	SUPER HITS	10

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



by Wade Jessen

FROM THE HILL COUNTRY: With more than 18,000 scans, Lyle Lovett (Curb/MCA) plants his third consecutive top 10 debut on Top Country Albums as "Live In Texas" enters at No. 7 and opens on The Billboard 200 at No. 94. Jeremy Hammond, VP/marketing director at MCA, says Lovett's current tour will also include his Large Band. "He hasn't [been with his] Large Band for about three years," Hammond says Lovett's itinerary, which has performances booked through Aug. 28, includes a heavily promoted July 30 show in New York's Central Park and an Aug. 3 stop on "The Late Show With David Letterman."

"Live In Texas" marks Lovett's second-highest country debut and fires the opening shot for Lovett's sixth chart run on Top Country Albums, beginning with a self-titled set in 1986 and including "Lyle Lovett And His Large Band," which rose to No. 10 in the spring of 1989. Lovett's "The Road To Ensenada" peaked where it bowed at No. 4 in the July 6, 1996, issue. "Step Inside This House" entered at No. 9 (also its peak position) last fall.

Lovett has charted 14 titles on the radio-fed Hot Country Singles & Tracks, including "She's No Lady," which peaked at No. 17 in the April 16, 1988, Billboard and is included in the new live package.

IT'S A TEXAS THING: After a month atop Billboard's Hot Country Singles & Tracks, George Strait's "Write This Down" (MCA Nashville) trades places with the runner-up, as Lonestar's "Amazed" (BNA) gains 88 detections to move 2-1. After a robust showing at the top, Strait's song finishes with 5,547 spins, just 98 fewer plays than the Lonestar title. With airplay detected at all of our 154 monitored stations, each song logs approximately 45 million estimated audience impressions this issue.

"Amazed" is Lonestar's third No. 1 on our radio chart, preceded by "No News" and "Come Cryin' To Me," which hit the top of the page in 1996 and 1997, respectively.

Also worthy of notice on Hot Country Singles & Tracks is SHedaisy's move into the top 10 (11-10) with "Little Good-Byes" (Lyric Street). The sister trio has the second debut single by a new act to reach country's top 10 since our current chart year began in the Dec. 5, 1998, issue. Andy Griggs took his debut single, "You Won't Ever Be Lonely" (RCA), to No. 1 in May.

"I'll Go Crazy," the second single from Griggs' "You Won't Ever Be Lonely" set, takes Hot Shot Debut honors at No. 60 on the airplay list.

DAYS OF SAND & SHOVELS: With unsolicited album play, Matt King enters the radio chart at No. 72 with "Rub It In," a new version of Billy "Crash" Craddock's playful 1974 No. 1 song of an alfresco sun-tan-lotion frolic. King's cut picks up spins at 35 monitored stations, including KXKC Lafayette, La.

Meanwhile, Alison Krauss enters at No. 74 with the lead single from her "Forget About It" set (Rounder), due Aug. 3. Mercury's Nashville shop is handling promotion duties.

Sisters Wade To Bow On Blue Hat

BY DEBORAH EVANS PRICE

NASHVILLE—In recent years, downtown Nashville has resurfaced as a hotbed of musical activity. With acts like BR5-49 emerging from Robert's Western Wear and the Lynns drawing crowds at Tootsie's Orchid Lounge, Lower Broadway has once again become a launch pad for new artists. The latest act poised for liftoff is Sisters Wade.

Led by siblings Julie and Debbie Wade and backed by an ace ensemble of musicians, Sisters Wade bows Aug. 24 with their self-titled debut on Blue Hat Records. Co-owned by Charlie Daniels and David Corlew, the 2-year-old label has released three albums by Daniels and two "Volunteer Jam" compilation CDs. Sisters Wade mark the label's first signing.

Massachusetts natives Julie and Debbie Wade moved in 1990 and 1996 to Music City, respectively. Julie won an audition with Opryland USA and moved to perform as part of the cast of "Country Music USA." After Debbie moved down, the sisters began writing and performing at various Nashville venues, including the Bluebird Cafe, Douglas Corner, and the Boardwalk. Blue Hat GM Steve Miller saw them perform with their band, the Hip-Waders, at Tootsie's, where they still perform every Wednesday.

Miller brought Corlew, who was equally impressed, and then brought in Daniels to hear the act. "He started in the back of the room, then got closer," says Julie, recalling the sisters' nervousness in performing in front of Daniels. "It was an odd feeling. He's such a legend, and what was really funny was the reaction of the people there . . . There was just this buzz going on in the room. 'Is that really him?' He's so unbelievably nice and real with people."

Says Daniels, "In today's country market, with all the machinery that's used, all the technical things, and all the effects, I just feel like they've got a fresh approach to music. They're very real. The music they do is real. The performances are real. They are what you hear them being."

The sisters' decision to sign with Blue Hat was based on the "passion

and enthusiasm" of the people at the label and also the freedom they were offered. "For us, it was the amount of creative control they allowed us," says Debbie. "They said, 'Go make your record.'"

The Wades approached Bill Halverson (Crosby, Stills & Nash) about co-producing. After seeing them live, he signed on. "He's used to recording people singing together at the same time, which is really what Debbie and I wanted to do," says Julie. "When one sings the verse and the other comes in to put the harmony on it, it kills the energy."

The set was recorded with the Hip-Waders: Larry Atamaniuk, drums; David Spicher (Buddy Spicher's son), upright bass; Chas Williams, dobro and lap steel guitar; and Martin Young, acoustic guitar. Julie plays guitar, Debbie the mandolin.



SISTERS WADE

"The music is so fresh and clean, it's undeniable," says Corlew. "[It's] somewhere between an Alison Krauss and Emmylou Harris. It has a strong acoustic feel to it. The instrumentation has electric dobro and stand-up bass, mandolin, strong acoustic guitars. It's more of a traditional sound, which I think our format needs."

Blue Hat is positioning Sisters Wade as a group, not a duo. "We are really going to accentuate that it's not so much about having two sisters who can really sing, and they can, but it's about how those sisters have developed a sound much like Emmylou Harris and the Nash Ramblers," says Miller.

"The sound of Emmylou and the musicians she decided to play with really created something that was completely unique," he continues. "That's exactly what these girls have done. They have taken the time to put together a band that is exceptional

and have created a sound to go with songs they write. Nine of the 10 songs on the album were written or co-written by Julie and Debbie."

Miller says Sisters Wade are being aggressively pushed to country radio "in totality from the secondary to major markets." The first single, "How Much Longer," will be released July 19. The act is on a radio tour that starts in Texas.

The label plans "win it before you can buy it" contests on 200 radio stations as well as via 1,000 stations on satellite networks. Blue Hat will be utilizing Jones Satellite Network and ABC Radio Network, as well as Liquid Audio, in promoting the release of the single.

The Sisters Wade video is already receiving airplay at Great American Country in the Fast Forward rotation, and Blue Hat plans a promotional contest that will send the winners on a trip to London. The label is also giving away guitars signed by artists on the Blue Hat roster, including Daniels, Sisters Wade, and recent signee Bonnie Bramlett.

The syndicated "Country Hitmakers" show, produced by Ron Huntsman of Huntsman Entertainment, will feature Sisters Wade in a special segment on the anatomy of breaking a new country act.

"It reminds me of the first time I heard the Judds," says Huntsman. "It's just something really fresh, honest, and pure . . . I enjoy listening to the album and find myself wanting to go back to it again and again."

Miller says the label will be aggressive at retail, with listening posts, in-store appearances, and special pricing. "If you've really signed great music, then you have to give it every possible avenue to find its audience, and that's the cornerstone of Blue Hat Records—the ability to find those different avenues to expose the artists we've signed and believe in," says Miller.

Debbie and Julie Wade have their own publishing company, Sparks-matrix Music, and are currently not signed for management. Sisters Wade is booked by Steve Hauser at William Morris and will tour with Daniels in the fall.

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

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

- 63 ALBUQUERQUE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Windswept Pacific, BMI/Barney Building, BMI) HL/WBM
- 61 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith House, BMI) WBM
- 29 ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) CLM/WBGM
- 1 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
- 65 ARE YOUR EYES STILL BLUE (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC) HL
- 71 BANG BANG BANG (AI Andersongs, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 36 CHOICES (Music Corporation Of America, BMI/So Biddy, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL
- 12 CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL
- 35 FOOL, I'M A WOMAN (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillit, BMI) HL/WBM
- 74 FORGET ABOUT IT (Sixteen Stars, BMI)
- 57 FROM YOUR KNEES (EMI April, ASCAP/Sound Island, ASCAP) HL
- 45 THE GIRLS OF SUMMER (Ocean Bound, BMI/Ensign, BMI/Mike Curb, BMI/That's A Smash, BMI) HL/WBM
- 5 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corporation Of America, BMI/Bayjun Beat, BMI) HL
- 28 THE GREATEST (New Don, ASCAP/New Hayes, ASCAP) HL
- 34 HELLO L.O.V.E. (Windswept Pacific, BMI/My Life's Work, BMI/Arvin, BMI) WBM
- 42 HER (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 62 HOME TO YOU (Arlas Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
- 22 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
- 39 I KNOW HOW THE RIVER FEELS (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL
- 60 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP)
- 26 I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM
- 50 I'M ALREADY TAKEN (Fleetside, BMI/CMI, BMI/Steve Warner, BMI) WBM
- 47 I'M IN LOVE WITH HER (Wacissa River, BMI/MRBI, BMI/Built On Rock, ASCAP/CMI, ASCAP)
- 3 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
- 69 LET 'ER RIP (Universal-Songs Of PolyGram International, BMI/Squirelly Shirley, BMI/Suite Two O Five, BMI/Reyn-song, BMI/Lawyer's Wife, BMI) HL
- 38 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL

- 10 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICC, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL
- 16 LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM
- 37 LONGLY AND GONE (House Of Integrity, BMI/Little Tomatoes, BMI/Nomad-Norman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
- 54 LOVE IS FOR GIVING (EMI April, ASCAP/JKids, ASCAP/Into Wishin', ASCAP) HL
- 33 MAKE UP IN LOVE (Universal, ASCAP/O-Tex, BMI) HL
- 24 MAN! I FEEL LIKE A WOMAN! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
- 70 A MATTER OF TIME (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL
- 32 MY KIND OF WOMAN/MY KIND OF MAN (Vinnie Mae, BMI) WBM
- 43 NEVER BEEN KISSED (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, BMI/Audacity, ASCAP) HL/WBM
- 6 A NIGHT TO REMEMBER (Curb, ASCAP/Knetic Diamond II, ASCAP/Rob 'N' Riley, ASCAP/Song Of Peer, ASCAP/Gramily, ASCAP) HL/WBM
- 31 (NOW YOU SEE ME) NOW YOU DON'T (Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL/WBM
- 9 ONE HONEST HEART (Starstruck Angel, BMI/Mailly's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
- 67 ONE IN A MILLION (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 7 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
- 30 READY TO RUN (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
- 72 RUB IT IN (Ahab, BMI)
- 14 THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
- 68 SEVEN BRIDGES ROAD (Irving, BMI) WBM
- 21 SHE'S ALWAYS RIGHT (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Five Cowboys, BMI/Cal IV, BMI) HL
- 40 SHE'S IN LOVE (EMI Low-Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/f Dreams Had Wings, ASCAP) HL
- 41 SHE WANTS TO ROCK (Sony/ATV Tree, BMI) HL
- 11 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
- 20 SLAVE TO THE HABIT (Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
- 48 SOMEONE ELSE'S TURN TO CRY (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL/WBM
- 55 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Fall-zoo, ASCAP) HL
- 64 START OVER GEORGIA (Bristar, BMI)
- 53 STRANGER IN MY MIRROR (Acurr-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
- 73 SUNDOWN (Moose, SOCAN) WBM
- 56 SURE FEELS REAL GOOD (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM
- 52 THAT'S THE TRUTH (Polywag, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM
- 27 THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL
- 46 THIS TIME (Universal-PolyGram International, ASCAP/Sondancekell, ASCAP/Mail Train, ASCAP/Fun Attic, ASCAP/Owlsley, ASCAP/Kevin Morris, ASCAP) HL
- 8 TONIGHT THE HEARTACHE'S ON ME (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
- 49 TROUBLE IS A WOMAN (Warner-Tamerlane, BMI/Big Giant, BMI/Starstruck Angel, BMI/Mailly's Toys, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
- 18 TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM
- 59 UNSUNG HERO (Positive Dream Pty., BMI/EMI Blackwood, BMI/Down In Front, SOCAN/Dreaming In Public, SOCAN/EMI April, ASCAP/Into Wishin', ASCAP/Nimby, ASCAP) HL
- 4 WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
- 66 WHEN MY DREAMS COME TRUE (WB, ASCAP/Big Tractor, ASCAP/Pop-A-Wheelie, ASCAP/Lilywily, ASCAP) WBM
- 17 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
- 25 WISH YOU WERE HERE (Acurr-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
- 13 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
- 2 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM
- 75 THE YODELIN' BLUES (Acurr-Rose, BMI) HL
- 51 YOU GO FIRST (DO YOU WANNA KISS) (Chater, BMI/Paddy's Head, SOCAN)
- 15 YOU HAD ME FROM HELLO (Acurr-Rose, BMI) WBM
- 44 YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP) WBM
- 58 YOU'RE STILL BEAUTIFUL TO ME (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 23 YOU'VE GOT A WAY (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
- 19 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Billboard **HOT COUNTRY SINGLES & TRACKS**

JULY 17, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
No. 1						
1	2	3	15	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONE STAR (V) BNA 65755 †	1
2	1	1	19	WRITE THIS DUNN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	1
3	4	5	12	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	3
4	3	2	20	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730 †	2
5	7	8	12	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (C. STURKEN, E. ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	5
6	9	11	19	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	6
7	5	4	18	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	1
8	6	6	16	TONIGHT THE HEARTACHE'S ON ME P. WORLEY, B. CHANCEY (M. W. FRANCIS, J. MACRAE, B. MORRISON)	DIXIE CHICKS (V) MONUMENT 79204	6
9	8	7	18	ONE HONEST HEART D. MALLOY, R. MCENTIRE (D. MALLOY, F. J. MYERS, G. BAKER)	REBA (V) MCA NASHVILLE 72094	7
10	11	12	21	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) LYRIC STREET 64025 †	10
11	12	14	19	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	11
12	13	16	12	CRAZY LITTLE THING CALLED LOVE P. ANDERSON (F. MERCURY)	DWIGHT YOAKAM (V) REPRISE 16938 †	12
13	10	9	25	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	9
14	15	19	11	THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	14
15	16	21	14	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	15
AIRPOWER						
16	19	26	8	LITTLE MAN K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	16
17	18	20	23	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	17
18	14	10	22	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER (V) CAPITOL 58767 †	2
19	21	15	32	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	2
20	23	24	19	SLAVE TO THE HABIT D. HUFF (KOSTAS, T. KEITH, C. CANNON)	SHANE MINOR (D) (V) MERCURY 870818 †	20
21	17	18	22	SHE'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	16
22	22	22	32	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
23	30	30	5	YOU'VE GOT A WAY R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	23
24	20	13	20	MAN! I FEEL LIKE A WOMAN! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	4
25	24	25	26	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLS (V) MERCURY 566764	1
26	27	29	11	I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	26
27	26	28	13	THIS HEARTACHE NEVER SLEEPS M. WRIGHT (D. BURGESS, T. JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	26
28	28	27	14	THE GREATEST B. MAHER (D. SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	26
29	31	31	15	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	29
30	37	—	2	READY TO RUN P. WORLEY, B. CHANCEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	30
31	33	35	7	(NOW YOU SEE ME) NOW YOU DON'T M. WRIGHT (T. LANE, D. LEE, J. BROWN)	LEE ANN WOMACK (V) MCA NASHVILLE 72111	31
32	32	34	8	MY KIND OF WOMAN/MY KIND OF MAN T. BROWN (V. GILL)	VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE/EPIC 72107 †	32
33	34	36	13	MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	33
34	29	17	17	HELLO L.O.V.E. G. FUNDIS (J. STEELE, D. WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	15
35	35	32	16	FOOL, I'M A WOMAN N. WILSON, B. CANNON (S. EVANS, M. BERG)	SARA EVANS (V) RCA 65744 †	32
36	38	37	11	CHOICES K. STEGALL (B. YATES, M. CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	36
37	39	39	7	LONELY AND GONE J. SCAIFE (G. CROWE, D. GIBSON, M. MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	37
38	40	40	9	LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984 †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	36	33	17	I KNOW HOW THE RIVER FEELS M. D. CLUTE, DIAMOND RIO (S. D. JONES, A. POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	33
40	41	43	5	SHE'S IN LOVE C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (V) MERCURY 566746 †	40
41	42	41	8	SHE WANTS TO ROCK C. FARREN (B. WARREN, B. WARREN, R. STONEY)	THE WARREN BROTHERS BNA ALBUM CUT †	41
42	43	44	7	HER P. MCMAKIN, A. TIPPIN (J. STEELE, C. WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	42
43	44	42	9	NEVER BEEN KISSSED E. SEAY, W. RAMBEAUX (S. AUSTIN, G. BARNHILL, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	42
44	45	48	8	YOU'RE LUCKY I LOVE YOU E. GORDY, JR. (N. THRASHER, M. CANNON-GOODMAN)	SUSAN ASHTON CAPITOL ALBUM CUT †	44
45	48	51	6	THE GIRLS OF SUMMER K. LEHNING (B. CARMICHAEL, R. BOUDREAUX)	NEAL MCCOY ATLANTIC ALBUM CUT	45
46	53	54	6	THIS TIME P. WORLEY (G. KENNEDY, P. VADERIA, W. OWSLEY)	SHANA PETRONE EPIC ALBUM CUT †	46
47	50	50	7	I'M IN LOVE WITH HER M. A. MILLER, M. MCANALLY (C. CANNON, A. SHAMBLIN)	SAWYER BROWN CURB ALBUM CUT	47
48	47	46	14	SOMEONE ELSE'S TURN TO CRY J. TAYLOR (C. TENNISON, J. ROBINSON)	CHALEE TENNISON (C) (D) ASYLUM 64044 †	46
49	51	53	6	TROUBLE IS A WOMAN S. HENDRICKS (T. JOHNSON, J. MALLOY, K. WILLIAMS)	JULIE REEVES VIRGIN ALBUM CUT †	49
50	57	61	3	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	50
51	63	—	2	YOU GO FIRST (DO YOU WANNA KISS) B. GALLIMORE (K. CHATER, L. G. CHATER, C. RAWSON)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	51
52	49	47	14	THAT'S THE TRUTH C. FARREN (P. BRANDT, C. FARREN)	PAUL BRANDT (C) (D) (V) REPRISE 16985 †	47
53	46	38	20	STRANGER IN MY MIRROR J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, K. WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	16
54	59	62	4	LOVE IS FOR GIVING M. SPIRO (R. E. ORRALL, D. TYSON)	JOHN BERRY LYRIC STREET ALBUM CUT	54
55	65	68	4	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT	55
56	58	58	4	SURE FEELS REAL GOOD R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	MICHAEL PETERSON REPRISE ALBUM CUT	56
57	54	56	9	FROM YOUR KNEES B. J. WALKER, JR. (L. SATCHEL)	MATT KING ATLANTIC ALBUM CUT	54
58	56	60	5	YOU'RE STILL BEAUTIFUL TO ME B. WHITE, D. GEORGE (R. J. LANGE, B. ADAMS)	BRYAN WHITE (C) (D) ASYLUM 64035 †	56
59	52	49	8	UNUSING HERO K. STEGALL (T. ARENA, D. TYSON, D. MCTAGGART)	TERRI CLARK (V) MERCURY 172114	47
Hot Shot Debut						
60	NEW	—	1	I'LL GO CRAZY D. MALLOY, J. G. SMITH (A. GFIRIGGS, L. WILSON, Z. TURNER)	ANDY GRIGGS RCA ALBUM CUT	60
61	62	73	4	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY MONUMENT ALBUM CUT	61
62	NEW	—	1	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	62
63	61	67	4	ALBUQUERQUE J. SLATE (C. LINDSEY, S. SEPEL)	SONS OF THE DESERT (C) (D) EPIC 79199	61
64	NEW	—	1	START OVER GEORGIA P. WORLEY, B. J. WALKER, JR., C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT	64
65	NEW	—	1	ARE YOUR EYES STILL BLUE R. HERRING (S. MCANALLY, S. MANDILE, J. WOOD)	SHANE MCANALLY CURB ALBUM CUT	65
66	NEW	—	1	WHEN MY DREAMS COME TRUE M. WRIGHT, G. DROMAN (T. BRUCE, J. D. MARTIN)	REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 72120 †	66
67	60	57	6	ONE IN A MILLION B. J. WALKER, JR. (A. ROBOFF, B. N. CHAPMAN)	MINDY MCCREADY BNA ALBUM CUT	57
68	68	64	13	SEVEN BRIDGES ROAD R. CHANCEY (S. YOUNG)	RICOCHET COLUMBIA ALBUM CUT †	48
69	69	69	7	LET 'ER RIP P. WORLEY, B. CHANCEY (B. CRAIN, S. RAMOS)	DIXIE CHICKS MONUMENT ALBUM CUT	64
70	64	—	2	A MATTER OF TIME W. ALDRIDGE (J. SELLERS, A. ROBOFF, C. WISEMAN)	JASON SELLERS BNA ALBUM CUT	64
71	70	63	5	BANG BANG BANG E. GORDY, JR., S. FISHELL, J. LEO (A. ANDERSON, C. WISEMAN)	THE NITTY GRITTY DIRT BAND DREAMWORKS ALBUM CUT †	52
72	NEW	—	1	RUB IT IN B. J. WALKER, JR. (L. MARTINE, JR.)	MATT KING ATLANTIC ALBUM CUT	72
73	RE-ENTRY	16	—	SUNDOWN C. YOUNG, B. CHANCEY (G. LIGHTFOOT)	DERLY DODD COLUMBIA PROMO SINGLE	59
74	NEW	—	1	FORGET ABOUT IT A. KRAUSS (R. L. CASTLEMAN)	ALISON KRAUSS ROUNDER ALBUM CUT/MERCURY †	74
75	67	—	2	THE YODELIN' BLUES T. HASELDEN, R. ZAVITSON (S. EWING)	THE WILKINSONS GIANT ALBUM CUT/REPRISE	67

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

Billboard **Top Country Singles Sales**

JULY 17, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	2	15	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURE 73080 10 weeks at No. 1	TIM MCGRAW
2	2	1	7	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
3	3	3	8	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
4	4	4	8	NEVER BEEN KISSSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
5	6	7	13	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
6	5	5	20	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
7	7	6	14	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
8	8	8	18	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
9	9	10	16	WHO NEEDS PICTURES ARISTA NASHVILLE 13155	BRAD PAISLEY
10	NEW	—	1	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
11	10	11	16	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
12	13	15	6	LIGHTNING DOES THE WORK WARNER BROS. 16984	CHAD BROCK
13	11	9	21	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	14	109	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
15	12	13	12	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
16	14	12	37	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
17	17	19	31	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
18	16	21	5	EVERYBODY'S FREE (TO GET SUNBURNED) RAZOR & TIE 80754	CLEDUS T. JUDD
19	24	—	2	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
20	18	16	26	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
21	20	20	10	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS
22	19	17	22	DRIVE ME WILD CURB 73075	SAWYER BROWN
23	21	18	35	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
24	23	25	5	SLAVE TO THE HABIT MERCURY 870818	SHANE MINOR
25	25	—	65	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA

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

McDonnell's MAXJAZZ Is A Dream Fulfilled

JAZZ TO THE MAX: It often pays to hold on to your dreams. For **Richard McDonnell**, president of the fledgling MAXJAZZ label, that dream started back in high school.

"As a student, I started playing clarinet and saxophone," says the St. Louis-born McDonnell. "I found the classic jazz albums and developed a fairly good saxophone style. Jazz was an important part of my life."

Fast-forward to the present. An investment banker for the past 26 years, McDonnell travels around the country due to his business. Whenever possible, he frequents local jazz clubs.

MAXJAZZ

"My interest in jazz, from a listening point of view, has never faded," he says. "It became obvious to me that there are a lot of good artists who deserve to be recorded."

While McDonnell hasn't exactly quit his day job, he has developed a vehicle for nurturing artists who catch his discerning eye. MAXJAZZ is dedicated to recording up-and-com-



by *Steve Graybow*

ing jazz artists in a context designed to expose the music to the widest possible audience.

"One of the label's objectives is to make the music accessible to listeners who might not be plugged in to jazz," McDonnell says. "I hear that comment very often—that someone just doesn't understand jazz, that they find it confusing. That's why the first MAXJAZZ releases feature vocalists. The human voice is the world's oldest instrument. With good lyrics and solid instrumentation, you create accessibility."

The label bowed with "Blues In The City," a set by vocalist **Laverne Butler** released June 8. (It's the singer's third release; two previous albums were released on Chesky.) Meanwhile, "It's All About Love," the

debut by gospel-tinged vocalist **Carla Cook**, will be released Tuesday (13) on MAXJAZZ.

Each album is distinguished by the individual singer's considerable talents and by the sterling, uncluttered arrangements that are the label's hallmark. Also notable is the distinctive CD packaging, which features dramatic sepia-and-blue photographs of the artists.

"We want to appeal to the consumer's senses as much as possible," says McDonnell. "It's important that the releases have a certain look and sound that conveys what the music is about. If you look back at the classic jazz albums, the artwork is as enjoyable as the music." Each CD,



BUTLER

he says, includes a CD-ROM video of a non-album track so that "the listener can see the artist, get a feel for them, and get involved in the music."

McDonnell anticipates four releases this year. In addition to the albums by Cook and Butler, the label's "vocal series" will be rounded out with recordings by singers **Christine Hitt** (Aug. 10) and **Asa Harris** (Sept. 14). Several more vocal albums, along with the debut of the label's piano series, will appear next year. Pianist **Bruce Barth**, who produced and played on the albums by Butler and Cook, handles A&R. Distribution is through City Hall Records.

"This venture takes a lot of capital, and this is not a moneymaking business," says McDonnell. But, he adds, "the emotional payback is so wonderful that it all becomes worth it."

TEAMWORK: Blue Note Records has announced a joint venture with Chicago-based Premonition Records to distribute recordings by pianist/vocalist **Patricia Barber**. Other Premonition releases will be distributed by EMI Music Distribution (EMD) in North America. Barber's first two Premonition discs—1994's "Café Blue" and 1998's "Modern Cool"—will be rereleased by Blue Note Aug. 10, with a new live EP expected in the fall... Arkadia Jazz has acquired the Postcards label, which has released albums by **Gary Peacock** with **Bill Frisell**, **Reggie Workman**, **Sam Rivers**, and others since its 1993 inception. Arkadia will market and promote the existing Postcards catalogue, along with upcoming additions to the label's roster.

AND: "The Urban Grooves—Album II," released June 29 by Internal Bass, is the follow-up to **Down To The Bone's** 1998 debut, "From Manhattan To Staten." Internal Bass has rereleased the group's debut, concurrent with the new album... Recorded in 1992, "Night Bird Song"—released July 6 by the Knitting Factory—is the last album by the late saxophonist **Thomas Chapin**. It was Chapin's decision that the album would be released as a follow-up to his 1998 disc "Sky Piece."

L7

(Continued from page 14)

Bong Load will provide the licensing, marketing, and distribution for Wax Tadpole, which Sparks says will remain "a label only for L7 releases or L7-related releases. I don't have any aspirations to sign other acts and be a record-company mogul."

An as-yet-untitled remix album of L7 songs (including "Freeway") featuring other artists is scheduled to be released on Wax Tadpole/Bong Load in the first quarter of 2000.

In the meantime, L7 will begin a headlining U.S. tour the week of the album's release. The band is booked by Stormy Shepherd of Leave Home Booking. "We might do multiple nights in one city," adds Sparks.

"L7 has a substantial fan base going into this release," Rothrock says, "and we're looking to expand on that by heavily supporting the touring that the band will do. The album will be

serviced to college radio and rock radio. We're also going to be placing local and national ads for the album."

Yet L7 hasn't been generating as much excitement at retail as it has in the past, according to the retailers who spoke to Billboard. One retailer summed up the sentiments of others.

"L7 peaked six or seven years ago," says Ira Barouch, owner of Rocks In Your Head in New York. "They were part of the a promising wave of all-female rock bands like Babes In Toyland and Bikini Kill, but it seems like L7's audience has gotten smaller. The tour will help album sales, though."

Of the band's fans, Sparks says, "Considering we've been around for so long, we're blessed with a young audience. We're sticklers for playing all-ages shows when we can. We play youthful music; it appeals to the rock'n'roll-spirited people."

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NO. 1	
1	1	15	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE 15 weeks at No. 1
2	2	61	JUST WON'T BURN TONE COOL/ROUNDER 471164/DJMG [CS]	SUSAN TEDESCHI
3	3	37	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
4	NEW		HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL	ETTA JAMES
5	5	91	TROUBLE IS...▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
6	4	10	TAKE YOUR SHOES OFF RYKODISC 10479	THE ROBERT CRAY BAND
7	8	8	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 11939	B.B. KING
8	6	37	BLUES ON THE BAYOU MCA 11879	B.B. KING
9	7	3	BUDDY'S BADDEST: THE BEST OF BUDDY GUY SILVERTONE 41677/JIVE	BUDDY GUY
10	RE-ENTRY		CALL TYRONE MALACO 7496	TYRONE DAVIS
11	15	2	BLUES POWER - THE SONGS OF ERIC CLAPTON HOUSE OF BLUES 9565	VARIOUS ARTISTS
12	11	45	GREATEST HITS MCA 11746	B.B. KING
13	12	45	SLOW DOWN OKEH/550 MUSIC 69376/EPIC [CS]	KEB' MO'
14	9	26	BLUES BLUES BLUES ATLANTIC 83148/AG	THE JIMMY ROGERS ALL-STARS
15	14	2	BEST OF CHUCK BERRY - THE MILLENNIUM COLLECTION MCA 11944	CHUCK BERRY

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NO. 1	
1	1	7	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS 7 weeks at No. 1
2	2	8	THE DOCTOR SHOCKING VIBES 1547/VP [CS]	BEENIE MAN
3	3	12	EVERYONE FALLS IN LOVE PENTHOUSE 1543*/VP [CS]	TANTO METRO & DEVONTE
4	4	34	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
5	6	3	DJ REGGAE MIX 2000 BEAST 5470/SIMITAR	VARIOUS ARTISTS
6	5	15	LABOUR OF LOVE III VIRGIN 46469	UB40
7	7	53	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
8	9	51	PURE REGGAE POLYGRAM TV 565122/DJMG	VARIOUS ARTISTS
9	10	9	DANCE HALL XPLOSION '99 JAMDOWN 40013	VARIOUS ARTISTS
10	8	9	GENERATION COMING GATOR/I-MAN 1014/PLATINUM	THIRD WORLD
11	12	59	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
12	11	5	FACE OFF VOLUME 2 PLATINUM GROOVE 502	VARIOUS ARTISTS
13	14	8	REGGAE XPLOSION '99 JAMDOWN 40014	VARIOUS ARTISTS
14	NEW		GREENSLEEVES REGGAE SAMPLER 19 GREENSLEEVES 8019	VARIOUS ARTISTS
15	13	81	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NO. 1	
1	1	14	SOGNO▲ POLYDOR 547222	ANDREA BOCELLI 14 weeks at No. 1
2	2	93	ROMANZA▲ PHILIPS 539207 [CS]	ANDREA BOCELLI
3	4	94	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [CS]	BUENA VISTA SOCIAL CLUB
4	3	4	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT 79532/AG	IBRAHIM FERRER
5	5	17	THE IRISH TENORS MASTERTONE 8552/POINT [CS]	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
6	8	92	THE BOOK OF SECRETS▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
7	7	19	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
8	6	12	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
9	NEW		GRATTITUDE RICOCHET 81143	FIJI
10	12	53	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
11	11	2	NAMAHANA COCONUT GROVE 78203	HAPA
12	9	23	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	ANDREA BOCELLI
13	10	7	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
14	14	6	BRASILEIRO PUTUMAYO 150	VARIOUS ARTISTS
15	13	5	CUBA PUTUMAYO 149	VARIOUS ARTISTS

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

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THE BIG PICTURE: Reggae In Jamaica Is The U.S. Finally Ready?

The recent drop in international sales suggests it's time for a musical change. The good news: there's no shortage of new riddims, singers or ideas.

BY ELENA OUMANO

Local success may be enough for some in Jamaica, but most won't be satisfied until the music is an international best-seller, especially in the U.S. Right now, America's urban audience is the most likely route. "Everyone in hip-hop listens to reggae," asserts the K.licious label's Tony Kelly.

"When they started playing dancehall at the New York 'Belly' [film] premiere party last year, everyone started dancing. Mike Tyson was next to me, bobbing his head. These were hip-hop heads! Too many of us here are comfortable with what we're getting, with putting out poorly produced stuff with no promotion, with following instead of originating and leading," says Kelly. "Too many want to pick the mangoes that fall to the ground instead of climbing the tree and finding the quality ones. We're disorganized and not educating ourselves about the business."

"Gone are days when musicians did a session and walked out leaving a riddim track," says Mainstreet/Juvenile's Danny Browne. "Now, you have to follow up and create production around the vocals. If it's left raw, you hear it but don't notice it. Puff Daddy, Missy and Babyface know you need something significant to make it stand out. People here don't recognize that."

"My brother [Madhouse/Xtra L's Dave Kelly] is an aggressive businessman and musician, and he always wants to try something else," says Kelly. "I'm the same. Shocking Vibes is hitting all the right buttons, and so is [Miami-based] Richard Martin's 2 Bad label [whose "Faith" riddim dominated '98-'99]."

ENVY VS. UNITY

Shocking Vibes' Patrick Roberts [whose Beenie Man is reggae's top hitmaker] also blames the recent drop in international sales on limited promotion of dancehall music overseas. "We don't know that any big companies or distributors will pump big dollars into the promotion of the music," he told Jamaica's *Weekend Star*. Others point to the lack of unity among producers and artists. Said deejay Tanto Metro in the same article, "There is too much envy and no unity here. The people of hip-hop unite and push their music."

MANY RIDDIMS TO CROSS

After completing his recording studio last fall, Tony Kelly began churning out hits like "Top Shotta," featuring hot deejays [reggae rappers] Sean Paul and Mr. Vegas and hip-hop's double-platinum-selling DMX. Studio 2000's Steely & Cleve returned to dancehall at the same time, with savage riddims like the "Street Sweeper," which eased Burro Banton's chart comeback via

"Boom Wha' Dis." Dave Kelly's "Brukout" and "Backyard" riddims were voiced by dancehall's finest, including Bounty Killer ("Caan Believe Mi Eyes"), dancehall singer Wayne Wonder ("Criss Pack Of Boots") and the Alias Crew ("Holiday"). Tony and Dave Kelly helm two tracks each on Beenie Man's Virgin debut and are currently wrapping work on Shaggy's MCA/Universal



BEENIE MAN

debut, while Tony is "80% finished" with Buju's next set.

Says Tony Kelly, "You never hear two riddims that sound alike from me, like ['98-'99's hit] 'Bookshelf' [powering Tonto Metro's "Say Whoi"] and Beenie's title hit] and the [equally sizzling] 'Unda Wata' [running under Beenie's "Kingston Hot," Vegas's "Sucky Ducky," Machel Montano's "Big Phat Fish" and Banton's "Woman Dem Fat"]." Tony Kelly's summer-'99 riddims include



BUJU BANTON

the "Hyped" and "Kiki" and "a slow jam that won't be named because of its international pop flavor [to be voiced by] Wayne Wonder, Tony Curtis, Beres Hammond, Fahrenheit and, hopefully, Luciano," he says. Browne's latest "All Purpose" riddim [the title tune is on Goofy's May release "I Don't Give A Damn" set] runs throughout the "All Purpose" compilation [released last month], featuring the Main Street crew. Browne is also voicing Main Street artists Future Troubles and Capt. Barkey on his new "Blow Wow" riddim and developing new artists Mad Anju and Krazy Kid.

SINGERS APLENTY

It's also clear that reggae doesn't lack for vocal talent with ready appeal for the international audiences. "Bobo" chanter Sizzla remains the most exciting and consistent new artist. His "Royal Son Of Ethiopia" (Greensleeves June, '99) showcases his lethal package of a singer's melodic instincts, a deejay's fine-tuned rhythm radar and compelling material that is truly his own; but Sizzla's onstage rants alienate many. "Some of the more radical Rasta singers don't take interviews," observes young roots singer Bushman. "They need to, in order to explain their position." Bushman stirred a flurry of interest with his '97 "Nyah Man Chant" debut. "Total Commitment" [May '99] is distinguished by the title track's rare admission of male romantic insecurity.

Singjay Anthony B continues to impress as a live performer and socially astute songwriter, while Spragga Benz and Red Rat's diamond-hard hip-hop-slanted styles should be dominating rap charts. "Red Rat [whose next set drops in August] could be a worldwide superstar right now if we had the resources to present him to the world," says manager Browne. "I was in New York in April and heard 'Dwayne' flow into the hip-hop mix on Hot 97's prime time, and they called his name like any other red-hot MC. I'd love to get Interscope's Mya for a song with him."

Buju Banton's captivating kamikaze energy also continues to mysteriously elude mainstream outlets, but he may be the sole contemporary artist capable of bridging reggae's dancehall and prayer grounds and satisfying both urban music heads' yen for "hard" sounds and roots-reggae fans' desire for inspiration. Luciano's live performances thrill anyone who witnesses them, but management crises—plus the tepid reception given his '98 "Sweep Over My Soul" set—keep him on hold, hopefully not for long, as his performances with Senegalese superstar Baaba Maal auger a fruitful new direction.

ROOTS AND RHYTHM

When viewed against the context of hip-hop's tremendous gains in global popularity and spiritual-political vision, it's increasingly apparent that reggae, which inspired hip-hop, is most interesting and commercially appealing when it's heavily rhythmic and idiosyncratic—that is, when it's most essentially African. In addition, reggae's current crop of culture and lover's-rock singers—as opposed to chanters, singjays and deejays—are generally failing to do more than bite the lyrical sentiments and stylistic flourishes of the music's

(Continued on page 38)

Despite formidable setbacks, this resilient music shows signs of imminent recovery. And there's every indication to suggest it could happen here, bigtime.

NEW YORK—"Ring The Alarm," the late "singjay" Tenor Saw's '80s dancehall battle anthem, never made it onto commercial-radio playlists. But when the deejays on Lauryn Hill's spring '99 "Miseducation" tour busted its opening notes in N.Y.C., hip-hop audiences came back loud and clear with the lyrics. Missy Elliot sought out dancehall's Lady Saw for "Mr. DJ" off her new "Da Real World" set, while singer Luciano was recently presented with a key to Kansas City, Mo. American listeners are ready for reggae, whether it's Saw's dancehall bluster or Luciano's roots & culture.

Yet, except for a few exceptions proving the rule—Beenie Man's '98 "Many Moods Of Moses" and May '99's "The Doctor" and Tanto Metro & Devonte's "Everyone Falls In Love" hit this spring—reggae remains ghettoized, limited to Caribbean radio and special pro-



ERNEST RANGLIN

grams. Most blame reggae's late-'90s slump on U.S. majors' massive mid-'90s abandonment of the music. In addition, Shanachie Records GM Randall Grass points to "too many reggae releases, which make per-release sales proportionately lower."

Easy Star's Lem Oppenheimer also cites "the language barrier, the emphasis on a religion [Rastafarianism] and lack of coverage in major magazines."

"The number of new releases per year continues to grow as the reggae section in most stores continues to shrink," observes Who Dun It Records' Theo Butler. "The constant repackaging of the same songs and artists on multiple compilations is stagnating the music, and it has become extremely expensive to get product into the chain-store accounts with the rising cost of co-op advertising expenses."

VETERANS FIND NEW AUDIENCES

Despite formidable obstacles, this resilient music shows signs of imminent recovery. Maxi Priest drops

"Combination," his best album yet, this month on Virgin, and Diana King remains signed to Work/Sony, as do Bounty Killer (who dropped his dancehall/hip-hop "Next Millennium" fall, '99) and Scare Dem to TVT/Blunt. Virgin dropped Shaggy, but MCA/Universal scooped him up, and Beenie Man signed a five-album deal with Virgin in January. Veteran artists—Ken Booth, Abyssinians, Cocoa Tea, the Congos, Burning Spear, Alton Ellis, Leroy Sibbles, the Mighty Diamonds, Derrick Morgan, Justin Hinds, Bunny Wailer, Bob Andy, Laurel Aitken, Joe Higgs, the Skatalites, Michael Rose, Culture, Jimmy Cliff—are meeting a growing demand for live classic reggae, particularly from the West Coast, where Ragga Muffin Productions scored high marks with its third "Old School Reggae Jam," held June 20 in Long Beach. The show featured Booth, Johnny Osbourne, Brigadier Jerry, Charlie Chaplin and Josie Wales. Vets also released inspired Stateside sets, most notably Israel Vibration's (now comprised of Lascelle "Wiss" Bulgin and Cecil "Skelly" Spence) dazzling "Pay The Piper" (RAS).

LABELS GOING STRONG

RAS Records, distributed by Ernie B, DNA and VP and abroad through various licensees, is celebrating its 20th anniversary. Founder Gary "Dr. Dread" Himelfarb is committed to roots artists such as Bunny Wailer and Black Uhuru; recent albums by Wailer, Culture and the latest "Reggae For Kids" set, he notes, have each sold "over 25,000." Heartbeat Records, founded in 1981, also licenses and produces product and is pledged to roots reggae. "Like everyone, we're affected by the lack of infrastructure caused by the major-label panic and [1997-98's] downturn of the industry as a whole," says VP of A&R Chris Wilson. "But we're working on new approaches in online distribution of music and information, and we see an upswing of interest, especially from young people." Distributed through Universal, with direct sales to reggae specialists VP and Ernie B, and various international distributors, Heartbeat is synonymous with vintage-music compilations culled from master tapes, such as Coxsonne Dodd's Studio One treasures and new sets by reggae icons Burning Spear and former Black Uhuru frontman Michael Rose, as well as newer artists, such as Everton Blender. Coming up in '99: Studio One sets from Bob Marley & The Wailers and the Skatalites.

Shanachie—distributed by Koch International in the U.S. and other distributors abroad—"went into reggae in 1980, because the music was unique and compelling and there was a growing demand for reggae

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REGGAE IN JAMAICA

(Continued from page 37)

forefathers, especially Bob Marley, Dennis Brown and Garnet Silk.

Few comprehend the true example set by reggae's pioneers, who went deep inside to contact their own unique and soul-felt expression. It's been generally left to vintage singers who've harnessed second, even third, winds to the yoke of experience—as well as the few vets who've never fallen out of favor, like Barrington Levy, Richie Stephens, Freddie McGregor and, especially, master show-stealer Beres Hammond—to keep classic reggae singing alive.

Ernie Smith's '97 retrospective, "After 30 Years Life Is Just For Living," proves him to be among the island's greatest living musical treasures with a wide-ranging appeal,



BUSHMAN

yet he is misunderstood at home as an artist for "foreigners" and Jamaican "uptowners." Yet he drew the loudest screams from a stunned working-class crowd at a recent Portmore show that featured other top veterans and current stars.

PIRATES VS. PROFITS

While lack of major-label support has not curtailed reggae's creativity, profits—especially from dancehall—are also being cut by the widespread problem of piracy. "Bogus labels like Fantasy and Unity use the names of popular Jamaican clubs like Cactus and sound systems like Renaissance to make a killing with all the hot songs," says Kelly. "The Jamaican audience is buying more pirated mixed tapes and CDs than the genuine stuff. We do all the work, and they get all the money. They did it with hip-hop, but BMI, ASCAP, the publishing associations and record labels went to Congress to draft legislation that came down hard on some CD-manufacturing plants if they manufacture things that are discovered to be illegal. We need to unify and fight this." Browne planned to release a compilation of his '98 hit "Filthy" riddim, but "I didn't get the chance," he says. "When we toured the U.S. last summer, every track was already out [on pirated CDs] in every state we visited." Browne then built a "Filthy" variation in the "Bam Bam" style and scored hugely with Vegas' "Heads High" and Degree's "Traffic Blocking," but he was still robbed of his "Filthy" profits. Jamaica's "alternative"—to reg-

gae, that is—music thrives. In May, Jana Bent released "Chase The Sun," a set of personal art-rock songs. Fahrenheit's recent Mystic Urchin "From Fringe To Fore" debut is a persuasive bid for R&B's spotlight. Gibby the band broke up, but Gibby the hard-rock guitarist/singer is recording solo. Hardcore punk outfit Downstairs released "Reggae Metal" in May, with lead singer Brian Jones proving to be a striking find.

PLACES TO PLAY

All Jamaican artists, from reggae to rock, depend on the island's live-concert and dancehall circuit to put food on the table. With Reggae Sunsplash on hold until it has the financial structure "to make sure that we do it properly," says CEO Rae Barrett, Reggae Sumfest is even more firmly entrenched as the island's top music event. The Jamaica Tourist Board is investing \$100,000 to help market the Aug. 1-8 Montego Bay show. "We're talking to Lauryn Hill and Lionel Richie for either Friday night's 'Roots Rock Jam' or Saturday's 'Worl-a-Reggae,'" says Sumfest's Robert Russell.

The festival launches Sunday night with the "Beach Party"; Monday celebrates Gloucester Avenue, aka the "Hip Strip's" club action, while "Heavyweight Countdown," the sound-system clash, features live mike juggling on Tuesday at Pier One. Sumfest then moves to Catherine Hall for four nights: Wednesday's "Legends Night"; Thursday's "Dancehall Night," featuring Buju Banton, Beenie Man, Bounty Killer, Mr. Vegas, Zebra and other big names; and Friday and Saturday's concerts feature other local and international stars.

Beres Hammond and Kulcha Knox stood out at last January's "Tony Rebel Birthday Salute," Jamaica's sole "strictly culture" annual concert. The third annual Jazz & Blues Festival (Nov. 5-9) was held at Ocho Rios' Jamaica Grande and in Oracabessa, where Palm Pictures founder Chris Blackwell has built a spectacular new venue on James Bond Beach. Surrounded on three sides by the Caribbean, with a state-of-the-art stage perched on the shore and the audience section bounded by a row of charmingly authentic shacks serving as food and crafts booths, the venue recalls the warm vibes of early Sunsplash concerts and will attract tourists and world-class artists of all genres. Festival producers included midnight concerts with Baaba Maal and Toots & The Maytals. Blackwell also launched Moonlik, a monthly full-moon concert at Firefly, former home of writer Noel Coward, April 1, with folk singer/writer/guitarist Della Manley.

MOVIES AND VIDEO

Palm Pictures' "Third World Cop" should exceed the success of its digital-video debut feature, 1997's "Dancehall Queen," with an

(Continued on page 42)

The U.K.: Ten Noteworthy Noisemakers

Correspondents Nigel Williamson and Kwaku offer snapshots of 10 top reggae acts and personalities creating newsworthy rhythms in the U.K.

Finley Quaye, "Maverick A Strike" (Epic)—Homegrown talent whose 1997 debut went platinum and whose mainstream-singles-chart success did much to revitalize reggae as a commercial force again in the U.K. His debut CD won him a Brit award as best male singer, and his second (album due later this year) is one of the most keenly awaited releases of 1999.

Sizzla, "Kalonji" (Jetstar)—Socially conscious Jamaican-born dancehall singer who has been championed by the U.K.'s influential indie-music press and enjoys the patronage of such high-profile fans as Finley Quaye and ex-Stone Roses man Ian Brown. Crossover hit singles have included "Saturated" and "Freedom City," and the album "Kalonji" will be a major contender for best reggae release of the year.

Beenie Man, "The Doctor" (Jetstar)—This 21-year-old Jamaican had a crossover top-10 single hit last year with "Who Am I" from his acclaimed Greensleeves album "Many Moods Of Moses" and has enjoyed a big U.K. following since first touring in 1994. He rivals Buju Banton as the top Jamaican deejay and had a starring role in the Chris Blackwell-financed film "Dancehall Queen," in which he also sang the title theme.

Glamma Kid, "Taboo" (WEA single)—Hailing from London's East End, Glamma Kid, 21, has been touted as the U.K.'s answer to Bounty Killer. "Taboo," which also featured teenage U.K. soul diva Shola Ama, was a top-10 single in April. Already a MOBO (Music Of Black Origin) award winner, his much-anticipated debut album is due late summer.

Mishka, "Mishka" (Creation)—



BARBARA NAPS

Discovered by Alan McGee of Creation Records, home to Britpop superstars Oasis, during McGee's honeymoon in the Caribbean, the 24-year-old white rasta from Bermuda has a voice somewhere between Bob Marley and Sting. The gentle acoustic track "Give You All The Love" from his just-released debut album has picked up heavy airplay as a perfect summer single.

Barbara Naps, "No Apologies" (Ruff Cutt)—Naps is the former singer-guitarist of the female reggae group Akabu, and her debut album, "No Apologies," has been a strong seller since its release in April. Containing her four singles, including a Bob Marley and Tony Toni Tone cover, the album not only engagingly echoes the soulful, romantic lovers-rock style, but also conscious and spiritual originals like "Help Me Lord."

Lloyd Brown, "Rhyme & Reason" (Saxon)—Singer-songwriter Lloyd Brown capped a 20-year



LLOYD BROWN

career earlier this year with this album, the first double CD of original material by a single act to make the U.K. reggae charts. The punchy Musclehead-produced album displays Brown's dulcet tones on romantic, religious and socio-tipped songs, such as "Real Love," "Power Of Jah" and "Lessons," respectively.

Jah Shaka—This venerable deejay/record producer, eponymous label owner and legendary one-man sound system has kept alive the underground roots-and-reggae culture and dub-music club scene in the U.K., for the past three decades. This staunch Rastafarian's busy domestic schedule includes a monthly all-night session at East London's Africana Center. The event, on July 23, will mark the birthday of Haile Selassie.

Neil "Mad Professor" Fraser—Head of the Ariwa Sounds label and a prolific reggae producer and remixer, has been busy of late on the international circuit, making appearances from Australia to Estonia. His "Dubtronic" album engagingly fused dance music and reggae dub style. Upcoming Fraser productions on Ariwa include the debut by the lovers-rock girl group Love Clinic and the sophomore release from DJ Starkey Banton, "Rasta Mystic," due in September.

Linton Kwesi Johnson, "More Time" (LKJ) and "Independent Intavenshan: The Island Anthology"—These two releases mark the 20th anniversary of the recording career of Johnson, a pioneering socio-political reggae poet. "More Time" was released in the U.S. through LKJ/Paras International. Johnson this summer has been touring European markets, including Sweden, France and Italy, while fall dates are planned for Japan and South Africa.



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- 20-21 Detroit MI
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- 23 Philadelphia PA
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- 25 Boston MA
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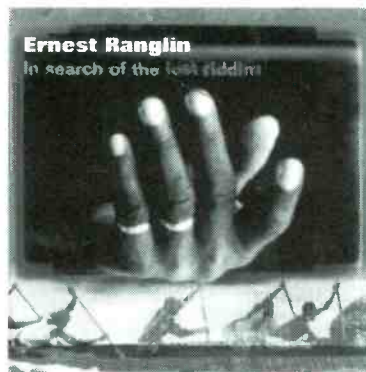
(Continued from page 37)

music," says Grass, who adds that "reggae's audience has grown and changed from mostly Caucasian and countercultural to include all ethnic groups and a wide [and especially young] demographic. Where, in the beginning, the classic 'roots' style of reggae was popular internationally, now all styles [roots, lovers rock, pop-reggae, dancehall, hip-hop/dancehall] are finding international audiences." South African reggae singer Lucky Dube's "Taxman" was the label's top seller for '98; Dube's "The Way It Is" drops this August. Pow Wow Records wins with rock-to-reggae covers—two "Fire On The Mountain" compilations, Wailing Souls' '98 "Psychedelic Souls" and May '99's "Reggae Celebrates The Detroit Sound."

World-music label Music Club dropped the equally appealing "Souled On Reggae: 15 Soul Classics In A Reggae Style" early this year. Island Records founder Chris Blackwell's Palm Pictures, distributed in the U.S. and abroad by Ryko Distribution Partners, launched in '97 with Jamaican guitar legend Ernie Ranglin's "In Search Of The Lost Riddim" (Ranglin recorded Island's first album in '59). In '98, the label released reggae "riddim twins" Sly & Robbie's dance-reggae merger, "Sly And Robbie Drum & Bass Strip To The Bone By Howie B."

BRIT LABELS' STATESIDE SUCCESS

U.K. labels enjoyed a greater U.S. presence last year. Blood & Fire released sublime sets from Johnny Clarke ("Dreaded Than Dread") and Junior Byles ("129 Beat Street"). Greensleeves, represented by L.A.-based Leslie Cooney, released Mr. Vegas' hot "Heads High" debut, Bushman's "Total Commitment" and new installments of its "Ragga Ragga Ragga" series. New York's



Gee Street licensed Junior Delgado's "Fearless," which matches his powerhouse roots vocals to tracks by top U.K. dance remixers. "We like our artists to cross over," says Gee Street's Brit prez Jon Baker. "We have a good base in the West Indian community, but artists or records labeled as reggae don't get to broaden their audience." Jamaican Yankee B's "Mucho Dinero" (1998) featured hip-hop guests like Big Pun. Ky-Mani Marley's current "The Journey" busts boundaries with the most inventive musical applications yet of the Bob Marley pipes inherited by all his male progeny.

The Stone Love sound system's "Champion Sound Vol. 1," skedded for late summer, should turn the urban market on to the joys of Jamaican mobile-disco parties. But, when it comes to unadulterated Yard-style reggae, VP Records is unrivaled. With its cutting-edge "Reggae Gold," "Strictly The Best" and "Total Togetherness" compilation series, hit riddim CDs and high-profile release parties, in-stores, aggressive radio promotions and other "major label" marketing strategies for its top artists, VP almost singlehandedly took up the slack created by the majors' defection. The label jumped on radio's interest in Beenie's "Who Am I" single from "Many Moods" by hiring hip-hop promotions and PR outfits to ensure the track stayed active through the summer of '98.

NEWER IMPRINTS

Among newer outfits, L.A.-based PARAS Group "brokers" product from small American and European labels to U.S. distributors. New York's Artists Only! (AO!) launched a reggae division late in 1997 and received a '98 Grammy nomination for Toots Hibbert's "Ska Father." Other strong sellers are the "Platinum Reggae" and the "Live At The Maritime Hall" artist series.

The Carnegie brothers' Atlanta-based Jamdown Records [distributed

by K-tel International] services America's growing dancehall audience with hot compilations and megamix hit riddim compilations such as "Dancehall Hits '98" and "Chant A Prayer." Jamdown's sets include "Ruff Neck—If It Ain't Ruff It Ain't Right" and "Ghetto Slam," slated for release this year. "Dancehall will start influencing hip-hop culture," predicts label prez/CEO Richard Carnegie.

On the other hand, New York's Easy Star "records reggae the way it used to be, emphasizing live musicians, songwriting, soulfulness," says VP Lem Oppenheimer, who uses independent distributors for chains and one-stop and reggae-specific distributors for reggae. "Distribution is tough, because larger chains don't care about the genre," he adds. "They stock Marley, Burning Spear—the biggest releases—but don't pick up newer artists, smaller releases."

American reggae acts' melting-pot slant ranges from L.A.-based Hasidic North African band Mongoose to Midwest-based Ethiopian roots singer Isaac Haile Selassie. Others include veteran urban rockers Foreign Exchange ("Occam's Razor"), Christian reggae band Temple Yard ("Temple Yard") and former Inner Circle lead singer Carlton "Bad Boys" Coffie ("Scandal"), Dominican-born Nasio Fontaine (whose second set, "Revolution," was released in May on Aphelion), all-American home boy Ras Shiloh (whose third "Listen Well" set is out this month) and the "Royal Family Of Reggae," sibling quintet Morgan Heritage (hitting big with early '99's "Don't Haffi Dread").

FESTIVAL MADNESS

The second "Teva Spirit Of Unity" tour is making up for the loss of the late Tony Johnson and Zola Burse's Reggae Sunsplash tours. "Other people saw this as a way to make money, but they sold an inferior package that diminished reggae," says "Unity" co-promoter Burse. "We started 'Unity' to put reggae back to where it was." Co-promoted by Reggae On The River promoters Carol Bruno and Paul Bassis, "Unity" starts mid-July in Peru, covers South America, the U.S. and the Caribbean and ends in Barbados, Oct. 2-3. It features an all-star bill booked by William Morris, including Maxi Priest, Diana King, Third World, Steel Pulse, Aswad and Shaggy. The Barbados government is sponsoring a second stage for the U.S. mainland portion, to showcase Barbadian acts "who normally wouldn't get this kind of exposure," says Bruno.

Redway, Calif.'s "Reggae On The River" (Aug. 6-8) features "Unity" acts plus Jorge Santana, Ziggy Marley and Machel Montano. The event has grown from a fund-raiser thrown 16 years ago to replace a torched community center into an internationally acclaimed world-music event, as well as "the biggest fund-raiser for the area's nonprofit service groups," says Bruno. "The food booths are

(Continued on page 42)

SOUNDS OF JAMAICA

Reggae Island

Jamaica Film & Music Calendar

<p>Reggae Sunfest August 1-7, 1999 Catherine Hall, Montego Bay</p>	<p>Caribbean Music Expo November 14-17, 1999 Jamaica Grande, Ocho Rios</p>	<p>The Jamaican Film Festival "CINEMA INNA YARD" November 17-21, 1999 Wyndham Rose Hall, Montego Bay</p>
<p>1999 International Telefood Gala Concert November 28, James Bond Beach, Ocho Rios</p>	<p>Bob Marley TRIBUTE CONCERT December 4, 1999 James Bond Beach, Oracabessa</p>	<p>airJamaica Jazz & Blues Festival January 20-23, 2000 Ocho Rios</p>

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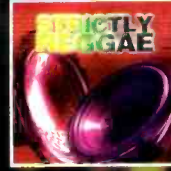
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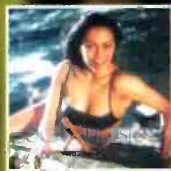
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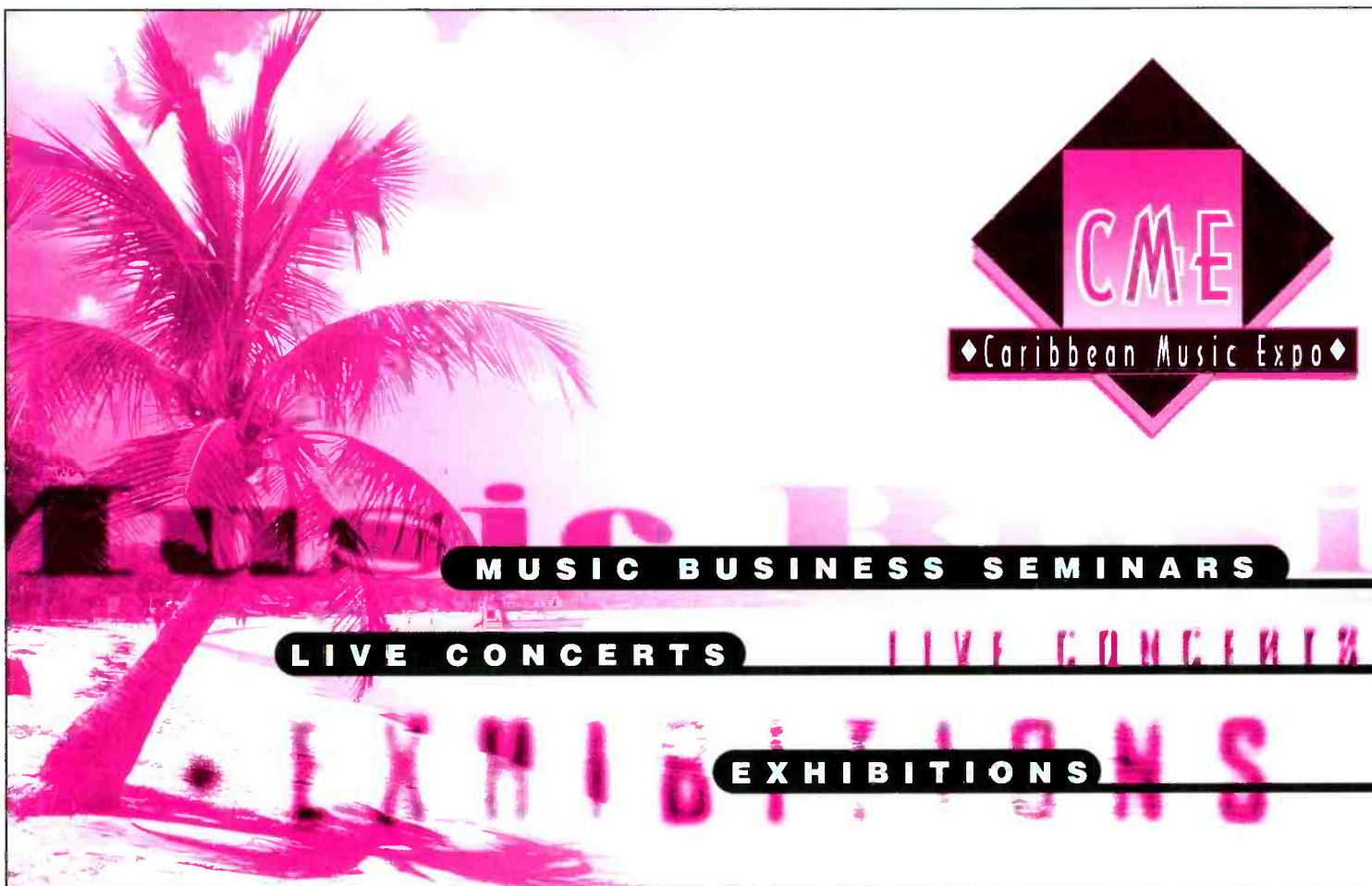
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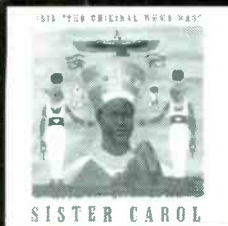
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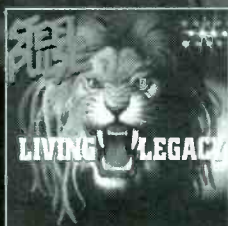
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THE U.S.: FINALLY READY FOR REGGAE

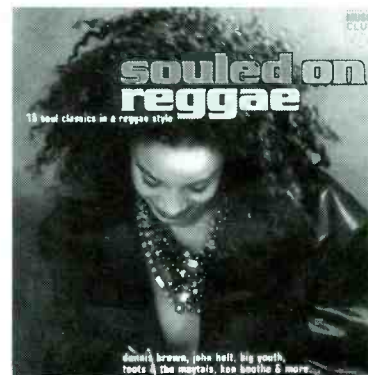
(Continued from page 40)

reserved for them." Another Cali institution, the Ragga Muffins Festival/Bob Marley Celebration, began as a gathering of friends celebrating Marley's legacy in an L.A. park. The 18th Celebration in February sold out at the Long Beach Arena—and the following weekend at San Francisco's Maritime Hall with a bill featuring Beenie Man, Vegas, Marcia Griffiths, Bob Andy, the Ivory Coast's Alpha Blondy, Gregory Isaacs, Shiloh, Fontaine and New York Ska Jazz Ensemble with Laurel Aitken.

"My radio job and the success of the concerts has helped me introduce new artists at a major reggae concert with major promotions," says promoter/radio jock/programmer Barbara Barabino. "I'm not looking for all my artists to sell tickets." The Sierra Nevada World Music Festival took place in Marysville, Calif., June 18-20 and featured a rare appearance by Sly & Robbie backing Michael Rose.

More than 2 million New York City-area Caribbean-Americans support many annual events, including the Annual Caribbean Heritage Awards show, which took place at

Brooklyn College Feb. 26 and featured Boukman Eksperyans. Reggae's real Grammys, the Tamika Awards show, founded by Irie Beat radio jock Clinton Lindsay, celebrated its 11th showing at The Theater at Madison Square Garden April 2 with performances by reggae's hottest artists and 30 awards presented. The second annual New York



Music Festival took over the Forest Hills Stadium on Memorial Day with a lineup featuring Hammond and Banton. The equally star-studded 4th Reggae Culturama Family Festival takes place July 18, at Downing Stadium at Randalls Island, featuring Vegas, Machel Montano and Shabba Ranks.

FLORIDA AND PHILLY

Miami's NFL frenzy fired Reggae Style Super Jam, Jan. 30's free concert, featuring Beenie, Tanto Metro & Devonte, Red Rat & Goofie, Anthony B, Buju Banton (whose next set releases late summer on Penthouse), et al, at Miami's Bayfront Park Amphitheater. A simultaneous showing of the concert on a Jumbotron screen on Biscayne Blvd. accommodated the overflow. South Florida also hosted the Sixth Annual Reggae Soca Music Awards, April

18, which presented a Living Legend Award to Ken Booth and Lifetime Achievement Awards to Sir Clement "Coxsone" Dodd and Willie Lindo. Philadelphia Carnival '99, held July 3 at Robin Hood Bell East/Fairmont-Park, leaped to pan-Caribbean heights in its 20th year, with a lineup featuring David Rudder, Montano, Everton Blender, Degree and Jamaica's rising jazz-reggae band, CO2.

"When I worked at major labels, great reggae projects came across my desk and the company passed because it didn't know what to do with the music," says Butler, whose best seller is singer/producer Mikey Spice's "Spice Rack." "But until major-label money is pumped back into reggae, you won't see any records going gold or platinum soon. Yet some of the best music ever is coming into the marketplace from artists like Bushman, Fontaine, Shiloh, Jahmali, Prince Malachi, Vegas and Sean Paul. Producers like Tony and Dave Kelly, Main Street, Jammys, [Jeremy Harding's] 2-Hard, Penthouse, Xterminator and Star Trail put out some of the best riddim tracks ever last year."

"It's ironic that reggae is often dismissed as too repetitive and simple when one of its greatest strengths right now is its diversity," offers Eric Smith of Easy Star. He cites "dancehall releases for hip-hop heads, experimental dub for rave/club kids and a renewed appreciation for the classic roots. It is up to the independents to be on the cutting edge of reggae since the majors continue to put out overproduced, watered-down product or ignore reggae altogether. Reggae has had to look within for its advancement, and the end result will be a stronger and more mature product."

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REGGAE IN JAMAICA

(Continued from page 38)

edgy '90s update on "The Harder They Come's" '72 portrait of urban Jamaica; and the soundtrack should do for dancehall what the '72 Jimmy Cliff-led "Harder" soundtrack did for roots reggae. The late reggae warrior Peter Tosh will get overdue props with VH-1's upcoming "Behind The Music" segment, produced by Wayne Jobson of reggae group Native, who also produced 1994's Tosh bio-pic, "Stepping Razor." And, while VP Records continues to step up its major-labelstyeled reggae promotions in the U.S., New York's Rap Coalition is combining the music of top reggae producers and artists under a label tentatively called Reggae Yard and currently seeking distribution.

The first Caribbean Music Expo, (November 14-17, in Ocho Rios), founded by Solid Agency's Sharon Burke and attorney Lloyd Stanbury, is another positive step. The annual music-trade show plans to incorporate an exhibition of music products and services from the Caribbean,

music-business seminars and concert showcases for participants from all over the world. The convention is designed to enable Jamaican and other English, Spanish, and French-speaking Caribbean-music producers and service providers to position themselves as suppliers of music market and address solutions to common problems. While Caribbean MIDEM has also assisted greatly to similar ends, some participants from English-speaking markets note that Latin music dominates the MIDEM trade shows and that Expo will also focus on the intersection of music and tourism.

"I will never be comfortable with selling 20,000 to 30,000 after producing gold records with Patra," says Kelly. "I want to take dancehall there, but we need to have more input and to invest more quality time and market it the right way. I'd like to fuse Lauryn Hill, Mariah Carey, R. Kelly and Mary J. Blige with anybody down here. We're searching for the right channels."

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"Stuck in Paradise" music video available, featuring the song "Quality Time". Already with a loyal following, there's money in the Banx.

"I briefly met Bankie...at the Dune Preserve (Anguilla). While I was there I heard a few tunes. I loved them..."

— Rami Jaffee, Keyboardist, The Wallflowers

"Bankie Banx is the Anguillian Dylan."

— Kevin Bacon, The Bacon Brothers, Moonplash '99 Headliners

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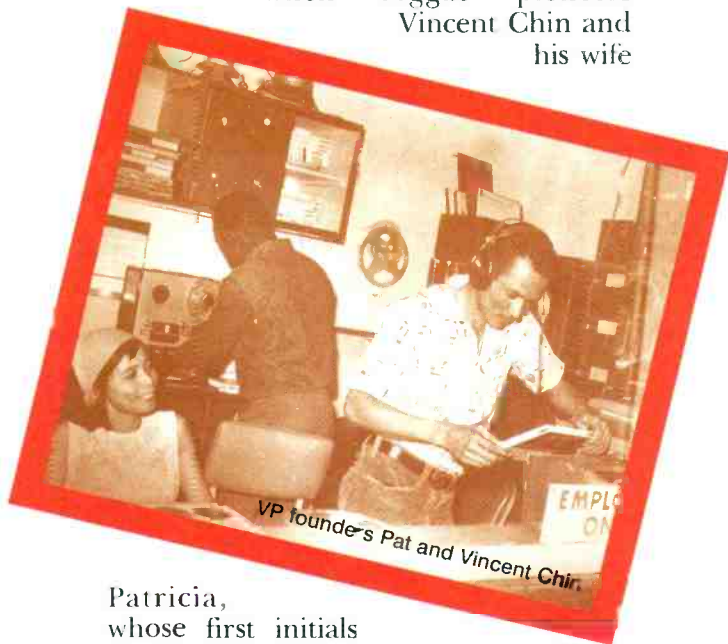
A 20TH ANNIVERSARY BILLBOARD SALUTE

VP Records has become a pioneering force in the global reggae-music industry over the past 20 years. As the world's premier independent distributor of reggae, the company has an inventory of more than 15,000 titles and leads the way as a reggae power player with a record label, retail store, Web site and concert promotion/marketing division.

It all began more than 40 years ago, when reggae pioneers Vincent Chin and his wife

OUTLOOK: VERY PROMISING

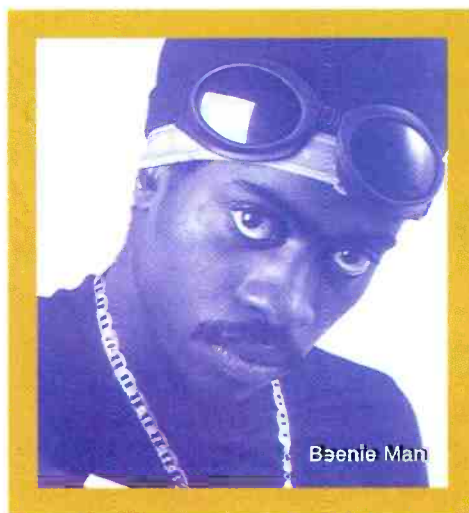
Vincent the opportunity to launch Studio 17, a record-production facility that was frequented by such artists as Peter Tosh, Bob Marley and Gregory Isaacs. In a short time, it became the studio of choice for many artists and musicians, with balladeer Lord Creator the biggest success for the company. Another of their endeavors was producing reggae shows at Kingston's legendary Ward Theatre, featuring many of the top acts.



VP founders Pat and Vincent Chin.

Patricia, whose first initials inspired the "VP" name, started selling discarded jukebox 45s in their native Kingston, Jamaica. Vincent's first job in the music business was maintaining jukeboxes at bars around the island. This led him to recognize the opportunity in selling unwanted reggae records—and the rest is VP Records history.

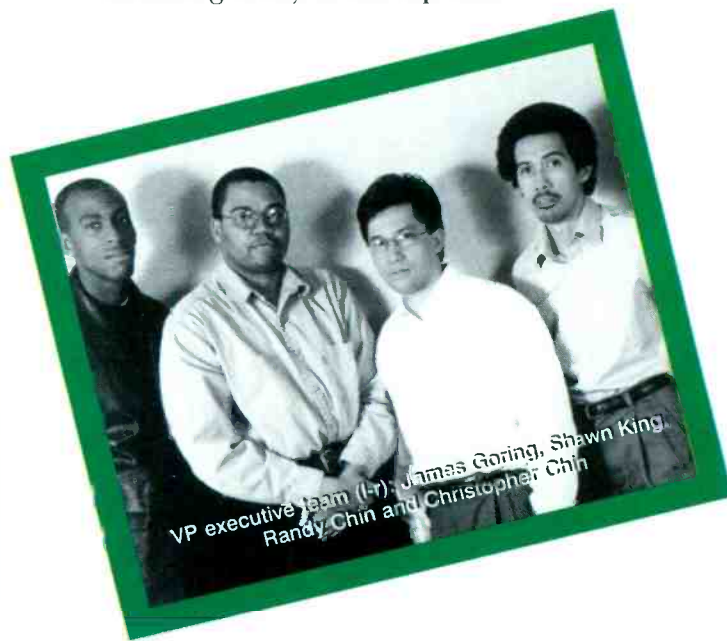
The success of the Chins' jukebox-record venture led to the opening of Randy's Records in 1958, which soon became a landmark retail establishment in downtown Kingston. The store's popularity over the first few years gave



Beenie Man

After 20 years of expanding reggae's profile in the U.S., VP Records is ready to take on the world

BY STEVE TRAIMAN



VP executive team (l-r): James Goring, Shawn King, Randy Chin and Christopher Chin

REGGAE EMIGRES

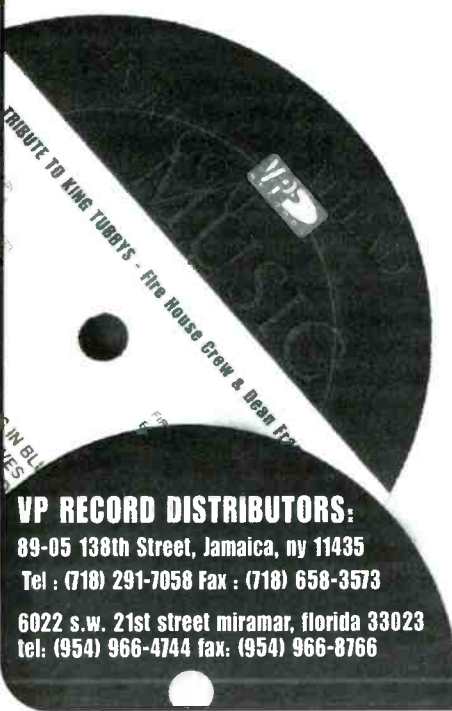
In the mid-'70s, the Chins moved to America with their children to take advantage of the growing market for Caribbean music. VP Records was opened in 1979 in Jamaica, Queens, as the site of their first American retail store, as well as a cassette-duplication facility and printing room for record and cassette labels.

Vincent and Patricia quickly became major producers and wholesale distributors of cutting-edge music from the Caribbean, as they established supply lines to record stores across the continent.

Continued on page 46



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Christopher & Randy Chin

The Billboard Interview

VP Records is celebrating its 20th anniversary as the only one-stop U.S. reggae company offering distribution, production, marketing, retail sales and concert promotion. The family-owned business, headquartered in Queens, N.Y., has earned a lot of respect for adapting major-label strategies to reggae in the face of reluctance from artists and radio.

Billboard's Elena Dumano spoke with VP Records president Christopher Chin and his brother, Randy Chin, VP of marketing & distribution.

How did you evolve from a retail store into distribution?

Christopher Chin (CC): Not too long after the retail store was established, we found it necessary to sell not only to consumers but to other stores.

Randy Chin (RC): The demand was there. Other stores wanted the same stuff we were importing, so it was a natural transition. We began importing more and more, then grew into a one-stop business, then added the label and licensed music.

Why did you start producing your own records?

CC: We still license a high percentage of records, but more and more artists wanted direct deals with us, primarily making records in Jamaica, using Jamaican producers. We already had relationships with artists and producers that had developed over time.

What changes in the music and in buyers' tastes have you seen over the years? Who are your buyers?

RC: Our core buyers are the West Indian community.

Over the years, the music's fans have embraced dancehall as the definition of cutting-edge reggae, but there is an increasing interest in roots & culture themes with artists like Morgan Heritage, Anthony B, Luciano, Sizzla, the late Garnet Silk, Bushman, Tony Rebel, Buju Banton and Beres Hammond, who cover all aspects of human experience.

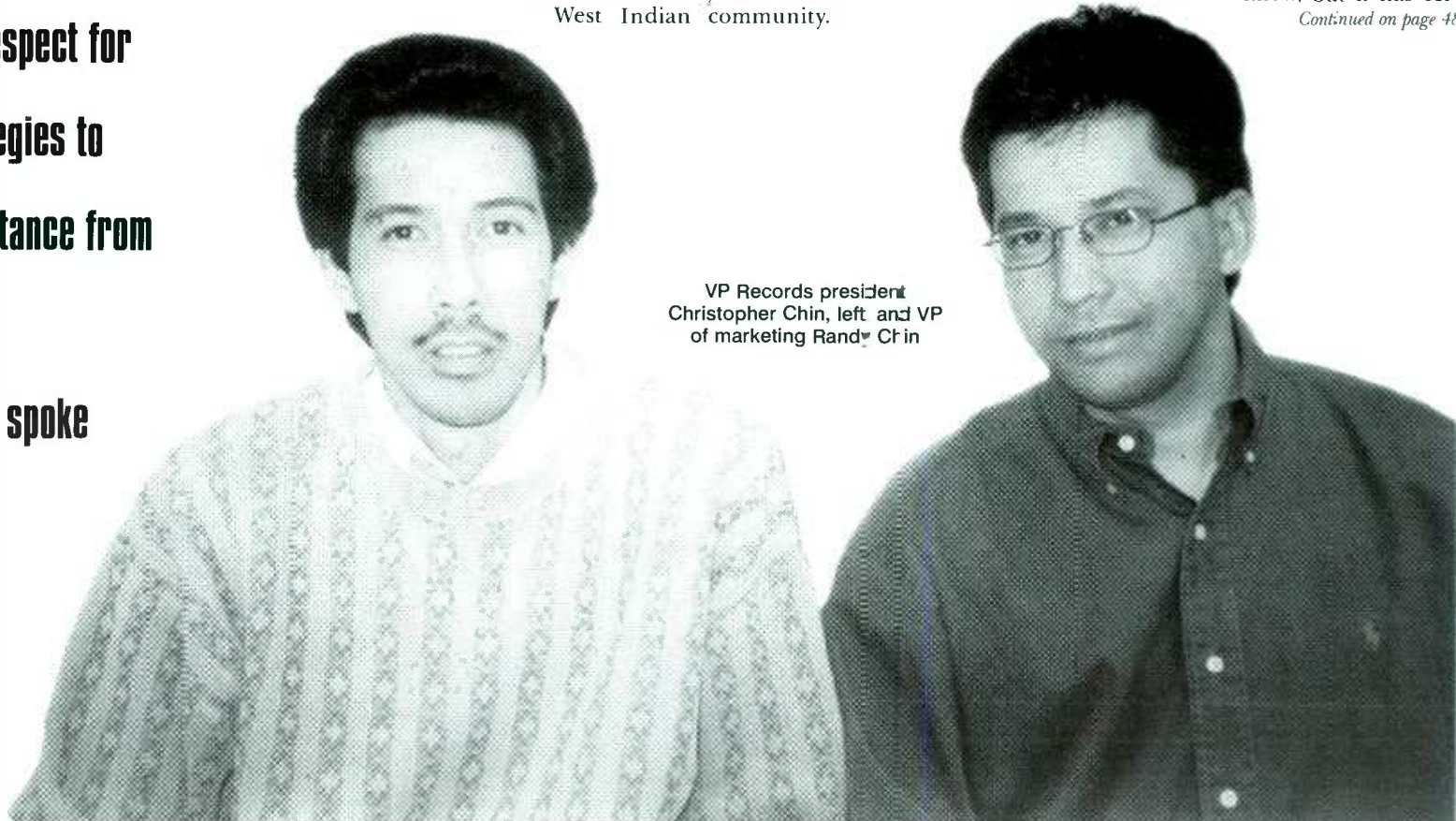
How are you distributed in the U.S. and internationally?

RC: We have our own distribution company in the U.S. Our two key distributors internationally are Jet Star in the U.K. and Walboomers in the Netherlands. We also use a network of small distributors and retailers in other territories.

What are some of the more common misconceptions held by Americans in the music business regarding reggae?

RC: The first thing that comes to the average person's mind when you bring up reggae is Bob Marley. That's the only type of reggae they know, but it has cer-

Continued on page 48



VP Records president Christopher Chin, left and VP of marketing Randy Chin

PHOTO: STEVE TRILMAN

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OUTLOOK: VERY PROMISING

Continued from page 43

It was then that the Chins also launched their impressive record label, VP Records. By staying true to the family roots, VP Records has become a crucial link between Jamaica's many independent labels and an ever-growing market of Jamaican and West Indian immigrants in the U.S.

As a true family operation, VP Records involves all of Vincent and Patricia's children in key roles. Son Christopher is president, son Vincent "Randy" Chin is VP of marketing, and son Clive works on special projects. Sister Angela, and her husband, Howard Chung, run VP Records' Miami, Fla.-based distribution operation, covering rapidly expanding markets in Florida, the Caribbean, Central America and South America. While founder Vincent is now retired, Patricia actively consults the company.

Other key executives include James Goring, director of marketing and special projects, who has been with the company for six years; Christy Barber, director of A&R, joining from Island Records a year ago; and Shawn King, director of promotions, with the company four years and responsible for all advertising, promotions, point-of-purchase materials and in-store events.

REACHING A COVETED AUDIENCE

Since the Chins launched VP Records in the U.S. in 1979, this year marks a milestone that will be commemorated with a number of significant events:

- The "VP Records Reggae Run" hit the road in mid-May in the VP Records RUV (Reggae Utility Vehicle), a modified U.S. Army Hummer equipped with a 5,000-watt stereo system and accompanied by the hot "Planet Reggae Girls." The Run will visit 50 high-profile events up and down the East Coast through the end of September, visiting fairs, concerts, clubs, sporting events and retail stores. The Planet Reggae Girls are mingling with reggae fans and distributing VP Records CDs, tapes and other promo giveaways. "Summer is a prime time for reggae, and the tour is designed to build awareness of the company as we mark this milestone," says Randy Chin. "We are looking to connect on a personal level with reggae fans who follow our artists and love our music."

- A major anniversary reggae concert is set for Sept. 19 at Wollman Rink in New York's Central Park, officially launching VP Records' new concert-promotion wing. VP artists expected to perform include Beres Hammond, Lady Saw, Morgan Heritage, General Degree, Tanto Metro & Devonte, Beenie Man and

Luciano, among others. Profits will be donated to Kingston's Alpha Boy School, noted for training some of the island's most accomplished musicians.

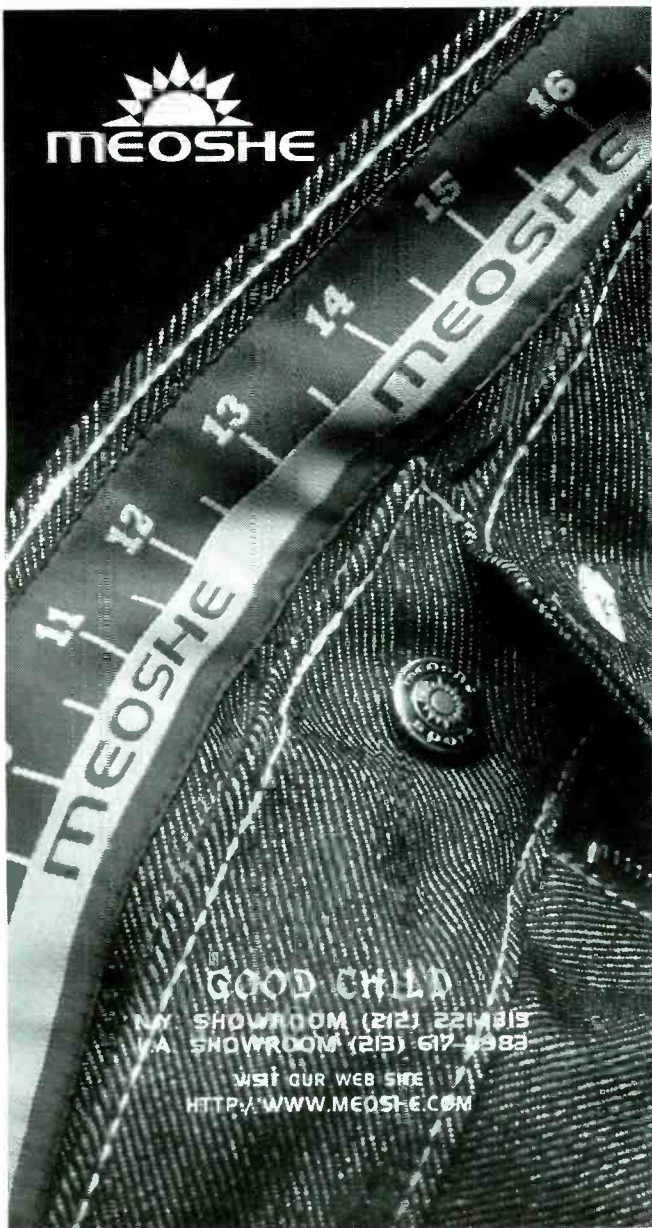
- Album-release events are planned throughout the year, such as the recent May 26 party at New York's Studio 450 to celebrate Beenie Man's new CD, "The Doctor." DJs Bobby Konders and Jabba spun the platters, Beenie Man performed several tracks from the new album, and attendees included supermodel Stacey McKenzie and fellow reggae artists Shaggy, on Livingston



PHOTOS: CRUCIAL MOMENTS

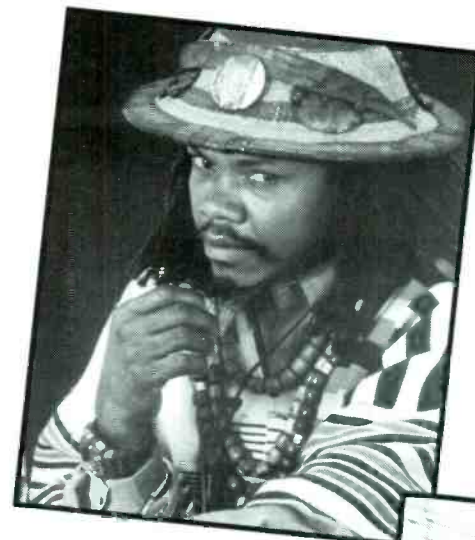
Randy's Records, which opened in 1958, still thrives in Kingston, Jamaica

reggae artists Shaggy, on Livingston



Beenie Man, left, at "The Doctor" release party with fellow reggae artists Maxi Priest, center, and Shaggy

PHOTO: STEVE TRITMAN



Rink riddims: the Central Park anniversary show lineup is expected to include (clockwise from top) Luciano, Beres Hammond and Tanto Metro & Devonte



Reggae on the road: VP's RUV and the Planet Reggae Girls

than 500 titles VP carries for its 15 exclusively distributed labels, such as Shocking Vibes, Harmony House and Exterminator. "Since late 1998, we've seen an increasing amount of business from the Web and are getting about 2,000 'unique visits' a day," Randy says.

Both Christopher and Randy Chin see a bright future for VP Records. Already in the works are a broadening of the product line to include soca artists; a move to a five-times-larger, 10,000-square-foot warehouse location in the Miami area; and increased marketing and distribution efforts in Europe, starting with U.K. promotion company Hard Zone Promotions, London-based distributor Jet Star Records and Walboomers Music in the Netherlands.

For the new millennium, VP Records is creating the first annual International Reggae Music Week, set for May 21-27, 2000. "It is a week-long celebration of reggae music



and culture," says Christopher. "With events around the world, it will focus on the importance of reggae music and its role in the creation and development of other forms of music. We plan to maintain and enhance VP Records as a strategic marketing force...a label—and a company—with street smarts reaching a coveted young, progressive and trend-setting audience." ■

Productions, and Virgin's Maxi Priest.

• The company's Web site (www.vprecords.com) first launched in 1997, is getting a complete redesign. It will include VP Records' full catalog, new releases, tour schedules, streaming audio and video, artist biographies, contests and giveaways. At this time, retail accounts can link from the site to amazon.com for the inventory of more

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THE BILLBOARD INTERVIEW

Continued from page 45

tainly evolved into dancehall and newer cultural styles. Most people are just familiar with a few names and only the older style. Even the reggae chat groups on the Internet are always embroiled in involved discussions over whether dancehall or the older style is better, and it can get very heated. But that gives reggae a flavor other types of music don't have. People have very strong beliefs...that's a measure of how involved they get with this music.

Where are the biggest reggae and Caribbean-music markets in the U.S. and overseas? Has that changed over the years?

RC: In the U.S., the markets are the New York area, Miami, Boston, L.A., San Francisco, Philadelphia and Washington, D.C. Overseas, Japan was big, although there's certainly been a decline there. Other big markets are the U.K. and the Netherlands, while France is showing more and more interest, as are Panama, Costa Rica, Belize and other Central American countries. South America is more interested in older reggae acts.

What are the differences, if any, between Jamaican, Jamaican-American, and American audiences?

RC: For the most part, VP's U.S.-based core market is very similar to the Jamaican audiences. However, for the crossover American audience, their ability to understand Jamaican slang is key and helps to determine which single we'll put out for an album. That's why [Beenie Man's 1998] "Who Am I" [single from "Many Moods Of Moses"] did well [peaking at No. 4 on Hot Rap Singles chart]. They probably didn't understand all the verses, but the hook was catchy and understandable. The album was our best seller last year, with over 200,000 units.

How would you assess reggae's present marketability?

RC: We feel reggae's popularity is growing again after a slump. When the majors dropped out, reggae wasn't widely available, but the demand was still there. We've been

able to beef up our marketing and distribution in the past couple of years to satisfy that demand and bring the music out of its slump.

When did you step up your promotions?

RC: We really started to put the promotional thing in gear about five or six years ago, when David Sanguinetti was here. The promotion staff now consists of four people, and we also hire independent publicists on bigger projects.

I've worked with VP Records for a long time. They're consistent. A lot of companies come and go, but VP always handled their accounting well. Consistency is very important in this business, and VP has always been consistent. Reggae was a small part of the business, so some companies didn't want to deal with you, but VP Records stayed with it and kept growing with the industry. And they keep expanding in marketing, promotion, artwork and their whole development. VP attracts new buyers because people know they're getting the real deal. Island and Virgin started small, and now VP is heading in that direction."

Robert Livingston
president and producer,
Livingston Productions



Morgan Heritage

How have you moved specific records from reggae audiences to other mainstream markets?

RC: We can take "Who Am I" as an example. It was a big hit in the reggae community, but also controversial. Once we saw it pop to the surface, it was obviously a candidate to cross into the urban market. We serviced it to some mix-show DJs all over the U.S. and started getting calls from them. Kid Curry, the PD for Miami's WPOW, started playing it, and New York's Hot 97 PD Tracy Clorey got on it. It was being added and the DJs were getting reactions from fans, so we hired an independent radio-promotion outfit that normally handles a different type of urban music than reggae. From there, they got adds all over the country.

You still have a record store in downtown Kingston. Does that help you keep in touch with what's happening in Jamaican music?

CC: We still have Randy's Records, upstairs at 17 North Parade. That's where our family first started [in 1958], so it has to stay with those who started reggae, the people in the heart of Kingston. But we keep a very close link with what's happening in Jamaica on a daily basis through calls and relationships with producers and artists, so we're pretty much in the loop.

You started releasing soca during the past year. Why?

CC: We love the music, and that market is neglected. We

Continued on page 50

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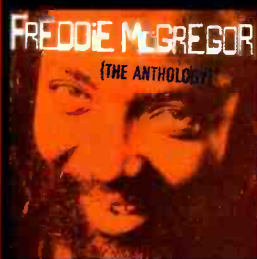
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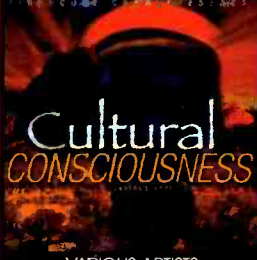
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THE BILLBOARD INTERVIEW

Continued from page 48

had such a huge success with the "Reggae Gold" compilation series, so we thought we could do the same with a "Soca Gold" series.

RC: We released the third "Soca Gold" set this year. We actually had been doing soca for a while, with [Jamaica's] Byron Lee [who covers soca hits]. We also put out a compilation with [Trinidadian radio jock/label owner] Chinese Laundry called "Soca Switch." This year, we released "Any Minute Now," by Machel Montano, the hottest soca artist around. We did that album as a recording deal and negotiated for his next set [due later this year]. It will also include tracks that fuse soca with reggae, maybe also with dance music. We also tried hip-hop for a little while, but our focus is reggae.

What obstacles do you often encounter at nonreggae radio?

RC: I believe many PDs think it doesn't fit their format. During the recent slump, not much was being brought to commercial radio because majors weren't interested. Maybe they don't get enough reggae for a complete set, so they ignore the one good reggae record because they don't know how to merge it into their playlist. We're trying to give them the hottest records so they can play a complete five-or-six-song set of reggae.

What kinds of obstacles do you find at the retail level?

RC: Chain-store shelf space is very expensive, and we have to come up with the same money that majors do for that and co-op advertising. We suggest certain tailored reggae programs, and we work with the individual buyers. For instance, we know where reggae is selling, based on research of independents we sell to, and we try to help the major chains direct the product to those regions of the country. We also tell buyers and other retail people about the different genres within reggae—classic, cultural, dancehall, lovers rock and gospel reggae. Retailers need to know the different styles their consumer base wants.

What kinds of problems, if any, do you run into with artists?



CC: They need to understand that they may be huge in Jamaica, but they're not as popular in the U.S. market. They need to show up for interviews and do radio and live shows for promotion without expecting to get paid. They also need to get on the road; and the 20-person entourage can't work sometimes. There are some artists we can't work with

because they just don't understand.

Do you think new online technologies will help you?

RC: We think this will be a great marketing tool for record labels. It's also an opportunity for piracy, which has always been a problem.

What are you doing to combat piracy?

CC: We are working closely with the RIAA (Recording Industry Assn. of America), and they've done some busts.

RC: It's difficult to really say how big the problem is, but we're seeing it more and more. One indication is you go to



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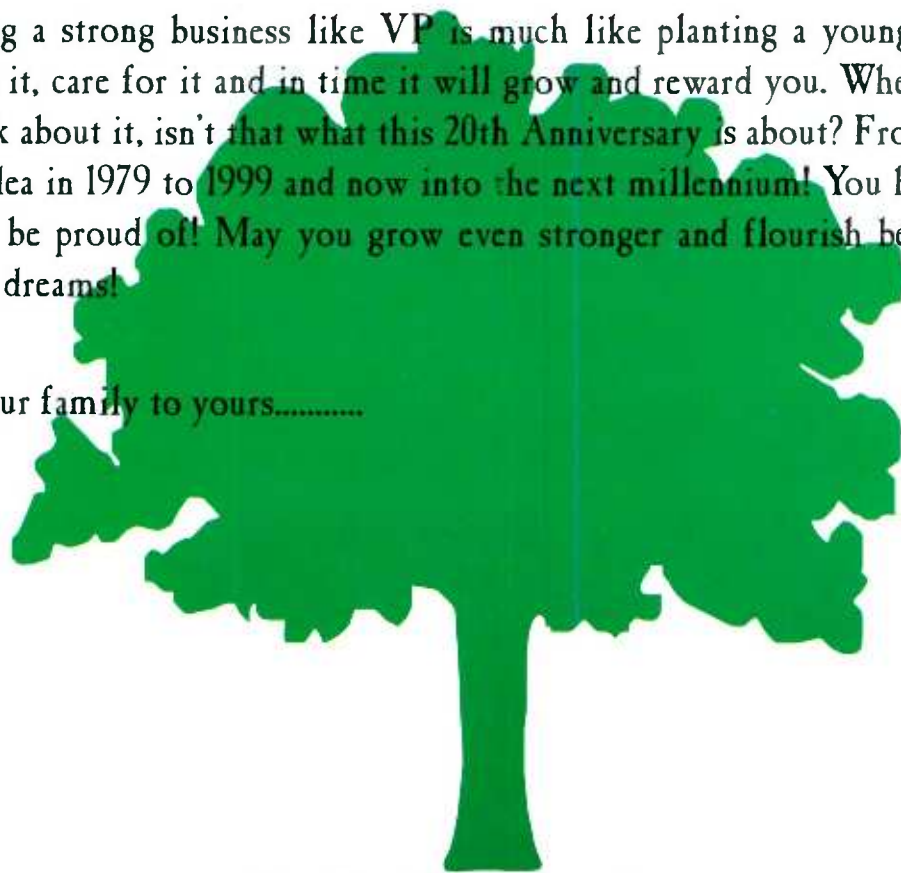
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"I've been into dancehall music for 10 years, and VP Records has always been true to the Jamaican experience. Not only is the music great—they represent it well. When the major labels do their periodic rediscovery of reggae music, it's always repackaged so that it's not really reggae. VP always has quality product, and that's why they're still in the business 20 years later."

—**John Rollins**
publisher, *Vibe* magazine

"VP Records is unquestioningly the foremost distributor of reggae music in the United States."

—**Chris Blackwell**
president, Palm Pictures and founder of Island Records

"VP Records understands the culture of the people as well as the music. They integrated their knowledge of the culture in their approach to the music industry. They took a lot of risks, and they were committed to the music. It wasn't just a product. They were an original part of reggae in the '70s, and they took a quantum leap to expand. That's what has made them so successful today."

—**Gussie Clark**
owner and music publisher,
Duplate Music

the smaller record stores and flea markets, where you see bootlegged versions of "Reggae Gold" one week after our official street date, and other CD compilations with as many as 50 tracks.

Do you have the same clout as a major to protect yourself?

CC: No, which is why we actually hired private investigators to track down counterfeit-record labels, starting about six months ago.

You've become more involved recently in concert promotions. Why?

CC: We get involved at different levels because they all keep the music going. Our 20th Anniversary Concert in Central Park will feature Beres Hammond, Morgan Heritage, Anthony B and, hopefully, Buju Banton.

RC: We're using our 20th anniversary to look back at what we've accomplished since we've been in the U.S. and where we go for the future.

Continued on page 52

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THE BILLBOARD INTERVIEW

Continued from page 51

Any predictions for the future of reggae? Do you see a merger between the dancehall and urban audiences?

RC: For reggae, there's more crossing over into some urban styles. One example was Bounty Killer's [late '98 TVT/Blunt "Next Millennium"] album. [The Jeremy Harding-produced] "Who Am I" is straight-up reggae, but it did very well with urban audiences, so that shows straight-up reggae can work. The other example is [the Tony Kelly-produced] "Everyone Falls In Love." The audiences are converging, and that's a positive sign for the future.

How do you set up those bigger records?

RC: For sets like Lady Saw's ['95's "Lover Girl," '96's "Give Me A Reason," '97's "Passion," and '98's "The Best Of Lady Saw Raw" and '99



Ways"], we contract with different producers to put the album together. About one month before release date, we might get an outside publicist to get it going; at the same time, we start serving print ads. Usually a month or two in advance, we put a single out to test the album. If something starts

happening, we might hire radio-promotion people, and, going back to the album, we start setting up retail promotions with different chains all over the country. Close to release date, we set up in stores in New York, Miami, Boston, L.A. and other reggae markets. Also, throughout the process, we try to work on the tour aspect, so he or she is on tour as soon as the album comes out. Again, we do tour-related things: ads in cities, doing retail in particular cities. And, while we're promoting the album, we're working the single to radio so it takes on a life of its own.

How much does it help you if a tune or album is already a hit in Jamaica?

RC: That's a positive sign that it's going to happen here, but we still need to do our marketing here for the U.S. reggae fans. For the most part, there is some merging in terms of the fan bases in Jamaica and here. For instance, Sizzla and Anthony B are popular both in Jamaica and with fans here. Some old-school reggae fans—the Bob Marley people who've been into reggae for a long time—tend to be on the "roots" side. Current dancehall fans also embrace new roots groups like Morgan Heritage and also a dancehall star like Beenie Man.

What are the special considerations for reggae and soca marketing?

RC: They're actually quite similar in terms of marketing. Obviously, there's a core market for reggae and for soca, and, increasingly, they're the same. Unlike the specific islands of the Caribbean, in the U.S., they've melded into one. Jamaicans hang out with Trinidadians, etc. They have sub-communities, of course, but you have to start with them as the core and they have to accept it first, before you can move beyond that. Initially, a record has to be marketed to specific reggae [radio shows], college and a few commercial stations. We do everything we can to get the American reggae community behind it.

Do you think you can accomplish for soca

"VP Records are the pioneers in this [reggae] thing. They are the leaders when it comes to the promotion and marketing of reggae music. I remember when they were just a little label, but the way they handled their artists made them stand out. Reggae is more than just music—it's a culture and a movement. They back up their artists even when the majors don't, and, in the last few years, they've improved their packaging and marketing. They need to be recognized as a major label and radio needs to embrace their acts."

—Orville Burrell
aka Shaggy, recording artist,
Livingston Productions

what you have with reggae?

RC: Awareness is not as high for soca as for reggae, so we have to first build that awareness before we can re-evaluate and create more strategies for the music.

Does soca appeal to the same urban American market that is accepting reggae?

RC: We will probably aim more for the pop and world-music audiences for soca titles. Machel [Montano] is the exception because "Big Phat Fish" [from "Any Minute"] was one of the bigger radio tunes for reggae. He could also cross to the urban and dance markets; he's very talented.

Is one hit single enough to really impact on the urban audience?

RC: Obviously, it's better to have multiple singles, but you can ride one single a long time. "Who Am I" was on radio for basically the entire summer last year.

Has that success spilled over for Beenie Man's latest set ["The Doctor," released May 11]?

RC: Definitely. His name is more out there and recognized. The set debuted at No. 1 on Billboard's Reggae Albums chart, at No. 13 on the Heatseekers album chart, No. 1 on Middle Atlantic Regional Heatseekers, and No. 62 on Top R&B Albums. We're beefing up promotions with the knowledge of what happened with "Who Am I." Tanto Metro & Devonte's "Everyone Falls In Love," which was added to HOT 97's official play list in early May, is currently blowing up on urban stations in Boston. We need to be consistent, to follow up with more tracks.

Do you think the market is flooded with too many competing reggae compilations that often feature the same artists, even the same tracks?

RC: It's definitely overkill. People are picking up one CD, then another, and finding that four or five tracks are the same.

Does reggae tend to be seasonal?

RC: Reggae tends to be seasonal on the American mainstream level; for that market, it tends to be more of a summer music. ■

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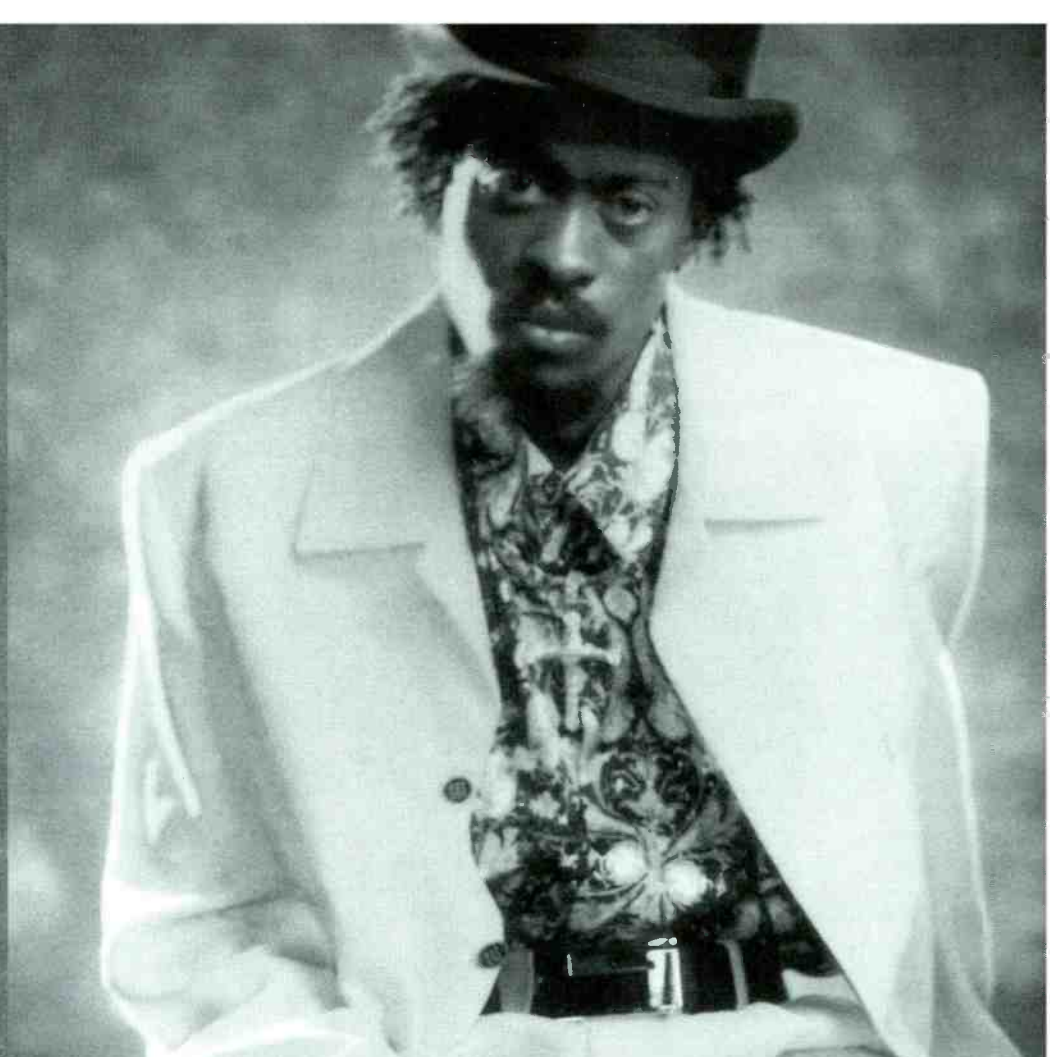
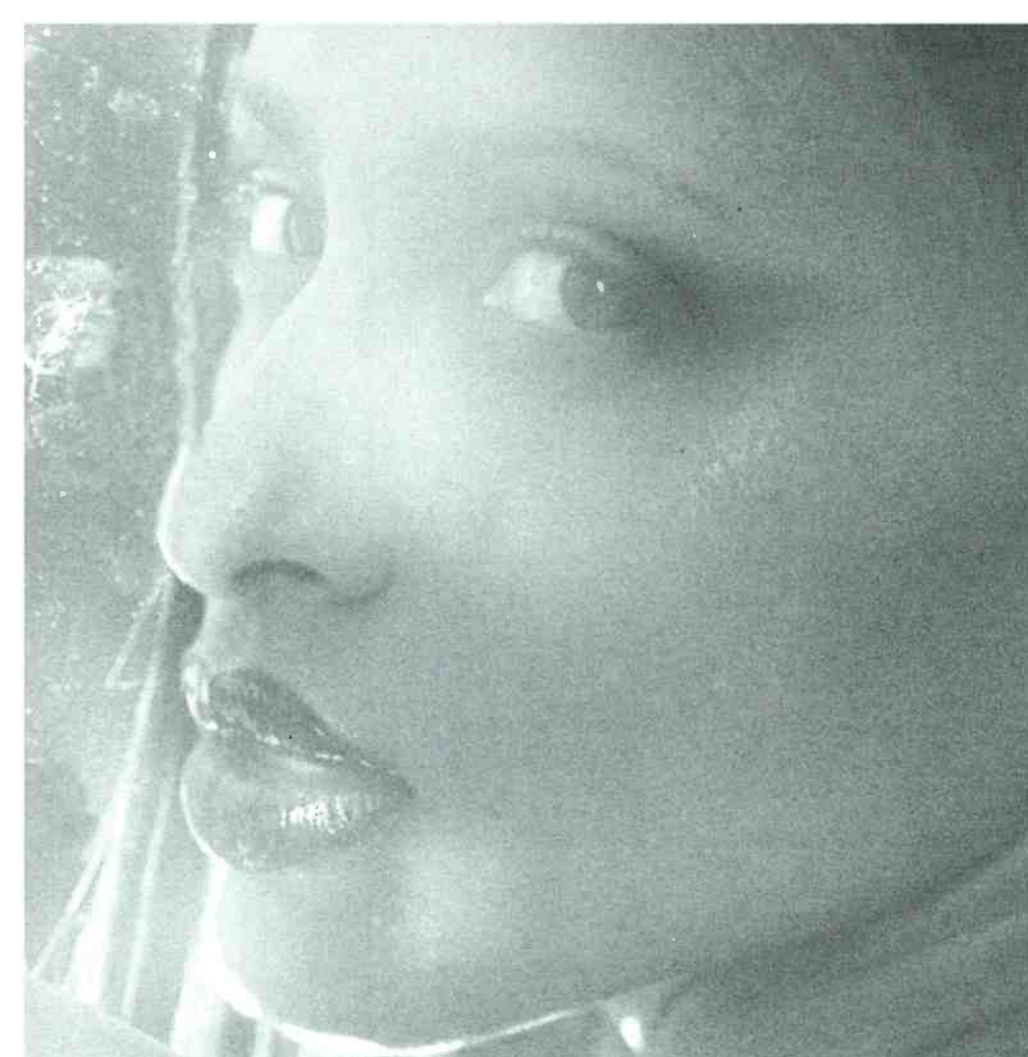
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INDEPENDENT MEANS: Chandos Records celebrates its 20th anniversary this September, having come of age with the dawn of digital recording and then flourished as one of the CD era's new breed of independent classical specialists. Of course, the classical record business has been a far tougher row to hoe in the past few years. Yet Chandos has weathered the worst of it by being true to its character. Ever on the leading edge of technology, the label was a pioneer in selling its wares direct over the Internet, and Chandos continues to cultivate its catalog—which is one of the richest troves of any indie and still getting richer by the month.



COUZENS

Brian Couzens founded Chandos in 1979 in London (with the company moving to its Colchester facility in 1986), following a career as a film-score arranger and a jobbing producer/engineer for many of the majors. One of his early EMI productions, "My Very Own Nursery Rhyme Album," was a dark-horse hit, selling more than 680,000 copies in its first years (and eventually some 3 million). Couzens' cut of those profits financed his recording equipment, and



by Bradley Bambarger



soon his audiophile label was in business—with Couzens and his eldest son, **Ralph**, taking to the road to sell and distribute the discs themselves. Now, Ralph is Chandos' chief engineer, and the label has a staff of 47—one of the biggest among classical indies. Chandos still distributes itself in the U.K., going through Koch in the U.S. and Germany.



Along with Denon in Japan, Chandos was one of the initiators of full-digital production, with a first "digital LP" in 1979: **Holst's** "The Planets" with **Alexander Gibson** and the **Scottish National Orchestra**. With Philips, Chandos led the shift to CDs in Europe, and the organic, full-bloom "Chandos sound" soon became a connoisseur's touchstone in the '80s and '90s, akin to RCA's "Living Stereo" in the '50s, the classic Decca house sound of the '60s, and Deutsche Gram-

mophon's sonics for **Herbert von Karajan** in the '70s. Couzens has racked up a trio of Gramophone Awards for his opulent orchestral engineering of **Bax's** Symphony No. 4 (1984), **Respighi** tone poems ('86), and **Henri Dutilleux** symphonies ('94). "Our records do have a sonic identity," Couzens says. "And that comes from a technique that prizes long takes, with simple miking. We take great care to preserve a live, 3D atmosphere."

Beyond Chandos' sonic allure, there has been its consistent commitment to examining a composer's output in-depth and with apt performers. Early on, Chandos embarked on a series of hit symphonic cycles that made the firm's name, including a mid-'80s **Tchaikovsky** series with **Mariss Jansons** and the **Oslo Philharmonic** (which the label says still sells 300-400 copies a month) and a Gramophone Award-winning **Prokofiev** series with **Neeme Järvi** and the **Scottish National**. Chandos has made scores of albums with Järvi, including a great **Bartók** "Wooden Prince" with the **Philharmonia** and an ear-opening take on **Franz Schmidt's** Symphony No. 4 with the **Detroit Symphony**.

Other conductors at their best under the Chandos banner include **Gennadi Rozhdestvensky**, who recorded the complete **Nielsen** symphonies with the **Royal Stockholm Philharmonic** and a new **Scriabin** set with the **Residentie Orchestra Of The Hague**. **Rozhdestvensky** has also helped lead the way in Chandos' important survey of the late **Alfred Schnittke's** complete works, along with such soloists as cellist **Alexander Ivashkin** and the composer's pianist wife, **Irina**. Chandos maestros of current note include **Yan Pascal Tortelier** (Lili Boulanger premieres, two prime Dutilleux sets), **Matthias Bamert** (the bold **Roberto Gerhard** series with the **BBC Philharmonic**, as well as a new disc of **Stokowski's** Wagner fantasias), and **Leif Segerstam** (the Grammy-nominated **Per Nørgård** cycle).

In September, Chandos will issue a two-disc sampler to go along with an updated catalog, and many of its offerings will feature the name of the hardest-working conductor in show business: **Richard Hickox**, an indefatigable studio pro who has made more than 100 recordings for the label (in addition to dozens for EMI and others). He has spearheaded Chandos' valiant contribution to British classical music, from a survey of **Elgar's** choral works and a promising **Vaughan Williams** series to a definitive **Edmund Rubbra** symphonic cycle and discs of large-scale **John Tavener** works. Hickox's take on **Britten's** "Peter Grimes" won a Grammy in '96, and he has garnered three Gramophone trophies: for Britten's "War Requiem" in '92, **Delius** choral works in '94, and **Walton's** opera "Troilus & Cressida" in '95. This summer, Hickox waxes **Prokofiev's** "War and Peace" at Italy's Spoleto Festival.

To **Sandy Matheson**, co-owner of **McAlister Matheson Music** in Edin-

burgh, Chandos' great achievement in its two decades has been the label's investment in expanding the canon, particularly with British music. "They're one of the few companies willing to stick their neck out on these significant series—like the **Grainger** edition, which has sold remarkably

for us," he says. "Over the years, collectors have become attracted to the label itself, like people were to DG in the '60s. They're willing to take a chance on Chandos, because they know the label means quality. The Dutilleux discs have done surprisingly

(Continued on page 101)

Billboard

JULY 17, 1999

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	3	STEVEN CURTIS CHAPMAN SPARROW 1695/CHORDANT	NO. 1 SPEECHLESS
2	2	3	VARIOUS ARTISTS MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
3	3	40	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
4	5	37	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	4	29	SIXPENCE NONE THE RICHER ● SQUINT 7032/WORD HS	SIXPENCE NONE THE RICHER
6	7	5	VARIOUS ARTISTS	WORD 5782 STREAMS
7	6	4	DELIRIOUS? FURIOUS?/SPARROW 1677/CHORDANT HS	MEZZAMORPHIS
8	8	3	OUT OF EDEN GOTEE 2806/CHORDANT HS	NO TURNING BACK
9	9	41	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
10	12	15	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
11	10	12	CAEDMON'S CALL ESSENTIAL 10486/PROVIDENT	40 ACRES
12	11	3	GOSPEL GANGSTAZ B-RITE 6582/WORD HS	I CAN SEE CLEARLY NOW
13	15	19	SONICFLOOD GOTEE 2802/CHORDANT HS	SONICFLOOD
14	14	53	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
15	19	27	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
16	16	48	POINT OF GRACE ● WORD 5444	STEADY ON
17	13	7	GAITHER VOCAL BAND SPRING HILL 5475/CHORDANT	GOD IS GOOD
18	34	36	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
19	17	19	THE SUPERTONES BEC 7415/CHORDANT	CHASE THE SUN
20	18	7	VARIOUS ARTISTS WORD 6622	SONGS FROM THE BOOK
21	21	70	JENNIFER KNAPP GOTEE 3832/WORD HS	KANSAS
22	23	15	CARMAN SPARROW 1704/CHORDANT	PASSION FOR PRAISE VOLUME ONE
23	32	15	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2213/CHORDANT	KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH & HERITAGE
24	26	37	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD HS	ANYBODY OUT THERE?
25	25	35	SOUNDTRACK ▲ 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
26	24	32	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
27	RE-ENTRY		STEVE GREEN SPARROW 1693/CHORDANT	MORNING LIGHT: SONGS TO AWAKEN THE DAWN
28	30	51	TRIN-I-TEE 5:7 B RITE 0072/WORD HS	TRIN-I-TEE 5:7
29	27	95	LEANN RIMES ▲ CURB 77885/CHORDANT	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
30	38	11	VARIOUS ARTISTS STAR SONG/SPARROW 0230/CHORDANT	PASSION — BETTER IS ONE DAY
31	35	57	JACI VELASQUEZ ● MYRRH 7026/WORD	JACI VELASQUEZ
32	22	79	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
33	31	7	VIRTUE VERITY 43122/PROVIDENT HS	GET READY
34	36	4	CLAY CROSSE REUNION 10008/PROVIDENT	I SURRENDER ALL (THE CLAY CROSSE COLLECTION VOL. 1)
35	28	15	4HIM BENSON 82395/PROVIDENT	BEST ONES
36	37	11	THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83182/CHORDANT HS	HIGH & LIFTED UP
37	20	87	STEVEN CURTIS CHAPMAN ● SPARROW 1630/CHORDANT	GREATEST HITS
38	RE-ENTRY		ANOINTED MYRRH 5952/WORD HS	ANOINTED
39	39	9	THE KATINAS GOTEE 2804/CHORDANT HS	KATINAS
40	33	62	MICHAEL W. SMITH ● REUNION 10007/PROVIDENT	LIVE THE LIFE

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. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications.

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From your friends at

In the SPIRIT



by Lisa Collins

PAYING HOMAGE TO THE QUEEN: What better way to celebrate 40 years in gospel than with a TV show, a newly launched label, and a big-time celebration with some of gospel's biggest names?

Well, **Shirley Caesar**, dubbed "the queen of gospel," couldn't think of a better way. At her annual Outreach Conference July 20-23 in Raleigh, N.C., she will be joined by the **Williams Brothers**, **Yolanda Adams**, **M.C. Hammer**, **Peabo Bryson**, **Take 6**, **Fred Hammond**, **Dottie Peoples**, **Edwin Hawkins**, and **Melba Moore**, as well as the National Council of Black Churches and the NAACP. The Thursday-night and Friday-afternoon musicals (July 22-23) will be taped for broadcast Sept. 5 on BET as "The Shirley Caesar Gospel Explosion."

Highlights include Caesar's teaming with other artists for renditions of some of her signature hits, including **Vickie Winans** ("No Charge"), **Donnie McClurkin** ("He's Working It Out For You"), and **Juanita Bynum** ("God's Got It All In Control"). **Albertina Walker** and **Inez Andrews** are also slated to join Caesar on a selection. It will all be captured on a live concert recording that is set to serve as the launching of the gospel star's newest venture.

"Indeed, the best part of all," says **Carolyn**

Sanders, who manages Caesar, "is that this is the first endeavor under Ms. Caesar's own label, called **Shubel Music**. If this works, we're on our way. This will be her vehicle for helping up-and-coming artists. We get so many requests for help from young artists, many of them extremely talented. She will still fulfill her contractual obligation with **Word Records**, but she has been granted permission to sing on this project."

Distribution for both the label and the project is still to be determined. Notes **Sanders**, "We figure, let's get it recorded, and we'll deal with that once the product is completed."

Meanwhile, gospel's summer conference circuit is in full session, as its top names earn top billing at some of the nation's biggest African-American evangelistic gatherings. Headlining the annual Full Gospel Baptist Church Fellowship Wednesday-Friday (14-16) in New Orleans, were **Trin-I-Tee 5:7**, **Dawkins & Dawkins**, **Men Of Standard**, **Marvin Sapp**, **Walter Hawkins**, and **CeCe Winans**. And registration has reportedly been shut off at **Bishop T.D. Jakes'** Woman Thou Art Loosed Conference, scheduled for July 29-31 at Atlanta's Georgia Dome, which will feature **Winans**, **Beverly Crawford**, and **Caesar**.

Bishop Clarence McClendon will be charting new ground Aug. 1-6 in Los Angeles with his annual Harvest Fire Convention featuring **Yolanda Adams**, **Men Of Standard**, **Ricky Dillard & New G**, **Dawkins & Dawkins**, **the Gospel Gangstaz**, and **McClurkin**, while the convention that started it all, the National Convention of Choirs and Choruses (aka the "Dorsey Convention" after its founder, **Thomas Dorsey**), gets under way July 31 in Orlando, Fla., and concludes Aug. 6. All of this, of course, leads up to the Gospel Music Workshop of America, the industry's official annual meeting, which kicks off Aug. 7 in New Orleans.

HIGHER GROUND



by Deborah Evans Price

CBA CELEBRATES GOLDEN ANNIVERSARY: With Christian music sales up 21% at the midyear point, and 23 million of those sales coming from Christian retailers, there is much to celebrate as the industry convenes for Christian Booksellers Assn. (CBA) Convention, Saturday-Thursday (10-15) at the Orange County Convention Center in Orlando, Fla.

"The industry is optimistic about its future. There's a lot of growth going on," says **Bill Anderson**, president of the CBA, which is 50 years old this year. "Some of that growth is in the music section. We've got 12 new music exhibitors this year."

The international presence at CBA is also expanding. "Last year we had people from 60 countries," says **Anderson**, who anticipates this will be one of the best-attended conventions, both in terms of international and domestic participation. "Our pre-registrations this year are record highs. We should break 14,000 people this year easily. Our pre-registration is at 10,508."

"Our store count is way up," he continues. "The number of buying store locations represented is 2,547. The 10,000 number includes exhibitors, authors, artists, retailers, and so forth. We have 690 first-timers registered and nearly 100 stores that are coming for the very first time."

This summer's confab promises to be one of the most eventful in the association's history. Of particular interest should be the Thursday morning session "50 Years of Christian Retail: Where Do We Go From Here?" The panel will feature CBA's **Anderson**, Family Christian Stores president **Les Dietzman**, Life-

way Christian Stores president **Mark Scott**, Parable Group president **Steve Potratz**, and Mardel Inc. president **Mart Green**, as well as **Michael Wall**, owner of Bible Bookstore and Rock Solid Music in Billings, Mont., and **Bev Channell**, owner of Wellspring in Des Moines, Iowa.

Among the other key sessions will be "Millennium Madness," during which a panel of authors will discuss increasing interest in spirituality as we approach the millennium; "Power Up With The Parable Difference," a look at development within the Parable Group; and "Ahead Of The Change: Technology's Impact On Delivering The Message," which will explore new technology and its impact on how retail spreads the gospel.

During the convention, the "Impact X2" campaign introduced at CBA in 1997 and the new-awareness campaign "What Goes In The Mind Comes Out In The Life" will also be focal points (see story, page 70). "I think 'Impact X2' has created a sense of possibility and optimism and kind of a commissioning call," says **Anderson**. "The industry is rising to the occasion and believing in itself."

Other events that are sure to be highlights of the convention include the **Classic Moments** concert Sunday night and the **Heritage Lounge**, with photos and information that trace the CBA's 50-year history. **Anderson** encourages attendees to stop by and write out their CBA observations and memories.

One of the perks attendees will receive is a copy of "His Time, His Way: The CBA Story: 1950-1999," a wonderful book written by **Bruce Bickel** and **Stan Janz**. The book chronicles the development of the CBA from its origins, when **Ken Taylor**, director of Moody Press, had the initial vision for the organization and his sales manager, **Bill Moore**, organized the first gathering in 1950 in the La Salle Hotel in Chicago. The 172-page book includes great photos from previous conventions as well as a time line at the bottom of each page that not only reveals highlights in the CBA's development but also mentions interesting world events. It's a must read.

Top Gospel Albums™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	40	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE	No. 1 THE NU NATION PROJECT
2	2	13	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG [HS]	SACRED LOVE SONGS
3	3	3	GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE [HS]	I CAN SEE CLEARLY NOW
4	4	19	VARIOUS ARTISTS ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	5	63	FRED HAMMOND & RADICAL FOR CHRIST ▲ VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
6	9	6	RICHARD SMALLWOOD WITH VISION VERITY 43119 [HS]	HEALING—LIVE IN DETROIT
7	7	51	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE [HS]	TRIN-I-TEE 5:7
8	6	11	VICKIE WINANS CGI 5325/PLATINUM [HS]	LIVE IN DETROIT II
9	8	7	VIRTUE VERITY 43122 [HS]	GET READY
10	11	11	ANOINTED MYRRH/WORD 69616/EPIC [HS]	ANOINTED
11	10	24	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
12	14	67	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
13	13	34	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC [HS]	LIVE FROM THE POTTER'S HOUSE
14	15	75	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
15	12	15	DOTTIE PEOPLES ATLANTA INT'L 10250	GOD CAN & GOD WILL
16	16	22	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
17	20	29	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
18	28	10	FIVE YOUNG MEN LOUD 67640/RCA	5 FOR 1
19	17	19	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
20	19	15	HELEN BAYLOR VERITY 43124 [HS]	HELEN BAYLOR...LIVE
21	21	3	GLADYS KNIGHT MANY ROADS 11713/MCA	MANY DIFFERENT ROADS
22	25	23	MEN OF STANDARD MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
23	18	33	SOUNDTRACK DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
24	27	8	THE FLINT CAVALIERS FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
25	23	21	REV. JACKIE MCCULLOUGH GOSPO CENTRIC 90174/INTERSCOPE [HS]	THIS IS FOR YOU LORD
26	24	20	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
27	26	42	YOLANDA ADAMS VERITY 43123 [HS]	SONGS FROM THE HEART
28	37	45	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
29	31	87	KAREN CLARK-SHEARD ISLAND 524397/DJMG [HS]	FINALLY KAREN
30	22	5	GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
31	36	5	GEORGIA MASS CHOIR SAVOY 7125/MALACO	THEY THAT WAIT
32	NEW▶		VARIOUS ARTISTS PLATINUM 5333	DIVAS OF GOSPEL
33	33	45	DAWKINS & DAWKINS HARMONY 1696	FOCUS
34	RE-ENTRY		VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSOT/NEW LIFE 43117/VERITY	ANY DAY
35	RE-ENTRY		KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
36	32	76	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
37	RE-ENTRY		KEITH STATEN WORD 69845/EPIC	GLORY IN THE HOUSE
38	NEW▶		VARIOUS ARTISTS VERITY 43128	LIVE COLLECTION VOLUME 1
39	34	17	NEW DIRECTION MYRRH/WORD 69310/EPIC	NEW DIRECTION
40	40	86	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY [HS]	STRENGTH

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. *Asens indicates vinyl available. [HS] indicates past or present Heatseeker titles. © 1999, Billboard/BPI Communications.

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Songwriters & Publishers

ARTISTS & MUSIC



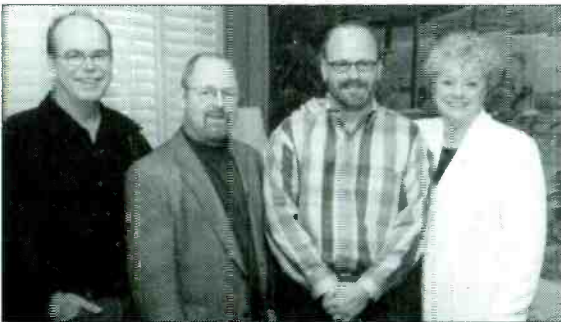
Happy 30th! The National Academy of Popular Music (NAPM), the parent body of the Songwriters' Hall of Fame, recently sponsored its 30th Songwriter Showcase, with eight unsigned writer/artists selected from almost 100 submissions. Shown, in the front row from left, are House of Red band members Ben Butler, Richard Hammond, Sasi Shalom, Ann Marie, Steve Hass, and Joey Cardello; Angela Ai; and Jasmine Jones, backup vocalist for Kim Lesley. In the back row, from left, are Katie Ostrow of House of Red; Ricky Byrd; Dina Regine; Sarah Atereth; NAPM projects director Bob Leone; NAPM president Bobby Weinstein; Malic; Andrew McIntyre; Kim Lesley; NAPM managing director April Anderson; and Carol Weinstein, wife of Bobby Weinstein. (Photo: Chuck Pulin)



Simply Marvelous. The Marvelous 3, who are on the Hi-Fi/Elektra label, have made a publishing deal with Warner/Chappell Music. Shown, from left, are the band's Slug and Butch Walker; John Titta, senior VP of Warner/Chappell; John Hecker, president of Hi-Fi/Elektra; Nancy Camp, the band's manager; and the band's Jayce Fincher.



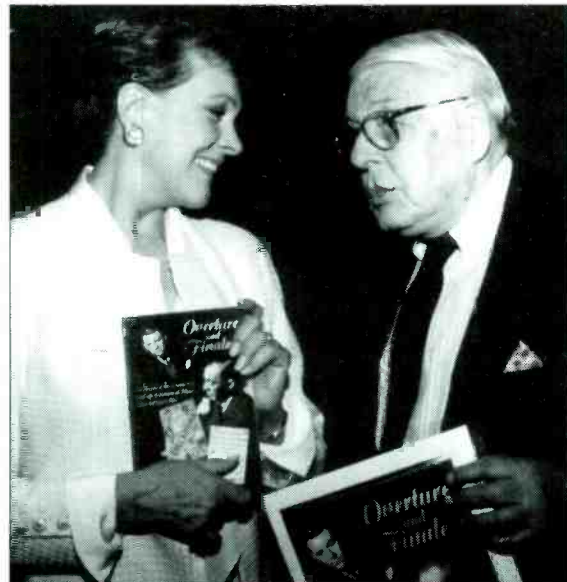
Platinum For 'Rent.' Celebrating platinum sales of the Broadway cast recording of "Rent." from left, are Jay Harris, attorney for the show; Martin Bandier, chairman/CEO of EMI Music Publishing; Allan S. Larson, father of "Rent's" author/composer, the late Jonathan Larson; EMI Music Publishing worldwide executive VP Bob Flax; and William Craver of the Writers and Artists Agency.



Bright Prospects. Producer Mark Bright, third from left, has signed a joint-venture deal with Sony/ATV Tree Publishing. He is best-known for his multi-platinum productions for BlackHawk on Arista Records. He is also a producer for James Prosser and Shan McAnally. Shown, from left, are Sony/ATV Tree executives Don Cook and Woody Bomar and president Donna Hilley.



A Bishop With Spirit. Writer/artist Stephen Bishop has made an administration deal with New York-based Spirit Music Group that includes back catalog and new material. Shown, from left, are Linda Benjamin of the New York law firm of Garvin, Davis & Benjamin; Bishop; and Mark Fried, president of Spirit Music Group.



Here's To Julie. Author Max Wilk presents a signed copy of his new book on the shows of Rodgers and Hammerstein, "Overture And Finale," to Julie Andrews at a luncheon held in her honor in New York.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
BILLS, BILLS, BILLS	Kandi Burgess, Beyonce Knowles, Kelendria Rowland, Le Toya Luckett, Kevin Briggs	Shak'em Down/BMI, Hitco/BMI, Kandacy/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Beyonce/ASCAP, Le Toya/ASCAP, Kelendria/ASCAP
HOT COUNTRY SINGLES & TRACKS		
AMAZED	Marv Green, Aimee Mayo, Chris Lindsey	Warner-Tamerlane/BMI, Golden Wheat/BMI, Careers-BMG/BMI, Silverkiss/BMI, Songs Of Nashville Dreamworks/BMI Cherry River/BMI
HOT R&B SINGLES		
BILLS, BILLS, BILLS	Kandi Burgess, Beyonce Knowles, Kelendria Rowland, Le Toya Luckett, Kevin Briggs	Shak'em Down/BMI, Hitco/BMI, Kandacy/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Beyonce/ASCAP, Le Toya/ASCAP, Kelendria/ASCAP
HOT RAP SINGLES		
NO PIGEONS	K. Howell, S. Ford, M. Bryan, Kevin Briggs, Kandi Burgess, Tamika Cottle	Sporty/ASCAP, Steal Burg/ASCAP, Commando Brabdo/ASCAP, Safe Cracker/ASCAP, Shak'em Down/BMI, Hitco/BMI, Tam/ASCAP, Air Control/ASCAP
HOT LATIN TRACKS		
NO ME AMES	Giancarlo Bigazzi, Alejandro Cival Baldi, Marco Falagiani	BMG Songs/ASCAP, Warner-Tamerlane/BMI

Catalog Purchases Give M&M Country Hits; 'Tarzan' Sheet Music

MMM'S 'HALL' OF 'FAME': A total of about 125 copyrights, many of which have been big country hits, have been acquired from Rick Hall Music (ASCAP) and Fame Publishing Co. (BMI) by Billy Meshel-led Music & Media International (MMI) in partnership with New York-based Music II, a principal of which is New York entertainment lawyer **Michael Sukin**.

Los Angeles-based Music & Media will administrate the songs. No purchase price was revealed.

Among the hits acquired from the Rick Hall/Fame Publishing catalogs are "I Swear," "The Fear Of Being Alone," "I Am A Simple Man," "I Like It, I Love It," "The Moon Over George," "Like There Ain't No Yesterday," and "Shadow Of A Doubt."

Rick Hall, the legendary Muscle Shoals producer and owner of Fame Recording Studios, will continue to operate both of his publishing firms, which he formed a decade ago.

In another deal, MMI has signed a worldwide administration agreement with **Peter Case** and his Trumpet Blast Music (BMI). Case was formerly the lead singer/songwriter with the **Plimsouls**, whose successes included "A Million Miles Away." As a soloist, Case is now on Vanguard Records.

'TARZAN' FEVER: With Disney's "Tarzan" firmly established as one of the big hits of the summer season, Hal Leonard Corp., which distributes the music print for Walt Disney Music, has filled the marketplace with print tie-ins on multiple levels.

"We've produced editions for various instruments and educational playing levels, including piano/vocal/guitar, easy piano, five-finger piano, E-Z Play Today, easy electronic keyboard, flute,

clarinet, trumpet, trombone, alto sax, French horn, and violin," says **Keith Mardak**, president of Hal Leonard Corp. A piano/vocal/guitar folio edition of the score, penned by **Phil Collins**, includes lots of artwork from the animated film and lists for \$16.95.

Also, the company has released different sheet music editions of the main love song, "You'll Be In My Heart." They include the standard piano/vocal edition (\$3.95) and a limited-edition poster version for piano, vocal, and guitar (\$5.95).

As for the latter, Mardak says, "We've done a few poster editions on other hit songs in the past, and they've sold well."

PRESSER'S Sacred Catalogs: Theodore Presser Co. has added three major sacred-music catalogs to the company's distribution



by Irv Lichtman

lineup. All three were formerly distributed through Intrada Music Group, which ceased operation last March, according to Theodore Presser Co.

The companies are Thomas House, which features the works of **Jim Lucas**, **David McIntyre**, **Patrick Liebergen**, **Paul Marsena**, and **Dave and Jean Perry**; EverGreen Morning Press, which includes the Roger Wagner Center for Choral Studies editions, each with an accompanying CD for weddings, Christmas, Easter, and worship; and Abingdon Press, the print music division of the United Methodist Publishing House.

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

1. Tom Waits, "Mule Variations."
2. Tom Waits, "Beautiful Ladies."
3. "Riverdance, The Music."
4. Tori Amos, "Anthology."
5. Pink Floyd, "The Wall"

Pro Audio

ARTISTS & MUSIC

N.Y. Rental Firm Upgrades Format Transfer Room

TOYS WILL BE TOYS: The Toy Specialists, a leading New York pro audio equipment rental firm, has upgraded its TransferMAT format transfer room by adding a Sony 3348HR 24-bit digital multitrack tape recorder, a Digidesign ProTools MIXplus 24 system, and a second Otari Radar II 24-track hard-disc recording system to complement the company's existing one.

Among the clients to use the TransferMAT recently are **Ray Davies, Quincy Jones, Phish, Jewel, Mona Lisa, VH1, MTV, Whitney Houston, Chaka Khan, Britney Spears, and Chris Rock**, according to a Toy Specialists

statement.

Toy Specialists founder and president **Bill Tesar** says, "When we opened the TransferMAT room in 1998, we made a commitment to our customers to provide them with a comprehensive service that would effectively remove the 'back room' technical work from their primary business of recording and mixing."

"We also pledged to provide them with a range of services that begins with file format conver-



by Paul Verna

sions and extends all the way through to little things like time-code repair and major things like album editing and pre-mastering," Tesar says. "The ad-

dition of these three new pieces of equipment—which represent the leading edge in audio recording technology—will enhance our ability to meet these growing customer requirements."

Tesar adds that the TransferMAT's growth has been fueled by a

rise in the number of recording projects that require studios, producers, post-production houses, and sound designers to move material from one format to another, depending on the current application.

The room—which is overseen by chief engineer **John Kayne**—was inaugurated by Davies, who used it to preserve masters from 14 albums from his **Kinks** and solo periods.

Besides the newly installed, high-resolution formats, the TransferMAT includes analog, DASH, PD, Adat, DA-88, DAT, and other analog mediums, according to Tesar. In the video realm, the studio is capable of handling the Digital Betacam, Betacam SO, and D2 formats.

For audio pre-mastering and mastering, the TransferMAT features George Massenburg Labs and Avalon equalizers, Studer D741 CD recorders, and Sony PCM-9000 hard-disc systems.

TO THE CHAGRIN of artists, producers, engineers, assistants, and technicians who use recording equipment, many manufacturers employ what I call the denial method of manual writing. That is, rather than acknowledge that something might go wrong with their machines, these companies—which shall remain nameless to protect their guilt—keep their customers in the dark about error messages, maintenance, troubleshooting, and other potentially helpful information.

(Continued on next page)

Canada's DAVE Thrives On Post-Production Work

BY DAN DALEY

TORONTO—Billing itself as "North America's largest integrated audio and video post-production facility"—and certainly the largest in Canada—Dome Audio Video & Effects (DAVE) covers 50,000 square feet of downtown Toronto real estate and three decades of Canadian evolution in the technology and business of the entertainment industry.

Opened as a one-room music studio in 1972, the facility grew as Canada's music star rose in that decade, with acts like Rush and Alannah Myles.

In the '80s, Hollywood and Madison Avenue discovered Canada as a post-production haven from rising costs in the U.S. The facility, then named Sounds Interchange, was under the ownership of beer brewer Labatt's and had grown to five studios. It followed the trend into advertising and broadcast work, first with audio and later video. Post-production capability was added in the late '80s.

And, just as corporate forces began affecting the entertainment industry during the '90s, the facility found itself turning another corner. When Labatt's was purchased by Belgian beer-maker Interbrew, Canada's legal restrictions on foreign ownership of domestic media industries kicked in, forcing the new owner to divest its interests in broadcasting acquired via the deal.

As Interbrew spun off entertainment properties, Labatt's broadcast group, which included Sounds Interchange, by then renamed Dome—was spun off as NetStar, a broadcast entity owned by a consortium that, while its ownership is Canadian by majority, includes ESPN, which is, in turn, owned by ABC/Capital Cities, which is, in turn, owned by the Disney Corp.

"It's a long and winding road, but ultimately, there's a mouse in this house," jokes James Porteous, the jovial veteran of the facility's many incarnations and current supervisor of its extensive audio operations. Dubbed DAVE under its present ownership, the facility is a beehive of

post work—music now represents less than 5% of its revenues.

Most of the post work comes from the U.S. and abroad, drawn to Canada by the country's multicultural heritage; its cutting-edge technological and talent base, epitomized by DAVE; and what's been euphemistically referred to as a "very favorable exchange rate." Canada's dollar tumbled in 1998 in the wake of the Asian currency crisis.

That's been pulling in foreign film, video, and film editorial work for clients such as Showtime, HBO, Sony, and Paramount; episodic and long-form work for television; a growing number of productions slated for DVD and other new media; and as much as 10% of all of the films done for the large-screen format IMAX. The latter is based in Toronto and will have up to 450 screens operating globally by the end of the year.

MULTI-FORMAT STUDIO ONE

It is the large-format work that has driven DAVE's technological course in the last year. Its complement of 16 audio studios and digital editing suites—stocked with an array of audio gear that includes Digidesign ProTools, DAWN, and SSL Screen-Sound workstations—was crowned in June with the opening of Theatre One, a large-format/multi-format mixing stage that is the facility's first THX-certified studio and also an IMAX mixing stage that's on a scale with the massive theaters themselves.

The studio, designed by Claude Fortier and fitted with both Fortier's SOTA IMAX monitoring system and THX-specified sound components, can seat 60 viewers in a stadium-raked seating area directly behind a long, marble-topped producers' desk and a Studer D950S multi-buss film mixing console.

The Studer is the second-largest version of that board thus far installed, with the theoretical capacity of up to 560 inputs into its 56-frame/10-layer configuration. It features a massive multi-format screen that can be configured for various aspect

ratios, from the squared IMAX 1:3:3 to the anamorphic 2:3:5.

Porteous says that large facilities like DAVE, which can provide a wide variety of post-production services and address multiple formats, are critical to the way the entertainment media industry is developing. At the same time, they must also interface with scores of content-hungry but budget-conscious project studios.

"That's the real irony of the facility landscape today," he observes. "You have facilities with massive mixing rooms and consoles with hundreds of inputs but which are also interfacing every day with some guy with a Pro Tools setup. But, hey, that's show biz."

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STUDIO MONITOR

(Continued from preceding page)

Anyone who has spent even an afternoon in a recording studio can tell you that things *always* go wrong. It's inevitable. And the worst crises tend to occur at the most inconvenient times.

Kudos to Alesis and EMTEC Pro Media (U.S. suppliers of BASF tape) for coming clean about the problems users might encounter



In a still from the Alesis/EMTEC Pro Media instructional video "Care And Feeding Of Your Adat," a technician demonstrates the proper way to clean the machine's tape path.

Routine Care And Maintenance." The program demonstrates the critical process of safely cleaning the Adat tape heads and tape path. It also shows users how to digitally clone tapes and make benchmark tapes. Furthermore, it reviews various error messages and their meanings and shows how to handle, store, and clean Adat masters.

ALTHOUGH MOST of the significant developments in recording media this decade have taken place in the digital realm, the old reliable analog tape format continues to make progress.

An example of a well-researched, well-made, and well-received analog product is Quantegy's GP9 Grand Master Platinum analog tape—a robust product that the Opelika, Ala.-based manufacturer claims is the most successful in its 40-year history.

That's a pretty big claim for a company that has long enjoyed the lion's share of the analog tape business.

"We released GP9 at the San Francisco [Audio Engineering Society] Convention last September, and since that time its acceptance has been, to say the least, sensational," says Quantegy director of marketing Steve Smith. "Its sonic clarity, high output, and low

distortion have been praised by some of the finest ears in the industry, including Dave Reitzas and Ed Cherney."

SHARP ON THE CUTTING EDGE: Sharp Electronics Corp. has unveiled what is believed to be the industry's first 1-bit audio amplification system.

Marketed as the SM-SX100, the 100-watt model uses seventh-order Delta-Sigma modulation with noise shaping and an ultra-high-speed switching circuit (2.8224 megahertz). It is targeted primarily at a high-end audiophile user, according to Sharp Audio Group product manager Peter Bellman.

Although the SM-SX100 is not a pro audio product per se, it uses a core technology that is similar to Sony and Philips' highly touted Direct Stream Digital (DSD) process, which those companies have developed into a sound carrier (Super Audio CD [SACD]), as well as prototype multitracking and mixing gear.

Bellman says Sharp's SM-SX100 is "very similar to DSD in that it's reading the information on a 1-bit basis, like DSD does for Super Audio CD. This is something we've been working on for many years, going back to 1990. As a company, we were one of the developers of 1-bit technology. Sony and Philips

came out with SACD, but we were also one of the pioneers."

Bellman adds that Sharp expects its 1-bit technology "to cross all product lines and enhance every facet of the audio market and beyond. Eventually, it will allow Sharp and the industry to incorpo-

rate state-of-the-art, hi-fidelity sound even into extremely small products. For example, this would be ideal for high-quality portable units, mini-systems, component systems, and car stereos, in addition to A/V surround amplifiers and public-address systems."



One On One On One Is Three. The Los Angeles studio formerly known as Brooklyn Recording, now One on One Recording South, hosted a session by Irish rock group Junkster for RCA Records on the Neve 8078 console, which features 31105 4-band equalization and 96-channels of GML automation. Shown, from left, are producer Greg Wells, Junkster lead singer Dee O'Neill, and engineer Brian Scheuble. (Photo: David Goggin)

with the popular Adat machines and for suggesting constructive work-arounds for otherwise paralyzing situations.

The two companies have collaborated on an instructional video called "Care And Feeding Of Your Adat: A Comprehensive Guide To

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 10 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	IF YOU HAD MY LOVE Jennifer Lopez/ Rodney Jerkins (WORK)	BILLS, BILLS, BILLS Destiny's Child/ Kevin "She'kspere" Briggs (Columbia)	WRITE THIS DOWN George Strait/ T. Brown, G. Strait (MCA Nashville)	SCAR TISSUE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	LIVIN LA VIDA LOCA Ricky Martin/ Desmond Child (C2)
RECORDING STUDIO(S) Engineer(s)	SONY MUSIC (New York) Franklyn Grant Robb Williams	DIGITAL SERVICES (Houston, TX) Michael Calderon	OCEANWAY (Nashville) Chuck Ainlay	OCEANWAY (Los Angeles) Jim Scott	THE GENTLEMEN'S CLUB (Miami Beach) Charles Dye, Nathan Malki Craig Lozowick, Jules Gondar
RECORDING CONSOLE(S)	SSL 9000	SSL 6000 E/G+	Neve 8078	custom Neve 8038	Pro Tools 24
RECORDER(S)	Sony 3348	Tascam DA-88	Sony 3348 HR	Ampex ATR 124	Pro Tools 24
MASTER TAPE	Quantegy 467	Sony D-113	Quantegy 467	Ampex 499	Pro Tools 24
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Tony Maserati	LARRABEE NORTH (Los Angeles) Kevin "KD" Davis	OCEANWAY (Nashville) Steve Marcantonio	THE VILLAGE (Los Angeles) Jim Scott	THE GENTLEMEN'S CLUB (Miami Beach) Charles Dye
CONSOLE(S)	SSL 9000J	SSL 9000J	Neve 8078	Neve 8048	Pro Tools 24
RECORDER(S)	Sony 3348 HR	Studer A827	Ampex ATR 102	Studer A800	Pro Tools 24
MASTER TAPE	BASF 900	Quantegy 499	BASF 900	BASF 900	Pro Tools 24
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	STERLING SOUND Tom Coyne	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Vlado Meller	STERLING SOUND Ted Jensen
CD/CASSETTE MANUFACTURER	Sony	UNI	UNI	WEA	Sony

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Rozenblat Steps Down From LARAS

REVISITING LARAS: The exciting news about the inaugural Latin Grammys ceremony, which was announced June 24, was offset just one week later when Sergio Rozenblat decided to leave his post as director of the Latin Academy of Recording Arts and Sciences (LARAS), organizer of the Latin Grammys.

Former LARAS director **Mauricio Abaroa** has been tapped as a special consultant.

Rozenblat's departure was a mutual decision made with **Michael Greene**, president/CEO of LARAS' parent organization, the National Academy of Recording Arts and Sciences (NARAS).

During his nine-month tenure, Rozenblat notes, he greatly increased membership of LARAS, which he says is now 700; championed the addition of new Grammy categories in the U.S. Grammys; and helped push up the Latin Grammys date from 2001 to 2000. And Rozenblat adds that he "can take small credit" in bringing **Ricky Martin** to the Grammy Awards program earlier this year. Rozenblat says his plans are unclear at present, but a source says he may start up a Latino record label.

While Greene praised Rozenblat's efforts, he acknowledges that LARAS is in a period of transition that requires not only more manpower but also Greene's own personal touch. "There is a realization that I have come to that the higher-level individuals that make things happen in the Latin business are only willing to meet with the very top person," says Greene. "So, I definitely am going to have a hands-on approach."

Greene says up to six full-time persons will be added to the LARAS



by John Lannert

staff in Los Angeles and Miami, the latter of which will remain the LARAS headquarters. The Latin Grammy Awards program will be headquartered in L.A. In the coming months, LARAS' project managers in L.A. and Miami will work with project directors in NARAS' L.A. and Miami chapters, plus committee chairmen in eight NARAS chapters.

Greene notes, as well, that LARAS' Los Angeles and Miami offices need to bear down on securing more memberships for LARAS from the U.S. and Latin America, as well as beefing up the organization's educational programs.

The anchor supporting continued development of LARAS is the Latin Grammys, the multifaceted awards show that Greene hopes will galvanize Latin American, Spanish, and Portuguese musicians and artists into joining LARAS.

"For artists outside of the U.S., the Latin Grammy is going to be a lot more important than a U.S. Grammy," declares Greene. "Once we really codify the structure of the Latin Awards process, it really is going to ultimately be international and mean a lot more to Latin recording artists. So, if I am a Latin artist three years from now, I'm thinking the Latin Grammy Award is going to be more prestigious, because it really is going to be voted by a constituency that is a

lot more centered on Latin music."

Saying the Latin Grammys may debut anywhere from September to November, depending on which network broadcasts the ceremony, Greene notes that the Latin Grammys will take place "just far enough away from the U.S. Grammys so that they don't get in each other's way."

SONY INKING ANTHONY? Though no official word has filtered out, it appears salsa icon **Marc Anthony** will sign a multi-year, Spanish deal with Sony Discos worth a reported \$40 million.

It is understood that Columbia Records paved the way for the Sony Discos pact by buying Anthony's contract with his previous record label, RMM. Anthony is signed to Columbia for the English-language market. The terms of the buyout remain unclear, but it seems RMM will retain ownership of his first three albums. The deal also allows RMM to release a greatest-hits package by Anthony, due before the holiday season.

Meantime, Anthony is expected to issue a live disc or studio set—or perhaps both—on Sony Discos sometime in the fourth quarter of this year.

His English-language debut on Columbia is set for Sept. 21. Two Spanish-language songs are slated to

LATIN TRACKS A-Z

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
5 DIAS	(Not Listed)	
BAILAMOS	(Rive Droite, ASCAP/PRS, ASCAP)	
BELLA	(F.I.P.P., BMI)	
DE HOY EN ADELANTE	(Rubet, ASCAP/Universal, ASCAP)	
DEJATE QUERER	(Not Listed)	
DIME	(Milenio, ASCAP)	
EL DISGUSTO	(Reyna Musical)	
EL NIAGARA EN BICICLETA	(Redomi, BMI)	
EL PEOR DE MIS FRACASOS	(Crisma, SESAC)	
EN LAS NUBES	(Caribbean Waves, ASCAP)	
ENTREGA TOTAL	(EMI Blackwood, BMI)	
ESTABA SOLO	(ADG, SESAC)	
HIELO Y FUEGO	(F.I.P.P., BMI)	
IF YOU HAD MY LOVE	(EMI Blackwood, BMI/Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI)	
LAGRIMAS	(TN Ediciones, BMI/Fonometric, BMI)	
LE GUSTA QUE LA VEAN	(Caiman, ASCAP)	
LIVIN' LA VIDA LOCA	(A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)	
LOCO	(Not Listed)	
ME ESTOY ACOSTUMBRANDO A TI	(Rightsong, BMI)	
ME HACES MUCHA FALTA	(Flamingo, BMI)	
ME VOY A QUITAR DE EN MEDIO	(Warner-Tamerlane, BMI)	
MI VIDA SIN TU AMOR	(F.I.P.P., BMI)	
NECESITO DECIRTE	(Seg. Son., BMI)	
NO ME AMES	(BMG Songs, ASCAP/Warner-Tamerlane, BMI)	
PASION	(Alvi Systems)	
PINTAME	(Sony/ATV Latin, BMI/Elvis, BMI)	
PURA SANGRE	(Canciones Del Mundo, BMI/Warner/Chappell, BMI)	
QUE CANTE EL AMOR	(Not Listed)	
QUE TE VAS	(Zomba Silver Sands, BMI)	
SALOME	(World Deep Music, BMI)	
SE ME OLVIDO OTRA VEZ	(BMG, ASCAP)	
SI ME FALTARAS	(F.I.P.P., BMI)	
SI TE PUDIERA MENTIR	(Crisma, SESAC)	
SI TU ME FALTAS	(Gemini Star/Peermusic, BMI)	
SI TU QUISIERAS	(Warner/Chappell, ASCAP)	
SUBLIME MUJER	(Peermusic, BMI/Promociones Musicales HR. S.A., BMI)	
TOCO LA LUZ	(Lucas, BMI)	
TU SABES BIEN	(Don Cat, ASCAP)	
TU	(World Deep Music, BMI)	
WILD WILD WEST	(Treyball, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/June-Bug Alley, ASCAP/WB, ASCAP/EMI April, ASCAP/Zomba, BMI)	

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKs. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
No. 1					
1	2	1	10	JENNIFER LOPEZ WITH MARC ANTHONY	NO ME AMES
2	1	2	5	ENRIQUE IGLESIAS	BAILAMOS
3	4	7	11	ALEJANDRO FERNANDEZ	LOCO
4	5	3	8	CHRISTIAN CASTRO	MI VIDA SIN TU AMOR
5	9	11	5	MANA	SE ME OLVIDO OTRA VEZ
6	3	5	12	JUAN LUIS GUERRA 440	EL NIAGARA EN BICICLETA
7	8	8	22	PEPE AGUILAR	ME ESTOY ACOSTUMBRANDO A TI
8	13	22	6	EDNITA NAZARIO	TU SABES BIEN
9	7	4	14	RICKY MARTIN	LIVIN' LA VIDA LOCA
GREATEST GAINER					
10	20	—	2	RICKY MARTIN	BELLA
11	10	12	7	MARCO ANTONIO SOLIS	EL PEOR DE MIS FRACASOS
12	11	10	26	CONJUNTO PRIMAVERA	NECESITO DECIRTE
13	6	6	12	ELVIS CRESPO	PINTAME
14	14	19	7	LOS TUCANES DE TIJUANA	ME HACES MUCHA FALTA
15	12	13	5	LOS TIGRES DEL NORTE	LAGRIMAS
16	17	21	6	MILLIE	DE HOY EN ADELANTE
17	37	—	2	GILBERTO SANTA ROSA	DEJATE QUERER
18	21	15	20	NOELIA	TU
19	16	14	51	VICENTE FERNANDEZ	ME VOY A QUITAR DE EN MEDIO
20	24	23	8	CHAYANNE	SALOME
21	19	9	10	LUIS FONSI	SI TU QUISIERAS
22	23	17	10	YOLANDITA MONGE	DIME
23	31	32	5	JARABE DE PALO	PURA SANGRE
24	18	16	13	VICENTE FERNANDEZ	SUBLIME MUJER
25	25	36	3	AMANDA MIGUEL	5 DIAS
26	35	24	9	LIMITE	PASION
27	36	25	20	TI RANOS DEL NORTE	ENTREGA TOTAL
28	29	28	6	LOS TEMERARIOS	ESTABA SOLO
29	34	33	6	OLGA TANON	HIELO Y FUEGO
30	28	26	25	MARCO ANTONIO SOLIS	SI TE PUDIERA MENTIR
31	RE-ENTRY	5		TITO NIEVES	LE GUSTA QUE LA VEAN
32	26	34	7	RAYITO COLOMBIANO	QUE CANTE EL AMOR
33	RE-ENTRY	2		GEORGE LAMOND	QUE TE VAS
34	NEW	1		JERRY RIVERA	SI TU ME FALTAS
35	27	31	6	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	EL DISGUSTO
36	NEW	1		JENNIFER LOPEZ	IF YOU HAD MY LOVE
37	30	30	7	ANA GABRIEL	SI ME FALTARAS
38	40	—	2	MANNY MANUEL	EN LAS NUBES
39	NEW	1		WILL SMITH FEAT. DRU HILL & KOOL MO DEE	WILD WILD WEST
40	RE-ENTRY	4		NOELIA	TOCO LA LUZ

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

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THE Billboard Latin 50™

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1					
1	1	2	MANA	WEA LATINA 27864	2 weeks at No. 1 MTV UNPLUGGED
GREATEST GAINER					
2	3	5	ENRIQUE IGLESIAS	FONOVISA 0517	BAILAMOS
3	5	93	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
4	2	2	LOS TIGRES DEL NORTE	FONOVISA 8076	HERENCIA DE FAMILIA
5	4	4	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532/AG	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
6	5	54	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
7	7	9	ELVIS CRESPO	SONY DISCOS 82917	PINTAME
8	8	18	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
9	9	73	RICKY MARTIN	SONY DISCOS 82653	VUELVE
10	12	41	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
11	15	7	VARIOUS ARTISTS	SONY DISCOS 83231	BILLBOARD LATIN MUSIC AWARDS
12	10	5	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
13	16	15	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO
14	14	8	ALEJANDRO FERNANDEZ	SONY DISCOS 83182	MI VERDAD
15	13	19	NOELIA	FONOVISA 6D80	NOELIA
16	11	22	LOS TRI-O	ARIOLA 58436/BMG LATIN	NUESTRO AMOR
17	17	12	TONNY TUN TUN	CAIMAN 2986	CAMINANDO
18	19	41	ENRIQUE IGLESIAS	FONOVISA 080002	COSAS DEL AMOR
HOT SHOT DEBUT					
19	NEW		MANNY MANUEL	RMM 82202	LLENO DE VIDA
20	18	11	DLG	SONY DISCOS 82924	GOTCHA!
21	27	59	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
22	22	16	EDNITA NAZARIO	EMI LATIN 59935	CORAZON
23	20	8	INDUSTRIA DEL AMOR	FONOVISA 9777	RECUERDOS DEL AMOR
24	25	29	JUAN LUIS GUERRA 440	KAREN 930216/UNIVERSAL LATINO	NI ES LO MISMO NI ES IGUAL
25	21	23	MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA
26	38	39	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
27	24	35	LOS TEMERARIOS	FONOVISA 6078	15 EXITOS PARA SIEMPRE
28	42	13	VARIOUS ARTISTS	VIRGIN 47192	THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!
29	23	12	LA MAKINA	J&N 83033/SONY DISCOS	PARA EL BAILADOR
30	41	47	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
31	33	15	CONJUNTO ALMA NORTEÑA	CDM 1037	ALMA
32	32	20	TITO ROJAS	M.P. 56250/SONY DISCOS	ALEGRIAS Y PENAS
33	35	91	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
34	34	39	CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
35	40	22	PEPE AGUILAR	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
36	30	47	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
37	37	5	PRISCILA Y SUS BALAS DE PLATA	FONOVISA 9688	TODO POR TI
38	31	53	VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
39	39	87	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
40	44	5	LUIS FONSI	UNIVERSAL LATINO 40119	COMENZARE
41	28	10	ANA GABRIEL	SONY DISCOS 83122	SOY COMO SOY
42	48	20	ENRIQUE IGLESIAS	FONOVISA 6076	REMIXES
43	49	5	PUYA	MCA 11859	FUNDAMENTAL
44	46	46	LOS TEMERARIOS	FONOVISA 0515	COMO TE RECUERDO
45	36	14	JOSE LUIS RODRIGUEZ CON LOS PANCHOS	SONY DISCOS 83177	INOLVIDABLE II-ENAMORADO DE TI
46	43	5	VARIOUS ARTISTS	PUTUMAYO 149	CUBA
47	29	8	DANNY RIVERA	ARIOLA 66276/BMG LATIN	EN VIVO DESDE EL CARNEGIE HALL
48	45	7	CONJUNTO PRIMAVERA	FONOVISA 0760	EN VIVO
49	RE-ENTRY		LOS ORIGINALES DE SAN JUAN	EMI LATIN 99623	NACI CON SUERTE DE REY
50	RE-ENTRY		ALEJANDRO SANZ	WEA LATINA 20281	MAS

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

NOTAS

(Continued from page 60)

be included on the disc, which is ballad-oriented but offset by a couple of uptempo tracks. Studio notables Ric Wake, Walter Afanasieff, and Rodney Jerkins are among the producers.

Anthony is booked to sing the scheduled leadoff single, "I Need To Know," July 23 on ABC-TV's "Good Morning America." Also "I Need To Know" and another Anthony cut will be included on the soundtrack to the Paramount film "Runaway Bride," starring Julia Roberts and Richard Gere and scheduled for release July 30.

As if that were not enough, Anthony is still active in the thespian arena, with an appearance in the forthcoming Paramount/Disney movie "Bringing Out The Dead," which stars Nicolas Cage and is directed by Martin Scorsese. That flick is due Oct. 22.

FONOVISA DRAWS A CROWD: Though tainted by charges of payroll and tax evasion, Los Angeles indie Fonovisa remains a hot property, particularly for stateside Latino labels eager to expand their market shares.

As Mexico's giant media conglomerate Grupo Televisa S.A. looks to unload its regional Mexican-dominated imprint to ease its debt load, the imminent sale of the label has attracted a quartet of suitors: Universal Music Group, Sony Music Entertainment, Spanish media conglomerate PRISA, and Jerrold Perenchio, chairman of Univision Networks, which is partly owned by Televisa.

It is believed that Fonovisa eventually will go for about \$250 million. That hefty price tag may come with a package that would include the services of Fonovisa founder and current president/CEO Guillermo Santiso, who is believed to own masters of several important Fonovisa acts.

NO SWOON IN JUNE: The record weekly average scored in May of 180,500 units was not expected to last into June, and sure enough, June's weekly average was 170,000 units—still a healthy figure for titles charting on The Billboard Latin 50.

Helping to boost the numbers in June were sets by WEA Latina rock stars Maná; Fonovisa idols Enrique Iglesias and Los Tigres Del Norte; World Circuit's Cuban acts Buena Vista Social Club and Ibrahim Ferrer; and a pair of discs by Sony Discos' merengue icon Elvis Crespo.

Alas, with no blockbuster due for the balance of July, the numbers for The Billboard Latin 50 could head south during what is generally a slow sales period anyway.

Following are sales tallies for June, measured from May 25 to June 29.

The Billboard Latin 50: June: 849,000 units; weekly average: 170,000 units. May: 721,000 units; weekly average: 180,500 units. June 1998: 529,000 units; weekly average: 106,000 units.

Pop genre chart: June: 376,500 units; weekly average: 75,500 units. May: 258,500 units; weekly average: 64,500 units. June 1998: 218,000 units; weekly average: 43,500 units.

Tropical/salsa genre chart: June: 276,500 units; weekly average: 55,500 units; May: 234,000 units; weekly average: 58,500 units. June 1998: 172,500 units; weekly average: 34,500 units.

Regional Mexican genre chart: June: 217,000 units; weekly average: 43,500 units; May: 194,500 units; weekly average: 48,500 units. June 1998: 117,500 units; weekly average: 23,500 units.

GETTING CAUGHT UP: Joaquín Alfonso Navas, a longtime player in the Spanish record industry who founded Belter Records and Teddysound, died of a brain hemorrhage July 2 in Barcelona, Spain. He was 76. Alfonso was VP of SGAE, a member of the board of directors of Spanish publishing association AEDem, and a member of Fundación Autor Board. In 1971, SGAE honored Alfonso for his efforts in promoting Spanish music in countries outside of Spain.

Regional Mexican stations KISF-FM Las Vegas and KLVN-FM San Diego have been added as reporters to Hot Latin Tracks, effective with the July 24 issue. Meanwhile, XHKY-FM

The imminent sale of Fonovisa has attracted a quartet of suitors

San Diego has been dropped as a reporter due to a format change. The total number of stations reporting to Hot Latin Tracks now stands at 97, of which 65 are regional Mexican.

Anamaria Ceseña has been named Latin copy writer of Ritmo Y Pasión, a division of BMG Direct. She previously was marketing director of Ritmo Latino.

Grupo CIE Argentina, a wholly owned subsidiary of the Mexico City-based live-entertainment company CIE, has acquired 100% of DG Inversiones S.A., an Argentinian holding company that held 30% of the Buenos Aires-based live-entertainment firm CIE-R&P S.A. CIE, which previously held 70% of CIE-R&P S.A., now has a full ownership stake in the company. CIE is believed to have paid \$17 million to Daniel Grinbank, owner of DG Inversiones S.A., who will stay on as president of CIE-R&P S.A.

Gaby Benítez has been appointed senior representative, West Coast Latin division, at ASCAP. She previously was assistant in the film and TV division of peermusic.

Ricky, Jennifer, and Enrique might be scooping up most of the Latin-music-craze ink these days, but Christina Aguilera is sure to start snagging general-market media coverage thanks to her meteoric rise up The Billboard Hot 100 with "Genie In A Bottle" (RCA). In just four weeks, "Genie In A Bottle," a bouncy groove-pop track that follows a musical vibe similar to that in songs recorded by her fellow "New Mickey Mouse Club" alumna Britney Spears, has reached No. 4 on the Hot 100.

CHART NOTES, RETAIL: Contrary to past July 4th weekends, which have not garnered much notice as a

grand sales period in the U.S. Latino market, the numbers this issue were up 2%, from 195,500 units to 200,500.

Maná's "MTV Unplugged" (WEA Latina), which slipped 1,000 units this issue to 18,500 units, barely beat out Enrique Iglesias' "Bailamos" (Fonovisa) by 500 pieces to stay at No. 1 on The Billboard Latin 50 this issue. Sales of "Bailamos" vaulted 24%.

"MTV Unplugged," now at the apogee of the pop genre chart for the second consecutive week, falls 83-93 on The Billboard 200. As with last issue's chart, there are eight Spanish-language titles on The Billboard 200.

Sales of Los Tigres Del Norte's "Herencia De Familia" (Fonovisa) cratered 33% to 12,000 units, but the double-set still claims No. 1 on the regional Mexican genre chart for the second successive week.

"Buena Vista Social Club" (World Circuit/Nonesuch/AG) corrals the top spot on the tropical/salsa genre chart from Buena Vista Social Club alumnus Ibrahim Ferrer, with 12,500 pieces.

With 3,150 units, Manny Manuel's solid bow at No. 19 with "Lleno De Vida" is Merengazo/RMM's loftiest debut this year.

CHART NOTES, RADIO: Backed by 20 million audience impressions, "No Me Ames" (Work/Sony Discos) by Jennifer Lopez and Marc Anthony returns to the top of Hot Latin Tracks.

"No Me Ames" remains atop the tropical/salsa genre chart for the fourth week running, with 11.8 million audience impressions. Moreover, Lopez's current chart-topper, "If You Had My Love" (Work/Sony Discos), enters Hot Latin Tracks at No. 35, with 4.3 million audience impressions.

Though Enrique Iglesias' "Bailamos" gets bounced from the apex of Hot Latin Tracks this issue, the rhythmic pop hit holds down No. 1 on the pop genre chart for the fourth straight week, with 14.9 million audience impressions.

"Bailamos" is featured on the soundtrack to the film "Wild Wild West," whose title track by Will Smith Featuring Dru Hill & Kool Moe Dee enters Hot Latin Tracks this issue.

Conjunto Primavera's enduring smash "Necesito Decirte" (Fonovisa) reclaims the throne on the regional Mexican chart for the second time, with 9 million audience impressions.

Will Vicente Fernández's "Me Voy A Quitarle De En Medio" (Sony Discos) become the first single to spend one year on Hot Latin Tracks? His smash ballad slides 16-19 on the chart this issue. The song needs to chart at No. 20 or higher next issue to remain eligible to stay on Hot Latin Tracks.

SALES STATFILE: The Billboard Latin 50: this issue: 200,500 units; last issue: 195,500 units.

Pop genre chart: this issue: 81,500 units; last issue: 74,500 units.

Tropical/salsa genre chart: this issue: 64,500 units; last issue: 62,000 units.

Regional Mexican genre chart: this issue: 47,000 units; last issue: 51,500 units.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Bartlett Kick-Starts Zomba Canada

New Co. Has Hands Full With Britney Spears, Backstreet Boys

BY LARRY LeBLANC

TORONTO—"My Daytimer," says new Zomba Records Canada president Laura Bartlett, "reads, 'Buy carpets. Have a drink with Britney. Buy office furniture. Meet with Britney. Choose company letterhead . . . and see Britney perform.'"

Obviously, Bartlett has a busy schedule. With pop sensation Britney Spears on the eve of a nine-date Canadian tour and the Backstreet Boys also selling heavily in Canada, the recently hired executive has to find start-up staff for the new company and set up its recently acquired 5,000-square-foot head office in downtown Toronto.

Canada is the site of one of the newest Zomba Records companies, which are located around the world. The "mini-major" also opened in Australia in February and debuts in France in October.

Spears' Canadian tour kicks off Tuesday (13) in Hamilton, Ontario,

and runs to a July 25 final show in Vancouver. The new company's official bow will be a Toronto reception Wednesday (14) featuring a performance by British act Steps, which released its Jive debut album, "Step One," April 13 in Canada and is touring with Spears here.



BARTLETT

Spears' album "... Baby One More Time" debuted at No. 1 on SoundScan's retail album chart published in The Record in January and has sold 480,000 units to date in Canada, according to SoundScan.

Along with that impressive figure, Bartlett expects the tour, coupled with the mid-August release of a third single from the album, "You Drive Me Crazy" (the title track in Melissa Joan Hart's upcoming film), to drive further sales.

Backstreet Boys' "Millennium," which debuted at No. 1 on SoundScan's retail album chart in May, has sold 417,000 units in Canada to date, according to SoundScan. The band, says Bartlett, has transcended the boy-group phenomenon it triggered. "The single ["I Want It This Way"] has been key to expanding their audience," she says. "Fourteen-year-olds, of course, love it, but 30-year-old moms also heard it and love it. Recently, males in their 20s have begun picking up on it."

With a fervor for championing developing artists and a reputation for confrontational directness, Bartlett knows her move to Zomba caused ripples of talk in the Canadian industry. In the first week of June, she left Universal Music Canada, which she had joined as senior VP only five months earlier. Previously, she was VP of marketing at HMV North America

and had worked for 13 years at Virgin Music Canada, leaving as VP/GM two years ago.

"Being rebellious and being in everybody's face is part of my character," she says. "If it's for a good cause, there's no harm. The good cause is promoting an artist or the label. With an independent label, there's a certain amount of noise you have to make to stick out."

Zomba Records Canada, which handles the Jive, Silvertone, Volcano, and Verity labels, will employ a staff of 11 in Toronto within the month, plus two regional reps in both Montreal and Vancouver handling promotion and marketing. Recently, Bartlett picked Sony marketing rep Steve Coady as Zomba's director of national promotion. He joins staffers Jane Tattersall (national marketing manager), Michael Wong (controller), and April Robinson (marketing/promotion coordinator).

"My immediate task is to form a solid team with people from diverse backgrounds," says Bartlett. "Then
(Continued on page 68)

Internet Retailer Chaos Draws Australian Millions

BY CHRISTIE ELIEZER

SYDNEY—While the Australian music industry is learning to co-exist with online retailers, the money market here has discovered online entertainment sites to be healthy investment areas.

Sydney-based online retailer Chaos Music, which claims to account for 20% of Australian Internet music sales, has in recent weeks had \$3.1 million Australian (\$2 million) pumped into its operations and is set to flex its beefed-up muscles. Late last month, Australian technology company FTR Holdings acquired 13% of the company for \$1.3 million Australian (\$858,000) (*Billboard Bulletin*, July 2).

FTR managing director Steve Townsend says, "The Australian technology market looks very exciting right now."

On July 6, a similar strategic deal of

\$1.3 million Australian for a 13% share was made by a group of companies consisting of sports and entertainment events promoter SEL, Allico Finances, and advertising group Issues and

'The Australian technology market looks very exciting right now'

- STEVE TOWNSEND -

Images. Private investors also bought into the company in recent months, to the tune of \$500,000 Australian (\$330,000).

According to Victoria Doidge, VP of marketing and sales, Chaos will spend between \$500,000 and \$1 million Australian (\$660,000) over the next 12 months,

mostly on advertising (online, on TV, and on sides of buses) and on setting up six genre-specific Web sites. Chaos will also open a second office, in Melbourne

The biggest of the four local online retailers, Chaos was set up in 1995 by CEO Rob Appel, initially with a catalog of 200 independent titles through such independents as Shock, Festival, Mushroom, Phantom, Origin, Warhead, and Century Media. Now with a staff of 13, it claims it generates \$2,000 Australian (\$1,320) a day in sales from a database consisting of 300,000 titles. Its distribution deal is with Valley Media.

The company's remaining equity is held by Australian Internet service provider OzEmail Internet (29%), Appel, staff, and private investors.

Chaos' expansion has received a mixed response. "We've supported them since day one," says Charles Caldas, CEO of independent label group Shock Records. "I think any expansion of Australian repertoire is a healthy thing. It gives greater access for regional buyers, especially those with specialized tastes, who previously bought through mail order or specialized magazines."

Says Sebastian Chase, managing director of indie label Phantom Records, "It's always healthy when the money market comes to the entertainment industry. It should have happened here 30 years ago. But it's a strong signal to the local industry."

Chaos has weathered confrontations with major labels, which saw it as a threat to brick-and-mortar retail, and with royalties collection agencies because it uses MP3 technology.

However, its distribution deal with Valley Media means some local releases are foreign-made, and "right or wrong, they are perceived more as a parallel importer than anything," says one independent-label executive.

The marketing manager of a major says, "I doubt they'll get major-label advertising support until they start to sell Australian-made discs."

New Location And Date Set For Brits

LONDON—The British record industry's annual awards event, the Brits, returns to a more central London venue next year, and the show date moves to a Friday night (from Tuesday) for the first time.

Also, the British Phonographic

Industry (BPI), the event's organizer, has named a triumvirate of top label executives to oversee the occasion.

Brits 2000 will take place March 3 at London's Earls Court venue/exhibition hall, after two years at the London Arena. The national TV transmission date will be announced later; the telecast is usually aired the night after the show. MasterCard is again the sponsor, in the second year of a three-year contract.

Virgin Records U.K. president Paul Conroy is chairman of the Brit Awards committee for the third year. Joining him on a new executive committee are BPI chairman Rob Dickins and Sony Music U.K. chairman/CEO Paul Burger.

The 1999 Brit Awards show raised close to \$1 million for charity, according to executive producer Lisa Anderson, who will return in that role for the 2000 event. Initial TV will again produce it for broadcast.



A Classic Lineup. Leading tenor José Carreras and Portuguese singer Mísia recently performed for the guests of Warner Classics International (WCI) at a special dinner in London's Savoy hotel celebrating the label's 10th anniversary. Carreras and Mísia are both signed to the Erato label, the French classical affiliate of Warner Music International (WMI). Erato operates as part of WCI. Pictured, from left, are Ramon Lopez, chairman/CEO, WMI; Mísia; Carreras; and Didier Durand Bancel, president of Erato.

Sony Markets Disney Soundtracks In India

BY NYAY BHUSHAN

MUMBAI, India—Sony Music Entertainment India (SMEI) has launched a multimedia marketing campaign for Disney soundtracks, beginning with its recent release, the album accompanying the new animated feature "Tarzan."

SMEI, Disney's Indian licensee since May 1, says it will use television, print, theater, and other "ground-level" promotions in marketing Walt Disney Records product in India.

"On television, we will identify programs relevant to the target audience to deliver the message," says SMEI communications manager Malathi

Narayanan. "Print will be in association with the multi-pronged activities of the Disney licensees and franchisees in the country. Theater and joint promotions will be in association with Columbia TriStar's marketing of the respective movies." Columbia TriStar is Buena Vista International's Indian distributor.

Future album releases include a compilation of love songs from Disney movies, "Love Hits," and animated film soundtracks such as "The Lion King," "Mulan," "Hercules," "Pocahontas," "Beauty And The Beast," and "Aladdin," as well as a line of albums, "The Princess Collection," targeted

at children.

SMEI says it is also studying the idea of following through on previous Disney licensee BMG Crescendo's attempt to market regional versions (in various Indian languages) of soundtrack albums, since English product is still considered a niche market.

Narayanan says, "The decision on regional versions of soundtracks will be the prerogative of Disney and Buena Vista International. However, Sony Music will encourage any such plans in the case of movies and music which have the potential for crossing over to a larger audience through [different] languages."

BMG International Holds Worldwide Meeting In Boston



Offering a country accent, RCA Records Nashville's Sara Evans performed an impressive set for the BMG executives. Shown, from left, are Nick Stewart, VP of international A&R and marketing, BMG U.K. and Ireland; Joe Galante, chairman of the RCA Label Group in Nashville; Evans; and Rudi Gassner, president/CEO of BMG Entertainment International.



Arista Records' Sarah McLachlan performed a moving rendition of "I Will Remember You," which she dedicated to the family and loved ones affected by the Columbine High School shootings in Littleton, Colo.



Recently signed to RCA U.K., Westlife showed off its vocal talents to the conference attendees. Pictured, from left, are Westlife's Mark Feehily, Nicky Byrne, and Bryan McFadden; Harry Magee, managing director of RCA U.K.; and Westlife's Shane Filan and Kian Egan.



During a Boston showcase, BMG Ricordi artist Giorgia shows how she has won over fans in her native Italy.

BMG Entertainment International gathered its managing directors for a worldwide conference this spring in Boston, where online music sales, border-crossing repertoire, and an expected resurgence for American rock'n'roll were key topics of discussion.

"We've had great presentations and great music," says Rudi Gassner, chairman/CEO of BMG Entertainment International, who led the gathering of more than 100 managing directors, marketing VPs, and associates at Boston's Park Plaza Hotel. Along with showcases by priority BMG acts, those assembled also heard from Thomas Middelhoff, chairman/CEO of BMG's parent company, Bertelsmann A.G.; Strauss Zelnick, president/CEO of BMG Entertainment; and U.S. label chiefs, including Clive Davis, president/CEO of Arista Records; Bob Jamieson, president of RCA Records; Joe Galante, chairman of the RCA Label Group in Nashville; and L.A. Reid, chairman/president of LaFace Records.



RCA's Eve 6 performed for BMG Entertainment International managing directors and guests at Boston's Paradise club. Pictured, from left, are Jack Rovner, executive VP/GM of RCA Records; Rudi Gassner, president/CEO of BMG Entertainment International; Eve 6's Max Collins (vocals and bass); Eve 6's Jon Siebels (guitar); Bob Jamieson, president of RCA Records; Strauss Zelnick, president/CEO of BMG Entertainment; Eve 6's Tony Fagenson (drums); and Dwayne Welch, VP of international marketing, RCA Records.



BMG Argentina songstress Natalia Oreiro offered a passionate performance for BMG executives during the product presentations. Pictured, from left, are José María Cámara, president of BMG Spain; Rudi Gassner, president/CEO of BMG Entertainment International; Oreiro; Carlos Sanmartin, managing director of BMG Ariola Argentina; Ramón Segura, senior VP, Latin Region, and chairman of BMG Spain; and Carlos Lopez, director of Ariola, BMG Spain.



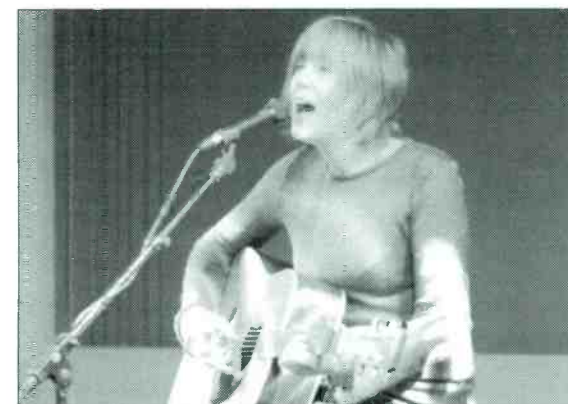
Arista's Deborah Cox was among the showcasing artists who wowed the BMG crowd. She gathered after her performance with executives from BMG's Asia region. Pictured, from left, are Adam Tsuei, managing director, pan China, BMG Taiwan; Landow Lee, VP, pan China, Asia Pacific region; Clive Gardiner, managing director, BMG Music Indonesia; Cox; Frankie Cheah, chairman, BMG Malaysia/Singapore; J.R. Kim, managing director, BMG Korea; Keith Lister, managing director, BMG Records Africa; Shoji Doyama, VP, sales and strategic marketing, BMG Japan; and Stuart Rubin, managing director, BMG New Zealand.



A soulful set was served up by LaFace Records vocalist Shanice at the Paradise club.



RCA's Guano Apes, originally signed to BMG Munich, opened for Eve 6 at the Avalon club in Boston. Pictured backstage in the bottom row, from left, are Guano Apes' Dennis Poschwetta (drums); RCA executive VP/GM Jack Rovner; and Guano Apes' Sandra Nasic (lead vocals), Stefan Ude (bass), and Henning Rumenapp (guitar). In the top row, from left, are Thomas Stein, president of BMG Germany/Switzerland/Austria and the Eastern Europe region; Rudi Gassner, president/CEO of BMG Entertainment International; and Bob Jamieson, president of RCA Records.



British singer/songwriter Beth Orton, signed to Arista Records/Deconstruction, gave a solo performance for the BMG gathering.



Arista Records artist Monica captivated the BMG crowd during her performance at the Paradise club. Pictured, from left, are Kevin Conroy, senior VP, worldwide marketing, BMG Entertainment; Strauss Zelnick, president/CEO, BMG Entertainment; Rudi Gassner, president/CEO, BMG Entertainment International; Monica; Clive Davis, president/CEO, Arista Records; Charles Goldstuck, executive VP/GM, Arista Records; and Lionel Ridenhour, senior VP, black music, Arista Records.

newsline...

FORMER BMG EXECUTIVE Jeremy Marsh began work July 5 as U.K. managing director of the current-artist labels unit of independent Telstar Records, based in London. The appointment had been expected (Billboard, April 24). Marsh, 39, left BMG U.K. earlier this year as president of its music division. In the new post, he takes control of the Telstar and Wildstar labels, which have a roster of acts marketed domestically and, through various Telstar licensing deals, internationally. Marsh reports to the main group board of parent Telstar Entertainment. The latter has annual revenue of approximately \$150 million and claims to be the largest independent record company in the U.K. About half its business is in audio and multimedia distribution.



MARSH

WARNER MUSIC MANUFACTURING EUROPE (WMME) has appointed Gunter Severin managing director of Warner Music Manufacturing Europe, based in Alsdorf, Germany. Severin, formerly deputy managing director, technical division, for WMME, takes up the post immediately and reports to Ken Cooper, executive VP/CFO, Warner Music International (WMI). The post was made vacant upon the recent death of Friedrich-Carl "Fritz" Coch (Billboard, July 3). Severin was a member of the team that set up WMI's manufacturing base in 1975 in Alsdorf. **TOM FERGUSON**

PUBLISHER RALPH PEER II, chairman/CEO of peermusic, received an honorary doctorate July 1 from Germany's University of Witten/Herdecke in North Rhine/Westphalia. The degree recognizes his services to copyright protection and to contemporary classical music. University president Dr. Konrad Schily cited Peer's commitment to such composers as Germany's Mathias Spahlinger, Holland's Theo Loebendie, Turkey's Ahmed Adnan Saygun, and Cuba's Tania Leon. **WOLFGANG SPAHR**

BMG ENTERTAINMENT U.K. has appointed Tim Delaney, formerly U.K.-based VP of international marketing for PolyGram Continental Europe, to the new post of VP commercial. In his new London-based role, Delaney will serve key marketing functions, work to maximize commercial opportunities for BMG artists, and develop the company's Internet services in the U.K. and Ireland. He reports to Richard Griffiths, chairman of BMG U.K. & Ireland/executive VP for Central Europe.

PHILIPPINES INDIE VIVA MUSIC GROUP has hired Rene Salta as head of A&R. He comes from the Star Recording label, where he has been A&R manager since January 1998. The move, Salta says, was prompted by recent policy changes at Star, a subsidiary of ABS-CBN Broadcasting, the country's largest media conglomerate. Before joining Star Recording, Salta was international marketing manager at Warner Music Philippines. He now reports to Viva Entertainment Group CEO Vic del Rosario. **DAVID GONZALES**

U.K. COLLECTING SOCIETY Phonographic Performance Ltd. (PPL) made its first distribution of U.K. performance royalties to recording artists under legislation passed July 1, 1996. The distributable sum was 35.6 million pounds (\$57.2 million), according to PPL, derived from the most-performed recordings in the U.K. from Dec. 1, 1996, to Nov. 30, 1997. Record companies are entitled to 50% of the performance revenues under the 1996 statute. The other 50% is disbursed to artists and musicians primarily through the Assn. of United Recording Artists (AURA) and the Performing Artists' Media Rights Assn., groups formed because of the new law. There were protracted negotiations between PPL and the two bodies over payment criteria and systems. AURA director Stephen King says 7.5 million pounds (\$12 million) of the artists' share is due to U.K. performers. The balance is taken by overseas and/or non-qualifying performers, among others. **ADAM WHITE**

SIMON BAZALGETTE has been appointed CEO of U.K.-based pay-audio service Music Choice Europe (MCE), replacing Stuart Graber, who has held the post since 1993. Formerly a management consultant with KPMG, Bazalgette is currently MCE's sales and marketing director. Graber is leaving to set up a strategic consultancy and investment firm specializing in new media and screen entertainment; he will continue to be associated with MCE as a consultant. Music Choice Europe provides up to 50 continuous-music channels via cable and satellite platforms in Europe and currently has 1.5 million subscribers in 16 different countries. Shareholders include Sony, Warner, and EMI. **JON HEASMAN**

MIKE ALLEN has been appointed VP/GM of pop marketing at EMI Music, reporting to the London-based division's senior VP of international marketing, Chris Windle. His duties include overseeing the marketing of acts from the EMI/Chrysalis U.K. label and those Virgin Records U.S. acts that are licensed to EMI internationally. Allen was managing director of Mercury Records Australia until this past January and previously held senior international marketing posts at PolyGram and Chrysalis in London.

MTV Expanding In Spain, U.K., Italy

This story was prepared by Mark Dezzani in San Remo, Italy; Howell Lewellyn in Madrid; and Christian Lorenz in London.



A flurry of activity at MTV Networks Europe's various operations has seen the music broadcaster launch three new 24-hour digital channels in the U.K. while simultaneously announcing plans to launch a dedicated MTV Spain service and—most radically—a national radio network in Italy.

The Viacom-owned music-TV operation's MTV Italy service is set to go on the air next year with

a new Italian top 40 radio network, MTV Radio, and is negotiating with a handful of radio operators to secure the necessary frequencies. It would be MTV's first full-fledged radio service anywhere in the world.



DALL'ORTO

The managing director of MTV Italy, Milan-based Antonio Campo Dall'Orto is also the newly appointed director general for MTV in southern Europe, responsible for MTV's operations in Italy, Spain, Portugal, and Greece. He says the format of the radio network will be informed by

MTV Italy's target audience and music policy.

Commenting on Dall'Orto's promotion, MTV Networks Europe president/CEO Brent Hansen says, "The addition of Spain, Portugal, and Greece [which currently take the MTV Europe feed] to Antonio's responsibilities is a logical development in that, together with Italy, they are culturally, logistically, and geographically linked."

Dall'Orto's promotion coincided with MTV Italy reporting that advertising revenue for the first *(Continued on page 98)*



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Trade Fair ++ 1998: 800 exhibitors from 24 countries, 16.000 participants ++ Wortkomm. - The Forum for the Spoken Word Medium ++ At least 15 national stands ++ Advertising ++ Personnel Information Centre of the Record Industry ++ Music, Entertainment, Pop ++ Publishers ++ Institutions ++ Contact ++ Business & Chill-out ++ Meeting Point Jazz ++ Marketing ++ Orders and Contracts ++ Merchandising ++ Print, radio, TV ++ Poetry ++ Labels ++ Video production ++ Distributors ++

Conference ++ The up-to-the-minute industry topics ++ Digital media production ++ MP3, MOD, Internet ++ Radio special in cooperation with Music and Media and Musikwoche magazines ++ Pop 2000 ++ Pop and Politics revisited ++ In cooperation with the German association of music clip producers: The Digital Image - what makes music videos so successful? ++ Basic workshops ++ Film and music ++ The digital challenge - Music and media technologie ++ Workshop: Licensing and Business Affairs ++ List of topics constantly being updated ++

Komm.Unity ++ ITS Reisen travel agency presents opening concert ++ New: Euro shows ++ Eins, Zwei ++ 400 acts ++ 80 shows ++ Bizarre Festival ++ Red Hot Chili Peppers ++ Blumfeld ++ The Offspring ++ Trends ++ The Cardigans ++ Many more ++ Billboard Talent Net ++ KickZone on four stages ++ Derrick May ++ 808 State DJs ++ Juan Atkins ++ Clubs, stages and garages ++ 2,8 mio. visitors at Music festival on the Ring ++ Ian Pooley ++ Holger Czukay ++ international Acts ++

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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/12/99			GERMANY (Media Control) 07/06/99			U.K. (Copyright CIN) 07/03/99			FRANCE (SNEP/IFOP/Tite-Live) 07/03/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	URA BTB RYUICHI SAKAMOTO WARNER	1	1	MAMBO NO. 5 LOU BEGA ARIOLA	1	1	9 P.M. (TILL I COME) ATB SOUND OF MINISTRY	1	1	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL
2	2	FLY SMAP VICTOR	2	4	MY LOVE IS YOUR LOVE WHITNEY HOUSTON	2	NEW	WILD WILD WEST WILL SMITH COLUMBIA	2	2	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLY-DAY MERCURY/UNIVERSAL
3	5	FLOWER KINKI KIDS JOHNNY'S ENTERTAINMENT	3	2	ARISTA/ARIOLA	3	3	BOOM, BOOM, BOOM, BOOM! VENGABOYS POSITIVA	3	4	TOMBER LA CHEMISE ZEBDA BARCLAY/UNIVERSAL
4	NEW	INORI HITOE'S 57 MOVE TOY'S FACTORY	4	3	O LA PALOMA O LA PALOMA BOYS EDEL	4	2	MY LOVE IS YOUR LOVE WHITNEY HOUSTON	4	3	VIVRE POUR LE MEILLEUR JOHNNY HALLYDAY MERCURY/UNIVERSAL
5	NEW	MIZERABLE SINGLE BOX GACKT NIPPON CROWN	5	NEW	WILD WILD WEST WILL SMITH COLUMBIA	5	5	BRING IT ALL BACK S CLUB 7 POLYDOR	5	6	I NEVER KNEW LOVE LIKE THIS ORGANIZ JIVE/SONY
6	4	GIRI GIRI CHOP B'Z ROOMS	6	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	6	NEW	VIVA LA RADIO LOLLY POLYDOR	6	8	JAMIS LOIN DE TOI LAAM ODEON/EMI
7	NEW	NANDOMO YUMENO NAKADE KURIKAESU LOVE SONG TOKIO SONY	7	5	MAMBOLEO LOONA UNIVERSAL	7	7	SOMETIMES BRITNEY SPEARS JIVE	7	5	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
8	7	SAIGO NO KISS KIRORO VICTOR	8	6	ALL OUT OF LOVE ANDRU DONALDS VIRGIN	8	9	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN	8	7	TU M'OUBLIERAS LARUSSO ODEON/EMI
9	13	LOVE DESTINY AYUMI HAMASAKI AVEV TRAX	9	8	SOMETIMES BRITNEY SPEARS JIVE/ROUGH TRADE	9	4	MERCURY	9	9	TURN AROUND PHATS & SMALL SCORPIO/UNIVERSAL
10	6	GOTTA MAKE IT LOVE TAIYO TO CISCO MOON ZETI-MA	10	11	ALONG COMES MARY BLOODHOUND GANG MOTOR/UNIVERSAL	10	8	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	10	17	WILD WILD WEST WILL SMITH COLUMBIA
11	8	BYE-BYE BLACK BISCUITS BMG	11	16	KING OF CASTLE WAMDUE PROJECT AIRPLANE/UNIVERSAL	11	NEW	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA	11	14	ON NE S'AIMERA PLUS JAMIS LARUSSO ODEON/EMI
12	NEW	KAZE GA SOYOGU BASYO MIHO KOMATSU GIZA SUTUDIO	12	7	HATE ME NOW NAS FEATURING PUFF DADDY COLUMBIA	12	10	COFFEE + TV BLUR FOOD	12	10	PIERPOLJAK PIERPOLJAK BARCLAY/UNIVERSAL
13	11	HUNGRY SPIDER NORIYUKI MAKIHARA SONY	13	9	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ROUGH TRADE	13	NEW	I BREATHE AGAIN ADAM RICKITT POLYDOR	13	15	T'ES ZINZIN DJ XAM LA TRIBUS/SONY
14	10	SEKAI WA KITTO MIRAINO NAKA ZARD B-GRAM	14	NEW	I FEEL LONELY SASHA WEA	14	NEW	SECRET SMILE SEMINSONIC MCA	14	11	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
15	17	ANO KAMHIKOKU KUMORIZORA WATTE 19 VIC-TOR	15	14	THE RIGGA-DING-DONG-SONG PASSION FRUIT EPIC	15	NEW	WORD UP MELANIE G VIRGIN	15	12	2 TIMES ANN LEE PANIC/UNIVERSAL
16	9	GRATEFUL DAYS DRAGON ASH VICTOR	16	10	THE LAST UNICORN IN-MOOD FEATURING JULI-ETTE EPIC	16	NEW	GOURYELLA GOURYELLA CODE BLUE	16	13	NO SCRUBS TLC ARISTA
17	15	CRAZY BEAT GOES ON! DA PUMP AVEV TRAX	17	15	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	17	6	THE ANIMAL SONG SAVAGE GARDEN COLUMBIA	17	NEW	BLUE EIFFEL 65 HOT TRAC/SONY
18	16	TANPOPO TANPOPO ZETIMA	18	19	BYE BYE BABY TQ EPIC	18	11	BE THE FIRST TO BELIEVE A1 COLUMBIA	18	20	TOUS LES CRIS LES SOS LENA KANN AVANT GARDE/SONY
19	NEW	CHITO ASETO NAMIDA NO URAGAWA NO HAPPY ZIGZO COLUMBIA	19	12	TURN AROUND PHATS & SMALL EDEL	19	NEW	SWEET LIKE CHOCOLATE SHANKS & BIGFOOT PEPPER/ZOMBA	19	18	THE HEART OF THE OCEAN MYTHOS & DJ COSMO EDEL/SONY
20	14	PIECES L'ARC-EN-CIEL K/00N	20	18	NO SCRUBS TLC ARISTA/ARIOLA	20	14	EVERYTHING IS EVERYTHING LAURYN HILL COLUMBIA	20	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	L'ARC-EN-CIEL ARK K/00N	1	1	JAMIROQUAI SYNCRONIZED EPIC	1	2	BOYZONE BY REQUEST POLYDOR	1	1	JEAN JACQUES GOLDMAN TOURNEE 98 EN PAS-SANT COLUMBIA
2	NEW	L'ARC-EN-CIEL RAY K/00N	2	4	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/ EASTWEST	2	4	SHANIA TWAIN COME ON OVER MERCURY	2	3	FRANCIS CABREL HORS SAISON COLUMBIA
3	1	TOMOYASU HOTELI GREATEST HITS 1990-1999 TOSHIBA-EMI	3	5	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EAST WEST	3	1	THE CHEMICAL BROTHERS SURRENDER VIRGIN	3	2	JAMIROQUAI SYNCRONIZED SMALL/SONY
4	NEW	HI-STANDARD MAKING THE ROAD PIZZA OF DEATH	4	3	RED HOT CHILI PEPPERS CALIFORNICATION WEA	4	3	JAMIROQUAI SYNCRONIZED SONY S2	4	4	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
5	4	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	5	2	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE	5	6	WHITNEY HOUSTON MY LOVE IS YOUR LOVE	5	6	ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL
6	5	ZARD ZARD BEST—THE SINGLE COLLECTION: KISEKI B-GRAM	6	6	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/ARIOLA	6	5	ABBA GOLD—GREATEST HITS POLYDOR	6	NEW	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT ONE MUSIQUE/SONY
7	2	YUZU KAJIKI—SAKURASAKU HEN SENHA & CO.	7	9	SOUNDTRACK THE MATRIX WEA	7	14	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/ EASTWEST	7	5	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
8	6	JAMIROQUAI SYNCRONIZED EPIC	8	8	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	8	12	VENGABOYS THE PARTY ALBUM! POSITIVA	8	11	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
9	3	PUFFY FEVER EPIC	9	7	THE CHEMICAL BROTHERS SURRENDER VIRGIN	9	7	DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI	9	9	DAVID HALLYDAY UN PARADIS UN ENFER MER-CURY/UNIVERSAL
10	8	VARIOUS ARTISTS PUNCH THE MONKEY! 2 COLUMBIA	10	10	RICKY MARTIN RICKY MARTIN COLUMBIA	10	8	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	10	15	MANU CHAO CLANDESTINO VIRGIN
11	9	DOUBLE CRYSTAL FOR LIFE	11	12	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	11	9	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	11	13	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
12	NEW	FUMIYA FUJI 2000-1 SONY	12	17	SANTANA SUPERNATURAL ARISTA/ARIOLA	12	11	TEXAS THE HUSH MERCURY	12	7	PATRICIA KAAS LE MOT DE PASSE COLUMBIA
13	7	SILVA HONEYFLASH BOOGALOO	13	11	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	13	RE	CHER BELIEVE WEA	13	8	THE CHEMICAL BROTHERS SURRENDER VIRGIN
14	11	LISA ONO DREAM TOSHIBA-EMI	14	20	SASHA DEDICATED TO ... WEA	14	16	STEPS STEP ONE EBUL/JIVE	14	10	TEXAS THE HUSH MERCURY/UNIVERSAL
15	10	RICKY MARTIN RICKY MARTIN EPIC	15	14	THE OFFSPRING AMERICANA COLUMBIA	15	NEW	RICKY MARTIN RICKY MARTIN COLUMBIA	15	12	RED HOT CHILI PEPPERS CALIFORNICATION WEA
16	18	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX	16	RE	FREUNDENKREIS ESPERANTO COLUMBIA	16	NEW	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ZTT	16	NEW	SOUNDTRACK THE MATRIX MAVERICK/WARNER
17	NEW	SHAZNA PURE HEARTS TOSHIBA-EMI	17	16	SPIKE THE ALBUM POLYDOR/UNIVERSAL	17	17	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	17	17	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SMALL/SONY
18	NEW	RYUICHI SAKAMOTO BTB WARNER	18	15	DIE FANTASTISCHEN 4 4-99 COLUMBIA	18	19	TRAVIS THE MAN WHO INDEPENDIENTE	18	14	SOUNDTRACK BRETAGNES A BERCY SAINT GER-MAIN/SONY
19	12	NANASE AIKAWA ID CUTTING EDGE	19	13	DIE SCHLUMPF SUPER SOMMER VOL. 9 EMI	19	13	BACKSTREET BOYS MILLENNIUM JIVE	19	16	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
20	NEW	SEIKIMAH 1999 BLOOD LIST K/00N	20	NEW	MISSY ELLIOTT DA REAL WORLD EASTWEST	20	10	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS./WEA	20	18	CHER BELIEVE WEA
1	1	LAST KISS PEARL JAM EPIC/SONY	1	1	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA	1	3	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	1	1	IL MIO NOME E AI PIU LIGA/JOVA/PELU WEA
2	NEW	HAVE A NICE DAY ROXETTE EMI	2	5	WILD WILD WEST WILL SMITH COLUMBIA	2	1	KISS ME SIXPENCE NONE THE RICHER COLUMBIA	2	3	UNFORGIVABLE SINNER LENE MARLIN VIRGIN
3	2	IF YOU HAD MY LOVE JENNIFER LOPEZ WORK/EPIC/SONY	3	19	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	3	4	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA/SONY	3	2	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA
4	NEW	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA/BMG	4	2	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL	4	9	SAY IT ONCE ULTRA EASTWEST	4	4	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
5	3	I WANT IT THAT WAY BACKSTREET BOYS JIVE/BMG	5	15	MAMBO NO. 5 LOU BEGA BMG	5	2	LAST KISS PEARL JAM EPIC	5	5	PER TE JOVANOTTI MERCURY/UNIVERSAL
6	4	NO PIGEONS SPORY THIEVZ FEATURING MR. WOODS RUFFHOUSE/COLUMBIA/SONY	6	NEW	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG	6	7	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL	6	NEW	SOMETIMES BRITNEY SPEARS JIVE/VIRGIN
7	5	LIVIN' LA VIDA LOCA RICKY MARTIN C2/SONY	7	3	BEST FRIEND TOY-BOX EDEL	7	5	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER	7	13	NO SCRUBS TLC BMG
8	6	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	8	4	KING OF MY CASTLE WAMDUE PROJECT ROADRUN-NER	8	6	NO SCRUBS TLC ARISTA/BMG	8	8	LOOK AT ME GERI HALLIWELL EMI
9	NEW	YOU ARE EVERYTHING DRU HILL DEF SOUL/UNIVERSAL	9	8	MAMMA MIA ABBA TEENS POLYDOR/UNIVERSAL	9	8	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA/SONY	9	10	CANNED HEAT JAMIROQUAI EPIC
10	NEW	EVERYONE FALLS IN LOVE TANTO METRO & DEVONTE PEN/HOUSEVP	10	6	BEAUTIFUL STRANGER MADONNA WARNER	10	11	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	10	11	SNOW ON THE SAHARA ANGGUN EPIC
11	15	GOODBYE SPICE GIRLS VIRGIN/EMI	11	7	WE'RE GOING TO IBIZA! VENGABOYS ZOMBA	11	10	LOOK AT ME GERI HALLIWELL EMI	11	7	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
12	NEW	I'VE DREAMED OF YOU BARBRA STREISAND COLUMBIA/SONY	12	16	DANCEHALL QUEEN BEENIE MAN FEATURING CHEYVILLE FRANKLYN MERCURY/UNIVERSAL	12	18	WESTSIDE TQ EPIC	12	9	SECRETLY SKUNK ANANSIE VIRGIN
13	NEW	DID YOU EVER THINK R. KELLY JIVE/BMG	13	NEW	THE ROAD AHEAD CITY TO CITY EMI	13	14	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA	13	17	HEY BOY HEY GIRL THE CHEMICAL BROTHERS VIRGIN
14	17	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA/SONY	14	10	NEVER NOOIT MEER GORDON & RE-PLAY CNR	14	12	9 P.M. (TILL I COME) ATB MOTOR/SONY	14	6	BLUE EIFFEL 65 SKOOPY/LEVEL ONE
15	13	BLUE MONDAY ORGY ELEMENTREE/REPRISE/WARNER	15	11	TURN AROUND PHATS & SMALL BYTE	15	13	WE LIKE TO PARTY! VENGABOYS SHOCK	15	NEW	MAMBO NO. 5 LOU BEGA ARIOLA/BMG
16	7	LOOK AT ME GERI HALLIWELL EMI	16	12	IRIS GOO GOO DOLLS EDEL	16	16	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC	16	NEW	WILD WILD WEST WILL SMITH COLUMBIA
17	11	THE ANIMAL SONG SAVAGE GARDEN COLUMBIA/SONY	17	9	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA	17	15	ANGEL OF MINE MONICA BMG	17	12	OPEN YOUR EYES GUANO APES ARIOLA/BMG
18	19	BELIEVE CHER WARNER	18	14	PUIK IDEE BALLEE NORMAAL EN JANTJE SMIT MERCURY/UNIVERSAL	18	17	BAD GIRL/SUGA SUGA MONIFAH UNIVERSAL	18	NEW	SCAR TISSUE RED HOT CHILI PEPPERS WEA
19	NEW	STOP & PANIC CIRRUS RONIC/KOCH	19	13	LET'S GO TO THE PARTY POCO LOCO GANG CNR	19	20	SCAR TISSUE RED HOT CHILI PEPPERS WEA	19	16	MI PIACI ALEX BRITTI UNIVERSAL
20	12	RALLY'N JULLY BLACK PLR	20	17	WITCH DOCTOR CARTOONS EMI	20	NEW	HEARTBREAK HOTEL WHITNEY HOUSTON ARISTA/BMG	20	14	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	1	RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY	1	1	ABBA 25 JAAR NA 'WATERLOO' POLYDOR/UNIVERSAL	1	1	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA	1	2	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
2	3	BACKSTREET BOYS MILLENNIUM JIVE/BMG	2	3	TOY-BOX FANTASTIC EDEL	2	3	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	2	1	RED HOT CHILI PEPPERS CALIFORNICATION WEA
3	4	VARIOUS ARTISTS NOW! 4 UNIVERSAL	3	5	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	3	2	RED HOT CHILI PEPPERS CALIFORNICATION WEA	3	3	VASCO ROSSI REWIND EMI
4	2	LIMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL	4	2	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	4	4	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL	4	4	JOVANOTTI CAPO HORN MERCURY/UNIVERSAL
5	5	SARAH MCLACHLAN MIRRORBALL NETTWERK/ARISTA	5	9	VENGABOYS GREATEST HITS ZOMBA	5	7	SOUNDTRACK AUSTIN POWERS: THE SPY WHO SHAGGED ME WEA	5	7	LITFIBA INFINITO IRA/EMI
6	6	SOUNDTRACK AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK/WARNER	6	7	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA	6	6	THE OFFSPRING AMERICANA COLUMBIA	6	6	THE CHEMICAL BROTHERS SURRENDER VIRGIN
7	NEW	MOIST MERCEDES FIVE AND DIME EMI	7	12	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	7	9	JAMIROQUAI SYNCRONIZED EPIC	7	8	RENATO ZERO AMORE DOPO AMORE, TOUR DOPO TOUR FONOPOLI/SONY
8	9	JENNIFER LOPEZ ON THE 6 WORK/EPIC/SONY	8	4	FRANS BAUER & CORRY KONINGS FRANS BAUER & CORRY KONINGS KOCH	8	12	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA/SONY	8	5	JAMIROQUAI SYNCRONIZED EPIC
9	NEW	GREAT BIG SEA TURN WARNER	9	14	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	9	10	RICKY MARTIN RICKY MARTIN COLUMBIA	9	14	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/TRD
10	7	SOUNDTRACK WILD WILD WEST OVERBROOK/INTERSCOPE/UNIVERSAL	10	6	JAMIROQUAI SYNCRONIZED EPIC	10	8	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL	10	9	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/RTI
11	12	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	11	15	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/MUNICH	11	6	THE CHEMICAL BROTHERS SURRENDER VIRGIN	11	17	ANGGUN ANGGUN EPIC
12	11	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/BMG	12	8	ILSE DELANGE WORLD OF HURT WARNER	12	15	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA	12	13	MANGO VISTO COSI' WEA
13	NEW	GZA/GENIUS BENEATH THE SURFACE WU-TANG/MCA/UNIVERSAL	13	11	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	13	16	KATE CEBERANO TRUE ROMANTIC—THE BEST OF MUSHROOM	13	11	RICKY MARTIN RICKY MARTIN COLUMBIA
14	15	VENGABOYS THE PARTY ALBUM! ISDA/DEF INTERNATIONAL	14	NEW	THE CHEMICAL BROTHERS SURRENDER VIRGIN	14	14	BEE GEES ONE NIGHT ONLY POLYDOR/UNIVERSAL	14	12	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
15	10	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	15	19	K-CI & JOJO IT'S REAL MERCURY/UNIVERSAL	15	13	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA/SONY	15	10	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN
16	NEW	WEIRD AL YANKOVIC RUNNING WITH SCISSORS ATTIC/VOLCANO/BMG	16	NEW	DE KAST ONVOORSPELBAAR CNR	16	11	LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL	16	RE	ALEX BRITTI POP—SAN REMO EDITION UNIVERSAL
17	8	THE CHEMICAL BROTHERS SURRENDER ASTRAL-WERKS/VIRGIN/EMI	17	10	ROWEN HEZE 'T BESTE VAN 2 WERELDEN CNR	17	17	VONDA SHEPARD SONGS FROM ALLY McBEAL (TV SOUNDTRACK) EPIC	17	16	BIAGIO ANTONACCI MI FAI STARE BENE MERCURY/UNIVERSAL
18	14	VARIOUS ARTISTS GROOVE STATION 5 BMG	18	16	BLOFF BOVEN EMI	18	17	KORN FOLLOW THE LEADER EPIC	18	NEW	UMBERTO TOZZI BAGAGLIO A MANO CGD/WARNER
19	13	THE TEA PARTY TRIP TYCH EMI	19	13	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	19	18	THE CORRS TALK ON CORNERS 143/LAVA/EASTWEST	19	15	ANDREA BOCELLI SOGNO SUGAR/UNIVERSAL
20	17	M.C. MARIO M.C. MARIO '99 IN THE SUN SONY	20	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG	20	20	HUMAN NATURE COUNTING DOWN COLUMBIA	20	18	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/VIRGIN
1	1	LAST KISS PEARL JAM EPIC/SONY	1	1	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA	1	3	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	1	1	IL MIO NOME E AI PIU LIGA/JOVA/PELU WEA
2	NEW	HAVE A NICE DAY ROXETTE EMI	2	5	WILD WILD WEST WILL SMITH COLUMBIA	2	1	KISS ME SIXPENCE NONE THE RICHER COLUMBIA	2	3	UNFORGIVABLE SINNER LENE MARLIN VIRGIN
3	2	IF YOU HAD MY LOVE JENNIFER LOPEZ WORK/EPIC/SONY	3	19	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	3	4	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA/SONY	3	2	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA
4	NEW	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA/BMG	4	2	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL	4	9	SAY IT ONCE ULTRA EASTWEST	4	4	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
5	3	I WANT IT THAT WAY BACKSTREET BOYS JIVE/BMG	5	15	MAMBO NO. 5 LOU BEGA BMG	5	2	LAST KISS PEARL JAM EPIC	5	5	PER TE JOVANOTTI MERCURY/UNIVERSAL
6	4	NO PIGEONS SPORY THIEVZ FEATURING MR. WOODS RUFFHOUSE/COLUMBIA/SONY	6	NEW	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG	6	7	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL	6	NEW	SOMETIMES BRITNEY SPEARS JIVE/VIRGIN
7	5	LIVIN' LA VIDA LOCA RICKY MARTIN C2/SONY	7	3	BEST FRIEND TOY-BOX EDEL	7	5	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER	7	13	NO SCRUBS TLC BMG
8	6	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	8	4	KING OF MY CASTLE WAMDUE PROJECT ROADRUN-NER	8	6	NO SCRUBS TLC ARISTA/BMG	8	8	LOOK AT ME GERI HALLIWELL EMI
9	NEW	YOU ARE EVERYTHING DRU HILL DEF SOUL/UNIVERSAL	9	8	MAMMA MIA ABBA TEENS POLYDOR/UNIVERSAL	9	8	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA/SONY	9	10	CANN

HITS OF THE WORLD

CONTINUED

EUROCHART (MUSIC & MEDIA) 07/17/99

THIS WEEK	LAST WEEK	SINGLES
1	6	WILD WILD WEST WILL SMITH COLUMBIA
2	3	MAMBO NO. 5 LOU BEGA LAUTSTAR/BMG
3	1	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA
4	4	SOMETIMES BRITNEY SPEARS JIVE
5	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
6	9	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY
7	2	I WANT IT THAT WAY BACKSTREET BOYS JIVE
8	5	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER
9	NEW	9 P.M. (TILL I COME) ATB KONTOR
10	10	AU NOM DE LA ROSE MOOS MERCURY
ALBUMS		
1	1	JAMIROQUAI SYNKRONIZED SONY S2
2	2	BACKSTREET BOYS MILLENNIUM JIVE
3	5	BOYZONE BY REQUEST POLYDOR
4	3	RED HOT CHILI PEPPERS CALIFORNICATION WEA
5	4	THE CHEMICAL BROTHERS SURRENDER VIRGIN
6	6	RICKY MARTIN RICKY MARTIN COLUMBIA
7	7	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE
8	9	SHANIA TWAIN COME ON OVER MERCURY
9	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
10	8	ABBA GOLD—GREATEST HITS POLAR

MALAYSIA (RIM) 07/06/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS MILLENNIUM JIVE/FORM
2	2	VARIOUS ARTISTS KUCH KUCH HOTA HAI EMI
3	3	BOYZONE BY REQUEST UNIVERSAL
4	NEW	CROMOK MEAN, MEANER, MEANEST EMI
5	5	RAIHAN SENYUM WARNER
6	8	DR. BOMBAY RICE & CURRY WARNER
7	4	AWIE BEST OF AWIE BMG
8	6	BUTTERFINGERS TRANSCENDENCE EMI
9	NEW	AMY SEARCH AKU AMY NSR
10	7	BRITNEY SPEARS ... BABY ONE MORE TIME FORM

SWEDEN (GLF) 07/08/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMMA MIA ABBA TEENS STOCKHOLM/UNIVERSAL
2	2	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
3	6	MAMBO NO. 5 LOU BEGA BMG
4	NEW	WILD WILD WEST WILL SMITH COLUMBIA/SONY
5	8	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA
6	NEW	SIMARIK TARKAN POLYDOR/UNIVERSAL
7	4	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
8	3	THE ANIMAL SONG SAVAGE GARDEN COLUMBIA/SONY
9	7	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA
10	5	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA/SONY
ALBUMS		
1	1	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL
2	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
3	4	RICKY MARTIN RICKY MARTIN COLUMBIA/SONY
4	2	CHEMICAL BROTHERS SURRENDER VIRGIN
5	RE	DI LEVA FOR SVERIGE I RYMDEN—DI LEVAS BASTA METRONOME/WEA
6	5	BRUCE SPRINGSTEEN 18 TRACKS COLUMBIA/SONY
7	6	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA
8	RE	ROBYN MY TRUTH RICOCHET/BMG
9	7	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
10	8	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA/SONY

NORWAY (Verdens Gang Norway) 07/06/99

THIS WEEK	LAST WEEK	SINGLES
1	2	MAMBO NO. 5 LOU BEGA BMG
2	1	NOT FOR THE DOUGH MULTICYDE WARNER
3	4	LIVIN' LA VIDA LOCA RICKY MARTIN SONY
4	3	MAMMA MIA ABBA TEENS STOCKHOLM/UNIVERSAL
5	5	WILD WILD WEST WILL SMITH SONY
6	6	BLUE RESET EDEL
7	7	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
8	9	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY
9	NEW	CROSSING BORDERS TOMMY TEE FEATURING DIAZ & PETTER VIRIN
10	10	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
ALBUMS		
1	1	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
2	2	RICKY MARTIN RICKY MARTIN SONY
3	4	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
4	8	LENE MARLIN PLAYING MY GAME VIRGIN
5	3	MULTICYDE MULTICYDAL WARNER
6	6	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL
7	NEW	BRUCE SPRINGSTEEN GREATEST HITS SONY
8	9	AYLA NIRWANA INTERCORD/EMI
9	5	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	NEW	MODERN TALKING ALONE—THE 8TH ALBUM HANSA/BMG

SPAIN (AFYVE/ALEF MB) 06/26/99

THIS WEEK	LAST WEEK	SINGLES
1	5	MAMBO NO. 5 LOU BEGA ARIOLA
2	2	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
3	4	LIVIN' IN JAM BLUE 4 U VALE
4	1	DJ/ME AND MY MULON/SILVER RAY DOVER CHRYSALIS/EMI
5	3	BLUE EIFFEL 65 BLANCO Y NEGRO
6	NEW	WILD WILD WEST WILL SMITH COLUMBIA
7	7	SALOME CHAYANNE COLUMBIA
8	6	WOULD YOU ... ? TOUCH & GO VIRGIN
9	NEW	CANNED HEAT JAMIROQUAI EPIC
10	8	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA
ALBUMS		
1	1	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
2	2	VONDA SHEPARD ALLY MCBEAL (TV SOUNDTRACK) EPIC
3	3	CHAYANNE ATADO A TU AMOR COLUMBIA
4	6	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/VIRGIN
5	5	ABBA GOLD—GREATEST HITS UNIVERSAL
6	4	RICKY MARTIN RICKY MARTIN COLUMBIA
7	7	JAMIROQUAI SYNKRONIZED EPIC
8	9	MANA TODO MANA—GRANDES EXITOS WEA
9	8	MIKE OLDFIELD GUITARS WEA
10	10	HEVIA TIERRA DE NADIE HISPANOX

PORTUGAL (Portugal/AFP) 07/06/99

THIS WEEK	LAST WEEK	ALBUMS
1	5	SANTOS E PECADORES VOAR RCA/BMG
2	3	BACKSTREET BOYS MILLENNIUM JIVE/EMI
3	1	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/EMI
4	2	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
5	4	VENGABOYS THE PARTY ALBUM! VIOLENT/EMI
6	7	SANTAMARIA SEM LIMITE VIDISCO
7	RE	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN
8	8	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
9	6	DIANA KRALL WHEN I LOOK IN YOUR EYES VERVE/UNIVERSAL
10	9	JAMIROQUAI SYNKRONIZED S2/SONY

DENMARK (IFPI/Nielsen Marketing Research) 07/05/99

THIS WEEK	LAST WEEK	SINGLES
1	5	2 TIMES ANN LEE SWEMIX/REMIXED
2	1	MAMMA MIA ABBA TEENS STOCKHOLM/UNIVERSAL
3	NEW	MAMBO NO. 5 LOU BEGA BMG
4	NEW	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN UNIVERSAL
5	4	BEAUTIFUL STRANGER MADONNA WARNER
6	3	SELV EN DRABE VARIOUS ARTISTS UNIVERSAL
7	2	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
8	6	TAKE YOUR TIME LIGHTFORCE SONY
9	NEW	WILD WILD WEST WILL SMITH SONY
10	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY
ALBUMS		
1	2	SHANIA TWAIN COME ON OVER UNIVERSAL
2	1	BOYZONE BY REQUEST UNIVERSAL
3	3	TOY-BOX FANTASTIC EDEUS/SPIN
4	6	DET BRUNE PUNKTUM HELBREDELSSEN EMI MEO-LEY
5	5	TV-2 VERDENS LYKKELIGSTE BANDA—LIV PLADESEL-SKABET/EMI
6	4	SOUNDTRACK DEN ENESTE ENE BMG
7	8	GASOLIN GASOLIN FOREVER SONY
8	9	MICHAEL LEARNS TO ROCK MLTR—GREATEST HITS EMI-MEDLEY
9	RE	DEAN MARTIN GREATEST HITS EMI-MEDLEY
10	7	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN

FINLAND (Radiomafia/IFPI Finland) 07/07/99

THIS WEEK	LAST WEEK	SINGLES
1	8	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER
2	1	ANNA MUN BAILAA AIKAKONE RCA/BMG
3	9	SUMMER SUN TEXAS MERCURY/UNIVERSAL
4	2	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA/SONY
5	4	SOMETIMES BRITNEY SPEARS JIVE/EMI
6	RE	AINA KUN SA MEET TAIKAPEILI WEAWARNER
7	RE	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/EMI
8	4	ALL OR NOTHING CHER WEAWARNER
9	7	LIVIN' LA VIDA LOCA RICKY MARTIN SONY
10	NEW	SHE'S IN FASHION SUEDE NUDE/SONY
ALBUMS		
1	1	BOMFUNK MC'S IN STEREO EPIDROME/SONY
2	2	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
3	3	KIRKA, HECTOR, PAVE & PEPE MESTARIT AREENALLA EMI/BMG
4	4	RICKY MARTIN RICKY MARTIN SONY
5	5	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL
6	10	THE OFFSPRING AMERICANA SONY
7	6	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
8	7	BACKSTREET BOYS MILLENNIUM JIVE/EMI
9	8	ULTRA BRA KALIFORNIA PYRAMID/MEGAMANIA
10	9	JAMIROQUAI SYNKRONIZED SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY CHRISTIAN LORENZ

TV COMICS Luca Bizzarri and Paolo Keissouglu play two pony-tailed club DJs who constantly have to discard their illegal party substances from the police in the comedy show "Ciro" on national private network Italia 1. As Mimmo Amerelli, they are charting at No. 34 on the AFI/Musica e Dischi singles chart with "Alla Consolle" (At The Console) on dance indie Do It Yourself. The authentic Italo-dance backing track is supplied by DJ/producer Molella. "We based our characters on a real-life DJ from Genova, Mimmo Roselli, who plays a bigger star at his gigs than the music he plays," says Bizzarri, smiling. "It is a harmless pastiche on DJs who take themselves too seriously," he adds, "not a sociological statement." Fans of Mimmo Amerelli can also hear the act linking the tracks on the dance compilation "Mucha Cossa" (Time/DIY/Self). MARK DEZZANI



SAKAMOTO

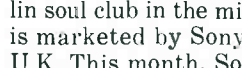
Ryuichi Sakamoto is the first artist to make it to the top of the Japanese charts with an instrumental track. The austere lyrical solo piano piece "Energy Flow" tops both the June 28 Oricon and the July 5 Dempa Shimbun charts. It also is the theme song of a TV commercial for Regain EB, a pick-me-up tonic for burned-out salarymen. The ad has apparently struck a chord with middle-aged people coping with Japan's lingering recession and the end of the work-obsessed, high-growth era. During the money-mad bubble economy era of the 1980s, Regain's slogan was "Can you keep fighting 24 hours a day?" The brand's current spot uses the rather more downbeat "This melody for all tired people." People in their 30s or above account for some 40% of those buying "Energy Flow," which has sold some 700,000 copies since its May 26 release, according to Warner Music Japan. STEVE MCCLURE

SEVENTEEN-YEAR OLD Vanessa Amorosi, the first local signing for Australian indie Transistor Records, has returned from London, where she put down three tracks with producer Steve Mac of Boyzone, Five, and Westlife fame. "Vanessa has the most amazing female voice I have ever worked with," says Mac. "She has total power and energy." These are sentiments shared by Austereo radio network executives, who have placed the Melbourne singer's debut single, "Have A Look," on national high rotation. A June 26 showcase at Cafe Tryst in Melbourne evoked comparisons with a young Janis Joplin. "My parents are cabaret singers," says Amorosi, "and I've been singing since I was 12. But these kind of compliments are overwhelming." CHRISTIE ELIEZER

MICHAEL JACKSON and German concert promoter Marcel Avram of Mama Concerts & Rau raised a total of 6.25 million deutsche marks (\$3.3 million) with two open-air concerts for the benefit of UNESCO, the Nelson Mandela Children's Fund, and the International Federation of Red Cross and Red Crescent Societies. The concerts took place June 25 in Seoul and June 27 in Munich. Performing acts included Status Quo, Barenaked Ladies, Ringo Starr, the Scorpions, Boyzone, Andrea Bocelli, Vanessa-Mae, and headliner Jackson. Luciano Pavarotti canceled his appearance due to voice problems. Televised for five hours at prime time by German channel ZDF as a fundraiser, the Munich show attracted 6.2 million viewers. ELLIE WEINERT

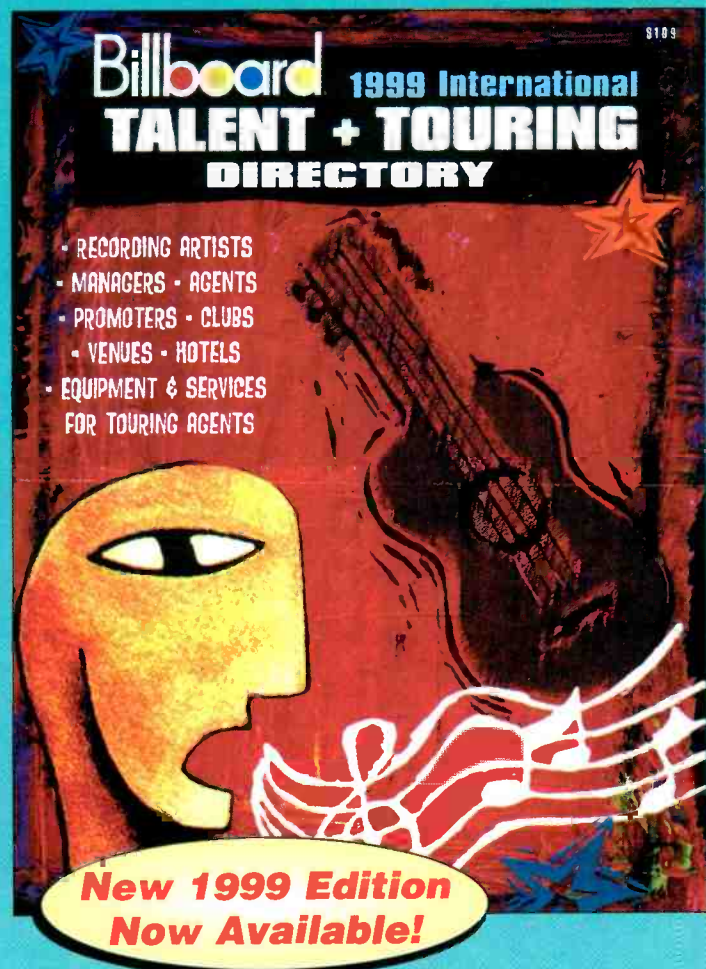
HONG KONG-BASED Sony Music Asia VP of A&R Dick Lee has released an album of lounge music, "Transit Lounge," under the name DL Project on Sony. With 18 albums in a career that spans 20 years, Lee is arguably Singapore's most prolific musical export. He built a loyal following with albums like "The Mad Chinaman" and "Asia Major" in the late 1980s and early '90s. "Transit Lounge" is an album of ambient music and features fellow Singaporean singers Gina Tan and Tanya Chua. "This is a concept album," says Lee, "and there is more emphasis on the music than the performer, which is also why I have called myself DL Project and didn't release it as a Dick Lee album." NAZIR HUSAIN

IRISH DANCE ARTIST Oisín Lunny plans to revive the career of California soul singer Mary Love. Los Angeles-based Love had R&B hits in the mid- to late 1960s with "Move A Little Closer" and "The Hurt Is Just Beginning." Lunny, son of traditional musician Donal Lunny of Moving Hearts and Chieftains fame, was approached to remix Love's "Lay This Burden Down," a classic in the U.K. Northern Soul scene. Under the moniker Firstborn, Lunny released the single "The Mood Club" through Independent in the U.K. The song, a piano-driven stomper with more than fleeting touches of Northern Soul, is named after an influential Dublin soul club in the mid-1980s. The record is marketed by Sony Music outside the U.K. This month, Sony will service the track to clubs and bars in all major holiday resorts across Europe. "My mix of 'Lay This Burden' will be loosely based on the Firstborn sound," says Lunny about the track, which is likely to appear on Independent. "I'd also like to write a brand-new song for Love as a next step in this project." CHRISTIAN LORENZ



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International

Spanish Music Co. Set For Launch

BY HOWELL LLEWELLYN

MADRID—The imminent launch of a major Spanish music company that hopes to put "the boom in Latino music in Latino hands" has sparked a series of record-label management changes here.

Gran Vía Musical (GVM) is to be launched in October by Spain's biggest audiovisual holding company, Grupo Prisa, which, among its many interests, owns the country's largest commercial radio group, Cadena SER; top-selling newspaper El País; and pay-per-view TV station Canal Plus. Madrid-based GVM will have three main business arms: record label Polaris Music, which in turn will incorporate four specialist imprints; music publisher Nova Ediciones Musicales; and merchandising, management, and tour promotion company Planet Events.

"The main thrust of the operation will be the promotion of Latino music by an established, large audiovisual player," says GVM

managing director Jaime de Polanco, whose uncle Jesús is the president of Grupo Prisa and Spain's most prominent media mogul.

Heading Polaris Music is director general Angel Pecci, formerly

'The moment has arrived for the boom in Latino music to be in Latino hands'

— JAIME DE POLANCO —

director of EMI Spain's Hispavox division. He has been replaced at Hispavox by José Luis Rodríguez, who has left as director of the Universal Records Spain label within Universal Music Spain (Billboard, July 10).

The new Universal Records Spain director is Manuel Peña, who moves from his post as director of

strategic marketing. That department, newly renamed UM3 Spain (see story, page 8), is now headed by José Luis García Ramos, who had been marketing manager at the old MCA and Universal Music Hispania labels. All changes took effect July 1.

Polaris Music will encompass four specialist labels: Nuevo Palo, for flamenco and related southern Spanish styles; pop; Latino; and a label dealing in movie soundtracks and classical music. The names of the latter three are in the process of getting worldwide registration. An unidentified Spanish indie label specializing in Cuban and Colombian music is among those negotiating to form the hub of the Latino label.

The director of Nova Ediciones Musicales is Bruno Muñoz, former deputy director at Sony Music Publishing in Spain. Nova is in fact an expansion of an established Grupo Prisa publishing company
(Continued on page 98)

Sam Goody Operation In U.K. Closes Down

BY TOM FERGUSON

LONDON—The final stage in the closure of the Musicland Group's (TMG) Sam Goody operation in the U.K. (Billboard, Feb. 13) will be reached Friday (16), when managing director Ken Onstad returns to the U.S., having disposed of all but one of TMG's 14 British stores.

Most of the stores, says Onstad, "went back to the landlords or other retailers." Two of the Sam Goody sites have gone to other specialist music merchants: Tower Records acquired the chain's Weston-super-Mare, Somerset, store, while its outlet in Haverfordwest, South Wales, was picked up by the independent Now chain.

One other looks set to remain a

music outlet, according to Onstad. "With one property we're still dealing with another music retailer, and I can't disclose who that is."

He continues, "It wasn't for lack of trying that we didn't end up with more stores going to music retailers. It proved a lot more difficult than I ever imagined to coordinate the return of property and the sale of property. It was a hard, hard job for everybody."

The Sam Goody stock was returned to suppliers where possible. Otherwise, says Onstad, "we did clearance sales in all the stores as we stepped the closings down."

Onstad is taking up a new position as VP of strategic planning, reporting to TMG CEO Jack Eug-

ster and based in Minneapolis. The new position will involve "providing guidance to our customer-research efforts and evaluating strategic options for growth," Onstad explains. "Most of that has been outsourced over the past few years. The company decided to bring the department in-house and asked me to come back and do that for them."

Sam Goody launched in 1990 in the U.K. and at its peak operated 22 stores here, but it subsequently was unable to make significant inroads. Onstad has headed the U.K. operation for the past seven years. In that time he has been a prominent member of the British
(Continued on page 98)

BARTLETT KICK-STARTS ZOMBA CANADA

(Continued from page 63)

we're going to try to break some of our developing acts."

In coming months, that team will handle album releases by several developing acts, including hip-hop artist Too \$hort, R&B crooner Marc Dorsey, and alternative rocker Matthew Sweet. There is also the soundtrack to "The Wood," featuring tracks by BLACKstreet, Mystikal, Too \$hort, and Dorsey, which is due in August.

"We've got a lot of developing urban music projects which I'm excited about because that's my personal bent in music," says Bartlett.

Regarding the Matthew Sweet album, which is due in the fall, she says, "There's always been a great street buzz about him in Canada."

Barry Weiss, president of Zomba Records Group U.S., says the opening of a Canadian company was overdue. Zomba has been active in Canada on

a licensing basis for 17 years, first with the now-defunct Quality Records, then BMG Music Canada, which now distributes Zomba.

"The inclination to open in Canada has been there for three years, and economically, with the explosion of Backstreet Boys, the billing has been there as well," Weiss says. "It was a matter of us developing our U.S. executive infrastructure to a point [where] we could oversee a Canadian operation."

Canada has been a breakout market for Zomba acts since the '80s. "A Flock Of Seagulls broke in America before they broke in America," Weiss notes. "Samantha Fox was far bigger in Canada than in America. Billy Ocean and D.J. Jazzy Jeff & the Fresh Prince did really well for us there."

Backstreet Boys broke bigger and earlier in Canada than in the U.S., as did Spears. "The signs of her break-

through were quicker out of Toronto than anywhere else in North America," says Weiss.

The Backstreet Boys' self-titled 1996 debut album, which was not released in the U.S., has reached diamond status in Canada (1 million units sold). While the group's 1995 debut single, "We've Got It Goin' On," stalled at No. 69 on The Billboard Hot 100, "it broke in Europe and in Montreal," says Weiss.

He adds, "[Montreal radio stations] CKOI and CKMF went crazy on that record, and its video exploded at [TV channel] MusiquePlus."

"Jive artists have always paid attention to Canada," notes Lisa Zbitnew, president of BMG Music Canada. "We don't see enough of that commitment from [international] acts. Britney was here very early on, and by their second album, Backstreet Boys had been in this market four times."

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UMVD Stays On Top As No. 1 U.S. Distributor For Year's First Half

BMG Thwarts UMVD Sweep By Ranking Top In Singles Sales

BY ED CHRISTMAN

NEW YORK—Universal Music and Video Distribution (UMVD) continues to enjoy its recently won crown as the largest U.S. music distributor, earning the No. 1 ranking in market share for the year's first half in four of the five major categories tracked by Billboard. This duplicates a feat it accomplished in the first quarter.

In the first six months of 1999, Universal Music Group—which completed its acquisition of PolyGram in December—was ranked as the No. 1 distributor in total albums, total current albums, R&B albums, and country albums.

During that period, once again BMG Distribution prevented a sweep by holding onto its No. 1 ranking in distributing singles, finishing 1999's first six months with a 25% market share.

The market-share rankings are for the period beginning Jan. 4 and ending June 27. They are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan projects totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The market shares for country and R&B consist of data collected by SoundScan from the specialized panels used to compile Billboard's album charts for those genres. In calculating current mar-

ket share, SoundScan counts only those album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums).

Although the acquisition of PolyGram made Universal the dominant music manufacturer, the company isn't resting on its laurels; this year, it managed to improve on the performance that the separate companies had last year, when the market-share totals are added up. In the first half of 1999, Universal garnered a 26.5% share, up 3.3 percentage points from the combined 23.2% that Universal and PolyGram had achieved last year during the corresponding time frame.

Moreover, the company's market share this year is almost 10 percentage points better than the piece of the pie held by the No. 2 distributor, the independent sector.

In attaining the top ranking in total album market share for the first six months, UMVD received help from its performance in alternative rock, hard rock, jazz, rap soundtracks, gospel, catalog, and deep catalog; it was the No. 1 distributor in each of those categories. It also ranked second in new age and in placing artists on Billboard's Heatseekers album chart.

The independent distributor sector—which collectively came in second in total U.S. album market share—managed to improve a percentage point to 16.7%. In the first half of last year, it had raked up a 15.7% slice of the market-share pie. The independent sector received help from its strong performance in the classical category and in placing albums on the Heatseekers chart; it was the No. 1 distributor in both categories. In the sound-

track and Latin categories, it ranked as the No. 2 distributor.

WEA Inc., which had been the traditional industry market-share leader prior to Universal's acquisition of PolyGram, continued its slump, finishing the first half in third place with 16.6% of total album market share, down from the 18.3% it had in the same time frame last year. In placing as the No. 3 distributor, WEA was boosted by its No. 2 ranking in the following categories: alternative rock, hard rock, jazz, catalog, and deep catalog.

Meanwhile, Sony Music Distribution finished the first half of 1999 as the No. 4 distributor, with a 15.6% market share, down from the 17.5% it had in the same time frame last year, when it was riding high thanks to the strong sales generated by the "Titanic" soundtrack. In placing fourth in total album market share,

Sony was helped by its performance in the Latin category, where it was the No. 1 distributor, and in soundtracks and classical, where it was the No. 2 distributor for both categories.

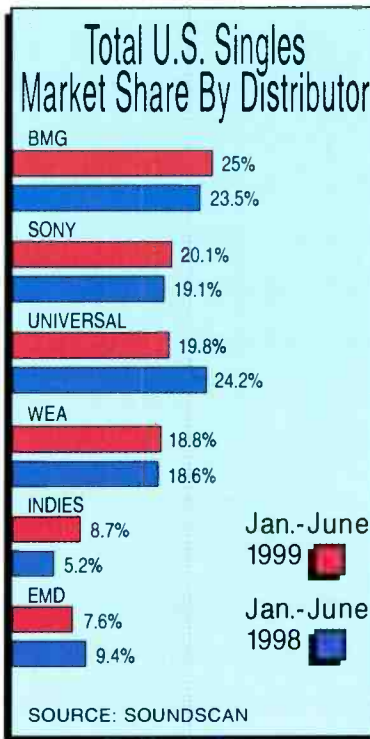
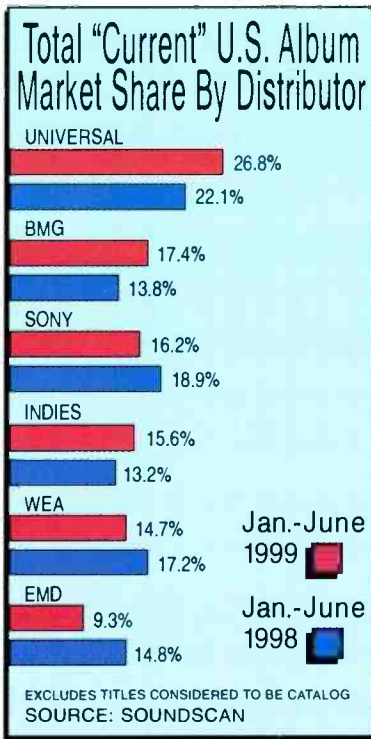
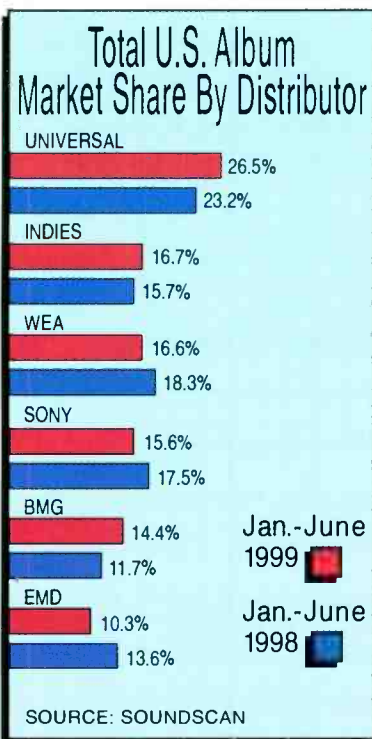
The No. 5 distributor in total album market share, BMG, showed a strong surge in the first half of the year, finishing with a 14.4% piece of the pie, up from the 11.7% it had in the corresponding time frame last year. In addition to the singles category, BMG was the top distributor in the new age category.

The last-place distributor, EMI Music Distribution (EMD), suffered the largest erosion in total album market share, dropping to 10.3% in the first half of this year from the 13.6% it had in the same period last year. EMD's performance was helped by its strong showing in rap, where it was the No. 2 distributor.

In current market share, UMVD—the No. 1 distributor in that category—improved on its 1998 performance. In the first half of 1999, the company posted a 26.8% market share in that category, almost five percentage points higher than the combined total of 22.1% generated by PolyGram and Universal when they were separate companies last year. Universal's top sellers this year have been Shania Twain's "Come On Over," Eminem's "Slim Shady," DMX's "Flesh Of My Flesh Blood Of My Blood," 2Pac's "Greatest Hits," Juvenile's "400 Degreez," and the Ruff Ryders various-artists compilation "Ruff Ryders: Ryde Or Die Vol. 1."

BMG Distribution, the No. 2 distributor with a 17.4% share, owned the top three spots in album sales at the end of the first half: Britney Spears' "Baby One More Time," the Backstreet Boys' "Millennium," and TLC's "Fanmail." Those three albums helped the company's market share in current albums surge 3.6 percentage points from the 13.8% it raked in the first half of 1998. Other

(Continued on next page)



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CBA Looks Back On 50 Years Of Growth

BY DEBORAH EVANS PRICE

NASHVILLE—Few, if any, trade associations have become as synonymous with the constituency they serve as the Christian Booksellers Assn. (CBA). Christian record labels and book publishers almost always gear their plans toward two distinct retail communities—the general market and “the CBA,” the term routinely used to describe Christian retailers.

The CBA and its members will be celebrating the organization’s 50th anniversary Saturday-Thursday (10-15) in Orlando, Fla., at the Orange County Convention Center. Approximately 14,000 delegates are expected during the international event. There will be more than 300,000 square feet of exhibit space occupied by 489 companies, including 110 that will be at the convention for the first time.

“Effective business in our industry is based on relationships,” says Rick Anderson, senior music buyer for the Cincinnati-based Berean chain. “Events like

CBA allow us time to nurture those we have already established, as well as develop new ones. The credibility which is built in these relationships is crucial. We all need to spend time at CBA working on these critical partnerships.”

CBA president Bill Anderson credits Ken Taylor, former director of Moody Press, with providing the initial spark for the CBA. “He’s the guy who had the vision for founding CBA,” he says. “Ken’s sales manager, Bill Moore, was the guy who actually put feet to the vision. He rented space at the La Salle Hotel in Chicago, and 279 retailers and 48 suppliers showed up for that first convention. CBA was formed at that first convention.”

One of the key changes in the industry since that first get-together has been music’s increased presence at Christian retail. “Music now accounts for 17% of sales,” says Bill Anderson. “In 1950, it was almost undetected. It was mostly sheet music and hymnals.”

According to Bill Anderson, statistics now show that 95% of people who shop in CBA stores buy music. “The explosion of the number of genres that are available now with Christian lyrics and inspirational messages are a wonderful asset to families, individuals, [and] to the church,” he says.

“We have found that most of the frequent churchgoers, when it comes to thinking about Christian music, their first shopping preference is the Christian retail store, even over discount stores or the music superstores,” he adds, “because they are responding to the fact that the Christian store is committed to a breadth of selection and to an atmosphere and to customer service that is unparalleled any other place when it comes to Christian music.”

The depth and breadth of inventory and employees’ knowledge of the music are components that help Christian retailers hold their own against large general-market chains, which have been carrying Christian product increasingly in recent years.

“Our biggest problem is not competition but lack of awareness,” says Bill Anderson, who cites research stating that one out of every 14 consumers in a Christian bookstore is shopping there for the first time.

To help consumers find Christian bookstores, the CBA has initiated a store locator service on its Web site (christianstores.org). There’s also a toll-free number consumers can call for assistance, 800-991-7747, which will connect them directly to a Christian store in their city.

The CBA is employing other tactics to create awareness, including “Impact X2,” a campaign launched at 1997’s CBA Convention in Atlanta, which had the goal of doubling sales during the next five years. According to Bill Anderson, the average Christian retail store has seen sales growth of 13% during the first year of “Impact X2.” Results for the second year will be announced at the convention.

CBA is also launching a national consumer awareness campaign, “What Goes In The Mind Comes Out In The Life.” The trademarked slogan is being licensed for use to CBA members only and can be used for radio, television, and print advertising as well as direct-mail pieces and promotional items.

Among the points of interest during the upcoming convention are a session on new technology and a presentation, “50 Years Of Christian Retail: Where Do We Go From Here?,” that will include

(Continued on page 74)

‘Music now accounts for 17% of sales. In 1950 it was mostly sheet music and hymnals’

—BILL ANDERSON—

UMVD STAYS ON TOP AS NO. 1 U.S. DISTRIBUTOR FOR YEAR’S FIRST HALF

(Continued from preceding page)

top sellers distributed by the company include self-titled albums by ‘N Sync and the Backstreet Boys, Sarah McLachlan’s “Surfacing,” and R.Kelly’s “R.”

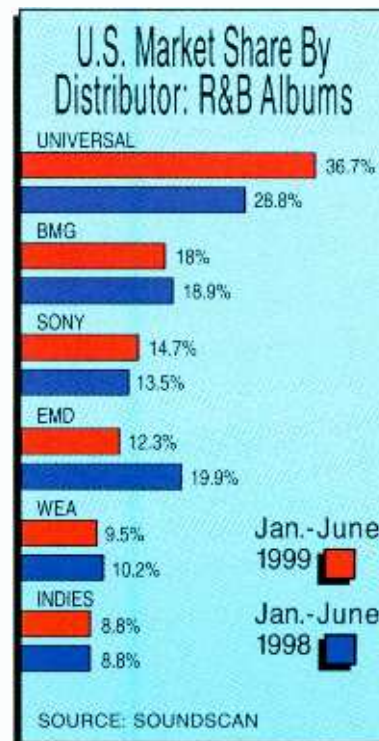
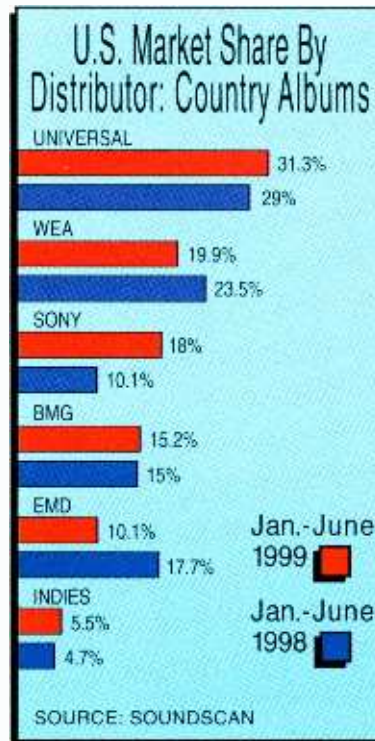
Sony Music Distribution finished third in market share of current albums with 16.2%, down from the 18.9% it earned during the corresponding time frame last year. Sony’s top sellers this year include Ricky Martin’s self-titled album, Lauryn Hill’s “The Miseducation Of Lauryn Hill,” the Offspring’s “Americana,” the Dixie Chicks’ “Wide Open Spaces,” Nas’ “I Am,” Will Smith’s “Big Willie Style,” and Korn’s “Follow The Leader.”

Showing improvement from last year, the independent sector came in fourth with a 15.6% market share, up from the 13.2% it had in the first half of 1998. Its top-selling albums were Everlast’s “Whitey Ford Sings The Blues” and the various-artists compilation “World Wrestling Federation: WWF The Music Volume 1.”

WEA came in fifth in current-album market share with 14.7%, down from the 17.2% it had in the first half of 1998. Its top sellers include Cher’s “Believe,” Sugar Ray’s “14:59,” and Kid Rock’s “Devil Without A Cause.” And EMD, the No. 6 distributor, had a 9.3% market share in the first half of 1999, down from the 14.8% it had in the same time period last year. Among the albums helping its performance were Silkk The Shocker’s “Made Man” and the various-artists compilation “Vol. 1: Now That’s What I Call Music.”

In addition to tracking total album market share by distributor, SoundScan also tracks it by company. In the first half of the year, the Universal Music Group’s market share was 26.5%, the Warner Music Group had 17.4%, Sony Music Entertainment had 16.9%, BMG Music Group had 14.4%, and EMI Music 10.5%, with the independent sector at 14.4%.

In the singles category, BMG Distribution was the king of the hill in the first half of the year, with a market share of 25%, up from the 23.5% that



the company posted in the same time frame last year. Its best-selling singles, as of June 27, were Whitney Houston’s “Heartbreak Hotel” and Monica’s “Angel Of Mine.”

Sony gained a percentage point over last year to finish the first half of 1999 with 20.1% of the singles market share, placing the company second in singles distribution. Its best-selling singles were Ricky Martin’s “Livin’ La Vida Loca” and Jennifer Lopez’s “If You Had My Love.”

UMVD was right behind Sony with a 19.8% market share, but that total was down from the 24.2% that PolyGram and Universal had achieved in the first half of last year, when they were separate companies. UMVD’s top seller was Jordan Knight’s “Give It To You.”

WEA came in fourth in singles with a 18.8% share, up a tick from the 18.6% the company had last year in the first half. WEA’s performance was bolstered by Cher’s “Believe,” which was the industry’s top-selling single in the first half of the year.

The independent sector, the perennial basement-dweller in singles distribution, climbed out of the cellar to finish in fifth place this year with an 8.7% market share, up from 5.2% last year. The sector’s top seller was “Ghetto Cowboy” from the Mo Thugs Family.

EMD finished last in singles distribution in the first half of 1999 with a 7.6% share, down from 9.4% last year. “Who Dat” by JT Money Featuring Sole was credited as its top seller.

In the category of country albums, Universal finished first with a 31.3% share, up from the 29% that Universal and PolyGram managed separately last year. More than 10 percentage points back, WEA, with a 19.9% market share, placed second in country album distribution, although it suffered a slight decline in market share from 1998, when it had a 23.5% share in the same time frame.

WEA was followed by Sony, which had an 18% market share. That total represented a large improvement over the 10.1% that Sony had in the first half of 1998.

By ranking fourth, BMG almost held steady in the country-album market share, finishing the first half with 15.2%, compared with 15% last year. EMD and the independent sector came in fifth and sixth, respectively, with 10.1% and 5.5%. For the former, that represented a large drop in market share from last year, when it finished the first half with 17.7%. The independents, meanwhile, showed a slight improvement, up from the 4.7% they garnered collectively in the first six months of 1998.

In R&B albums, Universal’s industry-leading 36.7% market share was more than double that of BMG, which placed second with 18%. Sony Music came in third with a 14.7% share, while EMD placed fourth with 12.3%. Rounding out the R&B rankings, WEA came in fifth with 9.5%, and the independent sector garnered 8.8%.

EXECUTIVE TURNTABLE



NIELSEN



SHACK



SHAPIRO



HAYWARD

HOME VIDEO. Columbia TriStar Home Video names **Kelly Nielsen** and **Gregg A. Shack** executive directors of creative advertising in Culver City, Calif. They were, respectively, director of creative advertising and director of creative print services at Universal Studios.

RETAIL. **Alan Shapiro** is promoted to senior VP of music sales for the WEA Corp. in Burbank, Calif. He was VP of music sales.

The Wiz names **Gary Mercer** senior VP of operations and **Denise Treco** director of public relations in Edison, N.J. They were, respectively, senior VP of operations at Hechinger Co. and senior manager of corporate communications at Scholastic Inc.

NEW MEDIA. **Ken Hayward** is appointed director of cable and satellite licensing for ASCAP in New York. He was senior licensing manager.

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With M.S. Buy, Movietown.com Moving Into Fulfillment Services

THE ACQUISITION OF M.S. Distributing by Movietown.com (Billboard, July 10) is clearly an attempt to position the resultant entity as a player in online retail and fulfillment services for the entertainment software industry. Currently, Valley Media, in Woodland, Calif., is the dominant force in fulfillment for entertainment software sold by online merchants, but gunning to displace them are Alliance Entertainment in Coral Springs, Fla.; MSI in Miami; Baker & Taylor in Morton Grove, Ill.; and now Movietown in Santa Monica, Calif.

Colin Nix, president/CEO of Movietown, says, "We plan to redefine the distribution process for ourselves and Web customers through technology."

In fact, through the resources of Movietown and its equity investor USWeb/CKS, the company will be offering far more than fulfillment services.

Movietown and USWeb/CKS plan to offer turnkey services to companies that want to get into online retailing.

USWeb/CKS, based in Santa Clara, Calif., is the result of a merger between USWeb, an Internet-services company, and CKS Group Inc., a marketing

company. USWeb is a publicly traded company that had an equity market capitalization of \$1.79 billion as of the close of trading on July 6.

Terms of the M.S. acquisition weren't revealed, but as a result, the M.S. principals—president Tony Dalesandro and executive VP John Salstone—have equity in Movietown and will continue to run M.S.



Nix terms the M.S. acquisition "one of a series of strategic moves." In other moves, the company is in its first phase of beta-testing its online retail site, which offers movies in video, DVD, and other formats. That test will look at the performance of the company's services, including those supplied by USWeb and M.S., as well as gather consumer behavior data to further enhance what it provides to companies for their online retail sites.

Salstone says the deal came about because M.S. was surveying the marketplace to prepare the company for the next millennium, under the premise that new ways of doing business would be needed.

"So we were looking to advance the capability and technology," he (Continued on page 75)



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It's Just Basic: Prepare Distributors With Sales Materials

PASS THE AMMO: Common sense can often prove elusive in the music business, so we were encouraged by a couple of sessions we sat in on at the Distribution North America (DNA) Convention in June.

The first day of the confab, DNA's field sales staff attended marketing training workshops conducted at the company's Woodland, Calif., home office by senior marketing and label relations manager **John Ruch** and VP of sales **Pip Smith**. Two days later, Ruch and other DNA marketing staffers hosted a morning-long presentation for distributed labels at the Radisson Sacramento.

At the internal DNA meeting—which touched on in-house marketing procedures, co-op advertising, production of sales books, and other issues—the salespeople sometimes expressed frustration about their inability to walk into meetings with buyers armed with adequate information to sell their releases.

As Ruch noted at the company's presentation for labels, this unpreparedness usually results in a deadly sales picture. Offering a projection of between 35,000 and 40,000 new releases this year, Ruch added, "Retailers these days are saying, 'Why do I have to carry these records?'"

With sales personnel trying to sort through a release book the size of a Manhattan phone directory and nanoseconds to spend on each title with a buyer, it behooves labels to supply their distribution partners with all the ammo they can use to score their sales points. Without a full clip, the salesmen will have to resort to firing blanks in their meetings. And the end result will likely be several skids' worth of returns arriving at the home office within 90 days of release date.

One needn't have an understanding of higher math, quantum physics, or computer technology to supply distributors with the tools they need. Release-book info should transcend blurbage like "This is the greatest album ever made" and should supply data about touring, prior chart activity, and airplay history, where applicable. (Distributors will also appreciate receiving album art in a timely fashion.)

Co-op advertising programs should be policed efficiently. Salespeople should have release sheets in their hands when they walk through a buyer's door; getting them to your distributor after solicitation may result in the production of some colorful confetti and little more.

David "Chavo" Chavez, DNA's creative projects coordinator, put things at their simplest when he noted, "Deadlines are deadlines." If your distributor doesn't get what's needed on time, your album's street date could get bumped—affecting your cash flow, and maybe, in a worst-case scenario, even the fate of your record company.

Declarations of Independents wouldn't pound the pulpit about these seemingly self-evident concerns if the labels we deal with paid any heed to them. But we still find ourselves re-



by Chris Morris

ceiving calls from some labels or bands who tell us they sent us their only extant piece of artwork, or others who inform us—*after street date*, in some cases—that no finished bio or 8-by-10 glossies exist for an act.

Just like us, your distributor can't get the gig done if you don't step up with the basics to fulfill it. We found the re-education at DNA useful, and the firm's labels concurred; let's hope the indie-label quadrant will take heed and pass the ammo to their wholesalers.

ACID BLUES HEAD: Producer/mixer **Tom Rothrock**, best known for his activities at Bong Load Custom Records, the Los Angeles label he operates with partner **Rob Schnapf**, has founded a new imprint, Acid Blues Records. The label, which will be handled by Proper Sales & Distribution in New York, will use the producer's zany collaborations with North Mississippi bluesman **R.L. Burnside** (see the Bong Load EP "Rollin' Tumblin'" and the Fat Possum album "Come On In") as an inspirational springboard.

On Sept. 21, the company will release septuagenarian New Jersey bluesman **Jon Brown's** debut, "70 Years Coming," and reissue Burnside's "Rollin' Tumblin'" with an addi-

tional track.

CONGRATS: Felicitations are due to several winners of the 1999 LA Weekly Music Awards who have been featured in this column's Flag Waving feature. **Davie Allen & the Arrows** (best instrumental band) and **Nels Cline** (best new genre/uncategorizable artist) took home "LAWMA" trophies, which were handed out June 29 at the Palace in L.A. by the alternative weekly's music staff.

The field of nominees also included such Flag Wavers as **Eleni Mandell** (who lost to some guy named Beck), **the Negro Problem**, and **Queens Of The Stone Age**. **The BellRays**, whom we profiled in the summer edition of the Billboard WeatherBureau, won as best rock band. Indie talent rules!

FLAG WAVING: Our major revela-



44 LONG

tion at the DNA Convention just past was Portland, Ore.'s **44 Long**, whose album "Inside The Horse's Head," on hometown label Burnside Records, is our dark horse pick of the year.

This searing yet lyrically subtle

quartet is fronted by the self-deprecating singer/songwriter/guitarist **Brian Berg**, who melds a wealth of rock'n'roll styles, from roots to post-punk, into the group's sound.

Explaining the band's musical orientation, Berg summons up the eternal wisdom of "The Simpsons": "God, Homer's right when he says to Marge, 'Rock reached perfection in 1975.' I

like it when Neil Young crashes into **Led Zeppelin** on the radio... As long as I can't tell I'm stealing from them, I go for it."

Like 44 Long's self-released debut, "Collect Them All," "Inside The Horse's Head" was recorded in Berg's home studio. He began cutting music at home in 1981 with a 4-track cassette. (Continued on page 75)

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Hip-Hop's Full Force Makes A New Buzz With The Hombeez

THE WAY TO BEE: The venerable hip-hop writers, producers, and performers of **Full Force** are the musical force behind the **Hombeez**, animated apians who carry positive messages to kids via a series of illustrated books (called "Hangin' With The Hombeez"), TV public service announcements, an upcoming merchandise line, and, possibly before the year is out, albums.

Says Full Force member **Bowlegged Lou**, "We're in preliminary talks for doing a record. We don't know which label will distribute it, but we expect a bidding war."

The album will be on the independent **Noware Records**, a division of **Noware Productions**, whose CEO, **Dann Gershon**, created the **Hombeez**. Gershon formed **Noware Productions** in 1997 to produce multimedia entertainment products for kids.

Last year, the company introduced the "Hangin' With The Hombeez" book series to the marketplace to create, in Gershon's words, "retail channels through which to deliver anti-drug and literacy messages to America's schoolchildren." Four books are now available; they're published by **Noware Books**, written by Gershon, and illustrated by **David Robinson**.

Full Force's involvement in the project came earlier this year, when the group's members were asked to be celebrity readers of the **Hombeez** books.

"All our lives we've been doing stuff for kids," says Full Force member **Paul Anthony**, Lou's brother. (The group, which first gained fame via the hit "Roxanne," consists of three brothers and three cousins.)

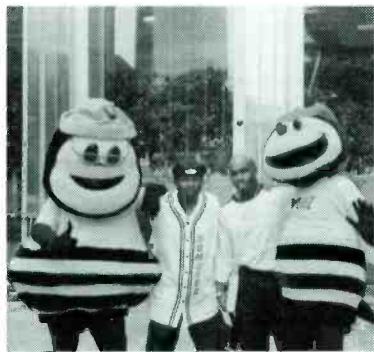


by Moira McCormick

"**Charlie Feldman** at **BMI** asked us if we'd do a reading at **Bloomingdale's** in New York last fall. Lou and I read 'The Spelling Bee.'"

The Full Force guys not only read—they rapped, danced, sang, and in general "blew everyone away," says Lou.

Gershon confirms this. "When I saw them performing the book, they were fantastic—I knew they'd be able to work with kids on a number of levels. We'd been wanting to take the **Hombeez** project to music, so we started talking about things we could do together." Now, Gershon says, the Full Force members



Pictured, from left, are **B-Large** of the **Hombeez**, **Bowlegged Lou** and **Paul Anthony** of **Full Force**, and **B-Coll** of the **Hombeez**.

are "partners in the company."

Gershon describes the books, which will be tied to the upcoming music product, as "hip-hop **Dr. Seuss**. We kept drug messages out of the body of the books, but on the back of each, it says, 'Drug-free is the way to bee.' We've given out 10,000 books and 250,000 stickers to at-risk kids in schools around New York and Detroit."

Gershon says he hopes that the company that ends up distributing the project won't be averse to **Noware's** share-the-wealth philosophy.

"I'd like to get albums in the hands of people who can't afford music," he says. "Once a label deal is hammered out, we'll put together our marketing plan. I have a strong commitment to the mass-market chain stores, which is where our audience shops."

Already, Full Force has written music and provided narration for "Bee-Ball Game"—which Gershon describes as the first animated hip-hop anti-drug TV public service announcement—under the aegis of **Partnership for a Drug-Free America**. The spot is being featured in the organization's current multimillion-dollar pro bono ad campaign.

Full Force is also collaborating with Gershon in writing the upcoming "Hangin' With The Hombeez" book, "Slam Dunk," expected to have a fall release. The group's members continue to do **Hombeez** readings at bookstores, schools, and children's events.

The albums—which will be released under the premise that

they're performed by the animated **Hombeez**—will be aimed more at teens, says Gershon, while the books target elementary-age kids.

"Music and fashion drive the teen market," he says, "and this is a way to take them an anti-drug message through icons that are hip and cool."

Giving young kids anti-drug characters they can relate to is crucial these days. He notes, "**Doria Steedman**, the creative director for **Partnership for a Drug-Free America**, told me that kids are starting drugs at 7, 8 years old."

Gershon sees having Full Force on board as another positive way to ap-

peal to kids, considering the group's recent work with **'N Sync**, the **Backstreet Boys**, and **Britney Spears**.

"We see this project as following in the **Chipmunks'** footsteps," notes Lou, "but urban/pop-oriented. The album will be hip-hop songs from the **Hombeez**, performed by us, and we're thinking about bringing in a couple of celebrities. When kids are having fun, they learn."

"This is a beautiful thing to be part of," says **Paul Anthony**. "We'll have kids singing on the chorus, everything. It'll be a real slammin' joint."

Billboard

JULY 17, 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 SoundScan®	
			ARTIST/SERIES	TITLE
			IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	
No. 1				
1	1	7	READ-ALONG WALT DISNEY 60427 (6.98 Cassette)	TARZAN
2	2	7	READ & SING ALONG WALT DISNEY 60991 (11.98 Cassette)	TARZAN
3	NEW		POKEMON 2. B.A. MASTER — MUSIC FROM THE HIT TV SERIES KOCH 8901 (11.98/16.98)	
4	3	9	READ-ALONG STAR WARS EPISODE I: THE PHANTOM MENACE KID RHINO 75642/RHINO (7.98/11.98)	
5	6	134	CEDARMONT KIDS CLASSICS ●	TODDLER TUNES
6	4	65	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
7	5	16	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/15.98)	
8	7	12	VARIOUS ARTISTS WALT DISNEY 60642 (9.98/16.98)	RADIO DISNEY KID JAMS
9	9	183	VARIOUS ARTISTS ▲* DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
10	10	21	VEGGIE TUNES LYRICK STUDIOS 9451 (6.98/10.98)	VEGGIE TUNES
11	11	36	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
12	8	52	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
13	12	151	CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
14	13	37	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
15	15	202	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
16	16	118	CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98)	SILLY SONGS
17	14	141	CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
18	21	20	BLUE'S CLUES KID RHINO 75626/RHINO (9.98/13.98)	BLUE'S BIG TREASURE
19	20	192	BARNEY ▲* BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
20	19	148	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
21	18	154	READ-ALONG ▲* WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
22	22	17	BEAR WALT DISNEY 60640 (9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
23	17	115	CEDARMONT KIDS CLASSICS ● BENSON 82216 (3.98/5.98)	BIBLE SONGS
24	25	185	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
25	RE-ENTRY		VARIOUS ARTISTS CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60648 (10.98/15.98)	

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.

CBA LOOKS BACK

(Continued from page 70)

Bill Anderson and representatives from the major Christian chains.

The top three CBA retailers are **Grand Rapids**, Mich.-based **Family Christian Stores**, with 313 outlets; **Nashville-based Lifeway Christian Stores**, with 82 outlets; and **Cincinnati-based Berean**, with 21 outlets.

Looking back at the past 50 years, retailers and suppliers see the CBA as having played an important role in the Christian industry's growth, particularly in the music arena.

"CBA's continued dedication to training Christian retailers over the past 50 years has been one of the major reasons for the substantial growth of Christian/gospel music," says **John Nardini**, VP of marketing for **EMI Christian Music Group's Chordant Distribution**.

"The organization has educated two generations of Christian retailers on the best ways to sell Christian music," Nardini says. "Their accomplishment of this task is to be commended, and their commitment to continuing the effort is an encouragement that Christian music still has a lot of room for growth."

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RETAIL TRACK

(Continued from page 72)

says. "[Movietown] wants to make M.S. the model for the next generation of technology."

In addition to bolstering its own online capabilities, Movie-town will upgrade the inventory-replenishment and marketing-information systems of M.S., allowing it to improve services to its retail accounts, the labels distributed by its independent music distribution operation, and the studios distributed by its video distribution arm, says Dalesandro. "That's why we made the deal," says Dalesandro. "The technology that we will have because of the deal no distributor could afford on the margins we work on."

For instance, the technology will let M.S. capture information from retailers and consumers and relay it back to the supplier, resulting in improved efficiencies for all components of the distribution channel, says Sal-stone.

M.S. was founded 54 years ago, Dalesandro points out, and during that time the M.S. principals "have seen literally 1,000 independent music distributors and about 40 video distributors go out of business." Through the years, M.S. has received a lot of offers to sell but always turned them down.

"We did not want to give up control, our independence, and our heritage," Dalesandro says. "But the opportunities brought to us by [Movietown] were so compelling. That's why we made the deal."

INDEPENDENTS

(Continued from page 73)

sette machine; today, he says, "I've got two digital machines and a 32-channel board. You can afford to do that shit right now... It forces you to overcome things. That's what I like to hear on a record—the struggle."

"Collect Them All" made critic Greil Marcus' "Real Life Rock Top 10" in Artforum magazine back in 1997. Berg says, "That validated me to myself, with my low self-esteem... It kept me writing 100 songs a year; to write 10 good ones."

If anything, "Horse's Head" is even finer than that first release; it is highlighted by brooding tracks like "Darling Won't You Take Me Home," "Steeple Chase," and "Concussion Be Your Guide," all of which feature Berg's affecting, glass-cutting vocals, reminiscent of John Hiatt and the late Richard Manuel.

A variety of listeners appear able to relate to Berg's stark worldview. He says, "I've got 19-year-old girls with nose rings, rings everywhere, telling me they love the record, and then the retired anesthesiologist across the street."

The group—which also includes guitarist Andy Ricker, drummer Cory Burden, and bassist Eric Furlong—opens for Indigenious at the Sokol Blosser Winery in Portland on Sunday (11); appears at the Salem, Ore., Art Fair July 18; and opens for Robbie Fuiks at the Tractor in Portland July 24.

Top Pop Catalog Albums™

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

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	4	BOB MARLEY AND THE WAILERS TUFF GONG 846210/DJMG (10.98/17.98)	LEGEND 65 weeks at No. 1	524
2	1	MATCHBOX 20 LAVA/ATLANTIC 92721*AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	122
3	2	METALLICA ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	412
4	3	JIMMY BUFFETT MCA 5633* (6.98/11.98)	SONGS YOU KNOW BY HEART	437
5	6	GUNS N' ROSES Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	422
6	5	DEF LEPPARD Mercury 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	141
7	7	DAVE MATTHEWS BAND RCA 66904 (10.98/16.98)	CRASH	166
8	8	SHANIA TWAIN Mercury (Nashville) 522886 (10.98/17.98)	THE WOMAN IN ME	227
9	9	BOB SEGER & THE SILVER BULLET BAND Capitol 30334* (10.98/15.98)	GREATEST HITS	245
10	11	TOM PETTY AND THE HEARTBREAKERS MCA 10813 (10.98/17.98)	GREATEST HITS	275
11	12	SUBLIME Gasoline Alley 11413/MCA (10.98/16.98)	SUBLIME	151
12	10	TIM MCGRAW Curb 77886 (10.98/16.98)	EVERYWHERE	109
13	13	PINK FLOYD Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1163
14	17	BARRY WHITE Mercury 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	12
15	19	CREEDENCE CLEARWATER REVIVAL Fantasy 2* (12.98/17.98)	CHRONICLE VOL. 1	307
16	16	BEASTIE BOYS Def Jam 527351/DJMG (10.98/16.98)	LICENSED TO ILL	405
17	—	LENNY KRAVITZ Virgin 86209 (7.98/11.98)	MAMA SAID	41
18	20	JAMES TAYLOR Warner Bros. 3113* (7.98/11.98)	GREATEST HITS	453
19	28	VAN MORRISON Polydor 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	434
20	15	DAVE MATTHEWS BAND RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	193
21	18	QUEEN Hollywood 61265 (10.98/17.98)	GREATEST HITS	318
22	30	AL GREEN Hi/The Right Stuff 30800/CAPITOL (10.98/16.98)	GREATEST HITS	56
23	23	THE OFFSPRING Epic 86432* (10.98/14.98) HS	SMASH	134
24	26	PINK FLOYD Columbia 36183* (15.98 EQ/31.98)	THE WALL	534
25	24	THIRD EYE BLIND Elektra 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	117
26	21	METALLICA Elektra 60812*/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	482
27	22	THE BEACH BOYS Capitol 29418 (10.98/15.98)	20 GOOD VIBRATIONS — THE GREATEST HITS	13
28	36	ERIC CLAPTON Polydor 527116/UNIVERSAL (10.98/17.98)	THE CREAM OF ERIC CLAPTON	80
29	25	KORN Immortal 66633/EPIC (10.98 EQ/16.98) HS	KORN	21
30	14	SOUNDTRACK Hollywood 62112 (10.98/16.98)	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	9
31	27	AC/DC EastWest 92418/EEG (11.98/17.98)	BACK IN BLACK	268
32	47	BARRY WHITE Casablanca 822782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	20
33	33	FLEETWOOD MAC Warner Bros. 25801 (10.98/17.98)	GREATEST HITS	356
34	32	GARTH BROOKS Capitol (Nashville) 29689 (10.98/15.98)	THE HITS	191
35	—	STYX A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	7
36	31	SAVAGE GARDEN Columbia 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	116
37	45	POISON Capitol 53375 (7.98/11.98)	GREATEST HITS 1986-1996	16
38	34	CELINE DION 550 Music 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	173
39	—	STEVE MILLER BAND Capitol 46101 (7.98/11.98)	GREATEST HITS 1974-78	390
40	41	JOURNEY Columbia 44493 (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	474
41	38	MADONNA Sire 26440*/Warner Bros. (13.98/18.98)	THE IMMACULATE COLLECTION	273
42	40	ALAN JACKSON Arista Nashville 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	185
43	35	TOOL Volcano 31087* (10.98/16.98)	AENIMA	140
44	29	KORN Immortal 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	84
45	—	BRUCE SPRINGSTEEN Columbia 67060* (10.98 EQ/17.98)	GREATEST HITS	53
46	42	AC/DC EastWest 92215/EEG (11.98/17.98)	LIVE	84
47	46	EAGLES Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	227
48	—	SUBLIME Gasoline Alley 11474/MCA (10.98/16.98) HS	40 OZ. TO FREEDOM	110
49	48	AEROSMITH Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	144
50	—	SOUNDTRACK Polydor 825095/UNIVERSAL (10.98/17.98)	GREASE	315

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

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Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	1	10	HOMECOMING-LIVE IN ORLANDO Jive/Zomba Video 41675-3	Backstreet Boys	19.98
2	2	34	'N THE MIX WITH 'N SYNC BMG Video 65000	'N Sync	19.95
3	3	8	LIVE PolyGram Video 45059955	Shania Twain	19.95
4	6	57	ALL ACCESS VIDEO Jive/Zomba Video 41589-3	Backstreet Boys	19.98
5	5	3	FIVE INSIDE BMG Video 5741	Five	19.98
6	7	10	AROUND THE WORLD Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98
7	11	16	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
8	9	34	NIGHT OUT WITH THE BACKSTREET BOYS Jive/Zomba Video 41657	Backstreet Boys	19.95
9	4	14	FAMILY VALUES TOUR '98 Epic Music Video Sony Music Video 50188	Various Artists	19.95
10	8	3	THE LAST SUPPER Epic Music Video Sony Music Video 0187	Black Sabbath	24.98
11	NEW		B*WITCHED Columbia Music Video 50201	B*Witched	19.98
12	10	172	HELL FREEZES OVER Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
13	14	7	SO GLAD Spring House Video Chordant Dist. Group 44369	Bill & Gloria Gaither And Their Homecoming Friends	29.98
14	12	30	CUNNING STUNTS Elektra Entertainment 40202	Metallica	19.98
15	13	7	MEETING PEOPLE IS EASY Capitol Video 77860	Radiohead	19.95
16	17	17	THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
17	16	26	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
18	15	2	LIVE AND MORE ENCORE Columbia Music Video Sony Music Video 50202	Donna Summer	19.98
19	22	5	VOICE OF AN ANGEL-IN CONCERT Sony Classical Video Sony Music Video 61770	Charlotte Church	19.98
20	21	97	THE DANCE Warner Reprise Video 3-38486	Fleetwood Mac	19.98
21	18	81	A NIGHT IN TUSCANY PolyGram Video 4400553973	Andrea Bocelli	24.95
22	19	19	LIVE AT THE FILLMORE EAST MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
23	NEW		GOD WITH US Rykodisc Music Video 70	Don Moen	18.98
24	23	18	VH1-BEHIND THE MUSIC PolyGram Video 44059953	Shania Twain	14.95
25	24	7	THUG TV Relativity Video 11735	Mo Thugs	15.98
26	20	2	LIVE FROM AUSTRALIA Elektra Entertainment 53100	matchbox 20	19.98
27	28	40	SHOCKUMENTARY PolyGram Video 57595	Insane Clown Posse	19.98
28	25	82	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
29	29	33	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
30	26	3	THE PARIS CONCERT FOR AMNESTY INTERNATIONAL Image Entertainment 5635	Various Artists	19.98
31	38	3	KICKING IT BACK-UNAUTHORIZED Eaton Video 31393	98 Degrees	14.95
32	34	182	LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
33	33	39	VH1 DIVAS LIVE Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
34	31	36	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
35	36	8	LADIES & GENTLEMEN-THE BEST OF GEORGE MICHAEL Columbia Music Video Sony Music Video 50183	George Michael	19.98
36	RE-ENTRY		LIVE: ONE NIGHT IN PENNSYLVANIA Star Song Video Chordant Dist. Group	Newsboys	14.98
37	35	35	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19.98
38	RE-ENTRY		THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	19.95
39	RE-ENTRY		SECOND COMING PolyGram Video 80063005917	Kiss	29.98
40	32	117	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.

New Media

MERCHANTS & MARKETING

Net Talent Search To Pick A Lilith Fair Act

And The Cowsills Are Back With An Album Available Only On The Internet

This week's column was written by guest columnist Catherine Applefeld Olson.

FOR THE GIRLS: When the Lilith Fair rolls into Chicago Aug. 17, its caravan will include a loud and clear nod to the Internet. The act ultimately selected to open the Village Stage at the event will have been chosen solely via an online talent search hosted by commerce and Web hosting company Xoom.com.

The contest began on the Xoom site (www.xoom.com) in April and runs through Aug. 1. Thus far, more than 450 acts have submitted audiotapes, DATs, CDs, or MP3 uploads of their music, and there have been 28,500 downloads of the tracks. To

'The Internet takes us to people, puts us in a position where we can be reviewed, get acknowledged'

- BOB COWSILL -

vote, an individual must become a member of Xoom.com by providing an E-mail address and permission for the company to send direct-marketing product offers via E-mail. The site derives 60% of its revenue from direct electronic commerce; the other 40% comes from advertising. Voting is limited to one vote per membership.

"Lilith has placed a strong emphasis on their online strategy. A lot of this comes from Sarah McLachlan," says Walter Thompson, Xoom.com senior content producer. Xoom.com has been hosting the Lilith site for two years.

Xoom.com also co-sponsored Lilith's recently completed 17-city Acoustic Talent Search, through which acts were selected to open in the cities in which the contests were held. Those showcases drew their share of A&R executives, particularly in New York and Los Angeles, according to Lilith director of marketing and business development Donna Westmoreland.

Although Thompson says there is no way of telling how many A&R execs have stopped by the site to check out entries, he says hopes are high that the contest could launch a career. "The real hope here is we are giving a female artist a chance to launch herself on the Internet," he says. "We would love to see the winner of this thing become a very successful act."

Xoom.com is hosting the contest as part of its Media Sharehouse, an area of the site that offers free downloadable audiovisual goodies posted by its members. Aside from the Lilith material, the Sharehouse



holds other audio formats, videos, games, images, and applets.

"We offer unlimited Web hosting services, and people started uploading MP3 files into their directories, which is against our terms of service. We didn't want them to use it as an online hard drive," says Andy Steuer, Xoom.com VP of content development. "So we built Media Sharehouse as an answer back to that. You can upload and download media files freely; we think of it as a virtual file."

The site has just begun running Lilith Radio, a loop of streaming MP3 files of all the contest entries. Songs are programmed in the order the files appear on the site.

Just as 1999 marks the last year for the Lilith Fair, it also marks the last year for Xoom.com as a brand name. In September the site will be integrated into portal site Snap.com as part of the new NBC Internet family.

'SILL THE ONE: Remember the Cowsills? The all-in-the-family band that provided a blueprint for the Partridge Family is back in action 30 years after its pop hit-making heyday, with its own label and album, which can only be found on the Internet.

Both Robin Records (www.robinrecords.com) and the album "Global" launched seven months ago and have been building a steady following among fans and industry insiders. "Getting a contract isn't easy these days," says founding member Bob Cowsill. "Labels like our

music, but they don't know what to do with us. We are saying, 'Our audience is out there. We know how to market to them, and we want to show you what we mean by that.' The Internet takes us to people, puts us in a position where we can be reviewed, get acknowledged."

Cowsill says thus far a number of label executives have downloaded song samples from the site and requested review copies. He adds that the band could well build a bridge back to traditional distribution. "The first part of our plan is to use the Internet to get the word out that we are here and making music," he says.

As for Robin, Cowsill says the label will look to sign other pop acts.

'The hope here is we are giving a female artist a chance to launch herself on the Internet'

- WALTER THOMPSON -

CATTLE CALL: Does your company's Web site have the right stuff? For the first time since it debuted four years ago, the International Academy of Digital Arts & Sciences is accepting entries for its annual Webby Awards. Previously, all contenders were selected by an internal committee.

Interested parties can download an entry form from the Webby site (www.webbyawards.com); entries will be accepted until Sept. 16 and winners will be announced next March. Previous winners include Amazon.com, the Onion, and the Motley Fool.

Billboard

JULY 17, 1999

Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	5	2	SIGNIFICANT OTHER FLIP 90335/INTERSCOPE	JUMP BIZKIT
2	1	3	MIRRORBALL ARISTA 19049	SARAH MCLACHLAN
3	3	4	CALIFORNICATION WARNER BROS. 47386*	RED HOT CHILI PEPPERS
4	NEW		SURRENDER FREESTYLE DUST 47610*/ASTRALWERKS	THE CHEMICAL BROTHERS
5	2	8	RICKY MARTIN C2 69891*/COLUMBIA	RICKY MARTIN
6	4	7	MILLENNIUM JIVE 41672	BACKSTREET BOYS
7	6	3	AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK 47348/WARNER BROS.	SOUNDTRACK
8	NEW		TARZAN WALT DISNEY 60645	SOUNDTRACK
9	7	3	SUPERNATURAL ARISTA 19080	SANTANA
10	9	3	ASTRO LOUNGE INTERSCOPE 90316	SMASH MOUTH

* 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. *Asterns indicates vinyl available. ◆ indicates past and present Heatseekers titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

PLUG IN

T H E B I L L B O A R D S P O T L I G H T

Where It's

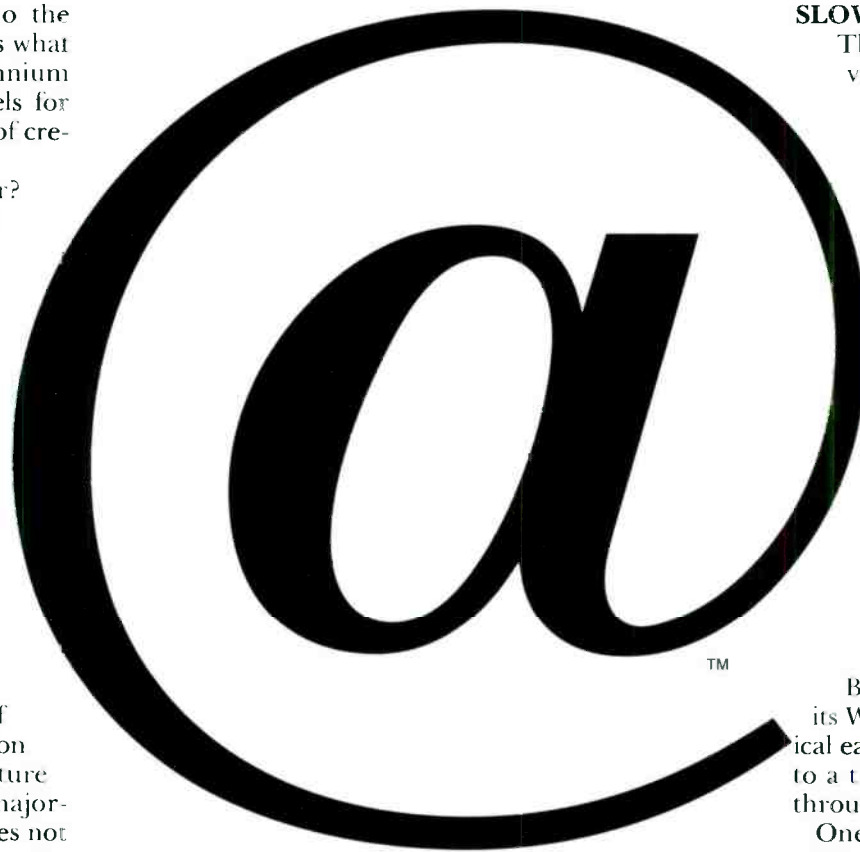
Something revolutionary is happening to the music industry...again. MP3 is to the '90s what MTV was to the '80s. The new millennium brings a promise of new business models for the music industry and a new explosion of creative freedom for musicians.

Remember when video killed the radio star? For those of us growing up in the '80s, MTV had a profound impact on our interests in music, fashion and culture. The gravity-defying hairstyles of A Flock Of Seagulls and other MTV-era acts indicated that the higher one's hair was, the higher one's hip-factor was, as well. MTV added a new visual necessity to the marketing of contemporary music. It isn't pretty, but the brutal truth is that many unattractive and older acts floundered in the face of youth and slick packaging.

The industry adapted by making more music videos—often at great expense. Boosted by new revenues from the CD format, which carried a higher price per unit than vinyl, the music industry increased its marketing expenditures to include the creation of music videos. More often than not, a large portion of each video's budget was charged against future sales royalties of the artist. As many former major-label acts will confirm, this economic model does not always work for acts that fail to achieve superstar status.

Adding fuel to the fire is the fact that MTV does not play very many music videos these days. The '90s signified a shift of strategy for MTV. In order to keep viewers tuned in to the service, it needed to play more lifestyle-oriented full-length programming. Despite the fact that three of four music videos created had no chance of achieving national exposure, the music industry continued to crank out clips at an alarmingly reckless rate.

Both labels and artists grew frustrated with the lack of exposure opportunities for new releases. The gatekeepers at radio and video outlets would only embrace a limited amount of music content. The industry desperately needed an open outlet for music promotion—and it was about to get it.



**FROM MTV TO MP3:
Witness To The
Multimedia Revolution
by Brett Atwood**

SLOW START

The emergence of the Internet in the mid-'90s was viewed with great curiosity by the music industry and musicians. At first, some executives encouraged early experimentation with streaming content and other multimedia music technologies. These pioneering efforts escaped the radar of many higher-level executives who lacked computer savvy. While many music-industry executives believed that Internet-delivered music would someday be a relevant source of revenues, few could have predicted how quickly the Internet would turn the traditional music industry on its side.

Early experiments in digital distribution received a hostile response from traditional retailers, who felt threatened that the labels would ultimately bypass traditional retail altogether. Capitol Records was scorned by both retailers and other labels in 1997 for its pioneering effort to sell an exclusive remix of Duran Duran's single "Electric Barbarella" through Liquid Audio technology on its Web site. In retrospect, Capitol's move was a critical early attempt to establish a legitimate alternative to a then little-known phenomena of music piracy through the unprotected MP3 format.

One of the first warnings about MP3 came in late 1996, when the download technology first started to appear on many pirate sites. Music piracy was particularly popular among the "warez" communities, which had originally focused on cracking copyright protections for computer software. As with the warez and hacker communities, some MP3 pirates assumed cyber identities that borrowed from the gangsta-rap culture. One well-known music crew, known as Compress Da Audio, consisted of several global participants that contributed illegally copied music files to a Web site (which has since been shut down).

WARNING SIGNS

In early 1997, I first wrote about the MP3 phenomena in the pages of Billboard. At the time, I urged music labels to "get a clue" about the potential impact

(Continued on page 90)

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PLUG. IN

Strauss Zelnick the billboard interview

"Any technology that makes it easier or more convenient for consumers to obtain our products is a good thing for our industry."

by brett atwood

President/CEO of BMG Entertainment Strauss Zelnick is in a unique position. As head of one of the five major music companies, Zelnick has a strong interest in seeing a successful business blossom from the emerging digital music market. However, Zelnick also knows the challenges that new technology can bring. As the former head of video-game company Crystal Dynamics, Zelnick knows that it is important to be aggressive in the fast-moving technology world. A Plug.In keynote, Zelnick recently spoke about his views on how technology will forever change the major labels.



Strauss Zelnick

longer go to record stores. We'll see a significant increase in business that benefits all participants.

This year has been a dizzying one in the digital-download space. Explain how BMG plans to deal with digital downloading in the future? Can we expect "A-level" music content by the end of the year?

BMG is a leading participant in the Secure Digital Music Initiative. SDMI ensures that there will be an interoperable standard for downloading so that consumers don't have to choose among multiple technologies. Second, it ensures that the music industry's copyrights remain protected in this new world of digital downloading. We believe that SDMI will be put in place as the new standard in the near future. This means that the majors must make their products available in download form for the first time. We think that there will be a vibrant download business that will be complementary to our existing business in the very near future. I see no reason why we shouldn't have "A-level" acts available for download within the calendar year.

What is BMG doing to preserve the value of full-length downloadable music content in the face of a rising amount of MP3-delivered free music?

I truly believe that our customers know that all music isn't free. In the early days of [cable pay service] HBO, people built black boxes to illegally get programming. Sometimes, consumers forget that the artists are losing money, but they aren't inclined to steal if they recognize that there is a legitimate outlet. Consumers know that music is valuable, but that it is an inexpensive form of entertainment. In fact, music is getting cheaper all the time.

Traditional retailers continue to be concerned about the possibility of major labels selling direct to consumers via ventures such as GetMusic.com. How do you see the relationship between BMG and traditional retailers evolving in the future?

GetMusic.com does offer CDs for sale, but, at the same time, it is an umbrella for all of our genre-based Web sites. As such, it supports our artists by promoting our music and making their CDs available. Many consumers will go to the GetMusic.com site and see our promotions. They may not be able to buy something online if they don't have a credit card. Most consumers still enjoy going to stores, so we've included a store-finder button on the site that will help visitors find a retail location close to them.

How does a large company such as BMG ensure that its corporate culture and business strategy remain competitive with new Internet giants (such as Amazon.com), as well as lean-and-mean Web-based upstarts?

Judging from the hours we work here, I'd say we're about as aggressive as they come. We operate with the lowest overhead of all the majors, and we pride ourselves on being lean and mean. We also have the benefit of 100 years of experience, and our catalog reflects that.

It has been said that BMG will likely spin off some of its new-media interests in an effort to stay
(Continued on page 90)

Confused about all of the competing downloadable music formats? You're not alone. There has been a dizzying amount of activity happening in this space, as leading music and multimedia companies jockey to establish mind- and market share with their own preferred, secure offerings. Despite the growing number of music formats, the most popular choice among Internet users continues to be MP3, which offers no built-in security or protection for copyrighted music.

Consumers are likely to be faced with an increasing number of digital music-download technologies. Many observers indicate that two forms of music transmissions will ultimately emerge: an unprotected format (MP3) and a protected solution (SDMI-compliant). MP3 or its unprotected successor is likely to be used by developing acts seeking the widest possible audience. Some major labels and artists may also use the technology for promotional purposes. SDMI-compliant download technologies will ultimately be the solution of choice for major labels that are anxious to protect their copyrighted content. SDMI-compliant hardware and software is expected to be supported by "A-level" music content and a large promotional push from the music industry.

To help newcomers understand the current digital-download space, Billboard has prepared this brief guide that lists some, but not all, of the companies and technologies that play a key role in the future of downloadable music via the Internet.

MP3

The renegade format MP3, which was co-developed by Thomson and Fraunhofer, is the leading Internet download technology. The popularity of MP3 is generally attributed to its wide availability. There are numerous third-party music players that include MP3 compatibility, including Nullsoft's WinAmp, Microsoft's Windows

Media Player and RealNetworks' RealPlayer G2. While MP3 technology is completely legal, most major music companies are avoiding supporting the format since it is used by many in the Internet population to download and distribute pirated music. However, there is also a growing number of legal MP3 music files on the Web. Many developing acts—and even established acts that are not signed by the major music companies—are using MP3 to build a following and, in many cases, sell their music.

SDMI

The music industry is throwing its support to companies that build their hardware and software around the Secure Digital Music Initiative (SDMI), which arrived at a general framework for digital-download music on portable devices on June 30. Expect major-label music content to debut by the end of the summer using technologies that work in conjunction with the security and watermarking features of the SDMI framework.

MICROSOFT

Microsoft's own proprietary Windows Media Technologies 4.0 supports multiple download-music formats, including its own MS Audio, MP3 and Liquid Audio. After a rocky debut, MS Audio has gained some recent momentum through deals with major label Sony and retailer National Record Mart (NRM). Sony plans to offer much of its online music content in MS Audio, including singles sales. NRM will also sell music in the format through its online retail site. Microsoft has the advantage of controlling the majority of computer users' desktops through its Windows operating system, which now includes the Windows Media Player. That distribution ensures that Microsoft's technology will be used by a large number of consumers seeking digitally downloaded music content.

(Continued on page 86)

Dizzying Days Of Digital Downloading

A Multitude Of Media Players Scramble To Stand Out

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PLUG. IN

chuck d THE BILLBOARD INTERVIEW

"The majors are all run by lawyers and accountants who don't give a fuck about the creative process. They must learn to understand that [the Internet] is a technology that the public got before they had a chance to control it, as opposed to the other way around."

BY BRETT ATWOOD

More than a decade ago, Public Enemy caused quite a commotion with its politically charged rap debut, "Yo! Bum Rush The Show," and the equally engaging follow-up discs, "It Takes A Nation Of Millions To Hold Us Back" and "Fear Of A Black Planet." The act continued to go platinum and gold with several more releases on major-distributed label Def Jam but was ultimately left disenchanted with the politics of doing business with a major music company. Leader Chuck D continues to make noise on the Internet, where he recently inked a deal to distribute his album through industry veteran Al Teller's new music multimedia company, Atomic Pop. Billboard recently spoke with Chuck D, who will be a spotlighted artist at the Plug.In conference July 19, to discuss his views on the future of music and the Internet.

What experience with the major labels led you to seek out an alternative?

I was first introduced to the Internet in 1991 with a Terminator X record. We used it as a different way to handle interviews. Since he was a DJ, he was not a verbal person. The computer let him speak with his hands.

I think the turning point came around 1994, when Def Jam was sold from Sony to PolyGram. Even though Public Enemy and LL Cool J comprised most of the sales, we didn't receive any piece of that transaction. I knew that there had to be a better way.

For my genre, I knew that it was important to microfocus on the needs of the rap and hip-hop community to undercut the traditional triple R: radio, retail and records. We made our move last year during the "Smoking Grooves" tour. We thought it was the perfect time to let our fans know that they could check us out directly at our site.

What do you think the role of the major music companies will be in the future?

They can adapt, but they will still



Chuck D

move like dinosaurs. The majors are all run by lawyers and accountants who don't give a fuck about the creative process. They must learn to understand that this is a technology that the public got before they had a chance to control it, as opposed to the other way around. These developments are not necessarily a threat to the owners of master recordings, since it is not always beneficial to put catalog releases in stores. There is a lot of money to be made, but there is a whole level of politics to deal with. The labels have to adapt, but instead they continue to attack. The glory days of 600%

profits are over.

The major labels are trying to control more of the artists' activity on the Web through various initiatives, including the registration of formal domain names for signed acts. What do you think about this development?

That is what you should expect from lawyers and accountants. They are the first to see the downside on anything that might be beneficial to artists. The rap and hip-hop community is oblivious to what is going on right now. My job is to change that. They just don't recognize the ramifications because they don't understand it. When they wake up and realize that their Web sites can be as big an influence on sales as the record-company marketing, it will be too late. The lawyers will have wrapped up all their rights.

Do you fear that your music will be widely pirated and that you won't be paid for your music?

The key thing is that this technology enables artists to keep creating content. The artists are now able to create and distribute anything at any time. This process is now so much easier. How can I be mad if 10 million people get three of my songs for free? I have faith that enough people will recognize that artists need income

to keep making music.

I think that fans will honor the artist—just as they honor athletes. Fans get to watch NBA playoff games for free on TV, but they are still galvanized to pay to see the games in person if they like the team. If the team is whack, then they don't go. We can't try to control everything in sports, and we can't control it all in music. I support the music consumer first, but the lawyers and accountants are continuously looking for ways to control the game. It's like a two-minute defense when they are three

(Continued on page 90)

Webcast music programming is rapidly evolving from a fun distraction for Internet enthusiasts to a new entertainment force that is catching the attention of mainstream Web surfers. Recent technological advancements in streaming media and the rising availability of faster-speed Internet connections have increased the quality of the typical Internet-radio listening experience, which has been plagued by choppy reception for users with low-speed Internet access.

A recent report by ratings service Arbitron indicates that 18% of Americans and 27% of all U.S. Internet users have listened to radio via the Web. The rapid growth of the new music medium also has caught the attention of large traditional media conglomerates,

and is likely to continue to minimize its opportunities in the growing webcast industry. AMFM recently formed a new business unit that will provide audio and video programming via the Internet. Much of the programming will be pulled from its 469 local U.S. radio stations.

WEB ENTRY

Some of the biggest Internet radio services are likely to emerge from today's leading Web portal sites, such as Yahoo! and Lycos. Some observers say that portal-based webcast sites may soon reach larger audiences than the pioneer pack of Internet broadcasters.

Yahoo! recently announced Yahoo! Radio, a new project that is produced with webcast pioneer Spinner.com and broadcast.com. The service, which will be pushed to the leading portal's millions of visitors, will feature 10 music channels in formats ranging from electronica to jazz. Yahoo! is also preparing to fully integrate webcast content from its newly acquired broadcast.com into a new high-bandwidth version of the current Yahoo! Web page.

Another leading Web portal, Lycos, also has entered the Internet-radio business. At launch, its



Shoutcast.com

global music service features five music channels: adult contemporary, modern rock, country, smooth jazz and hip-hop. The service, which is produced in cooperation with Westwind Media, will expand to about 20 channels within the coming months. Unlike other Web-radio services, Lycos Radio allows users to rewind and replay selections if they join a song in progress. In addition to Internet-radio programming, the Lycos Radio player is targeting MP3 fans with a built-in search engine, which allows users to easily seek and find downloadable songs.

Another Internet portal, Snap, recently teamed with streaming-technology provider RealNetworks in a deal that will bring RealNetworks-delivered content to its Web site. As part of the deal, RealNetworks will promote Snap on its various Web sites.

The future will likely bring new

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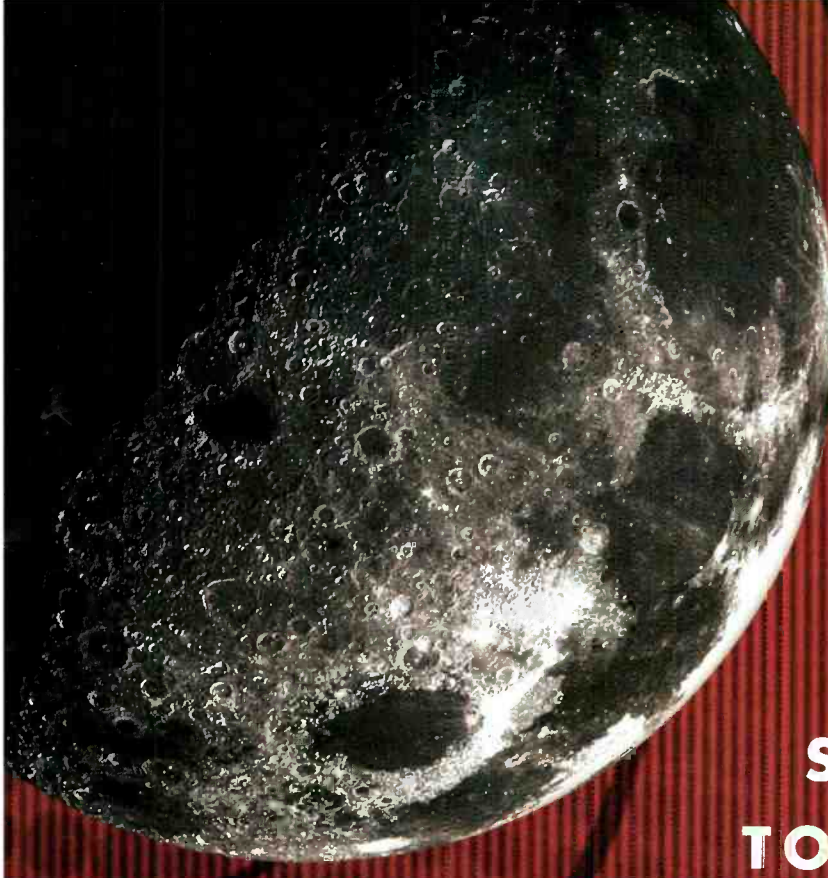
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The future will likely bring new

(Continued on page 86)

The Wow And Now Of Webcasting

Labels, Portals And Trad Broadcasters Are Airing Their Views, News And Tunes Over The Internet



**NAME THE
SECOND MAN
TO WALK ON THE
MOON.**

EXACTLY.

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NetRadio.comSM

www.netradio.com

NetRadio.com is an officially licensed ASCAP, BMI and SESAC site.

PLUG.IN

where it's
@:
a schedule
of events

Jupiter's two-day Plug.In conference, July 19-20 in New York City, attracts top-level executives both as speakers and attendees to discuss such crucial topics as record-label strategies, digital distribution, music-oriented online content, intellectual-property issues and more.

(The following schedule was accurate at press time.)

Monday, July 18

9:00 A.M.

Opening Remarks

9:15 A.M.

Taking The Offensive: Or How I Learned To Stop Worrying And Love MP3
MARK MOORADIAN, director of consumer content strategies, Jupiter Communications

9:30 A.M.

Keynote
STRAUSS ZELNICK, president & CEO, BMG

10:00 A.M.

The Future Of Music

Ready or not, the music industry as we know it is rapidly changing. As MP3 and digital-distribution technologies gain momentum, every facet of the industry—from the artist to the label to the retailer—is feeling the impact. Who will emerge on top as digital distribution becomes more widespread?

- KEVIN CONROY, senior VP of worldwide marketing, BMG Entertainment
- AL TELLER, CEO, Atomic Pop

- DAVID WATKINS, president, Rioport
- FRED SIEBERT, president, MTV Online
- CHRIS BLACKWELL, chairman, Palm Pictures
- EMMANUEL DeBURETEL, chairman, Virgin France, and president, Virgin Europe
- ROB GLASER, chairman & CEO, RealNetworks
- MARK MOORADIAN, director of consumer content strategies, Jupiter Communications

11:00 A.M.

Refreshment Break

11:30 A.M.

The End Of Labels?

Is the way major record labels are doing business today an anachronism? What is the new role of the record label on the Internet? What are its responsibilities in terms of online marketing, digital distribution, data collection and sharing, and enabling artists to sell direct? What will the label of the future look like? Leading conventional and Internet-based labels discuss.

- DON ROSE, CEO, RykoDisc
- PAUL VIDICH, executive VP, Warner Music Group
- LARRY KENSWIL, president of global e-commerce & advanced technology, Universal Music Group
- MICHAEL DORF, chairman, Digital Club Network
- GENE HOFFMAN, CEO, eMusic
- LIZ HELLER, senior VP, Capitol Records

- PATRICK KEANE, senior analyst of consumer content strategies, Jupiter Communications

12:30 P.M.

Luncheon

2:00 P.M.

The Billboard Roundtable: Reinventing Music Retail

With severe price pressure, commodity goods and fierce competition, music retailers are at the absolute bleeding edge of Internet commerce. Can music retailing succeed as a stand-alone business, or are CDs always going to be everyone's favorite loss leader? Can the music-only retailers carve out market share against the multiple-category behemoths? And how will new business models affect the retail environment? Leading executives discuss.

- ROBERT CAIN, president & CEO, Valley Media
- DAVID GOULD, chairman & CEO, CustomDisc.com
- RUSS PILLAR, president & CEO, Virgin Entertainment Group
- MIKE FARRACE, VP, Tower Online
- ERIC WEISMAN, CEO, Alliance Entertainment
- ROBERT REID, founder & CEO, Listen.com
- MARILYN GILLEN, news editor, Billboard

3:00 P.M.

Refreshment Break

3:30 P.M.

Standards, Technology And Rights

Who will control rights management, and will that be a sustainable business? What technology solutions are available to protect the integrity of intellectual property on the Internet, and will they even be relevant in the face of the more open standards available? Is it too late to establish a standard, achieve critical mass and get consumers to go along for the ride?

- FRANCOIS XAVIER NUTTALL, CEO, AudioSoft
- GERRY KEARBY, CEO, Liquid Audio
- LEONARDO CHIARIGLIONE, executive director, Secure Digital Music Initiative
- GREG CARPENTER, group product manager, Microsoft
- BRUCE POLICHAR, VP of entertainment, IBM Global Media And Entertainment Industry
- JOE JENNINGS, senior VP, InterTrust
- SEAMUS McATEER, director of Web technology strategies, Jupiter Communications

4:30 P.M.

Trends In The Consumer Internet Economy

In roundtable format, Jupiter analysts discuss the latest research surrounding consumer interactivity and its strategic impact on consumer-oriented ventures online.

- MARC JOHNSON, group director, Marketing & Media

- PATRICK KEANE, senior analyst, Consumer Content Strategies
- ROSS RUBIN, VP & senior research officer
- ABHI CHAKI, Bandwidth & Access Strategies
- KEN ALLARD, group director, Site Operation Strategies
- ADAM SCHOENFELD, VP & senior analyst

6:00 P.M.—9:00 P.M.

PLUG.N.PLAY - Off Site party at Club New York, 262 West 43rd Street

Tuesday, July 20

9:00 A.M.

Opening Remarks

9:15 A.M.

Keynote

DANNY GOLDBERG, president, Sheridan Square Entertainment and Artemis Records

9:45 A.M.

Music Business Models In The Age Of Convergence

From digital distribution to live events, standards are emerging, but business models to support those ventures have yet to evolve to a mature state. Much as the film industry evolved with the advent of video, the music and radio industries will undergo fundamental shifts in how they do business. Top executives discuss in roundtable format.

- DAVID MARGOLESE, chairman & CEO, CD Radio
- THOMAS HOEGH, founder & managing director, Arts Alliance
- JASON OLIM, president & CEO, CDNDW
- ANDREW RASIEJ, president & CEO, Digital Club Network
- FRED EHRLICH, senior VP & GM, Sony Music
- MARC JOHNSON, group director of marketing & media, Jupiter Communications

10:45 A.M.

Refreshment Break

11:15 A.M.

MP3 & Digital Distribution: Threat Or Opportunity?

MP3 has opened doors for musicians, allowing direct access to potential fans and start-up labels, who are appealing to artists with fairly radical new business propositions. The majors, meanwhile, have sharply differing views on the value—or damage—that MP3 as a format does to the future of the music business. Will MP3 evolve into a de facto standard? What are the implications of this format on sales, marketing and secure forms of digital distribution?

- LARRY MILLER, president, Reciprocal Music
- MICHAEL ROBERTSON, mp3.com
- MARC GEIGER, chairman & CEO, Artist Direct
- DAVE GOLDBERG, CEO, Launch
- HILARY ROSEN, president & CEO, RIAA
- ALBHY GALUTEN, senior VP of advanced technology, eCAT, Universal Music Group
- DAVID CARD, senior analyst, MindShare Research Practice, Jupiter Communications

12:15 P.M.

Luncheon

1:45 P.M.

Artist Spotlight
CHUCK D

2:15 P.M.

Technology, Access & Commerce Strategies

In panel format, Jupiter analysts will present key research and data findings that impact the online music business.

- Demographics:
Evan Cohen, group director, Data Research
- Web Technology:
Lucas Graves, analyst, Web Technology Strategies
- Bandwidth & Access:
Abhi Chaki, director, Access & Bandwidth Strategies
- Commerce:
Fiona Swerdlow, director, Digital Commerce Strategies
- Content:
Anya Sacharow, analyst, Consumer Content Strategies

3:00 P.M.

Refreshment Break (in exhibit hall)

3:30 P.M.

Monetizing Internet Radio And Video

While some Internet-radio ventures have built extremely compelling consumer applications, none of them have emerged as leaders in online revenues. How can Internet radio diversify its revenues beyond simple banners and affiliate buttons? Are acquisitions inevitable? And for Web-video ventures, is there any hope for critical mass in the consumer space, especially with most consumers locked in a dial-up world?

- NICHOLAS BUTTERWORTH, president, SonicNet
- DAVID SAMUEL, CEO, Spinner.com
- JOSH HARRIS, chairman, pseudo.com
- HOWARD TULLMAN, CEO, Tunes.com
- GERRY BOEHME, senior VP of information services, Katz Media
- EDWARD TOMECHKO, president & CEO, NetRadio
- ROSS RUBIN, VP and senior research officer, Jupiter Communications

4:30 P.M.

Balance Of Power: Assessing The Artist-Label Relationship

Was the recent dispute between the Beastie Boys and Capitol just a harbinger of things to come? Distribution control of live performances, stand-alone digital rights, and artists selling direct are just a few ways that artist contracts will change irrevocably. How can the labels and artists evolve their relationships in the new paradigm? Top managers and label executives discuss.

- MARC SCHILLER, co-founder & CEO, Electric Artists
- MARK GHUNEIM, VP of online & emerging technologies, Columbia Records
- DAVID LEIBOWITZ, president, Aris Technologies
- LISA HENDRICKS, new media ventures, Atlas Third Rail Management
- MARK MOORADIAN, director of consumer content strategies, Jupiter Communications

5:30 P.M.

Conference Concludes

Music



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WEBCASTING

(Continued from page 82)

Webcast alliances and product announcements from America Online (AOL), Excite! and other leading Web portals.

LABELS GOING DIRECT

Some major music companies and artists are also using Internet-radio technologies to reach music consumers directly. Sony Music has made several strategic investments in the space, including Spinner.com and Launch Media (which operates Launch Radio). Some labels, including Columbia Records

and Atlantic Records, are even webcasting their own 24/7 music-video channels on the Web.

The music companies' growing interest in streaming music comes as they continue to be locked in debate with webcasters over the fee that will be paid for the rights to webcast their copyrighted music content. The Digital Millennium Copyright Act requires that webcasters pay a still-to-be-determined fee to copyright owners.

A key challenge for webcast companies is finding an economic model that turns a profit. The dirty secret of this fast-growing medium is that bandwidth costs are



Spinner.com

extremely expensive for services that can support thousands of simultaneous listeners. Advertisers are only cautiously beginning to

support webcast programming—despite the medium's ability to precisely track tune-in patterns, including audience size. This feature is lucrative to advertisers who want to know the specific reach of their messaging.

New legitimacy for the medium is also coming from ratings services, such as Arbitron, which aim to measure the reach and impact of leading webcasters. Arbitron recently launched Infostream, a new Webcast ratings service that measures stations that retransmit their signals on the Web, as well as Internet-specific stations.

While mainstream Internet radio services continue to explode, there is also a rising community of webcasters that use new open-standard MP3-based streaming-media technologies. SHOUTcast and MP3Spy are among the new technologies that are shaking up proprietary streaming offerings from RealNetworks and Microsoft.

Since its introduction in late 1998, MP3-based streaming technology SHOUTcast has already caught the attention of thousands

of grassroots and garage webcasters. Anyone with a computer and a soundcard can spin their favorite tunes to a micro-sized audience using this technology, which was created by NullSoft.

The popularity of SHOUTcast has already spawned several spin-off products, including MP3Spy. This product aggregates all active MP3 streaming webcasts so that users can tune in to a live program without having to surf through thousands of sites to find programming of interest. A chat window allows users to communicate as they listen.

Another emerging Internet-radio development is HearMe.com, which encourages aspiring musicians to webcast live to a micro-sized audience via the Internet. More than 2.5 million Web users are already chatting up a storm on this cutting-edge communication software, which consists of several audio-based chat rooms arranged by topics ranging from romance to talk radio's Art Bell. The "On Stage" area encourages would-be musicians to sing along karaoke-style to the Internet audience. —B.A.

DOWNLOADING

(Continued from page 80)

REALNETWORKS

The pioneer in streaming media still maintains a large registered base of approximately 70 million users. RealNetworks aims to establish the predominant music player for both streamed and downloaded music via its RealPlayer G2. The most recent version of G2 supports Real's own proprietary G2 format, as well as MP3, a2b and Liquid Audio formats. However, the company lost the support of much of the music industry when it introduced the controversial CD-to-MP3 copying player, known as RealJukebox. Still, the company has strong distribution through America Online and Netscape.

APPLE

The latest version of Apple's QuickTime player includes support for MP3. Apple has always benefited from a strong following in the entertainment industry, which may be anxious to support Apple's comeback in the streaming and download space.

LIQUID AUDIO

A new public offering has brought much-needed financing to Liquid Audio, which has worked hard to befriend the music industry with secure offerings of content for playback in its own Liquid Player format. New marketing initiatives and content partnerships should further boost the company.

A2B MUSIC/AT&T

Despite the defection of the entire executive team of a2b music (including co-founders Larry Miller and Howie Singer) to Reciprocal Music, AT&T has big plans for capitalizing on the music-multimedia field. The telecommunications giant is still supporting its internal a2b music division but is also expanding its vision to wider initiatives that take advantage of broadband distribution through a new relationship with Microsoft and several cable outlets.

IBM AND THE 4C

The much-hyped "Madison Project" trial is already under way in San Diego—and all five major labels are participating. However, the company has played a quiet but significant role in the SDMI process as a member of a powerful collective of technology companies, known as the 4C. This limited-liability collective (which also includes Intel, Matsushita and Toshiba) has banded together to influence both the SDMI framework and the recently established DVD Audio standard.

INTERTRUST

Digital-rights-management company InterTrust has made significant advances into the music industry with its Digibox technology, which envelops copyrighted content with a layer of added security. Recent alliances with Universal Music Group (UMG) and BMG will result in InterTrust-protected content from about 40% of the U.S. music market.



Reciprocal Music

RECIPROCAL MUSIC

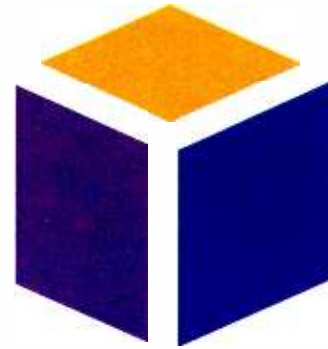
The newly formed Reciprocal Music team aims to offer the music industry comprehensive solutions for the digital distribution of music, including management of digital rights, royalties and data. The company, which has some financing from Microsoft, is likely to benefit from strategic alliances with that technology giant. Reciprocal is also expected to work closely with AT&T, electronic music retailers and at least one major entertainment company. —B.A.

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MUSIC E-COMMERCE getting crowded

The Major Players Are Revamping Their Sites And Attracting Customers With Upgrades

Like Downloads, Lower Prices, Pre-orders And Exclusives

by eileen fitzpatrick

It just isn't enough to sell CDs on the Internet anymore.

"We needed to be a player," says Warehouse Entertainment VP of Internet services Jason Fiber. "We didn't want to look like we were playing catch-up."

Warehouse revamped its online site in May. Its most distinctive feature is a "Lost And Found" area that allows consumers to e-mail requests to the company to find rare or out-of-print titles. The

retailer then searches its database of new and used product and fulfills the order. It's processing hundreds of "Lost And Found" requests daily, and it's the site's most popular feature.

The Warehouse site also has a custom-CD area, which contains some exclusive or unreleased tracks from indie labels Del-Fi Records, Beggar's Banquet, 4AD and Fat Possum. Consumers can listen to a 30-second preview of each song and then compile their

own 12-song CD for \$15.99.

"Some of the tracks are exclusive to the site," says Fiber. "We're in the experimental phase, and it's a small thing that eventually will lead to bigger things."

VIRTUAL VIRGIN

Virgin Entertainment added e-commerce to its site in June. "In true Virgin fashion, we wanted to bring something different to the table," says Virgin E-Commerce president Glen Ward.



Jason Fiber, Warehouse



Glen Ward, Virgin Entertainment

Taking its world view to the Internet, the Virgin site offers an online radio station that plays music featured in its stores around the world. Visitors can select from six different Virgin locations and six genre channels from around the globe. In-store DJs from Los Angeles, New York, San Francisco, London, Paris and Tokyo program six of the stations; the remaining are genre-specific stations.

Like other brick-and-mortar stores, Virgin will attempt to integrate its online and retail businesses by directing customers to both the Web site and stores. Consumers accumulate "MegaPoints" with either an online or a brick-and-mortar purchase. MegaPoint collectors will be offered special promotions and free merchandise. The new cross-promotion, available online now, is expected to be introduced into stores later this fall.

"It's a loyalty promotion in which consumers can log up points," says Ward, "and it can also be integrated into our traditional business."

Other features on the Virgin site include a million-title music and video inventory and a VIP lounge where consumers can tailor the site to fit their music and video tastes. Consumers are also encouraged to e-mail in-store personnel to find out information on new releases or hard-to-find titles.

Musicland Stores, which also recently revamped its site, expects to include a cross-promotional element to drive both Internet and traditional sales, as well.

THE UPSIDE OF DOWNLOADS

Exclusive and free are the main features at Amazon.com, which made a big splash with free digital downloads of two Sarah McLachlan tracks from her live album "Mirrorball," released in June. Consumers could also pre-order the album at 30% off list price, as well as the singer's cookbook, "Plenty." Tracks off the new Public Enemy album, "There's A Poison Goin On," were also available, and, in June, Amazon began downloading free singles from more than a dozen artists, including Lyle Lovett and Randy Newman. The online retailer intends to rotate new free singles into the area on a monthly basis.

Next on the horizon will be the selling of digital downloads, already begun by a few companies, like online label/retailer Atomic Pop with the Public Enemy album. With a massive amount of free



Sarah McLachlan is downloaded via Amazon.

downloads available in the MP3 format, major record labels are under pressure to adapt the Secured Digital Music Initiative (SDMI).

According to Forrester Research, paid digital downloads could amount to a \$1.1 billion business by the year 2003.

"Innovative playback devices and aggressive indie music labels will turn the Web from a pirate's paradise to the industry's e-commerce growth engine," says Forrester analyst Mark E. Hardie.

The digital-download retail space isn't expected to take hold until broadband penetration and cable-delivered music services advance, Forrester predicts. Until that happens, downloads will be a niche market, dominated by independent labels and aggressive artists. Once the systems are in place, however, downloads will eventually boost music-company revenues by 15%.

The research firm predicts that, in the near future, artists will also pre-sell albums via digital e-mails that could make an album achieve gold-record status even before the physical CD hits stores. The firm also predicts that brick-and-mortar will get into the digital-download area by offering kiosks or other devices that consumers can plug into to download their favorite hits.

"As paid downloads pick up, retailers need to put automated music-dispensing machines front and center," says Hardie. "Consumers with digital players will then buy on impulse." ■

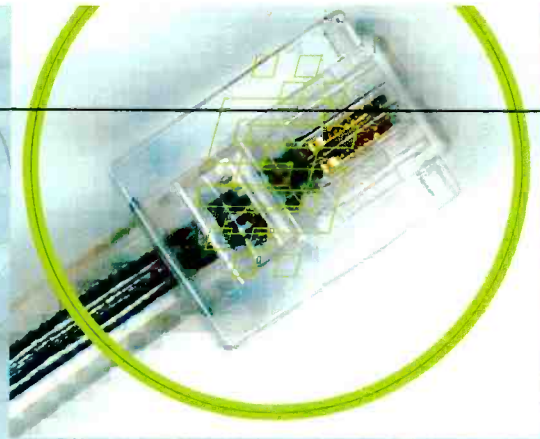
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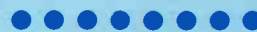
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CHUCK D
(Continued from page 82)

touchdowns behind. The technology is already in the hands of the people.

Why did you decide to team with Al Teller's new Internet music venture, Atomic Pop? Couldn't you just do this yourself online?

Al Teller was the first and last person I spoke to once I decided to go with the Internet. In between, there were about 25 other companies, but they leaned too heavily on either technology or music. Al just had the right combination in his approach. We were a perfect match in our vision, and I've had a good experience working with him in the past. We both think of the music in interactive terms first, then move it into the offline world.

We are already planning to do some cool things with Atomic Pop. We plan to put a cappella versions of "There's A Poison Goin On" in MP3 to encourage fans to remix their own versions of the track. We'll then pick five and reintroduce these remixes to consumers. Another thing I'm working on is some Internet radio programs, including a top-10 countdown. I guess that makes me the "dark Dick Clark" [laughs]. For now, I am micro-focusing on building rap and hip-hop on the Internet. Only 10 years ago, I could make a hip-hop record for \$25,000 and then spend that amount again in marketing. Add a video, and you are talking at least \$70,000 for a whole project to bring in a million units—if you were lucky. Things have gotten crazy now, though. Labels are putting in \$2 million to get \$500,000 back on a project, and that's just ridiculous. It's just not beneficial to operate in the same stale ways. The beauty about the Internet is that it has changed everything. You can make a streaming video and see it the next day on the Web—and it doesn't have to be an \$800,000 video. TV and radio time costs a lot of money, but you can infiltrate the Internet cheaply.

How long do you think it will be before the rap and hip-hop music community fully embraces the Internet?

It will take another year or two, but this community will get it. Americans are buying more computers than TVs right now. And African-Americans are the fastest-growing group of computer buyers. The prices are going down. The black community wasn't the first to embrace cellular phones, but we are among the top demographic for that market now.

There are some ignorant statements out there now, but never discount what is going on in this community. When it happens, it will happen quickly, and there is no going back. There's a lot of misconception out there that the rap and

hip-hop community isn't online, but the development of this music community has always run parallel to technological advances. I remember when I first was confronted with two turntables, a mixer and a microphone. I was initially confused by the process, but I eventually had to tip my hat to the technology. This community also was the first to embrace emulators and DAT machines in the creation of music. The Internet is no different.

What's up next for you?

I'm continuing to work on this Public Enemy project with Atomic Pop. I also am working with a new band called Confrontation Camp, which is like a combination of the Roots and Rage Against The Machine. I've also got RapStation.com coming in July. ■

ZELNICK
(Continued from page 80)

competitive. What kinds of developments can we expect, and when?

There are no immediate plans to be announced. Bertelsman did just complete an IPO of barnesandnoble.com. There is the possibility of more IPOs in the near future—particularly in certain new-media divisions—but there are no current plans.

Many labels are closely examining how to proceed with the establishment of "official artist Web sites" for signed acts. When an artist is under contract, what amount of control should the music company have over the online presence of that act? How do you compete with hundreds of "unofficial" fan sites and, in some cases, a competing site developed directly by the act and its management?

Our position is still evolving, but all of our contracts currently include digital rights for music. When we get into the area of promotion, we agree with the artists that more is better. So, in many instances, we will own sites because we have financed and built them. In other instances, the artist owns the site. This is an area where the artist and record companies are linked, and I'm certain that we'll all come to terms suitable to both sides.

In the mid-'90s, you left a prime gig at Fox to head upstart game company Crystal Dynamics—but ultimately returned to BMG. What did you learn after making that risky career move to the technology world? Has that experience helped you understand the unique dynamics of the new-technology revolution?

I learned a lot from that experience—especially about the unique sensibility of the technology start-up culture. That enabled me to get

a bird's-eye view of technology in the context of entertainment. In that experience, I found new relationships with people on the cutting edge of this area, which has certainly been helpful to BMG. However, a great deal of credit must go to [BMG senior VP of worldwide marketing] Kevin Conroy, who has led this area for BMG since its inception four years ago. ■

MULTIMEDIA REVOLUTION
(Continued from page 77)

of MP3 (Billboard, Jan. 18, 1997). I also addressed the rapid rise of MP3 as moderator of a panel filled with high-level new-media executives at the international music conference MIDEM in January 1997. One participant who headed a high-profile e-commerce site publicly dismissed my warnings as mere "gloom and doom." His point-of-view was characteristic of much of the music industry at the time. He simply didn't want to hear about it. Instead, he was busy plugging his e-commerce venture (which, incidentally, is no longer around).

A reaction to the MP3 phenomena by the music industry would not be in full swing until almost two full years later. In Internet time, two years is a lifetime. As a result, the industry has essentially lost control of how its music is distributed via the Internet. The MP3 phenomena has such momentum that it would be nearly impossible for the music industry to totally eradicate it. Still, the industry's Secure Digital Music Initiative (SDMI) will likely succeed in circumventing much of the future piracy of copyrighted content. However, it will not erase the consumer's desire to obtain free music.

MP3 and similar technologies are enabling a new music revolution that I believe will be wider-reaching than even MTV. More music than ever is accessible to consumers, and artists can now receive immediate access to a global audience. How can this be a bad thing?

The major music companies will find new business models that adapt to this shifting paradigm. Sales of downloadable music will be supported by consumers, who will pay for simplified access to popular major-label content. Most consumers will continue to shop at their local brick-and-mortar music retailers, while some consumers will also shop online. Disenfranchised artists and indie labels are finally able to break through the mass-media gatekeepers that prevent their music from being exposed and sold. In the Internet economy, everybody wins. Everybody, at least, with a clue. ■

Former New Media Editor for Billboard, Brett Atwood is now an editor at Amazon.com.

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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Prince Of Egypt. Universal Studios Home Video will release "The Mummy" on tape and DVD Sept. 28. The springtime hit is the centerpiece of an extensive Halloween promotion that will include "Alvin And The Chipmunks Meet Frankenstein," "Universal Thrillers," and the "Wes Craven Collection." Celebrating "The Mummy," from left, are Universal Studios Home Video president Craig Kornblau, actor Arnold Vosloo, and Universal senior marketing VP Ken Graffeo.

Got Programming? License It Kids', Family Entertainment In Spotlight At Licensing Show

BY ANNE SHERBER

NEW YORK—Cable channels, especially those devoted to kids and family entertainment, have created an insatiable hunger for character-driven programming.

After investing the time and money, the program producer's next logical step is to exploit the characters in every available venue, including video. The goal is to create a phenomenon—a Pokémon, Teletubbies, or a Barney—each piece of the whole driving total sales via the magic wand of licensing.

Which is why the show floor of

Licensing 99 International, held last month in New York, recalled the glory days of the Video Software Dealers Assn. (VSDA) Convention, when cassettes were the newest and most robust addition to the revenue stream.

With every Hollywood studio except Disney exhibiting lavishly, the Licensing show has grown more than 300% in the past four years, says director Diane Stone of Advanstar Communications. According to Stone, who also oversees the VSDA annual convention, a study commissioned by the Licensing Industry Merchandisers' Assn., sponsor of the show, reveals that entertainment properties are 45.5% of licensed goods sales, worth \$110 billion at retail.

Handleman-owned itsy bitsy Entertainment, licensor of "Teletubbies," "Noddy," "Tot TV," and "Miss Spider," showed Licensing 99 attendees its ability to build a catalog. The newest addition: "It's Itsy Bitsy Time," a one-hour omnibus show featuring four different animated properties, all produced internationally and re-voiced for U.S. audiences.

Itsy bitsy CEO Kenn Viselman says the program is being fully underwritten by Hasbro and will air on the Fox Family Channel without commercial interruptions. "Time" will most likely be the first release of newly formed itsy bitsy Home Entertainment, Viselman adds.

Taking its cue from itsy bitsy, which has mined British television for numerous properties, Hit Entertainment is importing a number of

properties from the U.K. "Kipper," a property aimed at preschoolers, is seen on Nickelodeon's popular "Nick Jr." show; and its home video premiere from Hallmark Entertainment comes at the end of July.

Hit Entertainment executive VP Dorian Langdon says, "As the number of cable channels grows, networks are discovering that they can't own everything on their air. They need sources that can be relied upon to deliver product. By September of this year, Hit will have 10 shows on American air."

Ultimately, all will be made available to video licensees.

Langdon credits companies such as itsy bitsy for paving the way, saying they have helped U.S. audiences become more accepting of international product. "Animation doesn't carry much cultural baggage," Langdon notes.

Another Licensing 99 exhibitor was Intervisual Books, whose "The Adventures Of Kanga Roddy" is airing on PBS stations around the country. It will be available at retail in early fall, helped by Intervisual's recent acquisition, distributor Fast Forward Marketing.

"We are excited by the show's potential and anticipate acceptance throughout much of the industry," says Steve Wallace, Intervisual's media and audio marketing VP.

The Fox Family Channel will be the broadcast home of "Jellabies," a British property aimed at the under-

(Continued on page 95)

How Can VHS Sales Be Down When Dubbing Is Up? IRMA Forms VHS Coalition

CONUNDRUM: Here's the question of the day: Is demand for prerecorded VHS diminishing? The answer: If anyone knows, it isn't the experts. New York-based researcher Alexander & Associates says sell-through sales to consumers through the end of May were 6% below the 1998 pace and 8% behind the year to date. It put the number at 260.2 million tapes.

Alexander's data leaves supply-side analysts like the International Recording Media Assn. (IRMA) and consultant **Richard Kelly** scratching their heads. IRMA and Kelly track cassette dubbing, and their figures, published in IRMA's Worldwide VHS Videotape Market Intelligence Report, indicate increases in sell-through and rental units by duplicators including leaders Technicolor and Rank.

The puzzle is making their plus jibe with

Alexander's minus. IRMA executive VP **Charles Van Horn** says the Video Software Dealers Assn. (VSDA) haven't been able to help. A couple of years ago, Van Horn and then VSDA president **Jeff Eves** discussed the idea of sharing retail and production data. The talk came to naught. Eves, meanwhile, was replaced, and VSDA has had to focus on more immediate problems, like stanching the loss of independents. (Although VSDA does publish weekly top rental results, the trade group has never been strong in data collection.)

Technicolor probably best exemplifies the VHS conundrum. The duplicator, owned by the U.K.'s Carlton Communications, showed a 10% increase in operating profits in the first half of fiscal '99 to about \$70 million. Sanford Bernstein analyst **Michael Nathanson** calls the performance "surprising given the state of the U.S. sell-through video market." He attributes the gain to busy Warner Home Video and new client DreamWorks.

At the same time Disney, its most important customer, has suffered through its worst year in more than a decade without disturbing Technicolor's equilibrium, says Nathanson, who gives a thumbs up to "cost containment" expansion plans in Mexico and Canada. Technicolor last month announced it had acquired sole ownership of Central de Video, Mexico's largest dubber, for \$7 million and bought VTR Video in Toronto for \$12 million.

DVD can more than compensate for declining cassette volume, but only if Disney overcomes its reluc-

tance to fully commit to the format and Technicolor convinces Warner to send it the disc replication orders now going to studio affiliate Warner Advanced Media Operations. Technicolor's 1998 purchase of Nimbus International settles any capacity concerns. Disney, meanwhile, has significantly expanded its DVD release schedule.

ADVOCATES: IRMA has kept its word and avoided losing some valued members who earlier voiced their concern that the trade group was ignoring mainstream analog tape. VHS is still the dominant home-entertainment medium, but you wouldn't have known it at IRMA's annual seminar in March, where only digital was spoken.

Vowing then not to take VHS for granted, IRMA has just formed

the VHS Coalition, chaired by **Larry Bennett** and **Paul Scott** of duplicators Premiere Video and Technicolor, respectively, and **Stan Bauer** of tape vendor Fuji Photo Film USA. Bennett had been the most vocally critical of IRMA's non-VHS agenda in March. IRMA says the coalition, which grew out of a meeting of some 40 suppliers of tape goods and services in May at REPLItch in San Francisco, will broadcast the fact that VHS "is and will remain for many years to come the No. 1 home entertainment media format."

In support, IRMA notes that almost 9 million VCRs were sold domestically in the first five months of 1999, an increase of 32% over the same period last year. And, while consumers bought 1.1 million DVD players in 1998, they also purchased a record 21.3 million VCRs and a billion prerecorded cassettes. IRMA, executive VP **Charles Van Horn** promises, "will put its proven promotional efforts behind the format," now a \$250 billion business worldwide. It will support the coalition's exploration of business—as opposed to entertainment—applications, such as VHS direct mail.

The coalition has selected a working group to develop a strategy, including **Scott Murray**, JVC; **E. David Willette**, Vaughn Communications; **Eileen Carbonneau**, Maine Asset; **James Steynor**, Aerosonic Ltd.; **Ed Havens**, SKC America; and **John Riggs**, Cinram. Representatives from Shape and the American Video Duplication Assn. will also be named.

PICTURE THIS



by Seth Goldstein

VCI's 'Treble' Tape Captures U.K. Team's European Cup Soccer Win

BY SAM ANDREWS

LONDON—British independent video and music distributor VCI is seeing nothing but red as it launches its celebratory video of the historic European Cup soccer win for England's Manchester United.

Manchester, famous for its red shirts and huge worldwide following, won a historic "treble" by adding the European Cup to its two domestic trophies. The game against Germany's Bayern Munich was played at Barcelona's Nou Camp stadium in Spain and watched by 500 million people in 200 countries.

It was seen by more than 15 million on the ITV network in the U.K. alone. Manchester's victory was before the biggest TV audience in Britain for a club match and approached the 23.7 million average viewing figure for the England team's international games.

And British fans weren't the only viewers. In Germany, RTL reported that 16.57 million homes were tuned in, 48.4% of the TV sets in operation.

Video vendor VCI is set to exploit the tidal wave of merchandising with an end-of-season tape called "The Treble." Released June 14 and pack-

aged in a special silver box priced at 15.99 pounds (\$25.75), the title could move as many as 250,000 units.

Director of operations Alasdair Ogilvie was ecstatic about the victory, saying that "The Treble" would be "the biggest soccer tape ever. Retailers are going mad for it." He adds, "It has every game, every goal, every emotion. It's going to be amazing"—and off the field, as well. Ogilvie says the cassette, running at least 120 minutes, features one-of-a-kind footage in the dressing room after the match.

Previous Manchester United videos, such as the 1993-94 "double" tape (when the team won both major domestic tournaments in England), have sold about 150,000 units. This one, according to Gary Roberts, video product manager for U.K. retailer Virgin, has "every chance of being the biggest soccer title ever."

Although estimates vary, analysts suggest that sales of videos, replica shirts, and other merchandise across Europe and the Far East will increase the club's revenues by anywhere from 5 million-10 million pounds (\$8.1 million-\$16.2 million).

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	70	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
2	2	4	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
3	11	2	RUSH HOUR	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	1998	R	14.98
4	3	9	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
5	4	11	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
6	5	25	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
7	10	26	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
8	8	9	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
9	7	4	ALIEN RESURRECTION	FoxVideo 0032530	Sigourney Weaver Winona Ryder	1997	R	14.98
10	15	8	PLAYBOY'S HOT CITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.98
11	6	4	LETHAL WEAPON 4	Warner Home Video 16075	Mel Gibson Samuel L. Jackson	1998	R	19.98
12	19	8	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
13	13	4	OUT OF SIGHT	Universal Studios Home Video 83408	George Clooney Jennifer Lopez	1998	R	19.98
14	12	9	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
15	9	6	RADIOHEAD: MEETING PEOPLE IS EASY	Capitol Video 77860	Radiohead	1999	NR	19.95
16	14	6	SHANIA TWAIN: LIVE	PolyGram Video 45059935	Shania Twain	1999	NR	19.95
17	26	7	GEORGE MICHAEL: LADIES & GENTLEMEN	Columbia Music Video Sony Music Video 50183	George Michael	1999	NR	19.98
18	25	25	CADDYSHACK: SPECIAL EDITION	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
19	22	18	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
20	16	5	HOW STELLA GOT HER GROOVE BACK	FoxVideo 2767	Angela Bassett Whoopi Goldberg	1998	R	19.98
21	28	13	FAMILY VALUES TOUR '98 ▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
22	17	9	MARIAH CAREY: AROUND THE WORLD	Columbia Music Video Sony Music Video 50184	Mariah Carey	1999	NR	19.98
23	18	5	ALICE IN WONDERLAND	Hallmark Home Entertainment Family Home Entertainment 91015	Tina Majorino Whoopi Goldberg	1999	NR	19.98
24	23	6	DEEP IMPACT	Paramount Home Video 330827	Morgan Freeman Robert Duvall	1998	PG-13	14.95
25	RE-ENTRY		CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	Billy Blanks	1998	NR	14.98
26	33	33	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
27	NEW ▶		FEAR AND LOATHING IN LAS VEGAS	Universal Studios Home Video 83657	Johnny Depp	1998	R	14.98
28	21	4	THE NEGOTIATOR	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey	1998	R	19.98
29	29	2	BLACK SABBATH: THE LAST SUPPER	Epic Music Video Sony Music Video 0187	Black Sabbath	1999	NR	24.98
30	27	7	TAXI DRIVER: COLLECTOR'S EDITION	Columbia TriStar Home Video 03480	Robert De Niro	1976	R	19.95
31	35	3	ALIEN 3	FoxVideo 0559330	Sigourney Weaver	1992	R	14.98
32	RE-ENTRY		APHEX TWIN: WINDOWLICHER	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
33	40	3	SLIDING DOORS	Paramount Home Video 335763	Gwyneth Paltrow Jack Hannah	1998	PG-13	14.95
34	RE-ENTRY		THE BLACK HOLE: ANNIVERSARY EDITION	Anchor Bay Entertainment SV10703	Maximilian Schell Robert Forster	1979	PG	14.98
35	RE-ENTRY		PLAYBOY'S TALES OF EROTIC FANTASIES	Playboy Home Video Universal Music Video Dist. PBV0841	Various Artists	1999	NR	19.98
36	38	5	BASEKETBALL	Universal Studios Home Video 83658	Trey Parker Matt Stone	1998	R	14.98
37	39	2	FIVE INSIDE	BMG Video 5741	Five	1999	NR	19.98
38	34	14	THE RUGRATS MOVIE	Nickelodeon Video Paramount Home Video 33399	Animated	1998	G	26.95
39	37	15	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
40	24	2	CHARLOTTE CHURCH: VOICE OF AN ANGEL-IN CONCERT	Sony Classical Video Sony Music Video 61770	Charlotte Church	1999	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Freddy Gets DVD Treatment

WELCOME TO MY 'NIGHTMARE': Michael and Jason may have more sequels, but in terms of scariest horror freaks, the wise-cracking, razor-fingertipped movie monster Freddy Krueger slashes away his competitors. "A Nightmare On Elm Street" spawned seven movies, all of which are now getting the royal DVD treatment from New Line Home

allow viewers to watch the movie and follow the action by reading the original script, play the "Dream World" multilevel trivia game, and connect to the Web sites, including a new Freddy location created especially for the release of the collection. The site can be accessed at www.NightmareOnElmStreet.com.

SHELF TALK



by Eileen Fitzpatrick

Video. To celebrate the series' 15th anniversary, the supplier is putting together an elaborate boxed set with enough bells and whistles to wake the dead.

The seven, which were brought back under the New Line banner several years ago, will be available Sept. 9 for \$129.98 (DVD) and \$89.98 (VHS). The original "Nightmare" will also be sold separately for \$24.98 and \$14.98, respectively—the only title enjoying individual treatment.

Each of the DVDs will have computer-enhanced features that

Director Wes Craven and original stars Heather Langenkamp and John Saxon, as well as the director of photography, provide commentary on "Nightmare" as well.

The boxed set comes with the bonus title "The Nightmare Series Encyclopedia," which contains the final level of the trivia contest, a documentary on the series, interactive features for PC users, and several interview segments with the cast and crew of all seven movies.

Two sets of 3D glasses are included with the boxed set to get (Continued on next page)

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	2	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman
2	NEW ▶		PATCH ADAMS: COLLECTOR'S EDITION (PG-13) (34.98)	Universal Studios Home Video 20546	Robin Williams
3	NEW ▶		A SIMPLE PLAN (R) (29.99)	Paramount Home Video 33376	Bill Paxton Billy Bob Thornton
4	3	25	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
5	NEW ▶		JUST CAUSE (R) (14.98)	Warner Home Video 13623	Sean Connery Laurence Fishburne
6	NEW ▶		PATCH ADAMS (PG-13) (34.98)	Universal Studios Home Video 20629	Robin Williams
7	4	7	STAR TREK: INSURRECTION (PG) (29.99)	Paramount Home Video 335887	Patrick Stewart Jonathan Frakes
8	2	2	THE FACULTY (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 0022	Josh Hartnett Elijah Wood
9	7	5	TRUE LIES (R) (29.98)	FoxVideo 21105	Arnold Schwarzenegger Jamie Lee Curtis
10	5	5	WHAT DREAMS MAY COME (R) (34.95)	PolyGram Video 440058275	Robin Williams Cuba Gooding, Jr.
11	8	8	YOU'VE GOT MAIL (PG) (24.98)	Warner Home Video 16954	Tom Hanks Meg Ryan
12	11	10	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
13	6	17	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
14	12	5	ELIZABETH (R) (34.95)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
15	9	2	TAXI DRIVER (R) (24.95)	Columbia TriStar Home Video 0348	Robert De Niro
16	10	4	ALIEN COLLECTOR'S FOUR-PACK (R) (109.98)	FoxVideo 4110439	Sigourney Weaver
17	17	10	THE SIEGE (R) (34.98)	FoxVideo 4111053	Denzel Washington Annette Bening
18	16	27	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
19	13	15	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
20	NEW ▶		SUICIDE KINGS (R) (29.98)	Artisan Entertainment 36047	Christopher Walken Denis Leary

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GOT PROGRAMMING? LICENSE IT

(Continued from page 93)

5 crowd who might be drawn to characters that are a cross between Teletubbies and jelly beans. The series will debut in the fall. A spokesman for license holder Just Licensing Ltd. says that the company is in discussions with Goodtimes, Disney, and Kid Rhino about a video deal.

Lyrick Studios, the home of Barney, hopes American kids will become conversant in Australian slang when it releases its newest property, "The Wiggles," in October. "The Wiggles Movie" was the second-highest-grossing Australian film in 1998. The TV program has already started airing on the Fox Family Channel.

Not everything is an import. Universal Studios Home Video plans to update the image of standby Woody Woodpecker. Meanwhile, Paramount, in an effort to exploit its popular TV property "Sabrina, The Teenage Witch," is producing an animated series based on the show. The cartoon will debut on the Disney Channel in Sep-

tember and should be released to video in the first or second quarter of 2000.

Jim Henson Co. associate VP Michael Polis says that as part of the promotion for this summer's release of the new movie "Muppets From Space," consumers can earn free videos of the first three Muppet features by staying at Travelodge. Polis

hinted that the new feature could be in stores in time for Christmas 1999.

Sony Wonder subsidiary Sunbow Entertainment is also filling its video pipeline. In honor of the 100th anniversary of L. Frank Baum's "The Wizard Of Oz," Sunbow has produced a full-length animated feature called "The Lion Of Oz," due at retail next year.

TO OUR READERS

A power failure, coupled with erroneous data from a significant reporting merchant, prevented VideoScan from producing its charts in time for publication in this issue. Consequently, the rankings on the biweekly Top Special Interest Video Sales charts—Recreational Sports and Health and Fitness—reflect the sales week that ended June 26, rather than the one that closed July 4. Similarly, our weekly Top DVD Sales chart repeats the data from last issue's published chart. The remaining video charts, including the SoundScan-provided Top Music Videos, are unaffected by the technical problems and are therefore current.

SHELF TALK

(Continued from preceding page)

the full effect of a sequence in "Fredy's Dead: The Final Nightmare."

To exploit the DVDs' PC element, New Line is planning an extensive online promotion. Advertising will appear on America Online, as well as on Togglethis.com, which has created some interactive elements on the discs. Elsewhere, Hollywood.com will feature a contest with a free trip to Los Angeles, and the set will be advertised on battle.net.

New Line will paper college campuses with a \$10 discount coupon when students purchase everything. The coupon will be inserted into each "Nightmare On Elm Street" video shipped separately. It can also be

found in packages of the PC games "Diablo" and "Diablo II."

Other sales elements include ads in Entertainment Weekly and Fangoria magazines, trailers on New Line releases "The Corruptor" and "Blast From The Past," and a 25-market radio promotion. Bottle hangers on Jose Cuervo liquor products round out the plans.

ONE MORE TIME: The successful hardware and software cross-

promotion offering free DVD titles with purchase of a player will be extended into 2000.

From Aug. 22 to Jan. 2, 2,000 consumers purchasing any Panasonic, Philips, Pioneer, RCA, Samsung, Sony, or Toshiba unit can collect five movies by mail. Included are "Star-gate," "Six Days, Seven Nights," "Stepmom," "Lost In Space," and "Lethal Weapon 4."

The program, which was initiated during the 1998 holiday buying sea-

son, was repeated April 30-June 30.

NEW'S DOC LINE: "An American Love Story" will be the latest entry in New Video's "Docurama" documentary line. The documentary chronicles the relationship and history of a biracial couple married for more than 30 years.

The feature will air on select PBS stations during the week of Sept 12. The five-tape set will be in stores Sept. 13, priced at \$99.95.

Billboard

JULY 17, 1999

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			NO. 1		
1	1	5	SAVING PRIVATE RYAN (R)	DreamWorks Home Entertainment 83735	Tom Hanks Matt Damon
2	7	2	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman
3	4	9	ELIZABETH (R)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
4	3	10	THE SIEGE (R)	FoxVideo 0173	Denzel Washington Annette Bening
5	5	3	GODS AND MONSTERS (NR)	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser
6	NEW		PATCH ADAMS (PG-13)	Universal Studios Home Video 83660	Robin Williams
7	8	4	WAKING NED DIVINE (PG)	FoxVideo 0389	Ian Bannen David Kelley
8	2	8	YOU'VE GOT MAIL (PG)	Warner Home Video 16954	Tom Hanks Meg Ryan
9	NEW		A SIMPLE PLAN (R)	Paramount Home Video 333763	Bill Paxton Billy Bob Thornton
10	12	2	THE FACULTY (R)	Dimension Home Video Buena Vista Home Entertainment 1597203	Josh Hartnett Elijah Wood
11	19	9	HAPPINESS (NR)	Trimark Home Video 6999	Jane Adams Philip Seymour Hoffman
12	6	12	AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong
13	11	9	STEPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon
14	16	7	STAR TREK: INSURRECTION (PG)	Paramount Home Video 35883	Patrick Stewart Jonathan Frakes
15	10	12	MEET JOE BLACK (PG-13)	Universal Studios Home Video 83377	Brad Pitt Anthony Hopkins
16	20	14	WATERBOY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler
17	9	3	PSYCHO (R)	Universal Studios Home Video 83935	Anne Heche Vince Vaughn
18	13	6	VERY BAD THINGS (R)	PolyGram Video 440058277	Christian Slater Cameron Diaz
19	15	14	PLEASANTVILLE (PG-13)	New Line Home Video Warner Home Video N4728	Tobey Maguire Reese Witherspoon
20	NEW		JAWBREAKER (R)	Columbia TriStar Home Video 02011	Rose McGowan Rebecca Gayheart

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Billboard

JULY 10, 1999

Top Special Interest Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			NO. 1	
1	10	2	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95
2	7	2	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95
3	12	2	WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95
4	1	3	MICHAEL JORDAN: HIS AIRNESS PolyGram Video 41949	19.98
5	NEW		WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95
6	2	31	WWF: AUSTIN 3:16 UNCENSORED ◇ World Wrestling Federation Home Video 213	14.95
7	3	31	WWF: 'CAUSE STONE COLD SAID SO ◇ World Wrestling Federation Home Video 210	14.95
8	4	31	WWF: BEST OF SURVIVOR SERIES-1987-1997 ◆ World Wrestling Federation Home Video 215	14.95
9	5	31	WWF: WRESTLEMANIA 14 ◇ World Wrestling Federation Home Video WWF143	14.95
10	NEW		HITMAN HART: WRESTLING WITH THE SHADOW Trimark Home Video 87088	14.99
11	9	4	WCW: NWO 4 LIFE Turner Home Entertainment 97143	14.95
12	6	5	NBA'S GREATEST PLAYS PolyGram Video 59957	14.95
13	17	29	WWF: BEST OF WRESTLEMANIA I-XIV ◇ World Wrestling Federation Home Video 214	14.95
14	8	4	WCW: KEVIN NASH Turner Home Entertainment 97142	14.95
15	14	31	WWF: UNDERTAKER THE PHENOM ◇ World Wrestling Federation Home Video 216	14.95
16	16	31	WCW: STING UNMASKED Turner Home Entertainment 97105	14.95
17	NEW		WWF: BACKLASH World Wrestling Federation Home Video 224	29.95
18	NEW		RODDY PIPER: TOUGH AND DEADLY Universal Studios Home Video 82234	9.98
19	RE-ENTRY		WWF: D-GENERATION X ◇ World Wrestling Federation Home Video 212	14.95
20	RE-ENTRY		WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19.95
HEALTH AND FITNESS™				
			NO. 1	
1	1	26	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	18	CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	4	28	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
4	3	5	DENISE AUSTIN: POWER KICKBOXING Parade Video 832	14.98
5	6	31	DENISE AUSTIN: SIZZLER Parade Video 909	12.98
6	9	31	A.M. YOGA FOR BEGINNERS Healing Arts 1071	9.98
7	7	27	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611	14.95
8	8	245	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
9	14	29	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
10	15	28	P.M. YOGA FOR BEGINNERS Healing Arts 1186	9.98
11	13	11	YOGA: STRESS RELIEF Healing Arts 60014	9.98
12	12	21	POWER YOGA FOR BEGINNERS Healing Arts 60017	9.98
13	11	31	KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Entertainment 29700	9.99
14	10	30	YOGA FOR BEGINNERS: ABS Healing Arts 1188	9.98
15	17	97	PAULA ABDUL'S GET UP AND DANCE! Artisan Entertainment 60214	9.98
16	18	5	DENISE AUSTIN: 30 MINUTE TARGET TONER Parade Video 32	14.98
17	5	11	KATHY SMITH'S KICKBOXING WORKOUT Sony Music Video 51570	14.98
18	19	40	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
19	RE-ENTRY		KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564	14.98
20	16	34	TOTAL YOGA Healing Arts 1080	9.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications and VideoScan Inc.

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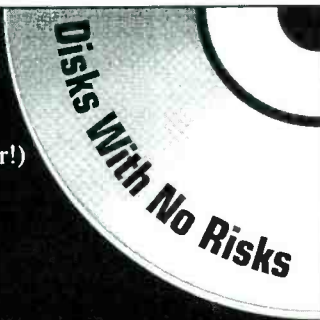
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FAX resume w/ salary requirements to:
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Internet start up company seeking entrepreneurial executives for management team. Background in artist development, promotions, touring and marketing needed. Also backgrounds in content acquisition, publishing and master catalog exploitation, development and sales needed. SEND cover letter resume & salary history to: Box 9025 Billboard Classified, 1515 Broadway, NYC, NY 10036.

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LA-based independent PR firm seeks account executive with 1-3 years experience. Agency or record label background a plus.

FAX resume to: 323-852-1958

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NYC based independent retailer, Other Music, seeks career-minded retail manager. Two year management experience & extensive knowledge of indie, experimental, & or electronic music a must.

FAX resume w/ cover letter to Josh:
212-477-8651.

Update

CALENDAR

JULY

July 11, **12th Annual Magic Johnson Sports Star Dinner And Auction For Muscular Dystrophy Assn.**, honoring DreamWorks Records head of urban music Jheryl Busby, Beverly Hilton Hotel, Beverly Hills, Calif. 310-450-9032.

July 12, **Children's Hospital Of Los Angeles Celebrity Golf Classic**, North Ranch Country Club, Westlake Village, Calif. 323-669-5972.

LIFELINES

MARRIAGES

Lynette Galante to Alex Ross, July 3 in New York. Bride is the daughter of Joe Galante, chairman of the RCA Label Group in Nashville. Ross is the brother of Capitol Records executive Steve Schnur.

DEATHS

Guy Mitchell, 72, of complications following surgery, July 1 in Las Vegas. In the '50s, Mitchell had more than 20 top 40 hits, all of which were produced by Columbia Records A&R executive Mitch Miller. Born Al Cernick in Detroit, he sang with the Carmen Cavallaro Orchestra before getting signed to Columbia in 1950. His first two hits, "My Heart Cries For You" and "The Roving Kind," were originally released in the 78 rpm vinyl format. Mitchell recorded a number of tuneful novelty hits by Bob Merrill, including "Sparrow In The Tree Top," "My Truly, Truly Fair," and "Pittsburgh, Pennsylvania." His No. 1 hits include "Singing The Blues" in 1956 and "Heartaches By The Number" in 1959. In 1962, he left Columbia and recorded for other labels. He also appeared in several '50s Hollywood films. He is survived by his widow, two sons, and five grandchildren.

Len Sachs, unknown age, of pancreatic cancer, June 14 in Marina Del Rey, Calif. A major music executive in the '60s and '70s, Sachs started his music career as a horn player in several dance bands before joining the record company ranks and becoming a VP of Atlantic Records in New York. He later became involved in artist management and music publishing. In 1980, Sachs started a new career as an investment adviser in Los Angeles, which included a 15-year stint at PaineWebber, before his retirement. Survivors include his wife, his daughters, and two grandchildren.

Joaquín Alfonso Navas, 76, of a brain hemorrhage, July 2 in Barcelona, Spain. One of the most venerable figures in the Spanish music industry, Alfonso had been active as a writer and publisher since the 1940s. In 1987, he founded Teddysound, now Spain's largest independent publisher, and was its president. He became the director of the Spanish Music Publishers Assn. (AEDEM) in 1988 and of the authors' and publishers' society SGAE in 1995. His daughter, Teresa, is Teddysound's managing director.

July 12, **1999 American Civil Liberties Union Torch Of Liberty Awards**, honoring Martin Scorsese and Lava Records president Jason Flom, Beverly Hilton Hotel, Beverly Hills, Calif. 213-977-5252.

July 14-16, **Billboard Dance Music Summit**, Sheraton Colony Square, Atlanta. 212-536-5002.

July 15, **Gospel 2000 . . . Where Is The Industry Heading** panel, sponsored by ASCAP and Eternal Light Entertainment, ASCAP Building, New York. 212-621-6243.

July 17-18, **Playboy Expo**, Pacific Design Center, Los Angeles. 310-550-7776.

July 19, **Yahoo! Internet Life Magazine Online Music Awards**, Studio 54, New York. 212-255-8455. www.yilmusicawards.com.

July 19-20, **Fourth Annual Plug-In '99 Forum**, Marriott Marquis, New York. 800-611-2350. www.jup.com/events/forums/plugin.

July 20-23, **Macworld Expo**, Jacob K. Javits Convention Center, New York. 800-645-EXPO.

July 24, **Summer NAMM 1999 VH1 Save The Music Concert**, Tennessee Performing Arts Center, Nashville. 714-522-9011.

July 26, **MusiCares Night At The Net**, opening-night benefit at the Mercedes Benz Cup Tennis Tour-

namment, L.A. Tennis Center at UCLA, Los Angeles. 310-392-3777.

July 27, **Legal Issues And The International Artist Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

July 27, **Music Video Production Assn. Directors Cuts '99 Festival**, Writer's Guild Theater, Los Angeles. 323-660-9311.

July 28, **Trademark And Copyright Issues Workshop**, California Lawyers for the Arts Office, San Francisco. 415-775-7200.

July 28, **Music Publishing Workshop**, sponsored by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

July 31-Aug. 1, **1999 PBS/TCA Summer Press Tour**, Ritz-Carlton Huntington Hotel, Pasadena, Calif. 703-739-5074.

AUGUST

Aug. 6-7, **Fourth National Entertainment Industry Conference On The Technology, Art & Business Of Music**, produced by IMMEDIA!, ABC Radio Centre, Sydney. 61-2-9557-7766, www.immedia.com.au/tab.



Taking A Stand. Billboard editor in chief Timothy White received the first Take a Stand Award for his and Billboard's special support of the "Respond" benefit album and the domestic violence issues it addresses. Shown, from left, are Jennifer Breneisen, assistant program director for Respond Inc.; White; Kate Cloud, executive director for Respond Inc.; Charan Devereaux, artist and producer of the "Respond" album; D.B. Reiff, president of the board for Respond Inc.; and Johanna Richwagen, development director for Respond Inc. Devereaux also was recognized for her contribution to the education of domestic violence.

GOOD WORKS

SEEING THE BIG PICTURE: Elton John performed a three-hour concert June 1 in Laramie, Wyo., that netted \$250,000 for the Matthew Shepard Foundation, the Simon Wiesenthal Center's Task Force Against Hate, the Southern Poverty Law Center's Teaching Tolerance Program, the Gay/Lesbian/Straight Education Network, and the Northwest Coalition Against Malicious Harassment. It marked John's first performance in the state. Prior to the show John met with Matthew Shepard's parents, the governor, the president of the University of Wyoming, and representatives from each of the charities. Contact: **Sarah McMullen** at 310-276-5214.

CARING CONCERTS: The Flays, Ian Astbury of the Cult, Michael Dog, Gordon, the Bud Brothers, and others performed July 4 at the Los Angeles House of Blues at the third annual Tibetan Independence Festival, which raised money for the L.A. Friends of Tibet. Contact: **Adam Silverman** at 323-962-1866.

Proceeds from the ninth annual

Finger Lakes Grass Roots Festival of Music & Dance, to be held July 22-25 in New York, will be donated to AIDS WORK of Tompkins County. Performers at the festival of Cajun, world, African, roots-rock, and Latin music include Solas, Carlos Hidalgo, Blue Rags, Ithaca Ballet, Donna The Buffalo, John Brown's Body, Jim Lauderdale, Mecca Bodega, and Strangefolk. AIDS WORK emphasizes HIV/AIDS outreach and education at a local level and raises money for treatment. Contact: **Jim Walsh** at 607-723-9185.

TWO TO TANGO: On Saturday (10) at the Autry Museum of Western Heritage in Los Angeles, **Bodegas Trapiche** will present Tango to the Notes of Trapiche, an evening of Argentine wine, food, and dancing. It will benefit Inner-City Arts. Founded in 1989, Inner-City Arts offers cultural and arts programs to disadvantaged youth in the Los Angeles area through a partnership with the L.A. Unified school district. Contact: **Jessie Nagel** at 323-938-8363.

SAM GOODY OPERATION IN U.K. CLOSES DOWN

(Continued from page 68)

Assn. of Record Dealers, the trade body, and taken a leading role in the annual anti-piracy Golf Day fund-raiser, organized in conjunction with the British Phonographic Industry, the labels' body, and its video industry equivalent, the British Video Assn. That event has proved a successful initiative, which he's keen to see copied in the U.S.

He says, "I'm going to try and establish a similar golf day in America—either with [the National Assn. of Recording Merchandisers], and certainly with the Musicland Group—that coordinates the tremendous efforts that we've accomplished so far and maybe give it a little more strength glob-

ally. I'm very excited about continuing the effort over there."

This year's U.K. event takes place Aug. 25 at the Foxhills course in Surrey.

Reflecting on his time in the U.K., Onstad says, "Professionally, I've really loved it; we had great support from our suppliers and from other retailers. That camaraderie and friendship has been fabulous, and I will miss it tremendously."

On a personal level, he concludes, "This is my seventh move now with Musicland. This is the hardest one we've ever had to do. England really feels like home, and it's been a real heartbreaker to have to leave."

MTV EXPANDING IN SPAIN, U.K., ITALY

(Continued from page 65)

quarter of 1999 increased by 154% over the same period last year.

MTV Europe's proposed MTV Spain service will add to the broadcaster's dedicated channels in the U.K., Germany, Italy, and Scandinavia. Campo Dall'Orto says the decision was taken in part because Spain is the world's eighth-largest music sales market and also because digital TV via satellite there is among the most established services in Europe, with more than 1 million subscribers. MTV already operates two Spanish-language services within its MTV Latino department, one for Argentina and another for Mexico.

An advertising campaign for MTV Spain began July 1 on the English-language MTV Europe service. MTV Spain will replace the latter on the Canal Satellite Digital and Via Digital platforms; the company will also negotiate with Spanish cable operators. No date has yet been set for its launch.

Asked if MTV Spain would be functional in 2000, Dall'Orto says, "It depends on the evolution of digital

platforms and cable television, to some extent." A decision on a likely start-up date will be made in September.

Meanwhile, in London, MTV U.K. added on July 1 three new 24-hour music channels—MTV Base, MTV Extra, and VH-1 Classic—to its digital package of MTV, VH-1, and M2, available through satellite broadcaster BSkyB. MTV Base broadcasts R&B and dance, MTV Extra provides a rescheduled version of MTV's own output, and VH-1 Classic offers more "adult" rock.

Special features and series are to be added to both MTV Base and VH-1 Classic schedules in August. MTV Base already plans to show "Station Zero," an animated hip-hop spoof along the lines of Beavis & Butt-head.

MTV U.K. managing director Michiel Bakker says, "By next summer, Sky plans to reach 2.5 million homes in the U.K. [digitally]. In 2½ years' time, MTV Base, MTV Extra, and VH-1 Classic will be just as big as MTV and VH-1."

SPANISH MUSIC CO. SET FOR LAUNCH

(Continued from page 68)

called Nuesa, which has now been dissolved. Former Nuesa director José Manuel Bravo is in charge of Nova's legal and business affairs.

Jesús de Polanco made a first reference to GVM at Grupo Prisa's annual shareholders' meeting June 17, but those involved have remained tight-lipped about details until now. De Polanco told shareholders then, "The growing demand for products of Latino origin, the reproduction and trading of music through new technologies . . . are some of the lines in which our companies [within Prisa] have begun to work and which in 1999, through Gran Vía Musical, will see their activities intensify."

Grupo Prisa made a consolidated net profit of 8.2 billion pesetas (\$51.5 million) in 1998, an increase of 44% over the previous year.

Jaime de Polanco says Gran Vía Musical will be 100% owned by Grupo Prisa but will enjoy a fluid and constant "collaboration" with Latino companies in the U.S. and Latin America. He says the new

company should be seen as an Iberian enterprise that will have important repercussions in the rest of southern Europe.

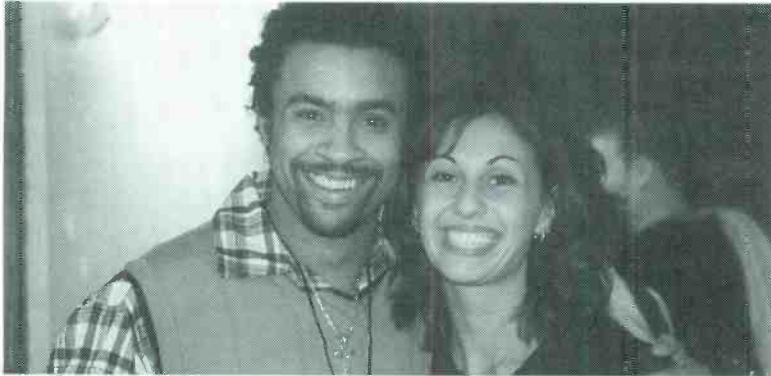
Planet Events will be active in promoting tours by major international and European artists in Spain, Portugal, and southern Europe, he added, as well as merchandising and management.

"The moment has arrived for the boom in Latino music to be in Latino hands. So far, it has been largely promoted by non-Latino people," says Jaime de Polanco. "This will involve a two-way interflow between Spain and the other side of the Atlantic."

Prisa's radio group Cadena SER owns four of Spain's most popular music networks, but Jaime de Polanco says Gran Vía Musical will be independent of SER programming. "Our influence on SER content will be the same as, say, Universal's, but our activity will mean more Latino music available for all radio networks."

Programming

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A Toast To Jam. The WPXY Rochester, N.Y., 98 PXY Summer Jam recently hosted Edwin McCain, 98°, Sixpence None The Richer, Joey McIntyre, Jordan Knight, Shaggy, and Rockell at Frontier Field. Pictured, from left, are Shaggy and 98 PXY morning co-host Sandy Waters.

Chip-Using DJ Brings New Voice To Radio

Digital Dan Mixes Rock, Politics On Northern California's KHUM

BY WENDY J. WILLIAMS

"It's pretty unheard-of for a radio station to hire someone without a voice," notes Cliff Berkowitz, the co-owner and VP of programming for KHUM Eureka/Arcata, Calif., a 100,000-watt station that serves all of Humboldt and Mendocino counties in northern California.

But in 1995, that's just what Berkowitz did. For the past four years, Dan Lawrence, who had his tongue and vocal cords removed due to throat cancer in 1993, has been on the air as Digital Dan, the DJ with a chip.

Lawrence hosts two KHUM shows: "The Digital Music Zone" (aka "DMZ") on Thursday nights and "Frankly Zappa" on Friday nights. He's become an inspiration for listeners in California and around the world, for those tuning in via KHUM's Web site (www.khum.com).

"When I first went on the air, I asked the listeners if they could deal with a machine voice," says Lawrence, an unassuming man in a baseball cap who communicates via gestures and scribbling on Post-It notes when he's away from his laptop computer. "The response was overwhelmingly positive."

Lawrence, a computer whiz who was originally hired to install the KHUM computer system, communicates with the help of a 486 DX MHz laptop computer hooked up to a DEC talk/speech synthesizer. In conversation, he types out what he wants to say, and a moment later the words are "voiced" by the computer.

When he's on the air, he types his comments into the computer, which is fed directly into KHUM's station control board. This direct feed bypasses the microphone, improving the sound quality.

"I was looking for a way to communicate vocally, so I went to a trade show exhibiting equipment for the blind," says Lawrence. "I saw this

synthesizer that is designed to be a screen reader so a blind person can scan a document and have the computer read it to them. I just adapted it for my use."

A SPOKESMAN FOR OTHERS

As a result, Lawrence has become a spokesman for others desperate to communicate but unable to speak.

"I have received hundreds of requests for information. I get letters

from all over the world from people who have lost their voice or family members trying to help. I get requests from Europe, Australia, the Far East, you name it."

Gordon Mason, director of the Southern California Broadcasters Assn., figures Lawrence is one of a kind in the world of radio. "This has never been done in radio before. It's so unusual," he says.



Lawrence attributes his success as a DJ to Berkowitz's willingness to try something new.

"I do not see anyone else in this business as having the insight to even consider it," he says. "After four years you would think someone else would try it, but what radio station wants a DJ with no voice?"

KHUM does. Berkowitz, a 23-year radio veteran and a refugee from mainstream California stations like KSOL San Francisco, KKBT Los Angeles, KGGI Riverside, and KPRI/KGB San Francisco, founded the station five years ago.

KHUM's studios are located in an old creamery building in Ferndale, Calif., a Victorian town (population 1,800) so quaint that its Main Street has been re-created in its entirety at Lego Land, a new tourist attraction outside of San Diego.

"I almost got out of the radio business because it was getting so tightly controlled—it was like the joy was getting squeezed out of it," Berkowitz says. "Then after a series of various miracles, we were able to get funding,

(Continued on next page)

from all over the world from people who have lost their voice or family members trying to help. I get requests from Europe, Australia, the Far East, you name it."

Arbitron Study Details Net Radio Usage

Almost two-thirds of Internet radio listeners are tuning in to radio stations they would otherwise not be able to get, according to the latest Arbitron New Media study on Internet listening, released late last month at the Streaming Media East conference in New York.

It does find, however, that 56% of Web listeners also listen to a local station's Webcast. It also reports that 77% of people surveyed listen to music on the Web; a close second in format preference is news coverage, which is tuned in to by 64%.

Researchers also found that 63% of Webcast users are tuning in from home; that nearly three-quarters tune

in at least once a week; and that more than one-third are listening daily. In the battle between radio and Internet-only stations, the study shows listeners have a longer time spent listening with a traditional station's Webcast.

In a hint of the future, 86% surveyed are listening more now than they did six months ago, and three-quarters said they would increase their tuning to streaming media programs if a portable device were made available.

"Portability is one of the catalysts that may spur this growth," says Arbitron's Greg Verdino, who heads the company's Internet division.

FRANK SAXE

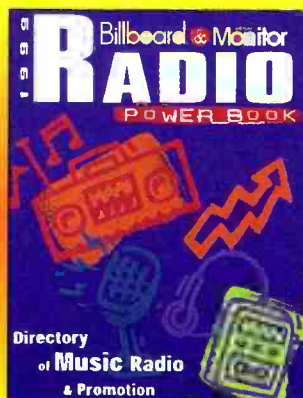
newsline...

RADIO DEALS, REVENUE BOOMING. Radio deals may be off from their peak in 1998, but the broadcasting business remains robust for mergers. Radio/TV mergers totaled \$118 billion in the first half of the year, according to Securities Data. In hand, media forecaster Robert Coen is upping his radio revenue projections for 1999. The McCann-Erickson senior VP says radio ad revenue will rise 9% this year, up from his 6% forecast issued last December. Coen says skyrocketing rate cards and added inventory account for most of the increase. He predicts that spending will grow in all media segments and that U.S. ad spending will rise to \$213.95 billion in 1999 and reach \$230 billion in 2000.

SENATE TARGETS FCC 'LETHARGY.' The Senate Judiciary Committee wants to put a "shot clock" on the Federal Communications Commission (FCC) to complete broadcast and telecom mergers more quickly. A proposed bill would force the FCC to act on a purchase application in as little as three months. Another draft of the bill would remove the FCC's merger-review authority altogether. It is not likely to come up for a full vote until after the summer recess. The Antitrust Merger Review Act has been renamed the Expedient Action on Telecom Mergers Review Act.

WEBRADIO.COM DOWNPLAYING MASS EXODUS. Internet radio upstart WebRadio.com is downplaying the exit of several senior staff members June 25, including VP Michael Weiss. "The departure is a bump in the road," says VP Joe Budenholzer, who notes that WebRadio employs 40 in the U.S. and 100 in Israel. "Although it was unexpected, it was not critical, in the sense [that Weiss] was basically doing a lot of evangelism in sales by going out and selling the concept." Budenholzer says Weiss' claim to be the company's founder is "not accurate," saying he was simply part of a larger team that launched the company five years ago.

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Adult Contemporary

T. WK.	L. WK.	WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	13	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS 8 weeks at No. 1
2	2	3	10	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
3	3	2	17	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
4	4	5	11	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
5	5	4	29	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
6	6	7	21	BELIEVE WARNER BROS. 17119 †	CHER
7	7	9	11	THE HARDEST THING UNIVERSAL 56246 †	98 DEGREES
8	8	6	35	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
9	9	8	45	FROM THIS MOMENT ON MERCURY 46645/DJMG †	SHANIA TWAIN
10	13	13	16	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
11	10	10	14	THAT DON'T IMPRESS ME MUCH MERCURY 172118/DJMG †	SHANIA TWAIN
12	11	12	79	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
13	12	11	25	ANGEL OF MINE ARISTA 13590 †	MONICA
14	14	14	75	YOU'RE STILL THE ONE MERCURY 568452/DJMG †	SHANIA TWAIN
15	20	19	6	A STEP TOO FAR ROCKET ALBUM CUT/DJMG	ELTON JOHN, HEATHER HEADLEY & SHERIE SCOTT
16	15	15	43	I'LL BE LAVA 84191/ATLANTIC †	EDWIN MCCAIN
17	22	23	8	DESTINY WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH JORDAN HILL & BILLY PORTER
AIRPOWER					
18	17	22	4	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
19	18	20	6	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
20	16	18	39	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
21	23	24	9	BABY, DON'T YOU BREAK MY HEART SLOW JACKET ALBUM CUT †	VONDA SHEPARD WITH EMILY SALIERS
22	19	16	23	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
23	25	—	2	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
24	26	21	25	I STILL BELIEVE COLUMBIA 79093 †	MARIAH CAREY
25	29	—	2	NO MATTER WHAT RAVENOUS/MERCURY SOUNDTRACK/DJMG	BOYZONE

Adult Top 40

No. 1					
1	1	1	13	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN 5 weeks at No. 1
2	2	2	37	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
3	3	5	10	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
4	4	6	9	ALL STAR INTERSCOPE ALBUM CUT †	SMASH MOUTH
5	6	4	42	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
6	5	3	30	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY
7	8	7	40	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
8	9	11	11	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
9	7	8	16	THAT DON'T IMPRESS ME MUCH MERCURY 172118/DJMG †	SHANIA TWAIN
10	10	13	6	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
11	13	14	14	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
12	14	18	6	BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
13	11	9	22	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
14	12	10	51	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
15	15	17	11	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
16	17	20	9	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
17	21	23	10	CALL AND ANSWER REPRISE ALBUM CUT †	BARENAKED LADIES
AIRPOWER					
18	28	35	5	LAST KISS EPIC 79197	PEARL JAM
AIRPOWER					
19	23	27	4	BLACK BALLOON WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
20	19	19	25	BELIEVE WARNER BROS. 17119 †	CHER
21	24	26	8	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/2 †	BLESSID UNION OF SOULS
22	26	30	4	SOMEDAY LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
23	22	22	24	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
24	16	12	15	LIFE IS SWEET ELEKTRA ALBUM CUT/EEG †	NATALIE MERCHANT
25	20	16	21	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. † Adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

CHIP-USING DJ BRINGS NEW VOICE TO RADIO

(Continued from preceding page)

buy this radio station, and put the thing on the air. And it's just been an amazing thing ever since."

In 1996, Berkowitz received an employer of the year award from the state's employment development department for hiring Lawrence. But Berkowitz considers the award to be just icing. After all, he's already got a DJ who takes the cake.

"I knew Digital Dan would do well, and he's been great ever since he came on the air," Berkowitz says.

Still, Berkowitz admits that for a DJ with no voice, Lawrence has a well-earned reputation for being outspoken.

"His opinions differ from mine from time to time, but it's his show. I tell him he's allowed to make whatever commentaries he wants. I'm not going to censor him. I don't want KHUM to be one-sided on anything. It's good to have multiple opinions."

"I rant and rave about things I find stupid," Lawrence explains. "I love to hammer politicians. Any of them. I'm not party-specific. No one is safe from me."

"I get letters from all over the world from people who have lost their voice"

- DAN LAWRENCE -

Lawrence gets his inspiration from Jesse Ventura, Bill Maher, and Colin Powell. His all-time favorite DJ is Wolfman Jack. "I never missed his show," he says. "To me, music is a way to remember our past. It's how I mark periods in my life."

On Thursday's "DMZ" program, Lawrence, who served in Vietnam right out of high school, from 1970 to 1972, plays "music from the Vietnam War era into the mid-'80s. I call it music for your memories. I tend to play the music no one else plays, the B-side of the record, so to speak."

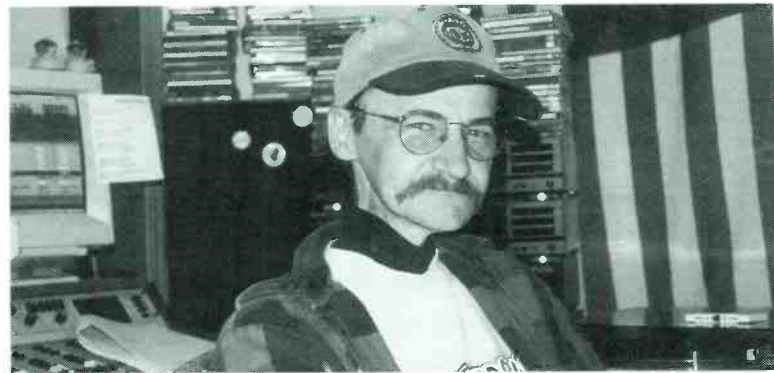
And on Fridays, it's two hours of Frank Zappa, the man Digital Dan saw in concert 137 times, traveling to three countries and 17 states to do it. Why Zappa? "It's the same way the Deadheads followed Jerry Garcia," he says.

"I play the music I want to play," Lawrence adds, "and the music my listeners tell me they want to hear."

During his show, an assistant handles the phones; some calls are then put on the speaker phone for Lawrence in the studio. He also conducts occasional interviews during his shows (his favorite: Mike Kennedy, Zappa's former guitar player). The interviews need to be plotted out in advance due to the lag time between Lawrence's typing of his words and the machine voice's translation.

Lawrence's music may be a blast from the past, but call his show "retro" and his eyes flash, followed by an energetic tap-tap-tap on his laptop.

"That's just bullshit Hollywood!" he says. "Every decade we drag up



KHUM Eureka/Arcata, Calif., DJ Dan Lawrence had his tongue and vocal cords removed due to throat cancer in 1993. He's now on the air as Digital Dan.

some long-gone era, trying to make it something it was not. The good old days were not all that good. Plus, it seems these retro shows are just bad spinoffs, a cross between 'The Brady Bunch' and 'The Love Boat.'"

Dan's motto is "uncut and uncensored." He notes, "I never use a playlist. Ever. No way. Playlists are for idiots in corporate-run stations."

This is one issue where Digital Dan and Berkowitz are completely in sync.

"This radio station is based on a back-to-the-future concept," Berkowitz says. "It's based on the philosophy of the old free-form stations of the late '60s and the early '70s. It's not a re-creation of the past or an oldies-

based station, but the idea is that the music dictates what is to be played. I've done the playlist for most of my career, and I don't think there's anything wrong with that. But this is just a different kind of thing."

Berkowitz says, "The songs are almost like the brush strokes in the overall painting, and it's up to the on-air personality to create that overall sound."

And Lawrence is KHUM's Zappa-fied Picasso.

"When I was a junior in high school my mom used to tell me I would never get anywhere listening to Frank Zappa," says Lawrence. "Now she has had to eat her words."

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Luscious Jackson's Jill Cunniff learned a lot from the band's last radio hit, "Naked Eye." "By the time I wrote 'Naked Eye,' it was the end of recording the last album, and I felt like I had just discovered a new realm of songwriting—pop songs with great beats and a chorus that really works. It's affected all my songs since. I want songs to have distinct parts, and I want them to be catchy and melodic."

She has certainly succeeded with "Ladyfingers," the first single from "Electric Honey!" and this issue's No. 28 on Modern Rock Tracks.

"It's basically a love song about opening up, letting down your guard, and revealing oneself to that special someone," says Cunniff, who was mar-

ried last year.

"Ladyfingers" features backing vocals by Emmylou Harris, who also guested on the trio's "Fever In Fever Out." "Electric Honey" also co-



'They give you a lot of money, and you're supposed to come up with something good'

—Jill Cunniff, Luscious Jackson

stars Petra Haden, Josephine Wiggs, Debbie Harry, and Kym Hampton of the New York Liberty. "We've known Emmylou for a long time now, and she's a great singer, a good person, and a won-

derful friend. We were lucky to have her back," Cunniff says. "Having other vocalists and musicians on your album enriches the overall sound. It gives fans that little something extra."

Having a hit album and single to live up to also had the Luscious ladies feeling the pressure of praise, says Cunniff.

"There is always pressure. It is impossible to be signed to a major label and not feel it. They give you a lot of money, and you're supposed to come up with something good in return. We have to provide the product so they can all do their jobs. At the same time, no one tells us what to do. We're just making music. The public will inevitably let us know where it goes. All we can do is make appearances."

KEEPING SCORE

(Continued from page 55)

well, and I don't know if that would have been the case had they been on another label."

A Chandos line that Matheson wasn't so optimistic about is the sizable "Opera In English" series, "but I was wrong," he says. Produced with the funding of the Peter Moores Foundation, Chandos' "Opera In English" has earned high marks in the U.K. for presenting such totems as Puccini's "Tosca" (with Jane Eaglen) and Mussorgsky's "Boris Godunov" (John Tomlinson) in smooth translations and persuasive performances. Moores recently bought back the rights to its initial EMI productions, so Chandos has reissued vaunted sets of Handel and Donizetti with Dame Janet Baker and Sir Charles Mackerras. With Peter Moores' support, Chandos launched an unprecedented 250,000-pound (\$401,000) campaign last year touting "Opera In English" to the man on the street as "opera that speaks your language."

Chandos must seek out similar benefactors to help defray artistic costs in its other, symphonic ventures. "We'd go bust without sponsorships," Couzens says. "But we've been lucky, particularly with the Vaughan Williams Trust and Britten Foundation. And Hickox is able to find private funding from strange quarters. He never sleeps." Chandos also works well on a smaller scale, as its many fine solo and chamber discs attest. The Delmé Quartet's two-disc collection of the obscure Welsh composer Daniel Jones' string quartets is a wonder, for instance. And a decade ago, Chandos launched its Chaconne early-music imprint, which boasts such treasurable artists as harpsichordist Sophie Yates.

As with such indie peers as Hyperion and BIS, Chandos has been hurt by the discount market: Naxos replicating its bright ideas in a cheaper paradigm and the majors able to raid their golden archives for cut-rate classics. In grudging response, Chandos has started its Collect (mid-price), Enchant (budget), and two-for-one lines in reissuing titles from its 1,500-plus backlog.

To Couzens, the classical record business is far more vexing than it used to be. "It was a wide-open marketplace when we started; now it is flooded," he says. "More than that, this business is the worst for cutting itself to pieces with price. And unlike the turnaround from LP to CD, DVD just doesn't hold that much promise for music. So, I used to enjoy taking risks, but now my accountant makes it very hard. I'm never going to retire, but at 66, I do recognize that these are the twilight years."

"Sorry, I'm a musician—I get emotional about things," Couzens adds. "I do see hope, particularly with the Internet: 10% of our sales are via our Web site, and that goes up 100% every quarter. There is also some very interesting music still out there to record, especially in rare French and Russian repertoire. But you know what truly makes me want to press on? It's when I listen back to some of the records we've made over the years. I often think, 'My, this is beautiful. We have to make a few more as nice as those.'"

Billboard

JULY 17, 1999

Mainstream Rock Tracks

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1					
1	2	3	7	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	1	1	7	PROMISES EUPHORIA	DEF LEPPARD MERCURY/DJMG †
3	3	4	9	AMERICAN WOMAN	LENNY KRAVITZ MAVERICK/VIRGIN †
4	5	7	6	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA
5	4	2	17	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
6	6	5	8	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
7	7	6	22	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
8	9	8	31	ONE MY OWN PRISON	CREED WIND-UP
9	11	11	39	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
10	8	9	17	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
11	12	13	16	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
12	10	10	26	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
13	15	16	5	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
14	18	32	3	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
15	14	15	22	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
16	16	14	26	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEG †
AIRPOWER					
17	21	20	5	NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL ATLANTIC
18	19	18	11	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
19	13	12	25	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/INTERSCOPE †
20	20	19	8	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
21	29	—	2	CRUSH 'EM RISK	MEGADETH TRAUMA/CAPITOL †
22	17	17	9	CARS OBSOLETE	FEAR FACTORY ROADRUNNER †
23	24	23	4	SHAG RED VOODOO	SAMMY HAGAR MCA
24	22	22	6	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
25	31	—	2	ROLLIN' STONED CAN'T GET THERE FROM HERE	GREAT WHITE PORTRAIT/COLUMBIA
26	23	21	11	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
27	26	25	6	HAMMER OF LOVE THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEG
28	25	24	6	GO FASTER BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
29	27	29	7	DIE, DIE MY DARLING GARAGE INC.	METALLICA ELEKTRA/VEG
30	33	—	2	MYSTERIOUS EYE II EYE	SCORPIONS KOCH
31	28	33	19	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
32	38	—	2	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA
33	37	—	2	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
34	NEW ▶	1	1	ANA'S SONG (OPEN FIRE) NEON BALLROOM	SILVERCHAIR EPIC †
35	40	—	2	SLIDER JUMP START	SIMON SAYS HOLLYWOOD †
36	39	37	4	bled for days WISCONSIN DEATH TRIP	STATIC-X WARNER BROS.
37	RE-ENTRY	2	2	UNDER IT ALL NEW AMERICAN SHAME	NEW AMERICAN SHAME W.I./LAVA/ATLANTIC
38	34	26	18	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
39	NEW ▶	1	1	BLACK BALLOON DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
40	30	28	15	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard

JULY 17, 1999

Modern Rock Tracks

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	7	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	2	3	11	ALL STAR ASTRALOUGE	SMASH MOUTH INTERSCOPE †
3	5	5	11	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
4	3	4	23	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
5	4	2	12	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
6	7	8	6	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
7	6	7	14	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS FEAT. PIGEONHED SKINT/SUB POP/COLUMBIA †
8	9	10	8	AMERICAN WOMAN	LENNY KRAVITZ MAVERICK/VIRGIN †
9	11	16	8	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
10	8	6	22	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
11	16	18	5	SOMEDAY 14-59	SUGAR RAY LAVA/ATLANTIC †
12	10	14	15	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
13	13	12	20	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
14	12	13	6	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA
15	18	21	4	BLACK BALLOON DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
16	15	15	30	ONE MY OWN PRISON	CREED WIND-UP
17	19	23	8	STEAL MY SUNSHINE YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG †
18	14	9	16	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
19	21	19	15	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
AIRPOWER					
20	22	22	8	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
21	17	11	25	PRaise YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
22	23	34	3	ANA'S SONG (OPEN FIRE) NEON BALLROOM	SILVERCHAIR EPIC †
23	24	29	3	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
24	20	17	26	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
25	31	—	2	HERO THE VERVE PIPE	THE VERVE PIPE RCA
26	27	39	3	STITCHES CANDYASS	ORGY ELEMENTRE/REPRISE †
27	25	33	7	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
28	29	35	5	LADYFINGERS ELECTRIC HONEY	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL †
29	26	24	12	WHEN I GROW UP VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE †
30	30	26	19	NEW "GO" SOUNDTRACK	NO DOUBT WORK/ERG †
31	35	40	6	YEAH, WHATEVER HALFWAY DOWN THE SKY	SPLENDER C2
32	33	31	25	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
33	37	—	2	WE ARE EVERYTHING YOU WANT	VERTICAL HORIZON RCA
34	28	30	9	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
35	NEW ▶	1	1	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
36	38	—	2	NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL ATLANTIC
37	32	25	14	AWFUL CELEBRITY SKIN	HOLE DGC/INTERSCOPE †
38	NEW ▶	1	1	LET ME GO PROLONGING THE MAGIC	CAKE CAPRICORN/DJMG
39	RE-ENTRY	2	2	LET FOREVER BE SURRENDER	THE CHEMICAL BROTHERS ASTRALWERKS
40	40	—	6	CARS OBSOLETE	FEAR FACTORY ROADRUNNER †

Satellite Service Could Signal Radio's Return To Creativity

LOOKING UP. When satellite radio proponents CD Radio and XM Satellite recently announced respective partnerships with Ford Motor Co. and General Motors to include AM/FM and the new satellite service in some automobiles by 2002, it earned tentative acclaim for the yet-to-be proven technology. The mainstream press—The Wall Street Journal, for one—extolled the service as an innovation that could challenge traditional radio's 80-year stronghold.

Satellite radio will enable listeners to tune in to 100 channels of super-niche programming, including 50 music stations and 50 of news/talk/entertainment, not only in their homes and on portable boomboxes, but in the car—a first for any broadcasting service making a bid to tread on AM/FM's hallowed ground.

Programming is transmitted to a 2-inch satellite dish affixed to a car's rear windshield. On retrofit models, the signal is relayed wirelessly to a "plug and play" adapter that fits a vehicle's existing cassette or single-slot CD player.

Just 18 months before the intended launch of the satellite radio services by CD Radio and XM, there exist any number of compelling advantages to their programming ideals. Current-based and oldies music formats will be splintered to appeal to never-before practical audience niches, thanks to the advantage of serving a nationwide audience, rather than the greatest common denominators in a given locale.

For now anyway, both companies promise that commercials will only run on non-music channels; for the convenience, subscribers will pay a \$9.95 fee per month. An LED screen, meanwhile, identifies the song, artist, and album playing, as well as likely offer the chance to purchase the project on the spot.

But vital questions and challenges remain on the forefront, making many wonder if satellite radio will really fly. Both companies have already blown through millions of dollars in R&D money, making many uncomfortable on the investor and Wall Street fronts.

Then there's another, perhaps even more urgent controversy: whether the service has taken so long to be developed that a newer but more established challenger may stifle its grand plan—the Internet, which has not only captured the fancy of the world but music fans in particular.

But to hear officials of CD Radio and XM define their similar services, satellite radio is a tonic to all of traditional radio's irritations: increasing spot loads, self-absorbed DJs, and the interminable annoyance of hearing that perfect song and never hearing who sang it or what album it might be found on.

These are valid points: A recent study by Robertson Stephens media analyst **William Meyers** says that on-air clutter is reaching a saturation point, with a staggering 12-17 minutes an hour of advertising in many major markets, a figure he says could

hurt radio's long-term growth.

"We think that XM will be the best thing for music since the transistor radio," offers veteran programmer **Lee Abrams**, now director of programming for XM. "Today, a lot of radio programming people are more on the clerical, business side than they are on the entertainment side. I realize that you've got to have business skills to survive today, but it



by Chuck Taylor

shouldn't come at the expense of great creative skill.

"We want to rewrite the playbooks for these formats, reinvent production, slogans, and special programming, so when someone tunes in, it's not just different, it's clearly different," Abrams says. "And hopefully, it's better than anything they've heard on AM or FM."

For CD Radio, "The slogan could well be, 'Putting the music back in radio,'" says **Jerry Rubino**, PD for the company's three modern rock channels and a college radio/modern rock programming vet. "There's a whole demo of people 30-plus who probably don't listen to the radio, because there's nothing for them. That's a whole listening audience.

"Since they're not listening to radio anyway, it's not like they're going to be jumping around looking for other



ABRAMS

RUBINO

stations," Rubino adds. "They're yours. That's an audience that I'm definitely gearing toward."

Both officials herald the libraries of music that will be offered by their services, claiming that current radio is a veritable wasteland of clichéd oldies and too few currents.

"We're in the golden age of talk programming and the dark age of music programming," says Abrams. "A lot of stations don't have very good musical credibility. Listeners know that the playlist is limited. We want to actually deliver: We want to reclaim core artists, too."

According to Abrams, one way to bring artists back to life will be to add new records and make it an event, particularly in the case of new album releases. He says, "Treat an artist like CNN treats an international crisis."

Rubino promises history with his modern rock channels, including acts

like **Patti Smith** and the **Replacements**—which are virtually forgotten by today's modern rock outlets—as well as import and independent label tracks.

"I was talking with a programmer the other day, and he was asking, 'How many Clash titles are you going to have in the library?' Well, I've got 49 to distribute among three channels. I think 25 is as many times as a [typical] station plays 'Should I Stay Or Should I Go' in a year," he says.

Rubino also stresses the rethinking presentation, including production elements, liners, and contests. "There will be two performance studios," he says, "and the service might do contests to fly people to see exclusive artist interviews and performances" in its New York studios.

Still, there are those in the industry who predict that by the time satellite radio arrives at the end of 2000, it may already be past its window of opportunity. In June, Standard & Poor's revised its rating outlook on CD Radio to negative, saying it was worried about rising costs of building the satellite-delivered service, delays in its launch, marketing costs, and public acceptance; specifically, whether consumers will be willing to pay for what they are used to getting for free. (CD Radio, for one, plans to spend \$100 million on advertising, some of it over traditional radio.)

The month before, CS First Boston analyst **Harry DeMott** said that it is "too late" for CD Radio's business model to work (Billboard, May 29, 1999), saying that Internet audio streaming will replace the need for satellite radio.

Already, Internet proponents have predicted a future system that will allow interactive online technology, including electronic commerce and music programming to graduate from its current PC base into auto units, pagers, and the like.

Others, however, say that net connections are still years away from providing the kind of sound quality that satellite radio will be able to offer from the start.

So what remains are promises and uncertainties, as with any technology on the horizon. My guess is that with proper marketing—along the lines of Sony's still largely ignored MiniDisc—satellite radio will attain enough penetration in the marketplace to maintain a foothold as a specialized music service for the high end of the music-buying public.

But it's not likely to surpass AM/FM as the standard by which most of us tune in to get the weather forecast and traffic report every morning. CDs and cassettes have already established their place as part of the in-car experience, and, as we're just beginning to see, at-home radio listening is eroding slightly as people begin to spend more time away from traditional media and more online.

It's a changing world, with media evolving at a faster rate than at any previous point in music history. At the very least, perhaps the coming

of satellite radio and other future technologies will at last prompt traditional radio to re-evaluate many of its well-worn programming ideals, moving from 30-year-old contests and morning show shtick that is no fresher than day-old bread to a few

less corporate-fed music choices and some flicker of age-old individual creativity.

Marc Schiffman, managing editor of Rock Airplay Monitor, contributed to the reporting of this story

Billboard®

JULY 17, 1999

Top 40 Tracks™

T. WK	L. WK	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
			No. 1	
1	1	15	LIVIN' LA VIDA LOCA COLUMBIA	RICKY MARTIN
2	2	13	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
3	3	9	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
4	4	8	ALL STAR INTERSCOPE	SMASH MOUTH
5	5	9	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
6	6	3	NO SCRUBS LAFACE/ARISTA	TLC
7	9	12	BEAUTIFUL STRANGER MAVERICK/WARNER BROS	MADONNA
8	7	4	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
9	11	10	SOMETIMES JIVE	BRITNEY SPEARS
10	10	13	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
11	14	25	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
12	8	7	THAT DON'T IMPRESS ME MUCH MERCURY/IDJMG	SHANIA TWAIN
13	13	11	SLIDE WARNER BROS	GOO GOO DOLLS
14	12	9	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
15	21	24	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
16	18	19	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH V/2	BLESSID UNION OF SOULS
17	17	20	THE CUP OF LIFE COLUMBIA	RICKY MARTIN
18	15	15	WHAT IT'S LIKE TOMMY BOY	EVERLAST
19	25	35	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
20	19	18	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
21	23	26	WHERE MY GIRLS AT? MOTOWN	702
22	16	14	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
23	32	38	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
24	20	16	THE HARDEST THING UNIVERSAL	98 DEGREES
25	22	21	TELL ME IT'S REAL MCA	K-CI & JOJO
26	24	27	I COULD NOT ASK FOR MORE LAVA/ATLANTIC	EDWIN MCCAIN
27	27	32	OUT OF MY HEAD HOLLYWOOD	FASTBALL
28	26	31	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS	CITIZEN KING
29	29	29	UNPRETTY LAFACE/ARISTA	TLC
30	28	30	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
31	37	—	LAST KISS EPIC	PEARL JAM
32	31	22	FLY AWAY VIRGIN	LENNY KRAVITZ
33	35	—	BLACK BALLOON WARNER BROS	GOO GOO DOLLS
34	30	28	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
35	34	39	808 TRACK MASTERS/COLUMBIA	BLAQUE
36	33	36	SWEET LADY RCA	TYRESE
37	38	37	STRONG ENOUGH WARNER BROS	CHER
38	NEW ▶	1	BILLS, BILLS, BILLS COLUMBIA	DESTINY'S CHILD
39	NEW ▶	1	SUMMER GIRLS LOGIC/ARISTA	LFO
40	NEW ▶	1	CALL AND ANSWER REPRISE	BARENAKED LADIES

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. 219 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

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



- 14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018
- Case, Happily Ever After
 - Tru, Hoody Hoo
 - Eve & Nokie, What Ya Want
 - Naughty By Nature, Jamboree
 - Destiny's Child, Bills, Bills, Bills
 - Eric Benet, Spend My Life With You
 - Ja Rule, Holla Holla
 - TLC & Sporty Thiezz, No Scrubs/No Pigeons
 - Maxwell, Fortunate
 - Mystikal & Outkast, Neck Uv Da Woods
 - Will Smith, Wild Wild West
 - 702, Where My Girls At?
 - Lauryl Hill, Everything Is Everything
 - Cam'ron, Let Me Know
 - R. Kelly, Did You Ever Think
 - Tracie Spencer, It's All About You
 - Olu, Baby Can't Leave It Alone
 - K-Ci & JoJo, Tell Me It's Real
 - Dave Hollister, Baby Mama Drama
 - Ginuwine, So Anxious
 - Whitney Houston, It's Not Right But It's Okay
 - Slick Rick, Street Talkin'
 - Blaque, 808
 - Jennifer Lopez, If You Had My Love
 - Faith Evans, Never Gonna Let You Go
 - Beatznuts, Watch Out Now
 - Monica, Street Symphony
 - GZA/Genius, Breaker, Breaker
 - Inspectah Deck, Word On The Street
 - Blackstreet, Think About You

NEW ONS

- Lil' Cease, Play Around
 R. Kelly, Turn Back The Hands Of Time



- Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214
- Tim McGraw, Please Remember Me
 - Trio, After The Gold Rush
 - Chely Wright, Single White Female
 - Alabama, God Must Have Spent A Little M
 - The Wilkinsons, Boy Oh Boy
 - John Michael Montgomery, Hello L.O.V.E.
 - Steve Wariner, Two Teardrops
 - Dwight Yoakam, Crazy Little Thing Called
 - Bryan White, You're Still Beautiful To Me
 - Martina McBride, Whatever You Say
 - Clay Walker, She's Always Right
 - George Strait, Write This Down
 - Shedaisy, Little Good-Byes
 - Lonestar, Amazed
 - Joe Diffie, A Night To Remember
 - Faith Hill, The Secret Of Life
 - Shania Twain, You've Got A Way *
 - Montgomery Gentry, Lonely & Gone *
 - Julie Reeves, Trouble Is A Woman *
 - Alan Jackson, Little Man *
 - Brad Paisley, Who Needs Pictures *
 - Kenny Rogers, The Greatest *
 - Rebecca Lynn Howard, When My Dreams Come True *
 - Jessica Andrews, You Go First *
 - Vince Gill & Patty Loveless, My Kind Of... *
 - Chris LeDoux, Life Is A Highway
 - Sammy Kershaw & Lorie Morgan, Maybe Not Tonight
 - Lila McCann, With You
 - Sara Evans, Fool, I'm A Woman *
 - Mary Chapin Carpenter, Almost Home *
 - Claudia Church, Home In My Heart *
 - Brooks & Dunn, South Of Santa Fe
 - Rankin Family, Moving On
 - Shania Twain, Man! I Feel Like A Woman!
 - Mark Wills, She's In Love
 - Warren Brothers, She Wants To Rock
 - Billy Ray Cyrus, Give My Heart To You
 - South Sixty Five, No Easy Goodbye
 - Shane Minor, Slave To The Habit
 - Paul Brandt, That's The Truth
 - Chalee Tennison, Someone Else's Turn To Cry
 - David Ball, Watching My Baby Not Coming
 - Ricochet, Seven Bridges Road
 - Sherrie Austin, Never Been Kissed
 - Shana Petrone, This Time
 - Stacy Dean Campbell, Makin' Good Time
 - Kelly Willis, Not Forgotten You
 - Trisha Yearwood, I'll Still Love You More
 - Deana Carter, Angels Working Overtime
 - Chad Brock, Lightning Does The Work

NEW ONS

- Jerry Kilgore, Love Trip
 Lila McCann, Crush
 Michael Peterson, Sure Feels Real Good
 Sisters Wade, How Much Longer
 Yankee Grey, All Things Considered



- Continuous programming
 1515 Broadway, NY, NY 10036
- Will Smith, Wild Wild West
 - Eminem, Guilty Conscience
 - Britney Spears, Sometimes
 - Backstreet Boys, I Want It That Way
 - Smash Mouth, All Star
 - Kid Rock, Bawitdaba
 - Blink 182, What's My Age Again?
 - Orgy, Stitches
 - Red Hot Chili Peppers, Scar Tissue
 - Limp Bizkit, Nookie
 - 702, Where My Girls At?
 - Jennifer Lopez, If You Had My Love
 - Madonna, Beautiful Stranger
 - Joey McIntyre, I Love You Came Too Late
 - Lonestarr, Amazed
 - Chemical Brothers, Let Forever Be
 - Mystikal & Outkast, Neck Uv Da Woods
 - Ja Rule, Holla Holla
 - Enrique Iglesias, Bailamos
 - Sugar Ray, Someday
 - Lenny Kravitz, American Woman
 - Whitney Houston, It's Not Right But It's Okay
 - Lit, My Own Worst Enemy
 - Len, Steal My Sunshine
 - TLC, No Scrubs
 - Destiny's Child, Bills, Bills, Bills
 - Blackstreet, Think About You
 - Freestylers, Here We Go
 - 112 Feat. Lil'z, Anywhere
 - Ricky Martin, The Cup Of Life
 - Tyrese, Lately
 - Christina Aguilera, Genie In A Bottle
 - Monica, Street Symphony
 - Goo Goo Dolls, Black Balloon
 - Ricky Martin, Livin' La Vida Loca
 - Vitamin C, Smile
 - 'N Sync, I Drive Myself Crazy
 - Jordan Knight, Give It To You
 - Lo Fidelity Allstars, Battletag
 - Buckcherry, Lit Up
 - 98 Degrees, I Do
 - 42 Mase Feat. Blackstreet, Get Ready
 - Tal Bachman, She's So High
 - Def Leppard, Promises
 - Brandy, Almost Doesn't Count
 - Blaque, 808
 - Busta Rhymes Feat. Janet, What's It...
 - Sporty Thiezz Feat. Mr. Woods, No Pigeons
 - Eve & Nokie, What Ya Want
 - Fuel, Jesus Or A Gun

NEW ONS

- 98 Degrees, I Do (Cherish You)
 The Offspring, The Kids Aren't Alright
 Chris Rock, No Sex (In The Champagne Room)
 Macy Gray, Do Something
 Ginuwine, So Anxious
 Powerman 5000, When Worlds Collide



- Continuous programming
 1515 Broadway, NY, NY 10036
- Ricky Martin, Livin' La Vida Loca
 - Shania Twain, That Don't Impress Me Much
 - Madonna, Beautiful Stranger
 - Sugar Ray, Every Morning
 - Lenny Kravitz, Fly Away
 - Smash Mouth, All Star
 - Jennifer Lopez, If You Had My Love
 - Goo Goo Dolls, Black Balloon
 - Red Hot Chili Peppers, Scar Tissue
 - TLC, No Scrubs
 - Shara McClachlan, I Will Remember You
 - Sheryl Crow, Sweet Child O' Mine
 - Dave Matthews & Tim Reynolds, Crush
 - Cher, Strong Enough
 - Sixence None The Richer, Kiss Me
 - Backstreet Boys, I Want It That Way
 - Will Smith, Wild Wild West
 - Lenny Kravitz, American Woman
 - Donna Summer, I Will Go With You
 - Everlast, What It's Like
 - Whitney Houston, It's Not Right But It's Okay
 - Tal Bachman, She's So High
 - Len, Steal My Sunshine
 - Edwin McCain, I Could Not Ask For More
 - Jamiroquai, Canned Heat
 - Shania Twain, You've Got A Way
 - Sugar Ray, Someday
 - Natalie Imbruglia, Torn
 - Brandy, Almost Doesn't Count
 - Alanis Morissette, Uninvited
 - Phil Collins, You'll Be In My Heart
 - Shawn Mullins, Lullaby
 - Matchbox 20, Back 2 Good
 - Blessid Union Of Souls, Hey Leonardo
 - John Mellencamp, I'm Not Running Anymore
 - Green Day, Time Of Your Life
 - Dey's Midnight Runners, Come On Eileen
 - Smash Mouth, Walkin' On The Sun
 - Ricky Martin, The Cup Of Life
 - Natalie Merchant, Life Is Sweet
 - Shania Twain, You're Still The One
 - Aerosmith, I Don't Want To Miss A Thing
 - Sheryl Crow, My Favorite Mistake
 - Goo Goo Dolls, Ins
 - Barenaked Ladies, One Week
 - Eagle-Eye Cherry, Save Tonight
 - Tom Petty & The Heartbreakers, Room At The Top
 - Madonna, Burning Up
 - Lenny Kravitz, Are You Gonna Go My Way
 - Los Del Rio, Macarena: Bayside Boys Mix

NEW ONS

- Fastball, Out Of My Head
 Luscious Jackson, Ladyfingers
 Megadeth, Crush 'Em
 Eric Benet Feat. Tania, Spend My Life With You
 Blackstreet, Think About You
 Tyrese, Lately
 Chante Moore, Chante's Got A Man

Music Video

PROGRAMMING

Radio City TV Prepares To Enter Pay-Per-View With 1st Show

RADIO CITY TV: Radio City Television's plans to enter the pay-per-view market (The Eye, Billboard, Oct. 17, 1998) are developing further with a new executive appointment and its first announced pay-per-view event. Radio City Television—which will offer music pay-per-view events from New York's Radio City Music Hall and Madison Square Garden—has named **Brian J. Diamond** senior VP of programming and production. He was previously head of his own entertainment consulting company, Brain Demand Media, and was a 15-year veteran of MTV Networks. Diamond will be based at the company's headquarters in Bethpage, N.Y., and he will report to Radio City Television president **David Kline**. The first pay-per-view event from the company will be "The Radio City Christmas Spectacular," to be televised throughout November and December.

Kline says of the special, "This is a unique holiday event, one which draws sellout crowds from around the world. This is the type of specialty programming that audiences can expect from Radio City Television."

More events are to be announced.

THIS & THAT: Larry Guzy has exited as president of video post-production company Producers Post after 12 years at the company. He is now doing independent post-production. Guzy has also exited as executive producer of Los Angeles R&B/hip-hop show "Urban Nights" (which is no longer affiliated with the Launch Red-Eye Network) and pop show "Top 40 Videos." He is still producing the Red-Eye Network shows "Planet Pop!" and "California Country." The Red-Eye Network can be seen late-nights on KDOC-TV Los Angeles. Guzy can be reached by E-mail at lguzy@bigfoot.com.

Meanwhile, **Shani Byard** will continue to produce "Urban Nights." The show is on hiatus, but Byard says that it is expected to be back on the air sometime this month. Guzy is also no longer the contact for the music video pool E.T. Videos (ETV), which has now merged with VideoLink. Guzy's previous ETV duties will now be handled by VideoLink rep **Keith Jacobson**, ETV VP of programming and production **Jeff Snyder** has

replaced Guzy as the main contact for "Top 40 Videos."

Tina Dunn, former Island Records national director of video promotion, has joined TVT Records in a similar capacity. Dunn replaces **Ari Souffrant**, who has exited TVT.

Montez Miller, who was formerly Island Black Music national director of video promotion, has started her own independent video promotion company, Montez Video Promotions. The company can be reached at 12741 Dartmouth, Oak Park, Mich. 48237. The E-mail address is MontezC@aol.com. In addition to doing independent video promotion,

Miller is still handling PD/music director duties for the Detroit-based R&B/hip-hop show "Video Request."

VH1 will have the exclusive telecast of **Eric Clapton's** benefit concert for his Crossroads Centre drug rehab facility. The concert, which took place June 30 at New York's Madison Square Garden, featured **Clapton, Bob Dylan, Mary J. Blige, and Sheryl Crow**. The concert special will premiere July 17.



by Carla Hay

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 17, 1999.



- Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139
- BOX TOPS**
- Destiny's Child, Bills, Bills, Bills
 Sporty Thiezz, No Pigeons
 Juvenile, Back That Thang Up
 Backstreet Boys, I Want It That Way
 Will Smith, Wild Wild West
 Whitney Houston, It's Not Right But It's Okay
 Tru, Hoody Hoo
 Ginuwine, So Anxious
 Eminem, Guilty Conscience
 Britney Spears, Sometimes
 Limp Bizkit, Nookie
 Lil' Troy, Wanna Be A Baller
 Monica, Street Symphony
 Christine Aguilera, Genie In A Bottle
 TLC, No Scrubs
 112 Feat. Lil'z, Anywhere
 'N Sync, I Drive Myself Crazy
 Dru Hill, You Are My Everything
 Insane Clown Posse, Another Love Song
 Ricky Martin, Livin' La Vida Loca
 Jennifer Lopez, If You Had My Love
 Naughty By Nature, Jamboree
- NEW**
- 98 Degrees, I Do (Cherish You)
 Beth Hart, L.A. Song
 Blackmoon, Whirlwind
 Fastball, Out Of My Head
 Fear Factory, Cars
 Franca Potente, Believe
 Grits, They All Fall Down
 H2O, One Life, One Chance
 Herculeez & Big Tyme, Hollywood
 INOJ, Ring My Bell
 Lamb, B-Line
 Megadeth, Crush 'Em
 The Offspring, The Kids Aren't Alright
 Styles Of Beyond, Easy Back It Up
 System Of A Down, Sugar
 Westside Connection, Let It Reign



- Continuous programming
 1515 Broadway
 New York, NY 10036
- NEW**
- Godsmack, Keep Away
 Olu, Baby Can't Leave It Alone
 GZA/Genius, Breaker Breaker
 Public Enemy, Do You Wanna Go Our Way
 Blur, Coffee & TV
- WORLDWIDE MUSIC**
- Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5
- Prozzak, Strange Disease (new)
 Boombang Boys, Pictures (new)
 Christina Aguilera, Genie In A Bottle (new)
 Enrique Iglesias, Bailamos (new)
 Jack Tripper, Sounds Familiar (new)
 Sporty Thiezz, No Pigeons (new)
 Vitamin C, Smile (new)
 Lauryn Hill, Everything Is Everything
 Will Smith, Wild Wild West
 Madonna, Beautiful Stranger
 Jennifer Lopez, If You Had My Love
 Britney Spears, Sometimes
 Len, If You Steal My Sunshine
 The Tea Party, Heaven Coming Down
 Smash Mouth, All Star
 Moist, Breathe
 Backstreet Boys, I Want It That Way
 Tal Bachman, She's So High
 Lenny Kravitz, American Woman
 Red Hot Chili Peppers, Scar Tissue



- Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139
- Aleks Synteks, Sexo, Pudor Y Lagrimas (Heavy)
 Cafe Tacuba, La Locomotora (Heavy)
 Cher, Strong Enough (Heavy)
 Christian Castro, Mi Vida Sin Tu Amor (Heavy)
 Goo Goo Dolls, Black Balloon (Heavy)
 Madonna, Beautiful Stranger (Heavy)
 The Chemical Brothers, Hey Boy, Hey Girl (Heavy)
 TLC, No Scrubs (Heavy)
 Alanis Morissette, So Pure (Medium)
 Def Leppard, Promises (Medium)
 El Gran Silencio, Tonta Cancion De Amor #2 (Medium)
 Enrique Iglesias, Bailamos (Medium)
 Gustavo "El Zopilote" Pimental, El Magazo (Medium)
 Jumbo, Siento Que (Medium)
 La Dosis, Hombre Bala (Medium)
 Lucybell, Flotar Es Caer (Medium)
 Nek, Su Tal Vez, Su Quiza (Medium)
 Robbie Williams, Millenium (Medium)
 Roxette, Anyone (Medium)
- URBAN X-PRESSIONS**
- 2 hours weekly
 3900 Main St
 Philadelphia, PA 19127
- Eve & Nokie, What Ya Want
 Naughty By Nature, Jamboree
 Missy "Misdemeanor" Elliott, She's A Bitch
 Ja Rule, Holla Holla
 Ginuwine, So Anxious
 Sporty Thiezz, No Pigeons
 Monica, Street Symphony
 Eminem, Guilty Conscience
 Mobb Deep, Quiet Storm
 Sway & Tech, The Anthem
 Destiny's Child, Bills, Bills, Bills
 The Roots, The Next Movement
 R.Kelly/NAS, Did You Ever...
 Hot Boys, We On Fire
 Young Bloods, U-Way



- Five hours weekly
 223-225 Washington St
 Newark, NJ 07102
- Madonna, Beautiful Stranger
 Sheryl Crow, Sweet Child O' Mine
 The Moffatts, Until You Love Me
 Jennifer Lopez, If You Had My Love
 Orgy, Stitches
 Def Leppard, Promises
 Silverchair, Ana's Song (Open Fire)
 Ricky Martin, Livin' La Vida Loca
 Vitamin C, Smile
 TLC, No Scrubs
 Sugar Ray, Someday
 Bijou Phillips, When I Hated Him
 Guiltina, Uno Mas (Medium)
 You Wanted More
 Smash Mouth, All Star
 Jumbo, Get Set
 Monster Magnate, See You In Hell
 dc Talk, Consume Me
 Blink 182, What's My Age Again
 Hole, Awful
 Britney Spears, Sometimes
- CMC CALIFORNIA MUSIC CHANNEL**
- 15 hours weekly
 10227 E 14th St
 Oakland, CA 94603
- Jennifer Lopez, If You Had My Love
 Eve & Nokie, What Ya Want
 B.G., Cash Money Is An Army
 R.Kelly/NAS, Did You Ever...
 702, Where My Girls At
 Maxwell, Fortunate
 Ginuwine, So Anxious
 Monica, Street Symphony
 Backstreet Boys, I Want It That Way
 T.W.D.Y., Players Holiday
 Brandy, Almost Doesn't Count
 Dru Hill, You Are My Everything
 Britney Spears, Sometimes
 Naughty By Nature, Jamboree
 TLC, No Scrubs

SALE of the CENTURY

The Billboard 4th Quarter Buyer's Forecast

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DIGITAL ARCHIVES FACE DETERIORATION

(Continued from page 1)

company vaults.

In most cases, companies can turn to backup copies and pre-production masters, but that's not always an option.

U.S. record companies also face another problem with their digital and analog tape holdings: keeping and maintaining obsolete equipment in order to be able to play back music recorded in a variety of formats.

The most popular digital tape formats used in the record industry for final-product new masters are 3/4-inch PCM 1610 and 1630 U-Matics (which resemble video Beta cartridge tapes) and DATs. Despite their popularity, Sony no longer manufactures digital U-Matic machines to play back the 1610 and 1630 tapes.

Both U-Matic and DAT tapes are prone to playback and fatal error-correction problems, according to recording studio experts. Normally, when a digital machine encounters an error it's able to produce an approximation of the missing material by sampling surrounding information. But when a damaged tape with a high error rate is played back, the microprocessor in the machine

This is the second of a three-part series by Bill Holland examining the problem of flawed master tapes used for recorded music archives. Part One explored chemically flawed analog tapes from the 1970s and '80s (Billboard, June 5). This installment examines the problems encountered with unstable and unplayable digital storage media. Part Three will look at record companies' plans to move toward a digitized vault future.

to the flawed analog tapes. Others say they've seen the problem in tapes only 2 or 3 years old.

A source at Sony Music who has studied the playability of U-Matics admits, "There is a problem with some of our production masters. Anecdotal evidence suggests that across the board there's about an 11% failure rate for 1610s and 1630s over about a 20-year period. And there's as many error-rate problems with tapes that are 16 months old as there are with those that are 16 years old, which suggests the tape formulation of the raw stock was changed over time.

"We make multiple copies [of the 1610s and 1630s] to deal with just such a disaster factor in case one doesn't play."

He adds that it's rare for the label to have to go back and remaster a recording from the original, pre-production, 2-track analog master—a format still preferred by many producers—"but it's happened."

Says Frondelli, "I also see that from an archival perspective, analog is the only format [where] we know how to recover [the recording] if there are some problems. You can't recover a U-Matic. If you've got a little edge damage, the tape won't play, period."

Al McPherson, VP of technical services for the Warner Music Group, notes that with newer digital carriers—such as the new Hi-8 format Exabyte—"you have an extra layer of error correction that you don't have with a [U-Matic] 1630. A 1630 only says, 'If I can conceal the error, I'll conceal it, but I really can't correct it.'"

Says a company vault staffer at Sony, "It's a crap shoot now. We have several machines to play U-Matics on, and you'll often see an engineer taking a tape from one machine to another to see if they'll luck out and find one that will still play the tape."

Sony and Quantegy are among the suppliers of 1610/1630 tapes.

DAT'S ALL, FOLKS

Many engineers say they are also finding that some DAT tapes—some less than 3 years old—no longer play.

"DATs deteriorate, plain and simple," says Charlie Pilzner of Airshow Mastering in Springfield, Va. "The error rate goes up on them, and the machines can't correct them, and so there's this horrible distortion. Also, if a DAT has a dropout, that's it."

Despite the popularity of the format among lower-budget studios and their clients, experts say that DATs were never designed nor marketed for long-life archiving. Sony developed and brought the DAT to the marketplace and continues to supply

pro-quality DATs to studios, as does Maxell, TDK, Quantegy, BASF, Apogee, and HBB.

Sony also originated and continues to produce studio-quality DAT recorders, along with Panasonic and Tascam. According to studio experts, each machine has a slightly different set of specs and alignment characteristics, a phenomenon that often leads to a tape recorded on one machine not being playable on others over a period of time.

Sony Electronics isn't aware of the PCM and DAT breakdown problems described by its studio customers. "We're investigating it," says spokesman Brian Levine. "So far, we have not found any problems with our tapes at this time."

Other digital tape carriers, such as ADAT and DA-88, appear to be more stable, say the experts, as do optical media such as CD-ROM, and, of course, hard disc recordings. Although manufacturers say that recordable audio CD-R is a "short-term" tool that was never designed for archiving, some engineers have been using the medium for short- and long-term storage.

The all-or-nothing playability of some popular digital tapes hinders engineers and archivists who subscribe to the imperative that original source material must be preserved.

As Inglot says, "It's always been important to be able to go back to the original sources, even if they are digital, because as the technology improves, you may have to go back and transfer from the original to take advantage of the improvements."

FUTURE FORMATS

Even if the flawed tapes play, experts say that as newer technology with higher sampling and bit rates renders obsolete the older digital formats—and the 44.1 kHz 16-bit transfers made on them—companies might find themselves stuck with digital masters that can't be updated.

Worse, says reissue producer Phil Schaap, there are isolated instances of record company executives "who

'You can't recover a U-Matic. If you've got a little edge damage, the tape won't play, period'

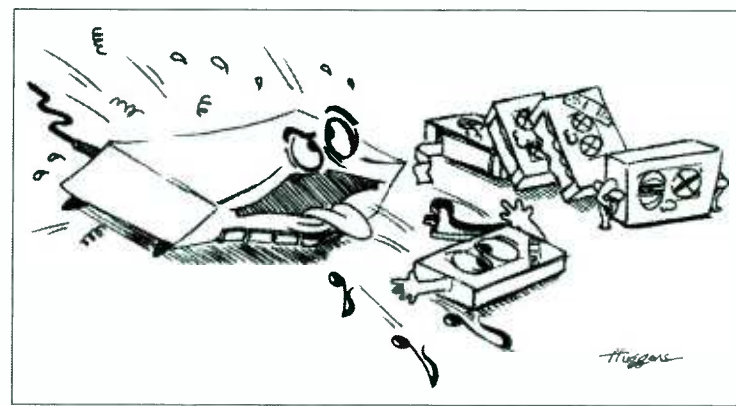
—MICHAEL FRONDELLI—

fall for the line that getting the latest technology means you can throw out the original stuff that's been taking up storage space." Other recording experts concur.

Says a source at Sony Music, "I've seen sheaves of corporate forms that were sent out in the early days of CDs in the early '80s that basically said, OK, we've got digital now, so you don't need to store those old [analog] tapes now, do you?" It happened a lot with classical releases—things were thrown away. Nobody challenged that until the late '80s."

"We're keeping our analog," says Universal Music Group's Bill Leven-

When Good Tapes Go Bad



When a digital tape goes bad, the results tend to be more severe than when an analog tape is flawed. While there are several remedies available to repair an analog recording, including baking the tape, if a digital tape contains errors, or dropouts, the music on it is lost. Following are some of the key problems encountered with damaged tapes in the digital PCM 1610/1630 U-Matic and DAT formats:

- Paper-thin tape formulations used in DATs and U-Matics are subject to crinkling or curling and are susceptible to the same sticky-shed problems as their analog ancestors (Billboard, June 5)
- When a damaged tape with a high error rate is played back, the microprocessor in the tape machine will read the damaged tape as having an error rate that is simply unplayable
- Unlike "open reel" analog tapes, digital tapes cannot be removed from their housings
- Because digital music information is stored "numerically," the tapes cannot be edited, spliced, or processed in the way that analog tapes can to alleviate problem areas

cannot interpret the interrupted digital information or produce an approximation. In other words, the machine will read the damaged tape as having an error rate that is simply unplayable.

And, worse, while the musical material on analog tapes can usually be recovered, once a digital tape goes bad or becomes unreadable, the music is lost.

Michael Frondelli, VP of operations for Capitol Studios, says the paper-thin tape formulations used in DATs and U-Matics are subject to crinkling or curling and are susceptible to the same sticky-shed problems as their analog ancestors.

What makes flawed digital tapes even more problematic are two nearly insurmountable issues. First, unlike "open reel" analog tapes, digital tapes cannot be removed from their housings. Second, because the digital music information on them is stored "numerically," they cannot be edited, spliced, or processed in the way that analog tapes can to alleviate problem areas.

In other words, once a U-Matic or DAT digital tape goes haywire, chances are its music content can't be retrieved.

The supposedly fail-safe baking remedy used for some damaged analog tapes won't help engineers recover digitally recorded information either; veterans say, because heating may harm the housings. Some professionals have found that U-Matics that are less than 10 years old are beginning to show problems similar

son, who was VP of catalog development at PolyGram before the label was merged with Universal under parent Seagram. "But there are big questions about the digital future. Will the material be readable? Nobody knows the answer to that."

The rapid pace of technology and the dizzying array of formats have forced recording studios and record company archives to maintain outmoded machines to play and transfer older masters.

"You can get parts" for the 1610 and 1630 machines, notes one studio vet, "but no new machines. And you can't pick them up at flea markets, either."

Warner's McPherson agrees that this "graying of the studio" is a problem. Referring to Sony Legacy's touted reissue of the 1959 Miles Davis album "Kind Of Blue," which was remastered utilizing a vintage 3-track machine, McPherson says, "We had some special heads built to play back 3-track, half-inch tapes we have that go back to the '50s. We have a lot of [that] stuff in our library, and the question is, How do we get it out? That's a little tough when you've got only one machine that we're using to pull [music] to get it archived."

The last manufacturers of studio-quality analog tape recorders, Studer and Atari, have stopped manufacturing them. Other machines still in wide use—such as Ampex's ATR series and 3M's M79 series—have not been manufactured for 20 years.

Some equipment necessary for preparing reissue CDs—multitrack 4-track and 8-track recorders, for example—dates back 30 years or more.

"We have [analog] Studers, old Ampex ATR machines we keep running," says McPherson. And, he says, when the machines' record/playback heads wear out, "we have to get [new] head stacks made, and the ability to get those made is not as great anymore—the guys are dying off."

Inglot agrees. "You can still get parts for some of the machines. But what happens to these tapes 10, 20, 30 years from now—even if you've been smart enough to hold onto the originals—when the people who maintain and repair these old machines pass away?"

The process is accelerated in the digital area, when machines become junk-store fodder in a decade or less.

"You can still find a Mitsubishi [digital] machine and get a Mitsubishi tape played back," says Inglot, "but you'll have a hard time playing a 3M tape anywhere, because hardly anyone has those old machines anymore. So what if someone had archived their catalog on 3M?"

As record companies approach the dawn of a new millennium, what steps are being taken to ensure that their priceless catalogs will be safe and exploitable in the next century? That's the subject of the final installment of this overview: "The Foggy Future Of Digital Storage."

MILLENNIUM SETS LOOK BACK

(Continued from page 1)

"In terms of music and art in general, it's an opportunity to reassess and to celebrate," says Steve Davis, catalog development director of EMI U.K., which in August will release the fourth batch of its "Legends Of The 20th Century" series that to date has featured releases from Jacqueline du Pré, Maria Callas, Jack Kerouac, Noel Coward, and Paul Robeson. EMI also has been releasing its Millennium Vinyl Collection, under which it is reissuing albums such as Queen's "A Day At The Races," David Bowie's "Aladdin Sane," and Frank Sinatra's "Come Dance With Me" on heavy vinyl.

"We see in everything we are doing now—television programming, news shows, magazines—there is a look back going on," says Michael Omansky, RCA senior VP of strategic marketing (U.S.), who spearheaded the label's forthcoming "Elvis Presley: Artist Of The Century" project. "People are looking back at their own lives and the famous people who have been a part of that."

The millennium-keyed sets go beyond mere nostalgia, however, label executives contend. "My feeling is that people will not just buy because it's a significant date," EMI's Davis says. "They will buy because there's some worth in the product."

Tim Ziegler, director of merchandise at the San Francisco-based Hear Music chain, agrees that two factors—nostalgia and good product—will combine to spur sales of the forthcoming pre-2000 deluge.

"People want to be in the know, and they want to remember where they were when a certain song was released," he says of the millennium-themed marketing. "It just has to be genuine, not gimmicky. I think it makes sense to gaze back on the century and vote on which albums are essential and groundbreaking."

'PARTY' TIME

In the U.S., leading reissue label Rhino Records, distributed by WEA, got an early start on the frenzy last year with the first title in its "Millennium Party" series, featuring various artists. Titles in the series released so far are "Millennium Hip-Hop Party," "Millennium Classic Rock Party," and "Millennium Funk Party."

Rhino senior VP of marketing Garson Foos says the focus is as much on hits as on history.

"When people think of Rhino, they tend to think of anthologies and boxed sets, but we wanted to do a single-disc millennium series that was less about history and more hit-oriented," he says.

The approach seems to be working. "For the 'Millennium Party' series, we've used direct-response marketing as well as TV ads," Foos says, "and the response has been tremendous. The 'Millennium Hip-Hop Party' has been the set that's given us [one of our top] SoundScan sales we've ever had for a release."

"Millennium Hip-Hop Party" has sold 17,300 copies to date, according to SoundScan, and reached No. 73 on The Billboard 200 in the June 26

issue. The set features songs from such artists as LL Cool J, M.C. Hammer, and Run-D.M.C.

Other titles to be released in Rhino's "Millennium Party" series are "Millennium '60s Rock Party" in August and "Millennium '80s New

Wave Party" in October.

"It was an extraordinary experience to mine through the history of this company," says Sony Legacy senior VP Jeff Jones, who executive-produced the boxed set along

with Sony Legacy VP of A&R Steve Berkowitz. "If you look at any one genre of music, we have some of its seminal artists—whether it be Barbra Streisand, Miles Davis, Robert Johnson . . . The list could go on and on. I don't know of any other company that has such a wide range of artistic and commercial success."

Rhino, meanwhile, is offering two major 20th-century boxed sets, one of which will focus on sound bites of historical moments

instead of being a music-only collection.

Rhino's "Great Moments Of The 20th Century," due Nov. 2, will be a four-volume collection featuring century milestones chronicled on audio, including Thomas Edison's

in 20th-century recorded music." The collection represents a wide variety of music, including such artists as Billie Holiday, Patsy Cline, Bessie Smith, Dolly Parton, Ethel Merman, Aretha Franklin, Carole King, Janis Joplin, Salt 'N' Pepa, k.d. lang, Diana Ross & the Supremes, and Ani DiFranco.

Classical music is also well-represented in the millennium-release craze. Sony Classical's "Milestones Of The Millennium" is an anthology series, that has National Public Radio's name attached to the project and chronicles important works in 20th-century music.

Titles released so far in the series are "Preludes, Fugues & Riffs: Jazz In Classical Music"; Franz Joseph Haydn: Surprise & Farewell"; and "The Great War: Classical And Popular Selections From The Time Of World War I."

Other "Milestones Of The Millennium" titles to be released Sept. 4 are "As You Like It"; "Mozart's Last Year"; "Stravinsky"; and "The Piano From Bach To Bartók." More titles in the series are being planned during the rest of 1999, with the titles and release dates to be announced.

Teldec Classics International, a Warner Music Group classical label, is gearing up for a massive Johann Sebastian Bach boxed set containing about 150 CDs. The set, "Bach 2000: The Complete Bach Edition," is due for release on July 28, 2000, the year before the 250th anniversary of Bach's death.

"J.S. Bach is arguably the greatest composer who ever lived," says Atlantic VP of associated labels (U.S.) Arthur Moorhead, who will help lead the marketing campaign for the set. "In the year 2000, there will be a lot of recordings commemorating his death. Teldec has in its archives possibly the most expansive Bach compositions, and this collection will appeal to specialized, up-scale consumers."

Moorhead continues, "We're going after people who have a passion for Bach's music but who will also be high-end, luxury consumers who can afford the boxed set . . . We'll also be targeting music school and libraries, because the boxed set is the perfect kind of reference these organizations can use."

SINGLES SCENE

Other record companies are also taking a one-artist-per-collection approach in their millennium campaigns.

Universal Music Group's "The Millennium Collection: 20th Century Masters" is an anthology series for artists in the Universal labels family. Each album features the work of one artist. Current releases in the series contain music from Louis Armstrong, Buddy Holly, B.B. King, the Who, and Neil Diamond.

Upcoming "20th Century Masters" releases, scheduled for the remainder of this year, include collections from James Brown, Connie Francis, Rod Stewart, the Supremes, and Bill Monroe.

Universal Music Group director of national sales (U.S.) Jim Dobbe notes, "This series honors artists who were

(Continued on next page)

The Sounds Of 20

The following is a list of some of the major millennium-themed projects due this year. An asterisk (*) denotes releases already available.

RCA

"Elvis Presley: Artist Of The Century," boxed set, due July 13.

EMI MUSIC DISTRIBUTION (EMD)

In its "Last Sale Of The Century" marketing campaign, EMD will rerelease select vinyl albums and CDs with the original album packaging.

Titles on vinyl, due Sept. 14: Grand Funk's "We're An American Band"; Heart's "Dreamboat Annie"; Paul McCartney & Wings' "Band On The Run"; Steve Miller Band's "Fly Like An Eagle"; Pink Floyd's "Dark Side Of The Moon"; R.E.M.'s "Document"; Rolling Stones' "Sticky Fingers," "Exile On Main Street," and "Some Girls."

Titles on CD, due Sept. 21: Grand Funk's "We're An American Band"; Heart's "Dreamboat Annie"; Steve Miller Band's "Fly Like An Eagle"; R.E.M.'s "Document"; Rolling Stones' "Sticky Fingers," "Exile On Main Street," and "Some Girls"; Roxy Music's "Avalon"; Bob Seger's "Night Moves" and "Live Bullet."

On Oct. 19, EMD will release "Legends Of The 21st Century," a CD-only anthology series featuring such artists as Fats Domino, Nat "King" Cole, Duke Ellington, and Edith Piaf.

SONY LEGACY

"Soundtrack For A Century," boxed set, due in October.

SONY CLASSICAL

"Milestones Of The Millennium" series.

* "The Great War: Classical And Popular Selections From The Time Of World War I"

* "Music In Film"

* "Beethoven: Symphony No. 9"

* "The Renaissance In Music"

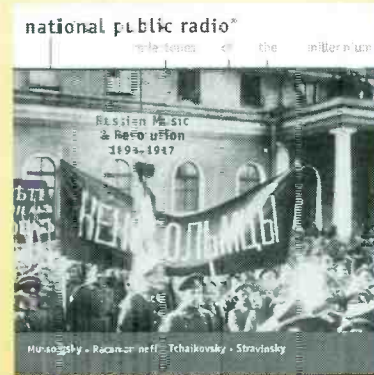
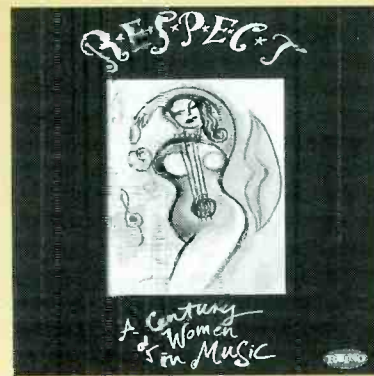
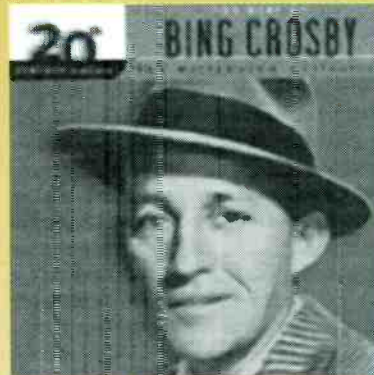
* "J.S. Bach, The Brook And The Wellspring"

* "Gloria In Excelsis Deo: Chants, Hymns & Sequences"

* "Preludes, Fugues & Riffs: Jazz In Classical Music"

* "Songs & Dances: Nationalism In Music"

* "Franz Joseph Haydn: Surprise



& Farewell"

* "Russian Music & Revolution, 1830-1917"

"As You Like It," due Sept. 14.

"Mozart's Last Year," due Sept. 14.

"Stravinsky," due Sept. 14.

"The Piano From Bach To Bartók," due Sept. 14.

RHINO

"Millennium Party" series:

* "Millennium Hip-Hop Party"

* "Millennium Classic Rock Party,"

* "Millennium Funk Party"

* "Millennium '60s Rock Party," due in August.

* "Millennium '80s New Wave Party," due in October.

"Great Moments Of The 20th Century," boxed set, due Nov. 2. This set will feature sound bites of events that made history in the 20th century. Music is included, but the set is mainly an audio history collection.

"R-E-S-P-E-C-T: A Century Of Women In Music," boxed set, covering 20th-century female artists in various genres of music. Due in October.

TELDEC

"Bach 2000: The Complete Bach Edition," a 153-disc boxed set, covering the complete works of Johann Sebastian Bach. The set is due in the U.S. July 28, 2000, in advance of the 250th anniversary of Bach's death in 2000.

UNIVERSAL

"The Millennium Collection: 20th Century Masters," an anthology series for various artists in the Universal Music label family.

Current releases in the series include Louis Armstrong, Chuck Berry, Bing Crosby, Neil Diamond, Judy Garland, Bill Haley, Buddy Holly, John Lee Hooker, Etta James, B.B. King, Patti LaBelle, Lynyrd Skynyrd, the Mamas & the Papas, Steppenwolf, Muddy Waters, and the Who.

Upcoming releases for the rest of 1999 include Burt Bacharach, James Brown, Patsy Cline, Connie Francis, Marvin Gaye, Ink Spots, Louis Jordan, Brenda Lee, Loretta Lynn, Roger Miller, Bill Monroe, the Flatlanders, Martha Reeves & the Vandellas, Smokey Robinson & the Miracles, Dusty Springfield, Rod Stewart, the Supremes, and the Temptations.

CARLA HAY

Wave Party" in October.

"We might do second volumes of the series," Foos adds, "depending on how the millennium theme works in year 2000."

THE BIG BOXES

Retrospectives and boxed sets seem to go hand in hand, and Sony Legacy is planning a major one: an ambitious six-CD, 500-song boxed set called "Sony Music 100 Years: Soundtrack For A Century." The set, due in October, will represent

with Sony Legacy VP of A&R Steve Berkowitz. "If you look at any one genre of music, we have some of its seminal artists—whether it be Barbra Streisand, Miles Davis, Robert Johnson . . . The list could go on and on. I don't know of any other company that has such a wide range of artistic and commercial success."

Rhino, meanwhile, is offering two major 20th-century boxed sets, one of which will focus on sound bites of historical moments

pioneering work in electricity; the sinking of the Titanic; World Wars I and II; the civil rights movement; the assassinations of John F. Kennedy and Martin Luther King Jr.; and the Iran hostage crisis.

Rhino's big millennium music boxed set will be "R-E-S-P-E-C-T: A Century Of Women In Music," a five-volume collection due in October.

Of the female-oriented set, Foos asserts, "It will be a definitive collection of influential female artists

Sony Legacy Gathers 500 Tracks On 26-Disc 'Soundtrack For A Century'

BY LARRY FLICK

NEW YORK—With the 26-disc retrospective "Sony Music 100 Years: Soundtrack For A Century," Sony Legacy will offer its most ambitious historical project to date.

Arranged as a dozen multiple-CD sets—covering as many genres of recorded music—the 500-song collection will be sold in a book-style boxed set, accompanied by 300 pages of photos, text, and annotations.



BENNETT

Priced at \$329, the project is slated to hit worldwide retail in early October.

Simultaneous with the release of the boxed set, Sony Legacy will issue 12 two-CD compilations of genre-specific material from the project, priced at \$24.98 each. A four-CD collection of classical recordings from the box will be sold for the same price. Each set will be accompanied by a 64-page book.

"Historians will, no doubt, want the package in its complete form," says Jeff Jones,

senior VP of Sony Legacy. "However, we also wanted to ensure that the project would reach the widest possible audience—thus, the two-CD packages."

The genre breakdown and outline of the individual CD sets are as follows:

- "Pop Music: The Early Years, 1890-1950," which opens with John Phillip Sousa's first wax cylinder recording of "The Washington Post March" and includes material by Benny Goodman, Louis Armstrong, Dinah Shore, Bing Crosby, and Frank Sinatra.

- "Pop Music: The Golden Era, 1951-1975," which features tunes by Tony Bennett, Johnny Mathis, the Byrds, Simon & Garfunkel, Barbra Streisand, and Janis Joplin, among others.

- "Pop Music: The Modern Era, 1976-1999," which includes cuts by James Taylor, George Michael, Michael Jackson, Gloria Estefan, Celine Dion, Billy Joel, Mariah Carey, and Lauryn Hill.

- "Folk, Blues & Gospel: The Crossroads, 1920-1994," which includes cuts by Bessie Smith, Lead Belly, Mahalia Jackson, the Staple Singers, Shawn Colvin, Leonard Cohen, and Indigo Girls.

- "Rock: The Train Kept A-Rollin', 1965-1999," which includes cuts by Bob Dylan, the Yardbirds, Bruce Springsteen, Boston, the Clash, and Korn.

- "R&B: From Doo-Wop To Hip-Hop, 1950-1995," which includes material by Screamin' Jay Hawkins, Earth, Wind & Fire, Luther Vandross, Babyface, and the Fugees.

- "Jazz: The Definitive Performances, 1917-1995," featuring material by Dizzy Gillespie, Count Basie, Miles Davis, Weather Report, and Wynton Marsalis, among others.

- "Country: The American Tradition, 1923-1998," which includes tracks by Fiddlin' John Carson, Tammy Wynette, Willie Nelson, George Jones, and Dixie

Chicks.

- "Broadway: The Great Original Cast Recordings, 1932-1997," which includes tunes from the shows "South Pacific," "West Side Story," "Cabaret," and "A Chorus Line."

- "Movie Music: The Definitive Performances, 1927-1998," which features music from "To Sir With Love," "The Way We Were," "The Graduate," and "Titanic," among others.

- "Sony Classical: Great Performances, 1903-1998," which includes material by Stravinsky, Serkin, Kostelanetz, and Yo-Yo Ma.

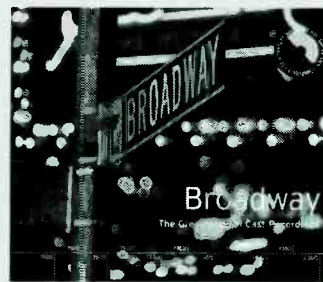
- "International Music: Sony Music Around The World," which includes performances by Ricky Martin, Shakira, and Liu Huan.

Jones teamed up with Steve Berkowitz, the label's VP of A&R, to executive-produce "Sony Music 100 Years: Soundtrack For A Century," which took approximately 18 months to assemble.

"We were dealing with an extraordinary amount of material—both in terms of volume and quality," says Berkowitz, adding that a team of producers, historians, A&R executives, and researchers met on a weekly basis to sort through repertoire. "It was staggering to absorb the tracks we had access to. Without exaggeration, this is some of the best material ever recorded."

In addition to riffling through the wealth of material available in the Sony vaults, Jones and Berkowitz licensed material that the label no longer owns. "If our company made it a hit, we wanted to include it," says Jones, citing recordings by LL Cool J, Elvis Costello, Chicago, and the Yardbirds that were licensed and included in the package.

However, that philosophy also excluded recordings that the label currently owns but did not break—like Carole King's "Tapestry." "That was a record that A&M was responsible for making a success," Jones notes.



Another avenue for choosing cuts was going directly to some of the artists. "Almost all of the on-roster artists suggested cuts," Berkowitz says.

Among them was Tony Bennett, who says, "It amazes me to realize that it has been 50 years since Mitch Miller and Goddard Lieberson signed me to

Columbia Records. Being with Sony Music has provided me with the ultimate music education. As an artist, we were all motivated by the premise that it was important for each and every artist to try and build a catalog that would never become dated. Recordings had to be timeless."

Bennett is among the writers contributing essays to the book accompanying "Sony Music 100 Years: Soundtrack For A Century." Others include Sony Music Entertainment chairman/CEO Thomas D. Mottola, Sony archivist Mark Kirkeby, and music journalists Stephen Holden and Parke Puterbaugh.

With the package complete, Jones says the next task is developing a broad-reaching marketing strategy behind the boxed set and the individual CD packages.

The agenda includes an extensive point-of-purchase and retail campaign, artist-driven promotions that are still in the planning stages, and a dedicated Web site that will offer info and sound bites.

"We're going to work this from top to bottom," Jones says. "This is not just a catalog item. It's a front-line item with rich artistic merit."

MILLENNIUM SETS LOOK BACK

(Continued from preceding page)

significant to music in the last 100 years. This is a retail-driven promotion, and we're doing trade advertising for the series. We're not going to advertise in magazines like Rolling Stone or do radio ad buys for this. We're doing a promotion for the series with [online retailer] CDnow. We plan to have another 15 or 20 more new ["20th Century Masters"] releases in the series this year."

Many of the artists in the series—particularly Motown acts like the Temptations, Marvin Gaye, and the Supremes—already have numerous anthologies and greatest-hits collections. Why the need for more?

Says Dobbe, "Some of those artists' collections have been taken off the market. This series is meant to broaden the featured artists' audiences."

HE'S IN THE BUILDING

BMG's main millennium project will be through RCA, which is celebrating its best-selling artist of all time—Elvis Presley—with a three-volume boxed set.

"Elvis Presley: Artist Of The Century," set for release Tuesday (13), will have 75 of Presley's songs, as well as special-edition booklets with Presley testimonials from noted artists.

In its marketing campaign for

the set, RCA is also trumpeting the fact that Presley holds the record for the artist with the most certifications from the Recording Industry Assn. of America (RIAA). Presley has 130 overall RIAA certifications—more than twice as many as second-place act the Beatles.

"With the century closing, we thought the time was fitting to pay a tribute to Elvis Presley in a simple way, but one that has not been done before," says RCA's Omansky. He says the boxed set, which spans Presley's career, "combines his greatest hits with his greatest work."

Omansky says BMG typically goes after four audiences with its Presley product: the mainstream market, the core fan base, impulse buyers, and people who are interested in Presley but don't shop at traditional retail stores.

"Something like 'Artist Of The Century' gives us a chance to go to the masses," Omansky says.

TRUE TO ORIGINALS

EMI Music Distribution (EMD) is taking a slightly different approach to its millennium campaign. In a September promotion dubbed "Last Sale Of The Century," EMD will re-release on vinyl and CD select titles designed to be as close a replica as

possible of the original albums' packaging. EMD will also offer a discount on those titles.

For example, one of the titles—the Rolling Stones' "Sticky Fingers"—will have the functional pants zipper found on the original album artwork.

Other titles chosen for the campaign include R.E.M.'s "Document," Heart's "Dreamboat Annie," Steve Miller Band's "Fly Like An Eagle," and Grand Funk Railroad's "We're An American Band."

EMD senior VP of marketing (U.S.) Briggs Ferguson says, "The idea behind the campaign wasn't so much to focus on the millennium but to bring music back to people's awareness. The discount structure will be for both retail and consumers."

Interestingly, the Beatles—EMI's best-selling act and widely considered to be the best-selling music group of the 20th century—will not be included in any EMI millennium campaigns.

Briggs explains, "With our big-selling artists like the Beatles and Garth Brooks, there's a lot of channels to go through to get something approved. We're concentrating on the 'Yellow Submarine' project for the Beatles this year."

A new edition of the Beatles' "Yel-

low Submarine" soundtrack is being readied for release in September (Billboard, June 19).

EMD will also be releasing a series that specifically points to artists whose music is expected to endure into the new millennium. The first set of its "Legends Of The 21st Century" anthology series—featuring artists like Fats Domino, Nat "King" Cole, Duke Ellington, and Edith Piaf—will be released Oct. 19 on CD only.

INTERNATIONAL APPROACHES

Sony Music Europe is also gearing up to market its catalog, but in the compilations market. Sony Netherlands, together with BMG and Universal, will issue a set of CDs with the greatest hits of the decade.

In Sweden, another marketing joint venture will produce a special millennium version of its compilation series "Most Wanted," as well as reissuing CDs from individual years.

In Germany, a millennial version of the successful soft-rock compilation "KuschelRock" is due.

On June 21, Virgin Records U.K. began a millennium edition of the "Now!" series, which will cover the biggest hits from 1980-95.

Music already is being celebrated through another U.K. initiative, the

retail-keyed Music of the Millennium (Billboard, Feb. 6). Launched Jan. 18 in partnership with national TV broadcaster Channel 4, the project will canvass hundreds of thousands of people to produce a 10-category list of the millennium's musical greats.

Channel 4 is broadcasting on weeknights five-minute mini-programs in four series, which end this month, featuring artists discussing their favorite music or musician. The first group of 15 included Sinéad O'Connor on Bob Marley, Herbie Hancock on George Gershwin, and Alexander O'Neal on Otis Redding. The project will culminate in a night of dedicated programming in November. National radio station Classic FM is also involved in the project, to mobilize the classical vote.

HMV's contribution to what is being billed as the U.K.'s biggest-ever music survey includes distributing 500,000 voting leaflets through its 108 stores and producing 25 million special carrier bags, which can double as voting forms.

Assistance in preparing this article was provided by Catherine Applefeld Olson in Washington, D.C.; Carrie Bell in Los Angeles; and Dominic Pride and Nigel Williamson in London.

MUSIC IS KEY AT ALPHA SCHOOL

(Continued from page 1)

Roman Catholic order of the Sisters Of Mercy and supported by private donations and a small, per capita allowance from the Jamaican government, Alpha has been proving the transformative power of music on a daily basis for more than 100 years.

Alpha is more than a home for wayward, indigent, or orphaned boys. It is even more than an institution that transforms inner-city boys into proud-backed men of skill.

Alpha is the little engine that could



Everol "Stringwray" Way, left, and Winston "Sparrow" Martin are Alpha alumni. (Photo: Elena Oumano)

and the primary force behind Jamaica's musical explosion of the '60s and '70s.

Without the musical training and life lessons they received at Alpha, the late tenor saxophonist Tommy McCook, trumpeter Johnny "Dizzy" Moore, the late trombone genius Don Drummond, and alto saxophonist Lester Sterling—founding members of the Skatalites, the architects of ska—might never have picked up an instrument, let alone come together as an internationally acclaimed group.

Ska itself—a blend of the island's *mento* folk music with stateside jazz and R&B—would never have been. Nor would there be reggae, which developed largely thanks to the above and other Alpha "old boys," as well as the youngsters they tutored.

Some excelled in Jamaica; others in North America and Europe. They include reggae/jazz trumpeter Eddie "Tan-Tan" Thornton of Jazz Jamaica, formerly of Aswad and Boney M; the late jazz tenor saxophonist Wilton Gaynair (who also wrote music theory and practice books); the late U.K. free-form jazz saxophonist Joe Harriott; leading U.S. and Nassau, Bahamas, jazz flutist "Little Jesus" McNair; jazz trombonist/dentist Felix Taylor; U.K. jazz trombonist Rico Rodriguez; flugelhornist Joe "Jo-Jo" Bennett (who played with the Satelites in Canada); saxophonist Carl Brian; legendary jazz trumpeter Alphonse "Dizzy" Reece; Ruben Alexander; Deadly Headley; the Buchanan Brothers—sax and bass players who worked with Nassau's Ella Louise Trio; reggae drummer Leroy "Horsemouth" Wallace; reggae trumpeter Bobby Ellis; and reggae vocalist Leroy Smart.

"Alpha's had a very pivotal role [in Jamaica's music]," says musicologist Dermot Hussey, the host of Jamaican radio station RJR's "Global Beat," which is simulcast on the Internet at www.radiojamaica.com.

"Jamaica was put on the map musically by musicians, who, to a large extent, came out of that institution playing jazz," Hussey continues. "Dizzy [Reece] was in England when Miles Davis invited him to

come to New York and record for Blue Note Records. That tells you the kind of training Alpha gives. Many boys came out of dysfunctional families, so music meant everything to them. They'd patch up their instrument keys with soap. Those Sisters of Mercy have to be praised to the skies for having foresight, vision, and consistency, and Alpha is still putting out fine musicianship."

LESSONS FROM 'OLD BOY' SPARROW

One sunny, hot morning last May, bandmaster Winston "Sparrow" Martin, a renowned jazz drummer and, like all of Alpha's bandmasters, an "old boy" himself, calls the band from the yard into the band room, a large, bare space in a one-story, concrete-walled, and tin-roofed structure. On the wall behind the boys hang framed photos of noted alumni under the painted words "This is our history, you are our future." The facing wall is covered by a large, impressionistic sketch of a colonial soldier blowing a trumpet.

All eyes are on Martin. "We're going to play the first four bars in a reggae style—tic tic toc tic tic," he instructs, then counts down.

After a few bars, he signals the band to stop. "What key should you be playing in?" "C, sir," 22 boys answer in unison. They start up again, and once more, Martin calls for a halt. He walks over to each section to give precise coaching, then counts the band down again. The result is tight, dense, and harmonious.

Two visitors appear in the doorway—"old boy" and former Skatalite Moore, with American trombonist/

Jamaica was put on the map musically by musicians, who, to a large extent, came out of that institution playing jazz'

- DERMOT HUSSEY -

producer Delfeayo Marsalis in tow. Like many American jazz musicians, Marsalis is fascinated by the genius of Don Drummond. Moore has brought Marsalis to Alpha to see where the legend began.

DEEP ROOTS IN JAMAICA

In 1880, Alpha was founded as a school for girls (the girls' school closed in 1973); in 1884, the school opened for boys. A drum and fife corps, taught by an English soldier from the colony's army camp, started two years later. After Jamaica's bishop got brass instruments from the States, the brass concert band was launched and, soon after, played its first engagement.

"Of course, it wasn't much, just marching up and down," says Sister Ignatius, the Jamaican-born nun who heads Alpha and first came to the school on Feb. 1, 1939, when she was 17 years old.

Alpha's 22-member band and its subgroups bring in a hefty share of the school's working budget. Since January '99, this band has done 400 jobs, sometimes splitting into a group of eight led by one of the boys, and a group of six led by Martin.

"When we play out, we charge \$3,000 Jamaican [at an exchange rate of \$1 Jamaican to \$0.03 U.S.] an hour, plus transportation and refreshments," says Sister Ignatius, as she finalizes arrangements for that night's King's House performance. "Still, it's



Today's Alpha band likely contains some of tomorrow's musical greats. (Photo: Elena Oumano)

a constant struggle for funds. Old boys donate, and the old boys who have done very well leave us their instruments when they die. We have about 12 instruments from them."

Moore, who performs and records with his Skalites band, is a frequent visitor. "I'm a Rasta; this is something inside of me since birth," he says. "But there's a special thing I have for Sister Ignatius as a person that goes beyond religion. She's just a unique person. I couldn't allow religion to come between us, and she's the same. I love her very much."

In the '40s and '50s, boys usually came to Alpha through the colonial government's petty sessions court, but "trouble in those days wasn't like trouble today," says Sister Ignatius. Today's boys usually come from a family court-mandated "place of safety," and virtually all blossom in its atmosphere of loving discipline.

Not all the boys are allowed to choose music as their trade, but Alpha's band is clearly the school's, if not the island's, shining star.

How successful has the band been in soothing the "savage breasts" of Jamaica's troubled boys? "Maybe 10 or less out of a hundred go back to the streets for a time," Sister Ignatius estimates. "What they learn here is not in formal classes but in looking around and seeing, in talking and listening. They remember that little thing you say to them 10, 15, 20 years after. The little kindness has a great effect. Children today don't have that kindness, that interest."

"She's something else," says Martin of Sister Ignatius. "She don't take foolishness, but she's calm and very sensitive. She's even showed boys how to throw a left hook."

THE NEXT GENERATION

Back in the band room, Martin signals for the drums and percussion to kick off "Carry Go Bring Come," Justin Hinds & the Dominoes' diatribe against Mother England. It's a jaunty, rollicking arrangement of a ska anthem, and the boys have obviously practiced hard.

Martin, who teaches every instrument in the band, accompanies the

boys on keyboards. An older boy stands to take a fluid, heartfelt alto sax solo. Eighteen-year-old Kevin Bonfield, who is now also a woodworker, is clearly slated to be among the next set of stars out of Alpha.

It's been nine years since his parents fought one night and his mother left. His father put his nine children in care; Kevin and two younger brothers wound up at Alpha. He hasn't seen either parent since.

"When I came to Alpha, I got more chance to hear music and meet great musicians, like Tommy McCook," says Bonfield. "I said, 'I want to be like them.'"

Before Alpha, his idols were Shabba Ranks and Buju Banton. Today, they're Charlie Parker and James Moody. "I'd like to tour the U.S. and Europe in a jazz band," Bonfield says. "Alpha has given me education and music. If I hadn't come here, probably I'd be a thief now or in a gang."

Martin and Sister Ignatius are ensuring that Bonfield's bright future materializes.

"He'll go to [Alpha's] Waltham Park Halfway House," says Martin. "I convinced [noted saxophonist] Dean Frazier to give him a saxophone. Then Deadly Headley borrowed it and gave Bonfield \$20 [U.S.]. I told him to shake Headley's hand and say thanks and keep doing that whenever he sees him, even if it's for 10 years. Air Jamaica wants to adopt Bonfield as part of their team. But you have to teach them to not let their head swell."

"There's so much talent in Jamaica, especially in Alpha Boys School band," the 58-year-old Martin

'This is where I got my experience. I was here as a boy for 10 years'

- WINSTON 'SPARROW' MARTIN -

continues. "This is where I got my experience. I was here as a boy for 10 years."

It was actually Marcus Garvey's marching band that led young Martin to Alpha. Unable to resist the lure of the drums, he'd join the crowds that followed the band from his Trenchtown home all the way to Ella Louise Park, where Garvey and his followers held meetings.

"I didn't understand what he was saying," Martin recalls. "I just followed the band. It was led by Saint William Grant, who rode a white horse and carried a sword. I'd try to get home when they reached Crossroads, but my father always caught me and gave me a whipping. All I wanted was to play music. I attended Catholic school, but it didn't teach music, so the priest said I should go to Alpha."

Martin enjoyed an illustrious career in bands like Carlos Malcolm & the Afro-Jamaicans and played on Bob Marley's "Catch A Fire" set. But his heart has always been in teaching.

"What I love about the boys is when I look at each of them, I see myself," says Martin, himself a

father of 10—each with his or her own instrument. "Sometimes I go home and think about their problems. Some parents don't even come to see them, so I make sure when those boys play out and get money that Sister gives them some to go to the movies and buy ice cream. We give the band freedom when they play out, because they're musicians and they shouldn't have to line up like in school for their food."

Everol "Stringwray" Way, who plays trumpet for Ziggy Marley &



Sister Ignatius, the Jamaican-born nun who heads Alpha, first came to the school when she was 17. (Photo: Elena Oumano)

the Melody Makers and plays on Lauryn Hill's "Doo Wop (That Thing)," came in 1980, at age 11.

"I was getting in trouble, not staying home," he says. "I was musical, and I needed to get off the streets, so it was the best idea. I always watched the band practice, and one evening, the bandmaster, Carlton "Jackie" Willasy, invited me to play. He just gave me the trumpet, and I'm glad he did."

A FEEDER SYSTEM

When a visitor asks today's band if anyone wants to become a professional musician, she's answered by a loud chorus of "Yes, miss!"

Every one of these boys won't earn a living in music, but, over the decades, Alpha has become a feeder for the Jamaica military band, providing it with skilled musicians who can both improvise and read.

Martin is currently planning a Nov. 2 concert at Kingston's Little Theatre to raise funds for the school. He's calling on Jamaican artists to donate their services.

He is also accumulating instruments to start "my own music school," he says, "so the kids of the street can learn. The schools don't want to help because they don't think music is as important as academic subjects. But when the band starts to move, then they realize."

And the band is as essential to Jamaican music as it is to the boys who play in it. "Musicians are the innovators, and then the singers come and ride on top," says Hussey. "If you believe in cycles, Jamaican music should be coming full cycle now. Jamaica needs musicianship to reassert itself as it did during the era of ska. Alpha could help re-create that blossoming."

As the wealthiest "first world" nation in the world concocts increasingly chilling strategies for controlling its lost youth, a struggling boys' school on an island nation designated as "third world" or "developing" offers a strong reminder of our humanity and what we owe our children.

newsline...

AS EXPECTED, Sony Music has completed its acquisition of the 50% of Loud Records previously owned by BMG. With the closing of the deal, Sony's Relativity label will be merged into Loud, with the resulting company to be called Loud Records. Steven Rifkind, founder and chairman of Loud, will head up the new entity. Terms of the deal were not disclosed. Staff reductions due to redundancies are anticipated at both labels. Loud will be distributed by RED, the independent distribution company, which will remain as a stand-alone entity. **ED CHRISTMAN**

SONY MUSIC AND the Warner Music Group, through their joint-venture ownership of Columbia House, are on the verge of agreeing to acquire a significant majority equity interest in CDnow, sources say. The online merchant, based in Fort Washington, Pa., has been shopping itself over the last few months, with companies such as Deutsche Telekom, Bertelsmann, and barnesandnoble.com said to have taken a look at the firm (Billboard, May 21). Sources suggest that in the current deal on the table, CDnow would

CDNOW

be merged into Columbia House, with the two management teams remaining in place to run their respective sides of the business. Due to such a transaction, part of the payment to CDnow shareholders is expected to be in the form of stock in the new company housing the two entities. Spokespeople for CDnow, the Warner Music Group, and Sony Music each say that they do not comment on market speculation. CDnow's stock closed at \$19.81 on July 8, up more than \$2 from the previous day's close of \$17.69. **ED CHRISTMAN**

EMI MUSIC PUBLISHING deputy managing director Tom Bradley was re-elected unopposed as president of the Music Publishers Assn. (MPA) at the trade body's annual general meeting (AGM) held July 6 in London. Ben Newing (head of copyright, Schott/Universal Edition) was re-elected VP. Jane Dyball (head of business affairs, Warner/Chappell Music) and Richard Thomas (managing director, Rondor Music) were elected to the MPA council. The AGM was addressed by John Hutchinson, chief executive of the Mechanical Copyright Protection Society/Performing Right Society Music Alliance, who warned of the threat from online technology, and by Nanette Rigg, director general of British Music Rights, who emphasized the ongoing need for industry lobbying at the government level to ensure maximum copyright protection in the next millennium. **DAVID STARK**

CD INFORMATION databank CDDDB and CityAuction have paired to form CDDDB Auctions, an online auction site where consumers can sell music and buy music memorabilia. Launching Monday (12) and accessed through www.CDDDB.com, the site will allow music fans to trade, sell, and buy rare albums and collectibles. Additionally, Mickey's Autograph Arena will supply the site with autographed memorabilia that fans will be directed to as they make their music purchases. **MELINDA NEWMAN**

THE EMI GROUP saw its shares surge during the week of July 5, closing at 5.61 pounds on July 8, up some 2% over the prior day's close. But while previous rises in what analysts describe as a highly volatile stock—including a 24% rise during April from about 4.19 pounds to 5.2 pounds—have stirred up ongoing speculation that the company is ripe for a sale (Billboard, May 8), the current spike is being laid primarily at the feet of the July 7 initial public offering of Reston, Va.-based online custom-CD company music-

The EMI Group

maker.com, in which EMI acquired a 50% stake last month in exchange for an exclusive five-year licensing deal to the online retailer covering about 500,000 songs for use in downloading and custom CDs. EMI senior VP of new media Jay Samit joined Musicmaker's board of directors as a result of the pact. EMI reduced its stake to 40% after selling shares in the IPO (see story, this page). "It's a safe bet that's what's driving this," says Michael Nathanson, a New York-based international media analyst at Sanford Bernstein who follows EMI. "EMI doesn't have the fundamentals of market share and so on [that would account for such a rise], but when you factor in the Internet, it's a whole different way of looking at a stock." Nathanson also believes that EMI may be seeing some benefits from a more favorable pound-to-dollar ratio lately.

THE U.K. government's multi-party Trade and Industry Select Committee has presented evidence to Parliament supporting arguments that the territory's independent labels need protection from cheaper markets outside the EU. In a report published July 8, "Trade Marks, Fakes And Consumers," the committee largely supports consumer groups' calls that parallel-import restrictions be lifted on items such as branded clothing but argues that the music industry—and U.K. independents in particular—are worthy of different treatment. The report quotes evidence from the British Phonographic Industry and Martin Mills, chairman of the Beggars Banquet label, who pointed to the potential costs to the industry of the re-importation of repertoire licensed to countries such as Russia. Says the committee, "The international exhaustion of trademark rights is of some importance for the music industry, where the brand and the design are key selling points as well as the musical content." **MARK SOLOMONS**

Net Music Firms To Tap Public Market

BY DON JEFFREY

NEW YORK—The stocks of at least three Internet music companies were slated to begin trading publicly this month.

The first of the latest bunch to tap the public market for capital was musicmaker.com, an online provider of customized CD compilations that made its initial public offering (IPO) of stock July 7. The IPO had been postponed from late April.

In its first day of trading, the stock rose sharply. The IPO was priced at \$14 per share; the stock debuted at \$21 and closed the day up nearly 71% to \$23.94 in heavy trading. On July 8, the stock closed at \$20.94, down about 13%.

On July 9, Liquid Audio, which provides software and services for the digital delivery and sale of music over the Internet, was expected to make its stock offering—3.6 million shares (about 21% of the company) at an estimated price of \$10-\$12 each, which would raise between \$36 million and \$43 million.

And two weeks after that, according to sources, investors could expect Internet music distribution company mp3.com to make its move, selling 9 million shares at \$9-\$11 each, which would raise \$81 million to \$99 million. Based in San Diego, the company offers more than 56,000 songs for free downloads from its Web site.

Other Internet audio companies that have filed for stock offerings include tunes.com, an online music network; tickets.com, a seller of concert and other tickets on the Web; and audible, a provider of online spoken-word content.

Musicmaker.com, based in Reston, Va., sold 8.4 million shares (about 24% of the company). It will trade on Nasdaq under the symbol HITS.

Among the uses for the proceeds, according to Musicmaker.com's stock-offering prospectus, are to "pay advances in connection with acquiring additional music content from record labels . . . expand marketing, advertising, and promotional efforts . . . and maintain, back up, and upgrade the technological systems which support our operations."

The company had planned its IPO for late April but then postponed the offering because it had a deal pending with EMI Recorded Music. In June, musicmaker.com announced that EMI would provide a significant part of its catalog exclusively to the online company's Web site. This was musicmaker.com's first deal with a major record company, and it was believed to be the first such transaction between any of the majors and an online compilation company. EMI received a 50% stake in the company, which will change to about 40% after the offering.

(Redwood City, Calif.-based Liquid Audio also signed a high-profile deal recently with EMI, which selected Liquid to encode its back catalog for digital delivery.)

The last Internet music company to go public was Launch Media, which on April 23 sold 3.4 million shares at \$22 each, raising nearly \$75 million. The offering price had been raised three times in the days preceding the IPO. Santa Monica, Calif.-based Launch operates an online music site and a CD-ROM music magazine.

On June 2, shares of EMusic.com (formerly GoodNoise), a seller of downloadable music online, began trading on Nasdaq's National Market System; previously they had been listed on Nasdaq's lower-profile OTC Bulletin Board.

Musicmaker.com, in its stock prospectus, reports revenue of only \$74,028 for 1998, up from \$13,432 the year before. The company's net loss had widened to \$4.65 million from \$2.08 million.

Although investors generally favored the deal, the company is not assured of success, as its marketplace has become crowded. In its prospectus, musicmaker.com states, "The market for online commerce is extremely competitive . . . We also face significant competition in the growing market to provide digitally downloaded music."

Some of its competitors are CustomDisc.com, CDuctive, CDnow, amplified.com, and EMusic.com.

Excluding the EMI deal, musicmaker.com had licensed a library of more than 150,000 titles from over 100 independent labels. Acts whose recordings are available include Frank Zappa, Creedence Clearwater Revival, Miles Davis, Johnny Cash, and Muddy Waters.

A source said that EMI had so far cleared with its artists the licensing rights to about 100,000 songs for use on musicmaker.com.

Musicmaker.com's Web site allows consumers to order customized CDs priced from \$9.95, which are manufactured and shipped to the customer's home or office. Customers can also choose to download tracks for \$1 each. Musicmaker.com also has an exclusive three-year deal to provide compilations to customers of music club Columbia House. It supports three formats for downloading music—secure MP3, Liquid Audio, and Microsoft MS Audio.

Its chairman, founder, and co-CEO is Robert P. Bernardi. Devarajan S. Puthukarai is president and co-CEO. The underwriter for the IPO is Ferris, Baker Watts.

FORMER POLYGRAM EXEC TO SET UP EDEL PUBLISHING UNIT

(Continued from page 6)

him. "I hope Kjeld will stay for a long time," Hockman says. "He has lots of creative juices left in him."

The executive says that Mega-songs will constitute a part, but not the core, of edel's new publishing activities. "Mega is localized in Denmark," he explains. "I will have to build a whole new infrastructure."

Hockman expects that acts signed to edel "will be a fertile two-way street" as both repertoire sources and outlets for repertoire from elsewhere. "I want to provide as good a service in each direction," he says.

Initial activities will focus on what Hockman calls the "major territories" of the U.K., U.S., France, and Germany. Subsequent target markets, he adds, would likely be Latin America and then Southeast Asia—where edel is represented through licensees. Hockman would not comment on his expenditure plans but says that edel's revenue target "will require considerable investment, although it depends on the mix of A&R and acquisition."

Former colleagues say Hockman is ideally suited to the post. Irwin Robinson, now chairman/CEO of Famous Music and chairman of the National Music Publishers' Assn.,

worked with the executive for seven years after joining Chappell Music in 1977 as U.S. president. He says, "Although starting a new worldwide venture is surely not as easy today as it was when PolyGram relaunched, David has the knowledge and the drive to accomplish this."

Nick Firth, president of BMG Music Publishing Worldwide, for whom Hockman worked when Firth

was president of Chappell International, says, "David is one of the best music publishers in the world . . . He did a terrific job building PolyGram after the Chappell sale. He will be a big pain to me in his new role. I wish him very well."

Assistance in preparing this story was provided by Irv Lichtman in New York.

CANADA'S SONG CORP. FORMED

(Continued from page 6)

and M-Appeal. Among its masters are recordings by such noted Canadian acts as Lee Aaron, the Nylons, Triumph, the Rovers, Shirley Eikhard, and Hagood Hardy.

Attic also distributes such labels as edel, Edel America, Roadrunner, Metal Blade, First Night, Mammoth, Paradigm Associated Labels, Handsome Boy, and Hi-Bias in Canada and has rights to product by "Weird Al" Yankovic via his Way Moby label.

"Attic was never started to be a family business," says Mair, explaining his decision to sell. "When it started, we had venture capital, and

the idea was to go public. Unfortunately, it never happened."

Alliance Atlantis, Canada's leading film production and distribution company, has a 75% share of TMP—The Music Publisher; the other 25% is held by A&F Music Ltd. of Vancouver, which is owned by booking agent/manager Sam Feldman and manager Bruce Allen.

Song Corp. is raising capital on a private placement of \$13 million Canadian (\$8.74 million) through Toronto-based Yorkton Securities. When this is completed, the company will apply for eligibility on the Toronto Stock Exchange.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 744 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1		38	38	5	THE CUP OF LIFE	RICKY MARTIN (COLUMBIA)
1	2	13	I WANT IT THAT WAY	BACKSTREET BOYS (JIVE) 1 wk at No. 1	39	30	16	PLEASE REMEMBER ME	TIM MCGRAW (CJRB)
2	1	14	LIVIN' LA VIDA LOCA	RICKY MARTIN (C2)	40	41	8	BETTER DAYS (AND THE BOTTOM DROPS OUT)	CITIZEN KING (WARNER BROS.)
3	3	9	WILD WILD WEST	WILL SMITH FEAT. DRU HILL & KOOL MO DEE (COLUMBIA)	41	34	26	BELIEVE	CHER (WARNER BROS.)
4	6	10	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/ERG)	42	58	2	BAILAMOS	ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)
5	5	9	ALL STAR	SMASH MOUTH (INTERSCOPE)	43	40	4	I COULD NOT ASK FOR MORE	EDWIN MCCAIN (LAVA/ATLANTIC)
6	4	22	NO SCRUBS	TLC (LAFACE/ARISTA)	44	46	5	LATELY	TYRESE (RCA)
7	8	12	WHERE MY GIRLS AT?	702 (MOTOWN)	45	47	8	ONE HONEST HEART	REBA (MCA NASHVILLE)
8	7	21	KISS ME	SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)	46	53	6	HOLLA HOLLA	JA RULE (MURDER INC./DEF JAM/DJMG)
9	12	9	I WILL REMEMBER YOU (LIVE)	SARAH MCLACHLAN (ARISTA)	47	51	7	LITTLE GOOD-BYES	SHEDAISSY (LYRIC STREET)
10	9	23	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN (MERCURY (NASHVILLE))	48	61	2	BLACK BALLOON	GOO GOO DOLLS (WARNER BROS.)
11	13	6	BEAUTIFUL STRANGER	MADONNA (MAVERICK/WARNER BROS.)	49	39	10	TONIGHT THE HEARTACHE'S ON ME	DIXIE CHICKS (MONUMENT)
12	11	18	ANYWHERE	112 FEATURING LIL'Z (BAD BOY/ARISTA)	50	56	3	WHAT YA WANT	EVE & NOKIO (RUFF RYDERS/INTERSCOPE)
13	10	13	ALMOST DOESN'T COUNT	RICKY MARTIN (COLUMBIA)	51	54	3	OUT OF MY HEAD	FASTBALL (HOLLYWOOD)
14	17	9	SOMETIMES	BRITNEY SPEARS (JIVE)	52	55	5	SINGLE WHITE FEMALE	CHELY WRIGHT (MCA NASHVILLE)
15	24	5	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)	53	59	4	THE SECRET OF LIFE	FAITH HILL (WARNER BROS. (NASHVILLE))
16	14	11	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)	54	48	8	DID YOU EVER THINK	R. KELLY (JIVE)
17	18	8	TELL ME IT'S REAL	K-CI & JOJO (MCA)	55	57	5	CRAZY LITTLE THING CALLED LOVE	DWIGHT YOAKAM (REPRISE (NASHVILLE))
18	21	7	AMAZED	LONESTAR (BNA)	56	50	13	MY OWN WORST ENEMY	LIT (RCA)
19	25	7	LESSON IN LEAVIN'	JO DEE MESSINA (CJRB)	57	60	4	UNPRETTY	TLC (LAFACE/ARISTA)
20	20	13	WRITE THIS DOWN	GEORGE STRAIT (MCA NASHVILLE)	58	52	5	EVERYTHING IS EVERYTHING	LAURYN HILL (RUFFHOUSE/COLUMBIA)
21	31	3	GENIE IN A BOTTLE	CHRISTINA AGUILERA (RCA)	59	—	1	SO ANXIOUS	GINUWINE (550 MUSIC/ERG)
22	16	15	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	60	64	2	YOU HAD ME FROM HELLO	KENNY CHESNEY (BNA)
23	15	28	EVERY MORNING	SUGAR RAY (LAVA/ATLANTIC)	61	49	11	WITH YOU	LILA MCCANN (ASYLUM)
24	19	43	SLIDE	GOO GOO DOLLS (WARNER BROS.)	62	70	2	LITTLE MAN	ALAN JACKSON (ARISTA NASHVILLE)
25	23	33	WHAT IT'S LIKE	EVERLAST (TOMMY BOY)	63	66	3	WHO NEEDS PICTURES	BRAD PAISLEY (ARISTA NASHVILLE)
26	32	8	LAST KISS	PEARL JAM (EPIC)	64	67	4	JIGGA MY NIGGA	JAY-Z (RUFF RYDERS/INTERSCOPE)
27	22	9	808	BLAQUE (TRACK MASTERS/COLUMBIA)	65	68	3	JAMBOREE	NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)
28	27	12	WHATEVER YOU SAY	MARTINA MCBRIDE (RCA (NASHVILLE))	66	62	16	TWO TEARDROPS	STEVE WARINER (CAPITOL (NASHVILLE))
29	26	17	THE HARDEST THING	98 DEGREES (UNIVERSAL)	67	69	2	YOU'LL BE IN MY HEART	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)
30	45	3	SOMEDAY	SUGAR RAY (LAVA/ATLANTIC)	68	65	16	YOU WON'T EVER BE LONELY	ANDY GRIGGS (RCA (NASHVILLE))
31	36	8	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	ALABAMA FEAT. 'N SYNC (RCA (NASHVILLE))	69	71	2	BACK THAT THANG UP	JUJUBE FEAT. MANNI FRESH & LIL WAYNE (CASH MONEY/UNIVERSAL)
32	28	7	HAPPILY EVER AFTER	CASE (DEF SOUL/DJMG)	70	—	1	AMERICAN WOMAN	LENNY KRAVITZ (MAVERICK/VIRGIN)
33	44	5	SHE'S SO HIGH	TAL BACHMAN (COLUMBIA)	71	—	1	WHAT'S MY AGE AGAIN?	BLINK 182 (MCA)
34	35	7	SCAR TISSUE	RED HOT CHILI PEPPERS (WARNER BROS.)	72	—	1	YOU'VE GOT A WAY	SHANIA TWAIN (MERCURY (NASHVILLE))
35	37	6	HEY LEONARDO (SHE LIKES ME FOR ME)	BLESSID UNION OF SOULS (PUSH/2)	73	75	19	WISH YOU WERE HERE	MARK WILLS (MERCURY (NASHVILLE))
36	29	10	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)	74	72	2	NEVER GONNA LET YOU GO	FAITH EVANS (BAD BOY/ARISTA)
37	42	7	A NIGHT TO REMEMBER	JOE DIFFIE (EPIC (NASHVILLE))	75	—	1	SLAVE TO THE HABIT	SHANE MINOR (MERCURY (NASHVILLE))

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

HOT 100 RECURRENT AIRPLAY

1	—	1	SWEET LADY	TYRESE (RCA)	14	12	6	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)
2	—	1	FLY AWAY	LENNY KRAVITZ (VIRGIN)	15	13	22	THIS KISS	FAITH HILL (WARNER BROS.)
3	1	2	BACK 2 GOOD	MATCHBOX 20 (LAVA/ATLANTIC)	16	14	11	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	'N SYNC (RCA)
4	4	3	ANGEL OF MINE	MONICA (ARISTA)	17	20	15	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
5	3	5	SAVE TONIGHT	EAGLE-EYE CHERRY (WORK/ERG)	18	18	33	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY/DJMG)
6	5	5	CAN I GET A...?	JAY-Z FEAT. AMIL (OF MAJOR CONZ) & JA (DEF JAM/DJMG)	19	16	13	JUMPER	THIRD EYE BLIND (ELEKTRA/VEEG)
7	2	2	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)	20	19	19	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
8	8	5	ANGEL	SARAH MCLACHLAN (ARISTA/WARNER SUNSET/REPRISE)	21	15	2	YOU	JESSE POWELL (SILAS/MCA)
9	7	31	TORN	NATALIE IMBRUGLIA (RCA)	22	21	19	FROM THIS MOMENT ON	SHANIA TWAIN (MERCURY/DJMG)
10	6	3	...BABY ONE MORE TIME	BRITNEY SPEARS (JIVE)	23	17	19	INSIDE OUT	EVE 6 (RCA)
11	10	22	TOO CLOSE	NEXT (ARISTA)	24	—	23	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA)
12	9	3	HOW FOREVER FEELS	KENNY CHESNEY (BNA)	25	—	9	HAVE YOU EVER?	BRANDY (ATLANTIC)
13	11	19	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE)					

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.

16	808	(R. Kelly, BMI/Dotted Line, BMI) WBM
10	ALL STAR	(Squish Moth, BMI/Warner-Tamerlane, BMI) WBM
24	ALMOST DOESN'T COUNT	(Sushi Too, BMI/Hidden Pun, ASCAP/Warner-Tamerlane, BMI/Manuli L.A., ASCAP) WBM
97	ALMOST HOME	(Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) CLM/WBM
29	AMAZED	(Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
77	AMERICAN WOMAN	(Shilleagh, BMI)
88	ANYONE ELSE	(Universal-PolyGram International, ASCAP/St. Julien, ASCAP) HL
25	ANYWHERE	(Kalinina, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
75	BACK THAT THANG UP	(Money Mack, BMI)
51	BAILAMOS	(Rive Droite, ASCAP)
23	BEAUTIFUL STRANGER	(WB, ASCAP/Webo Girl, ASCAP/Rondor, PRS/Almo, ASCAP) HL
41	BELIEVE	(Xenomania, PRS/WB, ASCAP/Warner Chappell, PRS) WBM
36	BETTER DAYS (AND THE BOTTOM DROPS OUT)	(WB, ASCAP/Civis Rex, ASCAP) WBM
1	BILLS, BILLS, BILLS	(Shak'n Down, BMI/Htco, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Kelndia, ASCAP) HL
55	BLACK BALLOON	(Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
19	CHANTE'S GOT A MAN	(Flyte Tyme, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Chante' 7, BMI/Screen Gems, BMI) HL
64	CRAZY LITTLE THING CALLED LOVE	(Queen, BMI/Beechwood, BMI) HL
47	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98)	(Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Musica Calaca, SGAE/Music Corporation Of America, BMI/Olinga, BMI/A Phantom Vox, BMI/Warner-Tamerlane, BMI) HL/WBM
40	DID YOU EVER THINK	(Zomba, BMI/R. Kelly, BMI/Warner-Tamerlane, BMI/Twelve And Under, BMI/Slam U Well, BMI/Carnad, BMI) WBM
27	EVERY MORNING	(McG, BMI/Warner-Tamerlane, BMI/See Squared, BMI/Canterbury, BMI/Lack Of Talent, BMI) WBM
92	EVERYONE FALLS IN LOVE	(Shocking Vibes, BMI/Dub Plate, PRS/Tony Kelly, BMI/Universal-Songs Of PolyGram International, BMI/Greeneaves) HL
49	EVERYTHING IS EVERYTHING	(Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Jermaine, ASCAP) HL
11	FORTUNATE	(Zomba, BMI/R. Kelly, BMI) WBM
4	GENIE IN A BOTTLE	(Stephen A. Kipner, ASCAP/EMI April, ASCAP/AppleTree, BMI/Griff Griff, ASCAP) HL
50	GIVE IT TO YOU	(EMI April, ASCAP/Flyte Tyme, ASCAP/Jordan Knight, ASCAP/I Like Em Thicke, ASCAP) HL
34	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	(Music Corporation Of America, BMI/Bayjun Beat, BMI) HL
20	HAPPILY EVER AFTER	(Baby Spike, ASCAP/Gifted Source, ASCAP)
12	THE HARDEST THING	(Stephen A. Kipner, ASCAP/EMI April, ASCAP/Muso, ASCAP) HL
96	HEAVY	(Sugarfuzz, BMI/Warner-Tamerlane, BMI) WBM
42	HEY LEONARDO (SHE LIKES ME FOR ME)	(EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
35	HOLLA HOLLA	(TVT, ASCAP/DJ Irv, BMI)
46	I COULD NOT ASK FOR MORE	(Realsongs, ASCAP) WBM
2	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
70	IF YOU (LOVIN' ME)	(2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
7	IT'S NOT RIGHT BUT IT'S OKAY	(EMI Blackwood, BMI/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/Universal, ASCAP/Rodney Jerkins, BMI/LaShawn Daniels, ASCAP) HL/WBM
6	I WANT IT THAT WAY	(Zomba, ASCAP/Grantsville, ASCAP) WBM
18	I WILL REMEMBER YOU (LIVE)	(Sony/ATV Songs, BMI/Tyde, BMI/Fox Film, BMI/Seamus Egan, BMI/Twentieth Century Fox, ASCAP) HL/WBM
33	JAMBOREE	(Naughty, ASCAP/WB, ASCAP/Celebida, BMI) WBM
72	JIGGA MY NIGGA	(Li Lu Lu, BMI/Swiss Beat, ASCAP/Dead Game, ASCAP/EMI Blackwood, BMI) HL
15	KISS ME	(Le Tigre Sur Un Balon, ASCAP/Squint, ASCAP/My So-Called, ASCAP) HL
3	LAST KISS	(Trio, BMI/Fort Knox, BMI) HL/WBM
56	LATELY	(Penny Funk, BMI/Seven Summits, BMI/Zovetikon, ASCAP/BMG, ASCAP) HL
31	LESSON IN LEAVIN'	(Chappell & Co., ASCAP/Saimaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
57	LITTLE GOOD-BYES	(Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL
71	LITTLE MAN	(WB, ASCAP/Yee Haw, ASCAP) WBM
5	LIVIN' LA VIDA LOCA	(A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP) HL/WBM
86	MAN! I FEEL LIKE A WOMAN!	(Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
93	MY FAVORITE GIRL	(Steven A. Jordan, ASCAP/WB, ASCAP/Oh! God, ASCAP/Universal-PolyGram International, ASCAP/C. Israel, ASCAP/Big On Blue, BMI/Warner-Tamerlane, BMI) HL/WBM
66	MY OWN WORST ENEMY	(EMI April, ASCAP/Jagermeister, ASCAP) HL
87	NANN	(First 'N' Gold, BMI/Trick 'N' Rick, BMI/Funk So Rightous, BMI)
79	NEVER GONNA LET YOU GO	(Demis, ASCAP/EZ, ASCAP/EMI April, ASCAP/ECF, BMI/Sony/ATV Songs, BMI) HL
4	A NIGHT TO REMEMBER	(Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N' Riley, ASCAP/Song Of Peer, ASCAP/Gramly, ASCAP) HL/WBM
14	NO PIGEONS	(Shek'em Down, BMI/Htco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP) HL
13	NO SCRUBS	(Shek'em Down, BMI/Htco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP/Windwept Pacific, BMI) HL/WBM
59	ONE HONEST HEART	(Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
54	OUT OF MY HEAD	(Bible Black, ASCAP/EMI April, ASCAP) HL
94	PLAYERS HOLIDAY	(Badass, ASCAP/Zomba, ASCAP/Rag Top, BMI/Save Em, ASCAP/Strand, BMI/Over Kill, BMI/Golden Withers, ASCAP/Unchappell, BMI) HL/WBM
30	PLEASE REMEMBER ME	(Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
83	PRAISE YOU	(PolyGram, ASCAP/Maat, ASCAP/Songs Of PolyGram, BMI) HL
91	ROLLERCOASTER	(Sugar Free, BMI/Bucks, BMI/David Platz, BMI/19 Music, PRS/BMG, PRS/BMG, ASCAP/Universal-Songs Of PolyGram International, BMI/Chrysalis, ASCAP) HL/WBM
45	SCAR TISSUE	(Moebetoblame, BMI)
63	THE SECRET OF LIFE	(Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
99	SEXUAL (LI DA DI)	(Jerk Awake, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP/Shark Media, BMI/Warner-Tamerlane, BMI) HL/WBM
85	SHE'S ALWAYS RIGHT	(Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Five Cowbwoys, BMI/Cal IV, BMI) HL
44	SHE'S SO HIGH	(Bachman & Sons, BMI/EMI Blackwood, BMI) HL
53	SINGLE WHITE FEMALE	(Blakemore Avenue, ASCAP/Windwept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
82	SLAVE TO THE HABIT	(Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MBR, BMI) HL

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1		38	32	8	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	ALABAMA FEAT. 'N SYNC (RCA (NASHVILLE))
1	2	3	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA) 1 wk at No. 1	39	31	19	IF YOU (LOVIN' ME)	SILK (ELEKTRA/VEEG)
2	1	4	LAST KISS	PEARL JAM (EPIC)	40	38	5	BETTER DAYS (AND THE BOTTOM DROPS OUT)	CITIZEN KING (WARNER BROS.)
3	6	2	GENIE IN A BOTTLE	CHRISTINA AGUILERA (RCA)	41	40	25	WE LIKE TO PARTY!	VENGABOYS (GROOVII/CLOUS/STRICTLY RHYTHM)
4	4	4	NO PIGEONS	SPORTY THEZ FEAT. MR. WOZS (RCA-BLORUFFHOUSE/COLUMBIA)	42	39	4	NEVER BEEN KISSED	SHERRIE AUSTIN (ARISTA NASHVILLE)
5	3	8	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/ERG)	43	43	6	SEXUAL (LI DA DI)	AMBER (TOMMY BOY)
6	5	6	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)	44	36	24	ALL I HAVE TO GIVE	BACKSTREET BOYS (JIVE)
7	7	4	THE HARDEST THING	98 DEGREES (UNIVERSAL)	45	41	33	BELIEVE	CHER (WARNER BROS.)
8	8	10	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	46	35	10	I DON'T WANNA SEE	LINK (RELATIVITY)
9	9	3	YOU'LL BE IN MY HEART	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)	47	42	16	ONE MORE TRY	DIVINE (PENDULUM/RED ANT)
10	12	15	808	BLAQUE (TRACK MASTERS/COLUMBIA)	48	—	1	SMILE	VITAMIN C FEAT. LADY SAW (ELEKTRA/VEEG)
11	11	20	GIVE IT TO YOU	JORDAN KNIGHT (INTERSCOPE)	49	44	14	THESE ARE THE TIMES	

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JULY 17, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
No. 1						
1	1	—	2	LIMP BIZKIT FLIP 90335*/INTERSCOPE (11.98/17.98) 2 weeks at No. 1	SIGNIFICANT OTHER	1
2	2	1	7	BACKSTREET BOYS ▲ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
3	3	2	8	RICKY MARTIN ▲ C2 69891*/COLUMBIA (11.98 EQ/17.98)	RICKY MARTIN	1
4	4	4	3	SOUNDTRACK OVERBROOK 60344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
5	5	10	7	SOUNDTRACK ▲ WALT DISNEY 60645 (11.98/17.98)	TARZAN	5
6	7	6	25	BRITNEY SPEARS ▲ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
7	9	5	5	SOUNDTRACK MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
8	6	3	3	SARAH MCLACHLAN ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
Hot Shot Debut						
9	NEW	—	1	GZA/GENIUS WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	9
10	13	8	87	SHANIA TWAIN ◆+1 MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
11	8	—	2	K-CI & JOJO MCA 11937* (10.98/17.98)	IT'S REAL	8
12	12	7	4	RED HOT CHILI PEPPERS WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
13	11	9	27	KID ROCK ▲ LAVA/ATLANTIC 83119*/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	6
14	14	15	4	SMASH MOUTH INTERSCOPE 90316 (11.98/17.98)	ASTRO LOUNGE	10
15	10	—	2	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
16	16	12	5	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
17	15	14	19	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
18	18	16	10	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
19	17	13	5	JA RULE MURDER INC./DEF JAM 538920*/DJMGM (10.98/16.98) HS	VENNI VETTI VECCI	3
20	NEW	—	1	ALICE IN CHAINS COLUMBIA 63649 (11.98 EQ/17.98)	NOTHING SAFE	20
21	19	17	75	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
22	20	21	5	BLINK 182 MCA 11950 (10.98/16.98)	ENEMA OF THE STATE	9
23	NEW	—	1	KENNY G ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	23
24	26	26	5	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
25	22	19	3	SANTANA ARISTA 19080 (10.98/17.98)	SUPERNATURAL	19
26	21	20	67	'N SYNC ▲ RCA 67613 (11.98/17.98)	'N SYNC	2
27	25	25	7	SOUNDTRACK ● ISLAND 546196/DJMG (11.98/17.98)	NOTTING HILL	19
28	29	32	19	EMINEM ▲ 2 WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
29	NEW	—	1	VARIOUS ARTISTS RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	29
30	34	46	60	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)		5 30
31	28	35	5	LONESTAR BNA 67762/RIG (10.98/16.98)	LONELY GRILL	28
32	27	22	34	CHER ▲ 2 WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
33	24	18	3	VARIOUS ARTISTS EPIC 63653 (11.98 EQ/17.98)	NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES	18
34	33	38	35	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
35	NEW	—	1	WEIRD AL YANKOVIC WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	35
36	30	28	33	THE OFFSPRING ▲ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
37	23	11	3	MASE BAD BOY 73030*/ARISTA (11.98/17.98)	DOUBLE UP	11
Greatest Gainer						
38	82	—	2	SOUNDTRACK ATLANTIC 83199/AG (10.98/17.98)	SOUTH PARK: BIGGER, LONGER & UNCUT	38
39	31	23	9	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
40	47	45	36	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
41	42	44	25	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
42	50	55	16	GINUWINE ● 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
43	44	43	19	LIT ● RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
44	35	27	4	DEF LEPPARD MERCURY 546212/DJMG (11.98/17.98)	EUPHORIA	11
45	36	34	3	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34
46	41	37	8	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
47	43	—	2	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	43
48	40	49	11	CASE DEF SOUL 538871*/DJMG (8.98/12.98)	PERSONAL CONVERSATION	33
49	37	33	40	EVERLAST ▲ 2 TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
50	39	36	26	GODSMACK ▲ REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK	22
51	52	48	34	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
52	38	29	9	SOUNDTRACK ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE	3
53	58	58	99	BACKSTREET BOYS ◆+10 JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	48	40	13	NAS ▲ COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
Pacesetter						
55	114	—	2	SOUNDTRACK AMERICAN/C2 69947/COLUMBIA (11.98 EQ/17.98)	BIG DADDY	55
56	32	—	2	THE CHEMICAL BROTHERS FREESTYLE DUST 47610*/ASTRALWERKS (11.98/17.98)	SURRENDER	32
57	45	30	14	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
58	55	50	45	LAURYN HILL ▲ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
59	64	78	12	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	59
60	46	24	7	JIMMY BUFFETT ● MARGARITAVILLE 524660/DJMG (11.98/17.98)	BEACH HOUSE ON THE MOON	8
61	81	73	16	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
62	49	39	6	SLICK RICK ● DEF JAM 558936*/DJMG (10.98/16.98)	THE ART OF STORYTELLING	8
63	59	59	56	BRANDY ▲ 2 ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
64	54	54	46	KORN ▲ 2 IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
65	57	52	16	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
66	72	82	41	GOO GOO DOLLS ▲ 2 WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
67	56	31	3	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
68	51	41	6	INSANE CLOSN POSSE ISLAND 524661/DJMG (11.98/17.98)	THE AMAZING JECKEL BROTHERS	4
69	63	87	33	WHITNEY HOUSTON ▲ 2 ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
70	65	57	40	JAY-Z ▲ 6 ROC-A-FELLA 558902*/DJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
71	67	62	92	CREED ▲ 3 WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
72	NEW	—	1	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	72
73	66	72	3	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSANGER	66
74	73	70	24	DAVE MATTHEWS/TIM REYNOLDS ▲ 2 BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
75	74	97	27	ORGY ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
76	68	56	103	SARAH MCLACHLAN ▲ 6 ARISTA 18970 (10.98/17.98)	SURFACING	2
77	75	75	62	DAVE MATTHEWS BAND ▲ 2 RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
78	90	—	2	VARIOUS ARTISTS TOMMY BOY 1332 (12.98/17.98)	ESPN PRESENTS JOCK ROCK 2000	78
79	70	66	25	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	30
80	60	67	68	LIMP BIZKIT ▲ FLIP 90124*/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
81	94	90	15	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
82	87	84	68	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
83	69	53	4	JAMIROQUAI WORK 69973/EPIC (11.98 EQ/17.98)	SYNKRONIZED	28
84	76	61	7	EIGHTBALL & M.J.G. SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	10
85	61	—	2	VARIOUS ARTISTS WU-TANG/RAZOR SHARP 69610*/EPIC (11.98 EQ/17.98)	THE RZA HITS	61
86	62	42	3	GERI HALLIWELL CAPITOL 21009 (11.98/17.98)	SCHIZOPHONIC	42
87	71	47	5	HARRY CONNICK, JR. COLUMBIA 69618 (11.98 EQ/17.98)	COME BY ME	36
88	78	79	28	DMX ▲ 2 RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
89	79	71	84	WILL SMITH ▲ 6 COLUMBIA 68683* (11.98 EQ/17.98)	BIG WILLIE STYLE	8
90	80	64	63	FAITH HILL ▲ 2 WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
91	93	95	13	BUCKCHERRY DREAMWORKS 50044*/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	74
92	86	77	45	ROB ZOMBIE ▲ 2 GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
93	83	—	2	MANA WEA LATINA 27864 (9.98/16.98)	MTV UNPLUGGED	83
94	NEW	—	1	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	94
95	53	—	2	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	53
96	121	120	5	ENRIQUE IGLESIAS FONOVISA 0517 (10.98/16.98)	BAILAMOS	96
97	106	116	3	VARIOUS ARTISTS INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	97
98	89	89	29	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
99	115	104	9	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	73
100	77	65	14	SOUNDTRACK ● MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
101	98	93	59	DMX ▲ 2 RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
102	NEW	—	1	LUSCIOUS JACKSON GRAND ROYAL 96084*/CAPITOL (10.98/16.98)	ELECTRIC HONEY	102
103	84	63	10	SOUNDTRACK ● COLUMBIA 69853 (11.98 EQ/17.98)	SONGS FROM DAWSON'S CREEK	7
104	99	68	8	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
105	96	76	16	SOUNDTRACK ▲ ROCK LANO 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
106	104	109	13	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	98
107	97	—	2	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	97
108	109	110	5	BLAQUE TRACK MASTERS 68987/COLUMBIA (10.98 EQ/16.98)	BLAQUE	79

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD))	TITLE	PEAK POSITION
109	91	83	6	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	28
110	110	103	11	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
111	101	92	10	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
112	NEW		1	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) HS	SLIPKNOT	112
113	95	85	29	TYRESE RCA 66901* (10.98/16.98) HS	TYRESE	17
114	85	69	4	DIANA KRALL VERVE 304/AVG (10.98/16.98)	WHEN I LOOK IN YOUR EYES	68
115	119	106	36	DRU HILL DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
116	100	88	6	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	31
117	140	142	60	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
118	103	86	6	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	43
119	117	115	8	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	109
120	108	91	33	GARTH BROOKS CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
121	NEW		1	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	121
122	112	100	32	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
123	120	94	6	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
124	107	74	18	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
125	116	99	21	COLLECTIVE SOUL ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
126	123	101	11	SARAH BRIGHTMAN NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
127	118	102	18	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
128	88	60	3	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	60
129	127	117	10	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	22
130	111	81	9	ROBBIE WILLIAMS CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
131	126	111	46	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	27
132	125	108	86	MARTINA MCBRIDE RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
133	133	144	4	SARAH BRIGHTMAN REALLY USEFUL 539330/DECCA	THE ANDREW LLOYD WEBBER COLLECTION	133
134	102	51	3	ALABAMA RCA (NASHVILLE) 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	51
135	139	134	6	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98) HS	FEBRUARY SON	134
136	136	—	2	VARIOUS ARTISTS EPITAPH 86563 (4.98 CD)	PUNK-O-RAMA 4	136
137	128	105	83	ANDREA BOCELLI PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
138	113	80	12	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47294* (10.98/17.98)	ECHO	10
139	138	126	39	PHIL COLLINS FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
140	131	121	51	MONICA ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
141	142	166	3	LEN WORK 69528/EPIC (7.98 EQ/11.98) HS	YOU CAN'T STOP THE BUM RUSH	141
142	143	157	7	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	142
143	122	107	3	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	107
144	105	98	14	VARIOUS ARTISTS IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
145	130	114	32	METALLICA ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
146	92	—	2	LOS TIGRES DEL NORTE FONOVISA 80761 (13.98/17.98)	HERENCIA DE FAMILIA	92
147	129	113	7	DWIGHT YOAKAM REPRISE (NASHVILLE) 47383/WARNER BROS. (NASHVILLE) (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	80
148	135	163	13	JOEY MCINTYRE C2 69856/COLUMBIA (11.98 EQ/17.98)	STAY THE SAME	49
149	132	128	11	LO FIDELITY ALLSTARS SKIN/ISUB POP 69654/COLUMBIA (7.98 EQ/13.98) HS	HOW TO OPERATE WITH A BLOWN MIND	115
150	156	133	16	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
151	137	148	4	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	137
152	147	124	34	R. KELLY JIVE 61625* (19.98/24.98)	R.	2
153	146	129	17	SOUNDTRACK DREAMWORKS 50033/INTERSCOPE (17.98 CD)	A NIGHT AT THE ROXBURY	95
154	124	96	4	MC EHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	54
155	134	112	6	JORDAN KNIGHT INTERSCOPE 90322 (10.98/16.98)	JORDAN KNIGHT	29

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD))	TITLE	PEAK POSITION
156	141	123	29	BUSTA RHYMES FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
157	150	130	26	VARIOUS ARTISTS KOCH 8803 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
158	153	137	33	MARIAH CAREY COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
159	151	127	66	SOUNDTRACK WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
160	157	150	32	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/13.98) HS	SUAVEMENTE	106
161	162	153	36	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
162	152	188	3	VARIOUS ARTISTS WALT DISNEY 60991 (11.98 Cassette)	TARZAN READ & SING-ALONG	152
163	166	143	40	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
164	NEW		1	SOUNDTRACK UNIVERSAL 53269 (10.98/17.98)	AMERICAN PIE	164
165	154	132	57	SOUNDTRACK CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
166	170	159	34	NEW RADICALS MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
167	174	173	7	BLESSID UNION OF SOULS PUSH 27047/V2 (10.98/16.98)	WALKING OFF THE BUZZ	163
168	155	118	17	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
169	161	138	40	SHERYL CROW A&M 540959/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
170	148	119	4	PENNYWISE EPITAPH 86553* (10.98/15.98)	STRAIGHT AHEAD	62
171	160	155	70	MADONNA MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
172	159	140	33	JEWEL ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
173	176	139	15	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
174	171	147	6	LYNYRD SKYNYRD MCA 11941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
175	NEW		1	STYX CMC INTERNATIONAL 86275 (10.98/16.98)	BRAVE NEW WORLD	175
176	163	—	2	NATALIE COLE ELEKTRA 62401/EEG (11.98/17.98)	SNOWFALL ON THE SAHARA	163
177	173	141	9	ELVIS CRESPO SONY DISCOS 82917 (10.98 EQ/15.98)	PINTAME	49
178	169	146	52	BARENAKED LADIES REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
179	145	125	7	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	30
180	NEW		1	SOUNDTRACK KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES	180
181	194	181	37	VARIOUS ARTISTS SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
182	192	151	17	SELENA EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	54
183	186	162	60	JOHN MELLENCAMP MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
184	144	122	9	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	11
185	165	131	9	STEVE WARINER CAPITOL (NASHVILLE) 96139 (10.98/16.98)	TWO TEARDROPS	35
186	172	154	20	SIXPENCE NONE THE RICHER SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	89
187	178	168	40	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
188	168	145	13	KRAYZIE BONE MC THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	4
189	RE-ENTRY		15	SOUNDTRACK HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
190	191	172	35	BEE GEES POLYDOR 559220/UNIVERSAL (10.98/17.98)	ONE NIGHT ONLY	72
191	177	164	54	SOUNDTRACK COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
192	179	169	20	SOUNDTRACK WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	44
193	167	136	10	THE CRANBERRIES ISLAND 524611/DJMG (10.98/17.98)	BURY THE HATCHET	13
194	158	—	2	PRETENDERS WARNER BROS. 47342 (10.98/16.98)	!VIVA EL AMOR!	158
195	181	152	4	CHRIS LEDOUX CAPITOL (NASHVILLE) 99781 (10.98/16.98)	20 GREATEST HITS	145
196	189	182	34	U2 ISLAND 524613/DJMG (11.98/17.98)	THE BEST OF 1980-1990	45
197	175	176	17	CHER GEFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
198	RE-ENTRY		29	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
199	190	—	2	TRAIN AWARE/RED INK 38052/COLUMBIA (10.98 EQ/16.98) HS	TRAIN	190
200	NEW		1	VARIOUS ARTISTS WARNER BROS. 47245 (11.98/17.98)	SING AMERICA	200

TORI AMOS UNVEILS 'VENUS'

(Continued from page 1)

"I had originally thought we were tracking stuff for the B-sides album, and all of these songs kept coming," she says. "The writing gods decided to stop by, and you try and be there when the muse decides she wants to hang out with you."

"To Venus and back" will be previewed with an as-yet-undetermined track to hit radio Aug. 6, with a commercial single likely to follow. Both are aimed to coincide with Amos' 25-date, co-headlining tour with Alanis Morissette, opening Aug. 18 in Fort Lauderdale, Fla., and wrapping Sept. 25 in Los Angeles.

"Tori is completely and truly an artist, a creator of art in every single thing she does: her music, her

'It became quite exciting because we had no idea we were cutting a new record. It just grabbed me by the throat, really'

- TORI AMOS -

lyrics, her shows, her representation of herself, and the profound effect she has on her fans," says Ron Shapiro, Atlantic Records executive VP/GM.

"She always seems to be able to key into the things that several million people around the globe need to hear to awaken them to something. You have to see the teenagers at her shows that react with a wild insanity with each sound she utters. It's a sight to behold," he says.

REACH A LARGER AUDIENCE

"Tori Amos has always done well for us, especially after the third record, 'Boys For Pele,' in which she managed to break through her fan base and reach a larger audience," says John Artale, director of purchasing for Carnegie, Pa.-based National Record Mart.

"With the last album, 'the choir-girl hotel,' I thought there were some really pretty, cohesive songs and nice experimental things," he adds. "So I'm looking forward to the new project, particularly now that she's playing with a band. I think that makes her a lot more accessible. We need more female artists with fuller sounds. There's enough ethereal kind of stuff in the landscape right now."

"Tori still means a lot to us here," says Doug Kubinski, assistant PD of modern rock WPLY (Y-100) Philadelphia. "She's a favorite among our listeners and has an amazingly die-hard and passionate audience, which we love. We just did a countdown of our top 100 artists, and Tori came in No. 27, even though her last couple records haven't been as stellar as she'd probably have liked them to be. We're very much looking forward to the new Tori record."

Fans and proponents of the artist

have long held her live gigs to be the benchmark of Amos' full creative sense of expression, particularly given her signature rhythm-and-writhe performance style, which must be seen to be fully appreciated.

Amos says it was a tough task picking which live performances best fit the project.

"I hope to get 11 or 12 songs on the album, but 'Waitress' is 9½ minutes long, and 'Precious' is seven minutes long. We'll have to see which ones make the semifinals."

THE TRUE ESSENCE

"To capture the true essence of Tori Amos, you have to see her live," acknowledges Val Azzoli, co-chairman/co-CEO of the Atlantic Group. "The real Tori is the one onstage, and this is as close as we can get to being there. Her fans have been asking for this for years, and I think it's her way of listening to them and rewarding her audience."

Arthur Spivak, Amos' manager, believes that the live experience allows an artist to capture the raw energy being directed by her audience. "The spontaneity is so refreshing and exciting; you really can't capture that in the studio," he says.

"Most good musicians find their own space with the adrenaline rush that audiences and musicians give, the extended breakdowns you're able to do in a live setting, the tempo: It just allows for that extra 20%," Spivak says. "With this, Tori can touch a real honest emotional core in her listeners, male and female."

A BAND IN TOW

The new studio album marks the first time Amos has recorded with her road band, in this case a team of four musicians she shared a bus with for nine months. The five play on the live album as well.

"You get to know who likes the pizza crust and which one likes Teletubbies at that point," Amos says. "Something happens when you spend that much time with people."

"It became quite exciting because we had no idea we were cutting a new record. It just grabbed me by the throat, really," she adds. "We ended up working around the clock and putting it together pretty quickly."

Themes on "Venus" range from a troubling anthem about unavoidable father-and-daughter ties on "Bliss" to a whirlwind Los Angeles-based fantasy about the decade past in "Glory Of The '80s," from which the album title is derived.

"Looking back, I wouldn't have wanted to be anywhere else in the '80s than as a working musician in L.A.," Amos notes. "You just can't match that kind of decadence."

HIDDEN BEHIND THE HEART

"No one event shaped this record," she says of the full body of the project. "I sort of just let my observations take over. I realized that as a songwriter, you're not always going to have those moments where you're flying over

Afghanistan and seeing fires and being told it's a war. You have to keep taking adventures and exposing yourself, but there are things in daily living that hide behind everybody's heart, and that's always fascinated me."

Instrumental sounds are even more experimental than with previous efforts, bordering on industrial in some cases, alongside the traditional mass of sometimes joyous, often deliberately chaotic, vocal layers that define Amos.

That stamp is all the stronger with her behind the boards as producer of the project. "Being my own producer, no one can buy me to turn on my artist," she says wryly. "I also understand how they work

'Her fans have been asking for this for years'

- VAL AZZOLI -

with budgets, so I realize how *not* to get ripped off that way."

Amos contends that making a record is very much a group effort that for her is not a single-minded mode of thinking.

"It's not like I don't have a team of musicians and engineers around me that I respect," she says. When one of them has a suggestion, "I will literally change my shoes and let the artist leave the room," she adds. "There's the one side who writes songs and spills her guts out. Then she leaves, and we have to make it good on the other side."

She will have the opportunity to present much of the new material during the upcoming tour with Morissette, which Amos finds an appropriate pairing—but for reasons that have little to do with musical matchmaking.

"I've never done a tour like this before—with somebody," Amos says. "It was actually [Morissette's] idea. She had come to see me at Jones Beach [in Long Island, N.Y.], and we had a cup of tea and a giggle and got along really well."

"We share a lot of the same philosophies of putting on a show, which is important. I'm talking about the semantics of it, not just the music. Having all of these people on the road together is like a little town on the road, where you're all part of the same tribe. People do it differently, and it's difficult to pull it off with someone who doesn't hold the same priorities."

"I do think we're going to draw people that want an exciting evening," she says.

With her work on the albums nearly done and a tour on the books, Amos says she's ready to present her new testaments to her public, hoping they'll enjoy it, but with no particular mandate.

"I have no idea what people think about when they listen to my work," she says. "It's one of those things where if I was a fly, I probably wouldn't want to be in the room. I just put it out there, and people can think what they want."

BETWEEN THE BULLETS



by Geoff Mayfield

SECOND BITE: Turns out Limp Bizkit served up more than a mouthful, as "Significant Other" weighs in with a hefty 335,000 units. The 47% decline is not unusual for a rock-oriented album that opens with huge sales; in fact, rock and rap acts that start with blockbuster weeks usually have larger second-week declines than this. And, in this case, we have a band that rocks *and* raps.

We'll have to wait to see what kind of legs this one has. Stock was tight during the album's first week, which may have softened its second-week tumble. Last summer, **Beastie Boys**, one of the forefathers of rock'n'rap, were No. 1 for three weeks after starting with 681,500 units, compared with the 635,000 copies that started Bizkit's trek. The Beasties' "Hello Nasty" spent 11 weeks in the top 10.

RAP WRAP: Rap has been as fertile in 1999 as it was a year ago, although some weeks it's difficult to read those tea leaves. From the start of the calendar year through now, there have been 22 rap albums in The Billboard 200's top 10 (a tally that includes albums that were released during the previous year, as well as rock-oriented rappers like Limp Bizkit and Kid Rock). That's one more than appeared in the top 10 during the same period last year. Furthermore, six rap records have been No. 1 this year, compared with just two during the same time last year—although 1998's yield was shortened by the fat 16-week monopoly held by the "Titanic" soundtrack.

Despite these signs of vitality, it can be easy to underestimate hip-hop's continued potency because it's so difficult for some of the genre's more conspicuous stars to remain relevant. **Mase**, for example, whose 1997 debut spent eight weeks in the top 10, including two at No. 1, failed to crack the top 10 with his second outing. Now No. 37, the album began at No. 11 with 107,000 units sold, a smaller sum than his first one sold in each of its first 11 weeks. Did Mase's announced intention to trade rap in for religion make him uncool to fans of the genre, or was he already in jeopardy of losing his hip factor?

Even **Master P's** No Limit label, sizzling hot in '97 and '98, has shown signs of reaching its limits. **C-Murder** and The Billboard 200 chart-topper **Silk The Shocker**, both Master P siblings, had smaller first weeks this year than they did last year. **Snoop Dogg**, who last summer saw his No Limit debut exceed half a million copies in its first week, was denied first place this year when "No Limit Top Dogg" began with 187,000. His lowest prior opening-week sum had been 479,000 units. The multi-artist "Master P Presents: No Limit All Stars: Who U Wit?" charted no higher than No. 62 and faded fast from The Billboard 200.

Not all rappers cool off, however. **Wu-Tang Clan** man **GZA/Genius**, the latest hip-hopper to reach the top 10, has this week's Hot Shot Debut at No. 9 with 117,000 units. His '95 solo album also started at No. 9 but with a smaller opening-round total of 99,500 units.

CINEMANIA: The top of the box-office chart has been a revolving door, with "Austin Powers: The Spy Who Shagged Me," "Tarzan," "Big Daddy," and now "Wild Wild West" taking turns at No. 1 following the three-week reign of "Star Wars: The Phantom Menace." The good news for music stores is that soundtracks from all but one of the aforementioned movies have visited The Billboard 200's top 10, the only exception being "Big Daddy," which wins this issue's Pacesetter award with a 94% gain (114-55). The opening of "South Park: Bigger, Longer & Uncut" fuels the Greatest Gainer (82-38), as sales more than double.

As expected, the theatrical bow of "Wild Wild West" boosts its soundtrack's sales, but with No. 2 **Backstreet Boys** and No. 3 **Ricky Martin** remaining north of 200,000 units (the former with 265,000, the latter with 212,500), the "West" album is unable to improve on its fourth-place standing, despite the 6,000-unit increase.

Although this soundtrack started with a bigger sales week than that of "Men In Black," it's beginning to look like this one, unlike "Black," will be denied the chart's top perch. Even without chart-topping bragging rights, and with the movie receiving poor reviews, the stage has been set for **Will Smith's** next solo album, tentatively set for Oct. 5.

Following the "Men In Black"/"Big Willie Style" pattern, his album will include "Wild Wild West's" theme. Considering the remarkably steady sales of "Style," No. 89 this issue, that's not a bad model to follow: It was on the chart 74 weeks before it ever fell out of the top 50, a tenure that included 63 weeks in the top 30.

AROUND THE HORN: CMC International's latest recycling, **Styx**, bows at No. 175 with 8,500 units, which helps the band's "Greatest Hits" stage only its second week on Top Pop Catalog Albums... Following his "Behind The Music" episode on VH1, **Lenny Kravitz's** 1995 title "Mama Said" makes its first catalog chart appearance, while "5" jumps 34-30—a new peak—on the big chart with a 30% gain.

WARNER MUSIC GROUP TO TEST SALES IMPACT OF DOWNLOADS

(Continued from page 1)

Missy Elliott, Kid Rock, the Pretenders, Natalie Cole, matchbox 20, and Paula Cole.

In the case of established acts, the free tracks probably will be bonus songs that are unavailable on albums and are offered as an incentive to purchase the act's new album from participating online merchants.

In the case of developing artists, the free tracks will likely employ a time-out trigger, with the songs expiring after a preset number of plays or after a predetermined amount of time, with a follow-up solicitation to the consumer to buy the album containing the tune. The solicitation could occur during the play or after the expiration of the track.

All the downloads will be secured so the tracks can only reside on the user's computer hard drive.

According to Vidich, some free promotional tracks will be assigned a dollar amount, in the \$2.99-\$3.49 range, so that consumers will realize that while in this instance the track is free, "they are getting something worth a value with the purchase of a CD."

The goal is to promote the releases of the Warner Music Group and to drive people to retail. "We are not looking to give anything away," says Dave Mount, chairman of WEA Inc. "In the long run, we are a business about selling, so we want to figure out a way to tie [the downloads] into a sale of some kind."

Mount says that in some instances the promotion will be tailored to individual retailers, and in others the free tracks will be available to all online merchants.

Merchants carrying the downloads are CDnow, Tower Records Online,

barnesandnoble.com, and Wherehouse Entertainment.

"What we will attempt to do is to not limit it to one retailer," says Russ Thyret, chairman/CEO of Warner Bros. Records Inc. "We would like to make it available to all retailers that have capabilities."

Warner Bros. Records Inc. acts participating in the promotion include Paula Cole, the Pretenders, Filter, and Nu Flavor.

Mount says that using one retailer per promotion, or a number of merchants per campaign, allows the Warner Music Group to gauge the effectiveness of the different approaches. "We are doing a lot of testing, and the retailers are too," says Mount. "No one at this point is sure of what works."

RESEARCH LOOP

That's why, according to Vidich, the promotions are designed with a research loop, allowing the Warner Music Group to evaluate how the consumers interact with the music. The company has hired Greenfield Online and Lieberman Research Worldwide to handle focus groups and Bruskin Goldring Research to perform national telephone surveys.

The record company's goal will be to provide research with the "view of understanding how we can influence the consumer's behavior toward buying our artists' music," Vidich states.

In addition to experimenting with different approaches to retail, the Warner Music Group will employ a variety of downloading technologies. So far announced as participating in the effort are RealNetworks, Liquid

Audio, Microsoft, and IBM.

Val Azzoli, co-chairman/co-CEO of the Atlantic Records Group, says that the decision as to which technology will be used "is a joint thing between us and the retailer but predominately being decided by us. [The retailers] trust us that we will represent our music in the best possible light."

Among the Atlantic acts that have tracks in the campaign are Jewel, Kid Rock, Edwin McCain, Sugar Ray, Lil' Cease, Beth Hart, and Bif Naked.

Atlantic already has experience with promotional downloads, having allowed fans to download the Tori Amos track "Merman" from the artist's last album, "from the choir-girl hotel."

In the current campaign, the first download from a Warner Music Group artist began July 6 with the launch of barnesandnoble.com's music offering (see story, page 6). In conjunction with that launch, customers visiting the merchant's site are invited to download a live version, via the Liquid Audio player, of Jewel's "Deep Water," which has a time-out trigger of 30 days. The studio version of that track is on the artist's "Spirit" album.

Daniel Blackman, director of music video and software for the Web merchant, says, "We teamed up with Atlantic to do a special launch promotion around what we think is the biggest artist to date to offer a digital download."

One of the reasons barnesandnoble.com decided to feature the Jewel track is because the artist is "complementary" to the merchant's bookselling business. "She is a best-selling author with her poetry book,"

says Blackman. "It allows us to cross-merchandise."

The downloads will be promoted via the participating online merchants, says Vidich. In addition, Thyret says that the Warner Bros. Records Group artists will probably be promoted through a combination of various sites, including the artists' own Web pages, individual label sites, and as part of the Warner Music Group site.

"And obviously we would encourage the retailers to promote it as much as possible," he adds.

The Warner Music Group's downloading campaign had its origin four months ago when the company's top executives around the world were involved in helping to assess what the company "needed to win in the digital future . . . and lay out a roadmap on how to get there," says Vidich.

In looking at downloading as a potential promotional tool, the company had to address a number of issues, he says. "There is the potential to cannibalize international singles and compilations, so we came to an agreement on what tracks we could use, choosing ones that were not likely to be released in international territories as singles," Vidich says. "We were also concerned about how free downloads are perceived by consumers," which is why the company will attempt to assign a value to the downloads.

Moreover, there was a requirement that the digital download be secured to go from the online store to a computer hard drive, with consumers not able to E-mail it or burn it to a recording device. "We lock it to the

hard drive so it can't become free music to everybody," Vidich says.

Also, he adds that the company didn't want to sell digital downloads until the Secure Digital Music Initiative reaches the second phase, whereby portable devices are made secure (Billboard, July 10). The sale of digital downloads "is certainly something that we are planning for, but we believe it is a little premature yet," Vidich says.

Thyret says that preparing for this campaign allowed the Warner Music Group "to take the time to do it right."

Finally, Vidich says that instead of offering the downloads from the company's own online sites, Warner wanted to partner with retail. "We are of the view that digitally downloaded music—most of it—will be sold through online retailers," he states. "It is the most efficient marketplace for the consumer to go to satisfy their need across artist, across labels, and across format, whether it be a digital [stock-keeping unit]; a CD SKU; or a cassette SKU."

Azzoli adds that the promotion is geared to finding different ways to sell music.

"There is not one way to sell music; there is a whole lot of ways to sell music," he says. "Retail will sell from brick-and-mortar, through online, through download, and through third-party downloads. We are just trying to make the pipe bigger. At the end of the day, we are going to sell more music through the same people, more or less."

EC Aids PolyGram In German Dispute

BY MARK SOLOMONS

The European Commission (EC) has taken a positive—if belated—step toward easing German retail legislation designed to improve conditions for new entrants to its record mail order and other direct-marketed sectors. The commission will take Germany to the European Court of Justice later this year, claiming that its legislation—dating back to 1933—violates EC treaty rules on the freedom to provide services.

The move—which follows what the commission calls an "unsatisfactory response" from Germany to earlier infringement proceedings—pursues a complaint brought by PolyGram in 1994. The company had launched a record club in Germany, Sounds Plus, a year earlier. It claimed that the service could not compete with established local players because of the legislation. PolyGram closed the Hamburg operation, which employed 40, just over a year ago.

In a July 2 statement, the EC says that it is acting "in response to a complaint lodged by a firm which has launched Clubs (which offer members services such as information, catalogs, and special offers)."

The body adds: "Germany's Zugaberverordnung and Rabattsgesetz laws severely regulate the granting of promotional gifts and prohibit discount of more than 3 percent. The Commission considers that, if a new

market entrant cannot make promotional offers that will attract potential customers and thus build up a clientele on the basis of initial responses, a firm from another Member State cannot start a commercially viable direct-marketing business in Germany."

Bertelsmann-owned record clubs have traditionally dominated the German market, although sources in the sector say that its share has in recent years declined to about 70% of the total. Augsburg, Bavaria-based Weltbild—owned by the German Catholic Church—is believed to now account for most of the remainder.

Universal Music's Brussels-based head of public and legal affairs, Philippe Kern, says that German retail trade and consumer associations—which have a powerful political voice in Germany—have long been opposed to reforms of the legislation. Two of these, in Hamburg and Frankfurt, he says, were particularly vocal in their opposition to PolyGram's club operation. Also, he believes that the new administration at the commission has looked more favorably on PolyGram's claim.

"It's taken five years—in the meantime the club has closed," says Kern. "[President Jacques] Santer's EC was very cautious. There was no redress [for PolyGram], because the EC has no deadlines." He adds that similar complaints about the legisla-

tion were made to the commission by American Express and Yves Rocher. "Every company involved in direct marketing or E-commerce is looking forward to a positive outcome," he says.

Kern notes that record club sales, at 5.6% of total music sales—or about \$160 million—are low in Germany compared with other major European countries, such as the U.K., France, the Netherlands, and Italy, where the sector accounts for about 10% or more of each market. He adds that Universal has no plans to relaunch clubs in Germany, but that "a positive outcome [to the case] might lead the management to reconsider."

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg.

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Billboard Online Gets Yahoo! Nomination As Top News Site

Billboard Online, the internet home of Billboard magazine, has been nominated as "Best News site" for the second annual Yahoo! Internet Life Online Music Awards, to be held July 19 at New York City's Studio 54.

Nominees were chosen by the Yahoo! Internet Life editorial staff in conjunction with votes compiled from the magazine's readers. Other nominees in the news category include MTV, Spin.com, Addicted to Noise-Music News of the World, and Inmusic News Agent. The winner will be determined



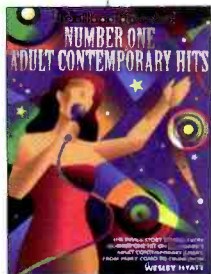
by Online Music Award Academy members.

The Yahoo! Internet Life Online Music Awards is an annual event created by the magazine to acknowledge the most revolutionary artists and companies on the Internet. The evening will be hosted by Penn & Teller and feature performances by Public Enemy and Seal. In addition, the event will be Webcast live on Broadcast.com, ZDNet, and the Yahoo! Internet Life's Web site, yil.com. The event will also be taped for broadcast on ZDTV.

New Book Covers 38 Years Of Adult Contemporary Hits

The latest resource book to hit Billboard's shelves is "The Billboard Book of Number One Adult Contemporary Hits" by Wesley Hyatt.

This informative guide to the adult contemporary genre lists every chart-topper from July 1961 to March 1999. Like the other books in the best-selling Billboard Number One Hit series, this volume offers insider's information on the songwriters, artists, producers, and label executives respon-



sible for each of the 677 songs that made it to the top of Billboard's AC chart.

In addition to an in-depth report on each of the hits, other sections include The Most Weeks at No. 1; Most No. 1 Hits by Artists; No. 1 AC Hits Which Were Also No. 1 Pop Hits; Index of Artists; and AC Index of Songs.

Copies can be obtained for \$21.95 at book stores nationwide, or by calling 800-451-1741.

Tape/Disc Directory Available

Billboard's 1999 International Tape/Disc Directory is on sale now. This exclusive source for information in the manufacturing area of the music and video business lists over 4,000 professional services and suppliers. Copies can be obtained for \$75, plus \$6 for shipping (add \$14 for



international orders.) To order call 800-344-7119 (for international, call 732-363-4156) or mail a check to Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Billboard directories are also available on diskette or mailing labels. For rates, call Mike Fouratt at 212-536-5017.

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Distaff Destiny: Leaders Of The Pack

FULFILLING THEIR DESTINY with a No. 1 single on The Billboard Hot 100, **Destiny's Child** is the seventh "girl group" to achieve pole position this decade. "Bills, Bills, Bills" (Columbia) is the second song by a female group to top the chart in 1999, following TLC's "No Scrubs," which ruled for four weeks in the spring.

"Scrubs" was TLC's third No. 1, following "Creep" and "Waterfalls" (the latter was on top four years ago this issue). That ties TLC with **Wilson Phillips** as the femme group with the most chart-toppers in the '90s. That group, featuring the offspring of members of the **Beach Boys** and the **Mamas & the Papas**, went to No. 1 with "Hold On," "Release Me," and "You're In Love."

The four other female groups that have reached the pinnacle in the '90s are **Sweet Sensation**, **SWV**, **Spice Girls**, and **Divine**. Each has a solitary No. 1 hit to its credit.

It's not just girl groups that are doing well; it's female solo artists, too. With 1999 more than half over, the only male artist who has moved to No. 1 this year is **Ricky Martin**.

Seven female groups going to the top in one decade is impressive when you consider that only three distaff groups reached No. 1 in the '80s. **The Bangles** had two chart-toppers, and **Bananarama** and **Exposé** had one each. It's even better than the '70s, when five girl groups each had one No. 1 hit. They were the **Honey Cone**, the **Three Degrees**, **LaBelle**, **Silver Convention**, and the **Emotions**.

Not surprisingly, the '60s holds the record for the decade with the highest number of female groups going to No. 1. **The Shirelles**, the **Marvelettes**, the **Crys-**

tals, the **Chiffons**, the **Angels**, the **Dixie Cups**, the **Supremes**, and the **Shangri-Las** all had chart-topping singles. Still, that's only eight, so if one more girl group can reach the top in 1999, this decade will have equaled the mark set in the '60s.

"Bills, Bills, Bills" is the eighth single to advance to No. 1 this calendar year. By this time in 1998, nine singles had moved to No. 1. But in 1997, there were only five chart-toppers at this point.

"Bills" is the third consecutive Sony single to go to No. 1, following "Livin' La Vida Loca" (C2) by **Martin** and "If You Had My Love" (Work) by **Jennifer Lopez**. If "Wild Wild West" (Columbia) by **Will Smith Featuring Dru Hill & Kool Mo Dee** jumps 8-1 next

issue, as expected, it will be the first time in the history of the Hot 100 that Sony will have had four No. 1 hits in a row.

GUESS AGAIN: It's been just more than 29 years since "American Woman" by the **Guess Who** went to No. 1 on the Hot 100. The song returns to the chart this issue, courtesy of **Lenny Kravitz**, who recorded it for "Austin Powers: The Spy Who Shagged Me." Kravitz's version, on **Maverick**, debuts at No. 77 and joins the other "Shagged" track on the chart, **Madonna's** "Beautiful Stranger," which holds at No. 23 with a bullet.

A THOUSAND TIMES NO: "No Scrubs" (LaFace/Arista) by **TLC** falls 11-13 on the Hot 100, landing adjacent to its parody, "No Pigeons" (Roc-A-Bloc/Ruffhouse) by **Sporty Thiezz Featuring Mr. Woods**.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	374,615,000	377,130,000 (UP 0.7%)
ALBUMS	310,561,000	332,316,000 (UP 7%)
SINGLES	64,054,000	44,864,000 (DN 30%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	248,152,000	279,298,000 (UP 12.6%)
CASSETTE	61,663,000	52,248,000 (DN 15.3%)
OTHER	746,000	770,000 (UP 3.2%)

OVERALL UNIT SALES THIS WEEK

15,587,000

LAST WEEK

15,621,000

CHANGE

DOWN 0.2%

THIS WEEK 1998

14,428,000

CHANGE

UP 8%

ALBUM SALES THIS WEEK

13,941,000

LAST WEEK

14,012,000

CHANGE

DOWN 0.5%

THIS WEEK 1998

12,105,000

CHANGE

UP 15.2%

SINGLES SALES THIS WEEK

1,646,000

LAST WEEK

1,609,000

CHANGE

UP 2.3%

THIS WEEK 1998

2,323,000

CHANGE

DOWN 29.1%

TOTAL YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

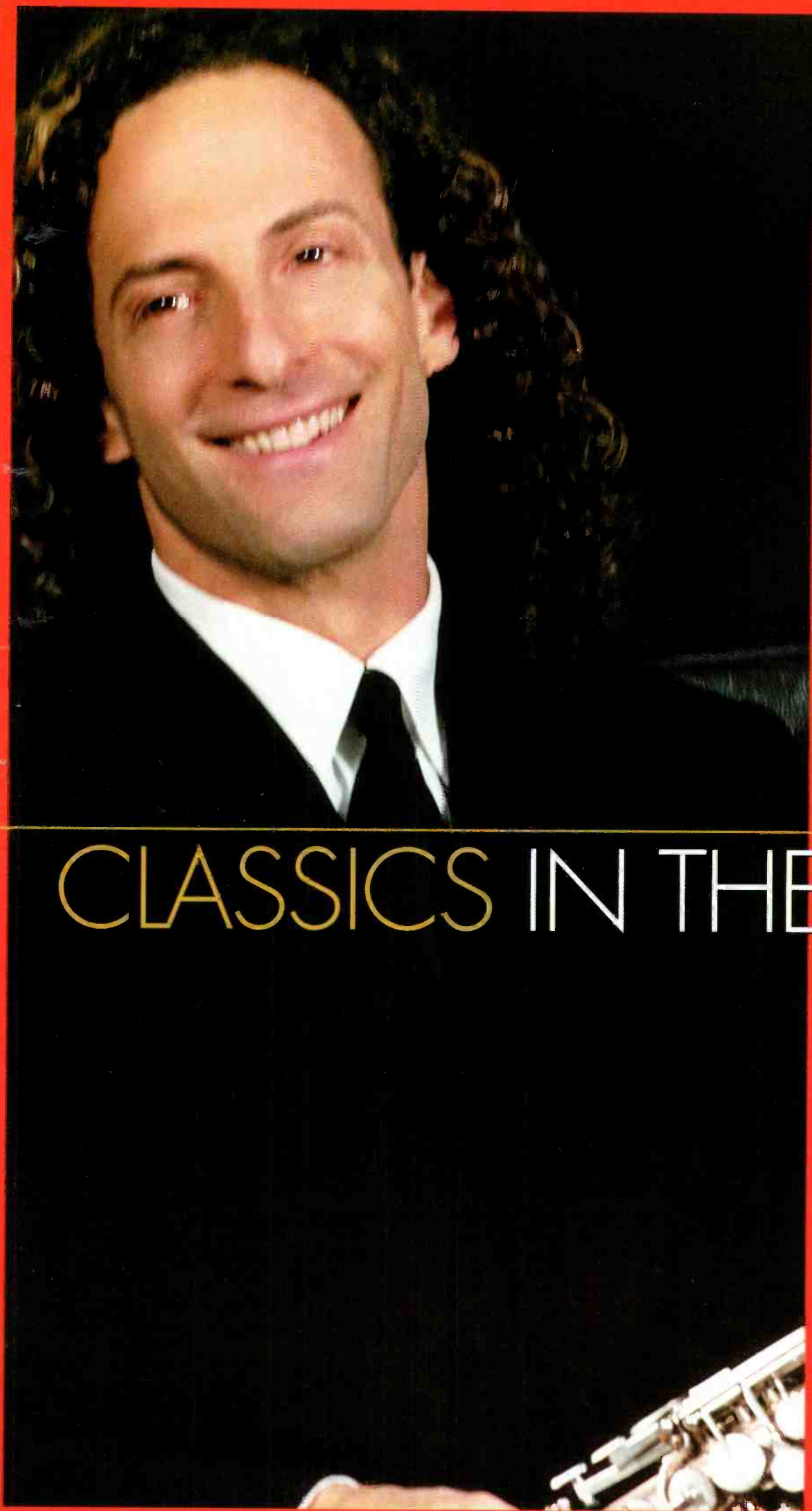
	1998	1999	CHANGE
CHAIN	29,140,000	24,016,000	DN 17.6%
INDEPENDENT	9,176,000	8,627,000	DN 6%
MASS MERCHANT	23,138,000	19,143,000	DN 17.3%
NONTRADITIONAL	209,000	462,000	UP 121.1%

ROUNDED FIGURES

FOR WEEK ENDING 7/4/99

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





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